

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2015 Vol. 31, No. 02
Seattle, Washington



Joe Doria

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

As Goes New York...

As the undisputed center of the jazz universe, New York City typically offers more exciting jazz on an off night than most cities enjoy at their peak. But for some days each January, the city doubles down on even its own reputation, putting up hundreds of concerts that showcase today's most exciting developments in jazz.

The New York jazz and arts scene is notoriously jacked every January with the Association of Performing Arts Presenters (APAP), Chamber Music America, and the relatively new Jazz Connect conferences attracting thousands of artists, arts presenters, and industry professionals to the New York City core. Those long days, and even longer nights, are jam-packed with showcases, meetings, and quality hangs. Over the last eleven years, the NYC Winter Jazz Fest has raised the jazz stakes exponentially, affirming New York as absolute ground zero for jazz progression. It's a scene that Earshot Jazz *cannot* miss.

Under the creative initiative and heavy lifting of Brice Rosenbloom, with Adam Schatz and Kim Smith, the NYC Winter Jazz Fest originally occupied all floors of the late Knitting Factory and honed its focus on creative, adventurous pioneers and experimentalists. As the event grew, it moved to several venues in the middle of Greenwich Village, primarily around its headquarters in Le Poisson Rouge, the former location of the fabled Village Gate. This year's festival expanded to ten nearby venues, running continu-



JOHN GILBREATH BY BILL UZNAVY

ous concerts from 6:pm to 2:am, and offering a schedule that would make any Earshot enthusiast faint.

It has been my pleasure to host a WJF stage or two, for nine of the past eleven years, reaffirming Earshot's role as a supporter of important artists who are dedicated to the progression of the art form. Not surprisingly, many of the artists you'll see on our spring series and fall festival are the same artists seen under the spotlight at Winter Jazz Fest.

Earshot brings New York jazz to Seattle every year. We also bring artists from exciting European scenes to Seattle stages, to mix and match with Seattle artists and audiences. We have a great series of concerts lined up for you in the coming months, and we're well into plans for another exciting fall festival. Please join us!

Check www.earshot.org for details, and take a chance on some fresh jazz.

— John Gilbreath, Executive Director



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.



Seattle Office of Arts & Culture Youth Arts Projects

Youth Arts is an annual funding program for arts education, beyond the regular school day, for Seattle middle and high school youth. Funds and technical assistance from this program help experienced teaching artists lead training programs and projects in all arts disciplines – from visual arts to theater to dance and film. Youth Arts prioritizes youth or communities with limited or no access to the arts. Funding awards range up to \$10,000. Learn more about Seattle Office of Arts and Culture efforts to put the arts back in education for all students in Seattle Public Schools, at www.seattle.gov/arts. Submission deadline is February 11.

4Culture Arts Projects Grants

The deadlines to apply for a 4Culture Project grant in Arts, Heritage and Preservation have been set. Grants are available to artists and art groups, residing in King County, who are creating and presenting work in dance, theater, music, media, literature and the visual arts. The Arts Projects deadline for individuals and groups is March 4. More at 4culture.org.

Seattle-Kobe Female Jazz Vocalist Auditions

The Seattle-Kobe Sister City Association sends one high school-aged and one adult female jazz vocalist from Greater Seattle to Kobe, Japan, in May 2015. Finalists are selected by late Feb-

ruary and participate in a live audition at Dimitriou's Jazz Alley on Monday, March 9. Two winners feature as guest vocalists at the 16th Annual Kobe Shinkaichi Jazz Vocal Queen Contest held on May 9, in Kobe, Japan. Application deadline is February 2. More at www.seattlekobe.org/jazz_vocalist_audition_2015.htm.

On the Horizon

Artist Trust 2015 Benefit Art Auction

Saturday, March 7, 5pm

Fisher Pavilion, Seattle Center

Dinner and auction with performances, including music by A Cedar Suede.

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IN ONE EAR



Jazz Radio

88.5 KPLU, kplu.org, hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, 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, kexp.org, 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 February schedule: February 1, **Foday Musa Suso**, solo per-

formance of new compositions for kora and voice by the world famous griot from Gambia and a Seattle resident; February 8, **KO Ensemble**, new music by Kate Olson (soprano sax), Sam Boshnack (trumpet), Chris Credit (tenor sax), Tim Kennedy (piano), Geoff Harper (bass) and Chris Icasiano (drums); February 15, **Helix**, four master improvisers in the classic sax and drum duo, times two, with Eric Barber and Greg Sinibaldi (tenor saxes), Greg Campbell and Paul Kicuchi (drums); February 22, **Gregg Belisle-Chi/Chelsea Crabtree**, avant-garde guitar and vocals.

91.3 KBCS, kbcs.fm late Sundays and prime-time Mondays, features Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with John Pai. More about jazz on KBCS at kbcs.fm.

91.7 KSVR, ksvr.org, Skagit Valley Community Radio, broadcast from the Skagit Valley College Campus, features jazz host Dr. D, Mondays, 10pm-midnight.

94.9 KUOW, kuow.org, Saturdays, 7pm, features Amanda Wilde's the **Swing Years and Beyond**, popular music from the 1920s to the 1950s. More at kuow.org/swing_years.php.

Art Zone with Nancy Guppy

Stream archives of the Seattle Channel's Art Zone with Nancy Guppy at seattlechannel.org/artZone: January 16 episode includes a segment at Bop Street Records, where guitarist **Bill Frisell** talks about the inspiration for *Guitar in the Space Age*; January 9, with trio **Japanese Guy** with Skyler

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pony boy records presents
snoqualmie valley live jazz

BOXLEY'S

FEbruary

- **TUESDAYS**
 - 3 Seamus Blake & Geoff Keezer 4
 - 17 Mardi Gras Parade
- **WEDNESDAYS** Future Jazz Heads
- **THURSDAYS**
 - 5 Sundae + Mr. Goessl
 - 12 Nancy Erickson Duo
 - 19 Katy Bourne Duo
 - 26 Leah Stillwell & Darin Clendinin
- **FRIDAYS**
 - 6 Jay Thomas Trio
 - 13 Reuel Lubag Trio
 - 20 Axiom Quartet
 - 27 Mark Elf *NY Bebop guitar legend*
- **SATURDAYS**
 - 7 GW & Big Bad Groove Society
 - 14 Kelley Johnson & John Hansen
 - 28 Travis Ranney Quartet
- **SUNDAYS** - Danny Kolke Trio

101 West North Bend Way, North Bend
425-292-9307 www.boxleysplace.com www.ponyboyrecords.com

2015

PNY Boy RECORDS

GOLDEN EAR AWARDS

2014 Golden Ear Awards Ballot

Cast your ballot by March 15

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees this year were selected by a poll of *Earshot Jazz* readers, jazz performers, audience members, journalists and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Please vote online at www.earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3429 Fremont Pl. N., #309, Seattle, WA 98103, by March 15.

EARSHOT JAZZ

Upcoming Concerts

FEBRUARY 8
Thumbscrew

w/ Michael Formanek, Mary Halvorson,
Tomas Fujiwara

FEBRUARY 21
Vijay Iyer Trio

w/ Marcus Gilmore and Stephan Crump

MARCH 1 & 2
Kenny Wheeler Tribute

w/ Ingrid Jensen, Steve Tressler,
Geoffrey Keezer & Jon Wikan

APRIL 10
Mark Helias Open Loose
w/ Tony Malaby & Tom Rainey

MAY 4
Tim Berne Snakeoil

MAY 13
Peter Brötzmann Trio
w/ William Parker & Hamid Drake

MAY 16
ICP Orchestra
(Instant Composers Pool)

JUNE 11
Marianne Trudel Trio

JUNE 20
Giulia Valle Trio

JUNE 28
Paal Nilssen-Love Large Unit

www.earshot.org

2014 NW Recording of the Year

- ☐ Ann Reynolds' *Clave Gringa, Para Cuba Con Amor*
- ☐ Burn List, *Burn List*
- ☐ Chemical Clock, *Bad Habitat*
- ☐ Thomas Marriott, *Urban Folklore*
- ☐ Other _____

2014 NW Acoustic Ensemble

- ☐ Alex Dugdale & the FADE Quartet
- ☐ Jacob Zimmerman Quintet
- ☐ Sequoia
- ☐ Steve Griggs Ensemble
- ☐ Other _____

2014 NW Alternative Group

- ☐ Bad Luck
- ☐ Crystal Beth & the Boom Boom Band
- ☐ Industrial Revelation
- ☐ Trintab
- ☐ Other _____

2014 NW Concert of the Year

- ☐ Table & Chairs Showcase (netcat, Cavity Fang, Japanese Guy, King Tears Bat Trip), Ballard Jazz Walk, April 18
- ☐ Human Feel / The Westerlies, Seattle Art Museum, June 27
- ☐ Tribute to Charlie Haden, Chapel Performance Space, September 25
- ☐ Monk 10/10, Town Hall, October 10
- ☐ Other _____

2014 NW Instrumentalist of the Year

- ☐ Anton Schwartz
- ☐ Evan Flory-Barnes
- ☐ Kate Olson
- ☐ Thomas Marriott
- ☐ Other _____

2014 NW Emerging Artist

- ☐ Ann Reynolds
- ☐ Carmen Rothwell
- ☐ Delvon Lamarr
- ☐ Levi Gillis
- ☐ Other _____

2014 NW Vocalist of the Year

- ☐ Greta Matassa
- ☐ Johnaye Kendrick
- ☐ Katie Jacobson
- ☐ Leah Natale
- ☐ Other _____

2014 Seattle Jazz Hall of Fame

For a list of Seattle Jazz Hall of Famers, go to earshot.org/events/awards/halloffame.html

- ☐ Amy Denio
- ☐ Gary Bannister
- ☐ Greta Matassa
- ☐ Ruby Bishop
- ☐ Other _____



Joe Doria, Part I: Tuesday Means McTuff

By Steve Griggs

At Seattle's Seamonster Lounge, Tuesday means McTuff. Named after "Brother" Jack McDuff, the 1960s organist who gave guitarist George Benson his first break, McTuff is an organ trio led by Joe Doria that sets sail from the Seamonster at 11pm.

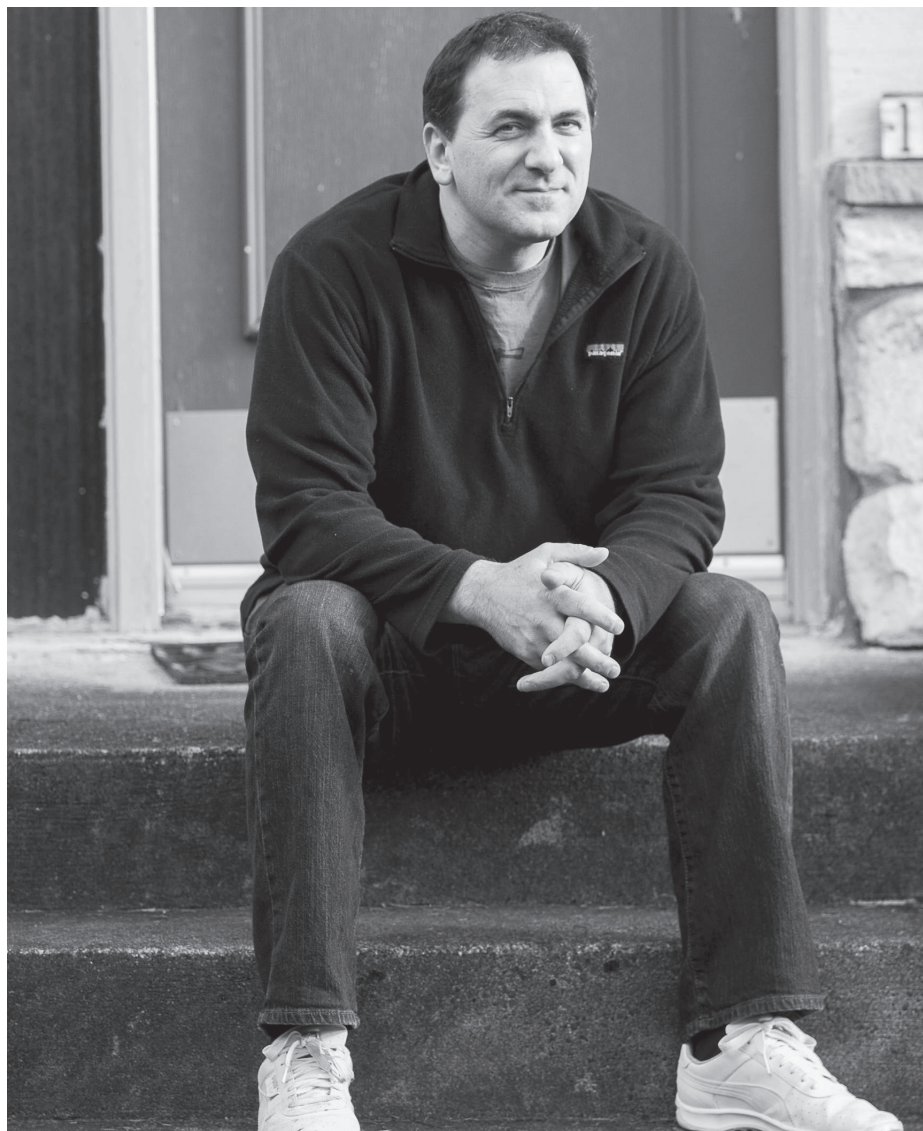
On a recent foggy night in January, I decided to turn off my television, get out of the house, and book passage. Outside the Seamonster, I exchanged a nod with the middleweight bouncer perched on a barstool. His presence portended a bustling business inside but his smile said, "Welcome aboard."

Inside the humming pub, I found an empty spot at the bar. Promptly, a doe-eyed bartender walked my way. "Guinness, please." While the caramel stream of draft slowly filled the glass, I drank in the happy buzz of the crowd seated in the front room. The rows of spirits reflected in the wall behind the bar glowed shades of crimson, scarlet, ruby, garnet, cherry, claret.

Salvos of drums rattled from the back room. McTuff was warming up for their weekly voyage. Pint in hand, I ascended the gangplank to the back room, the source of the music.

Amid the sparse crowd in the back room, I claimed a space against the wall next to the Hammond organ. Behind the organ, like a skipper at the helm, Joe Doria's meaty fingers rifled through a stack of hand-written music at his perch atop the long wooden foot pedals.

Course plotted, Doria piled the scores atop the organ, took a swig from his whisky on the rocks, shifted some



JOE DORIA PHOTO BY DANIEL SHEEHAN

drawbars on the organ console, looked left to a black-bearded drummer with a sweet smile – Tarik Abouzied – and set a libidinous lope a tick or two faster than a heartbeat. Straw-haired, slender-faced, long-fingered Andy Coe continued to connect electric guitar gear in the back corner while Abouz-

ied and Doria piloted the groove deeper. Doria's right foot pressed down on the volume pedal. Doria's other foot danced atop the wooden bars, thickening the low line from his left hand. Abouzied's mercurial percussive accents made his arms seemingly multiply like an octopus.

In an instant, the small room filled with undulating bodies, all facing the band. The air thickened with the organ's gooey sound hugging the crowd and the drums cracking the backbeat. The wall I leaned against shuddered. Ten feet away, the spinning speaker inside the Leslie cabinet throbbed. It became impossible for me to stand still. My head began to bob in McTuff's sonic wake. The space between the musicians and audience shrank to zero. This was full-body-contact live music.

Doria slid his palms up and down the keyboard, then leaned his whole fore-

arm into the keys like a masseur. The organ purred, snarled, and growled at a room of smiling faces. Doria's mild-mannered, clean-cut looks belie the loose sensual sound of his music. Slowly, step by step, Doria's fingers shifted up the keyboard. Abouzied punctuated the rising swell with each chromatic ascent. Then, at the wave's crest, I recognized the melody of Stevie Wonder's "Tell Me Something Good" and the crowd sang along.

Next up, McTuff began a shuffle take on the gospel tune "Revelation" followed by Journey's "Stone In Love," and then the theme from James Bond's

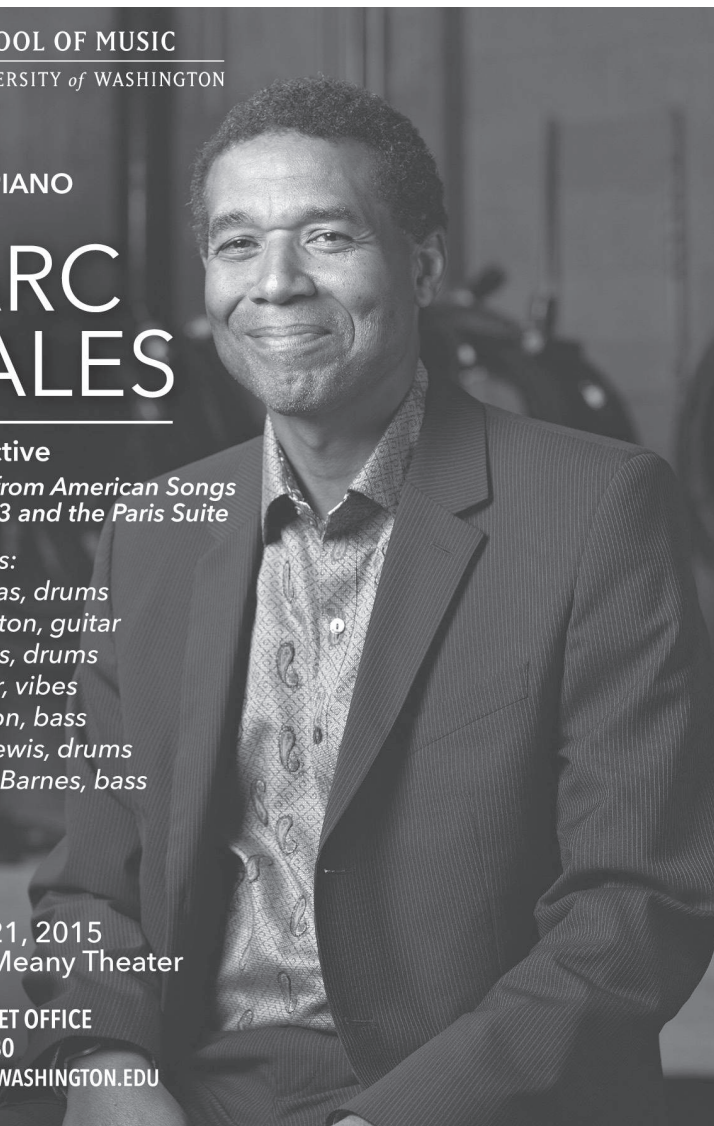
"Goldfinger." The common thread through the eclectic playlist was funk and fun. The room heated up. A small fan spun silently on top of the organ in an increasingly impossible task to sustain Doria's cool. I finally noticed that my beer was empty.

Even though this organ stays put at the Seamonster, Doria's broad sloping shoulders have grown accustomed to hefting his own 500-pound model into and out of his white Dodge van for other gigs. When a musician chooses to play vintage Hammond organs, every gig means moving the equivalent of a loaded sideboard. Like a sideboard, these organs are built of thick wood and loaded with metal. They are big mechanical electronic instruments built for homes and churches, not lightweight digital synthesizers made of silicon and plastic.

Doria bought his first of several Hammond organs after graduating from Cornish College of the Arts. He sold one to the Seamonster to anchor his steady gig there. At the Seamonster, Doria supplements the Leslie speaker by boosting the bass through another rig. The organ's built-in speaker acts as a monitor. The sound engulfs the room. It's loud, but warm and funky.

The following week I caught up with Doria at Vito's. He was performing with bassist Ian Sheridan and drummer Brad Gibson, playing jazz standards sprinkled with pop. On the break, Doria joined me at the bar to talk about upcoming projects. He is in the midst of recording new tracks for Spellbinder, the band led by long-time Santana drummer Michael Shrieve. Plans are in the works to bring McTuff back to the New Orleans Jazz Festival for the third time. At Neumo's, February 12, McTuff joins Industrial Revelation and Heatwarmer to create a flotilla of inventive improvising ensembles from Seattle. *Tickets are \$12 in advance, 21+.*

Next month for Part II with Joe Doria.



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Don't Assume Anything About Delvon Lamarr

By Jeff Janeczko

Sit down and chat with Delvon Lamarr and you soon discover that he is a modest man. Mild-mannered and soft-spoken, he has a slight drawl in his voice that suggests origins further south than South Seattle. Wearing jeans and a black t-shirt, small dreadlocks peering out from under a large beanie, he exudes humility. See him rolling his Hammond B3 into a club and you might assume he's a roadie.

But watch him play that Hammond B3 and it quickly becomes clear that there's something special about Delvon Lamarr. The fluidity of his feet on the foot pedals, his left hand handling the walking bass lines, and his right hand oscillating between comping and soloing – he's like a well-rehearsed chamber ensemble unto himself. You might see a few lead sheets scattered atop his B3, but he doesn't seem to pay them much attention. Observe this for a few minutes and you might mistakenly assume Lamarr had worked painstakingly to develop this ability.

You could assume a lot of things about Delvon Lamarr. A friendly guy interrupted our interview and offered to play whatever Lamarr wanted on the jukebox. "What do you want? You want some Miles? You want some Coltrane? What do you want?"

"Led Zeppelin."

"You want *Led*?"

"Led Zeppelin – one of my favorite bands in the world."

It was a mild Wednesday evening when I met with Lamarr at The Station in Ballard in advance of a show with a group called the Happy Trio,

featuring Lamarr on the B3, sax master Skerik, and drummer Tarik Abouzied. I assumed this was a steady group. Lamarr informed me they had never all played together before.

Delvon Lamarr was born in 1978 and grew up in a house where his mother listened to gospel and blues while he and his older brother spun hip-hop and Van Halen records. One day, Lamarr's brother handed him a cassette tape of John Coltrane's music. He heard "My Favorite Things" and asked his mom to buy him a saxophone.

In junior high, he played in the band, cycling through a number of instruments before settling primarily on trumpet and drums, which remained his focus until his early twenties. That's when he began a regular Wednesday night gig subbing on drums for another highly regarded Seattle B3 player, Joe Doria.

"Ever since I saw Joe play that organ I was hooked," Lamarr recalled in a deadpan serious tone. "I remember


seeing the organ in church, but I had never seen anyone play it like that."

The way he set up when he drummed for Doria afforded him a good view. So, he watched him. Intently enough that he seems to have absorbed all the basics. One night when another drummer showed up, Lamarr asked Doria if he could play the organ. Doria said okay.

"We played a blues. And I sat down and played that blues like I had been playing organ already. I don't know where it came from. I basically watched Joe do it every week and I learned how to do by watching him. Walking bass lines and everything."

He quit trumpet and drums "cold turkey" and never looked back. Now he's an important player on the local jazz scene and is gaining recognition throughout the Northwest and beyond. In addition to maintaining his

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Live Music

Every Sunday
from 7:30

600 Queen Anne Avenue N.
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Happy Hour: Daily 4pm-7pm

Earshot Jazz Spring Series

Thumbscrew w/ Mary Halvorson, Michael Formanek, Tomas Fujiwara

Sunday, February 8, 8pm
PONCHO Concert Hall, Cornish College

Thumbscrew Masterclass: Monday, February 9, noon

It's been said that Thumbscrew guitarist and bandleader Mary Halvorson's unique toning probably isn't for everyone, "which is precisely what makes her essential" (Chris Barton, *LA Times*).

A unique voice, trained for three years under visionary composer and saxophonist Anthony Braxton, Halvorson favors chaotic structures, provocative de-tuning techniques and sticky single notes, an approach that demands her listeners' attention. Halvorson has gained reputability for her newest group Thumbscrew's self-titled album, which shows off her playing in mus-



THUMBSCREW (MICHAEL FORMANEK, MARY HALVORSON, TOMAS FUJIWARA) PHOTO BY PETER GANNUSHKIN

cular, sinuous compositions. The New York guitarist is accompanied by equal talents in drummer Tomas Fujiwara and bassist Michael Formanek.

Boston-born, Brooklyn-based Fujiwara studied with legendary drummer Alan Dawson for eight years before moving to New York at the age of 17. A member of several ensembles, he

has performed at festivals and venues around the world. "Drummer Tomas Fujiwara works with rhythm as a pliable substance, solid but ever shifting," Nate Chinen wrote in the *New York Times*. "His style is forward-driving but rarely blunt or aggressive, and never random."

ART OF JAZZ

Eugenie Jones

Join us to hear sultry jazz and blues diva, Eugenie Jones.

Thursday, February 12, 5:30-7:30 pm

Presented in collaboration with Earshot Jazz

Seattle Art Museum
1st Avenue & Union Street
All ages

Seating is limited and available on a first-come, first-served basis

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One marker of bassist Formanek's creativity and versatility is the range of distinguished musicians of several generations he's worked with. While a teenager in the 1970s, he toured with drummer Tony Williams and saxophonist Joe Henderson; in the 80s, he played long stints with Stan Getz, Gerry Mulligan, Fred Hersch and Freddie Hubbard; in the 90s, he notably led his own quintet and played in Tim Berne's barnstorming quartet Bloodcount. With acclaimed ECM releases *The Rub and Spare Change* and *Small Places* to his credit as a leader in recent years, with Tim Berne, Craig Taborn, and Gerald Cleaver, Formanek now forges ahead in co-op with Thumbscrew.

On the trio's Cuneiform release, the team plays their array of originals, dividing the volume and spotlight evenly between the three musicians. "It really is a three-composer trio, and all of our tunes have our basic aesthetics attached," Formanek says. "But we want everybody to have input ... It's one of the first co-ops I've been in where everyone's really willing to take control at any given moment." Bass and drum solos are taken within the pieces and they blend into a tight, inventive collaboration reminiscent of how the trio was formed.

Before Thumbscrew, Formanek subbed in cornetist Taylor Ho Bynum's Sextet that Halvorson and Fujiiwara played in. The trio's accidental chemistry became the backbone for Thumbscrew.

This first album, released a year ago, has been acclaimed as "uncannily cohesive" (*All About Jazz*).

Admission is \$8-\$16.

Vijay Iyer Trio

Saturday, February 21, 8pm
PONCHO Concert Hall, Cornish College

Described by the *Village Voice* as "the most commanding pianist and composer to emerge in recent years," Vijay Iyer brings his trio to Seattle once again for this special concert, made possible with the generous support of the National Endowment for the Arts and the Doris Duke Foundation.

Brilliant milestones for Iyer in 2014: he was named among the 2013 MacArthur Fellows, joined the music faculty at Harvard, and released his first ECM record, *Mutations*, compositions scored for string quartet, piano and electronics.

Prior to the ECM release, Iyer's third collaboration with poet Mike Ladd, *Holding It Down: The Veterans' Dreams*



VIJAY IYER PHOTO BY JIMMY KATZ

Project (2013), based on the dreams of veterans of color from America's wars in Iraq and Afghanistan, was hailed as #1 Jazz Album of the Year by the *Los Angeles Times* and described in *JazzTimes* as "impassioned, haunting [and] affecting." Two tremendously acclaimed and influential albums before that, *Accelerando* (2012) and *Historicity* (2009), feature Iyer's trio (drummer Marcus Gilmore and bassist Stephan Crump), described by PopMatters as "the best band in jazz."

Tickets are \$15-\$25.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

IN THIS ISSUE

OBO ADDY
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Kenny Wheeler Tribute w/ Steve Treseler, Ingrid Jensen, Katie Jacobson, Geoffrey Keezer, Martin Wind & Jon Wikan

March 1, 8pm & March 2, 9pm
The Royal Room

Legendary trumpeter and composer Kenny Wheeler lived until age 84 and recorded up to the year that marked his final, 2014. In a long and distinguished career, the Canadian-born, London-based musician made his mark in a huge range of jazz repertoire. Shortly after his 1952 move to Britain, Wheeler made his way into the 60s-70s British free-jazz scene, which led to creative relationships that he would keep throughout his career.

"Kenny played the trumpet from a very rich sonic space, giving his ear the freedom to lead his trumpet," trumpeter Ingrid Jensen writes of her interaction with Wheeler (*Time, Marked*, dothemath.typepad.com, 2014). She is reverent to his musicianship and brings a distinctive understanding to this tribute project.

The joint conception of Jensen and Washington-bred tenor saxophonist Steve Treseler, the tribute will combine imaginative improvisations in Wheel-



STEVE TRESELER AND INGRID JENSEN PHOTO BY STEVE KORN

er's style, interpretations of his works and original pieces dedicated to him. Of note: Treseler and Jensen's recent premiere venture, the four-star album *Center Song*, was both declared one of the "Best Albums of 2014" (*DownBeat* magazine) and highlighted nationally on NPR and Jazz After Hours.

An all-star rhythm section that Jensen regularly plays with joins her and Treseler on the project. Piano great

Geoffrey Keezer will feature on the set. Keezer's discography trumps most other pianists of his age, while he also holds bragging rights to sharing the stage with Art Blakey, Wayne Shorter, Ray Brown, and Sting, among others. Keezer's regular bandmate, New York-based drummer Jon Wikan, comes into the project as no stranger to the Seattle area. In 1996, Wikan immersed himself in the Seattle jazz scene and quickly became one of the busiest sidemen in the Northwest. With recent experience in expanding "tribute" playing, German-born bassist Martin Wind joins the powerful section. The Martin Wind Quartet, established in New York, has a 2014 album of Bill Evans' music and speaks to Wind's talents as an orchestral arranger and interpreter. The group also consists of young Honey Noble vocalist Katie Jacobson, once an Ella Fitzgerald Vocal Award winner at the Essentially Ellington competition.

Performances are at the Royal Room Seattle. On March 1, Mercer Island Jazz Ensembles begin at 6:30pm, Kenny Wheeler Tribute begins at 8pm; on March 2, the Royal Room Collective Music Ensemble features Ingrid Jensen at 8pm, Kenny Wheeler Tribute begins at 9pm. Admission is \$8-\$15.



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30th Seattle Improvised Music Festival

February 5-7, 8pm
Chapel Performance Space
4649 Sunnyside Ave N (Fourth Floor)

The 30th Seattle Improvised Music Festival will feature artists from the beginning points of Seattle's creative improvised music. The historic Seattle points: Stuart Dempster and William O. Smith, the elder statesmen, are a tradition of playing, teaching and inspiring. Sue Ann Harkey and Greg Powers bring improvisation to Seattle's rock environment in the early 80s (pre-grunge). Wally Shoup relocates to Seattle in the mid-80s and becomes one of the originators of the festival (creating an environment for Seattle improvised music). Lori Goldston begins her Seattle music life at the initial festival (1986). These performers, and trajectory, highlight the growth and expansion of creative improvised music in Seattle, substantiated by the


quality and devotion of all the Seattle folk playing as part of the festival.

Further, the festival continues to bring musicians from afar to join in the music: Mazen Kerbaj, Bill Nace and Matthew Ostrowski bring other voices to Seattle.

Trumpeter and artist Mazen Kerbaj (Beirut, Lebanon) searched for this Seattle festival. One of the founders of the Lebanese free improvisation scene, both as a trumpet player and as a member in the MILL association that organizes the annual Irtijal festival (www.irtijal.org), his remarkable approach to trumpet sound is known throughout the world. Born in 1975, Kerbaj lives and works in Beirut. He's published more than 15 books and many short stories and drawings in anthologies, newspapers and magazines in Lebanon, Europe, and the USA, and exhibited his work both in solo and in collective exhibitions around the world. He's the founder of record

labels Al Maslakh and Johnny Kafta's Kids Menu, and has performed solo and with various groups in the Middle East, Europe and the USA. Regular and occasional partners include Sharif Sehnaoui, Christine Abdelnour, Raed Yassin, Franz Hautzinger, Lê Quan Ninh, Stéphane Rives, Mats Gustafsson, The Scrambled Eggs, Guillermo Gregorio, Gene Coleman, Michael Zerang, Jim Baker, Jack Wright, Michael Bullock, Vic Rawlings, David Stäckenas, Martin Küchen, Axel Dörner, Ricardo Arias, Jason Khan, The Ex, Thomas Lehn, Joe McPhee, Raymond Boni, John Butcher, Martin Blume, Tony Buck, Magda Mayas, Peter Evans, Nate Wooley.

Guitarist Bill Nace (Northampton, Mass.) is one of the definitive guitar improvisers of North America. His range defies what is thought of as the electric guitar. Paul Flaherty (tenor saxophone) and Chris Corsano (drums) are two of many New Eng-



Program includes *Walking with 'Trane, Chapter 2*, a work inspired by the life of John Coltrane and his seminal jazz suite *A Love Supreme*, with live music by pianist George Caldwell.

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land musicians Nace works around. He is also known for his duo with Kim Gordon: Body/Head.

Electronic musician Matthew Ostrowski (Brooklyn) is a pioneer in the world of live electronics. One of the founders of a weekly, improvised music series in New York City (late 80s), his explorations of micro-events and sudden change possess an improvisatory foundation. Current focus includes duo with bass and trio with video improvisers.

Any attempt to describe the sounds – the ranges, the fluxes, the densities – which one will hear in February is a bit

foolish. Yet, to suggest that it is random they-make-it-up-as-they-go chaos is to disregard the extensive workings of these intrepid artists. Spontaneous composition might be a way to put it.

The music may be familiar in places, may be unheard-of in others. The festival pairs similar instrument ensembles (string trio, horn quartet) as well as the most different. Yet, in all, the 30th festival celebrates creative music in its immediacy.

– Ed., *courtesy Paul Hoskin*

30th Seattle Improvised Music Festival Schedule

Chapel Performance Space
4649 Sunnyside Ave N (Fourth
Floor)

\$5-\$15, sliding scale

Presented by Nonsequitur

Thursday, February 5, 8pm

Matthew Ostrowski (electronics),
Paul Hoskin (contrabass clarinet)

Mazen Kerjab (trumpet),
Angelina Baldoz (trumpet),
Greg Powers (trombone), Stuart
Dempster (trombone)

Bill Nace (electric guitar), Dave
Knott (guitar), Alex Guy (viola,
violin)

Friday, February 6, 8pm

Mazen Kerjab (trumpet),
Christian Pincock (trombone),
Chris Icasiano (drums)

Bill Nace (electric guitar), Wally
Shoup (alto saxophone), Greg
Kelley (trumpet)

Matthew Ostrowski (electronics),
Susie Kozawa (found objects),
Jessika Kenney (voice)

Saturday February 7, 8pm

Neil Welch (tenor saxophone),
Monica Schley (harp), Carol
Levin (harp)

Lori Goldston (cello), Sue Ann
Harkey (electric guitar), Greg
Campbell (drums)

Mazen Kerjab (trumpet), Bill
Nace (electric guitar), Matthew
Ostrowski (electronics) + special
guests

*Encore performance with Mazen
Kerjab + Seattle 4 at the Royal
Room, February 10.*



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Portland Jazz Festival 2015



BEBEL GILBERTO PHOTO BY DARYAN DORNELLES

February 18-March 1
Various venues, Portland, OR

The City of Roses plays host to celebrated jazz artists from around the world, as well as locally recognized musicians, in the 12th annual Portland Jazz Festival presented by Alaska Airlines. Running Wednesday, February 18, through Sunday, March 1, the festival sees a record number of 30 headline concerts at venues throughout the city. Among the headlining artists are Vijay Iyer, Taylor Eigsti, Lee Konitz, Christian McBride and Cyrille Aimée.

Opening the festival is Brazilian singer Bebel Gilberto, daughter of famed João Gilberto. The multi-Grammy-nominated vocalist recently released *Tudo*, her first studio album in five years. The release is infused with sultry vocals, playful rhythms, and touches of electronica.

Along with Gilberto, the festival features nine vocalists. Kurt Elling, considered the “most influential jazz vocalist of our time” by *JazzTimes*, pays homage to Frank Sinatra in his third festival appearance. Featuring the Art Abrams Swing Machine Big Band, this program focuses on three Sinatra/Basie collaborations from the mid-60s and comprises original arrangements by Quincy Jones, titled *Elling Swings Sinatra*.

For her PDX debut, Bay Area-singer Jackie Ryan re-crafts the musical work of French composer Michel Legrand, in honor of 2015 Portland Jazz Master Wayne Thompson. Over the years, Thompson has supported the Portland Jazz Festival as a contributing board member and programming advisor,

CONTINUED ON PAGE 23

B3 @ PDX

Freda Payne with the Mel Brown B3 Organ Band

February 19, 7pm & 9:30pm
Jimmy Mak's

Though she's perhaps best known for her 1970 R&B hit “Band of Gold,” Freda Payne has her roots in jazz, having performed with Quincy Jones and Duke Ellington. Making her Portland debut, the vocalist will deliver a sultry mix of jazz and R&B, performing alongside the **Mel Brown B3 Organ Band** (Mel Brown, drums; Louis Pain, B3; Dan Balmer, guitar; Renato Caranto, tenor sax; Curtis Craft, percussion) in an evening titled “My Town Is Motown.”

Frank Catalano: “Blowin’ in From Chicago: For Vonski, Jug and Eddie Who?”

February 20, 8pm
Jimmy Mak's

Dubbed the “John Coltrane energy for the 21st Century” (*DownBeat*), Frank Catalano blows in from the Windy City to pay homage to three saxophonists: Von Freeman, Eddie Harris, and Gene Ammons. Catalano will be joined by fellow Chicagoans Clark Sommers (bass) and Mike Raynor (drums), along with **George Colligan** on the B3 and piano and Dan Balmer on guitar.

Joe McBride with the Mel Brown B3 Organ Band

February 26, 7pm & 9:30pm
Jimmy Mak's

Making his first Portland appearance in nearly 10 years, pianist Joe McBride pays tribute to Ray Charles in a program titled “What’d I Say, For Brother Ray,” with the **Mel Brown B3 Organ Band**.

Universal Language Project

By Halynn Blanchard

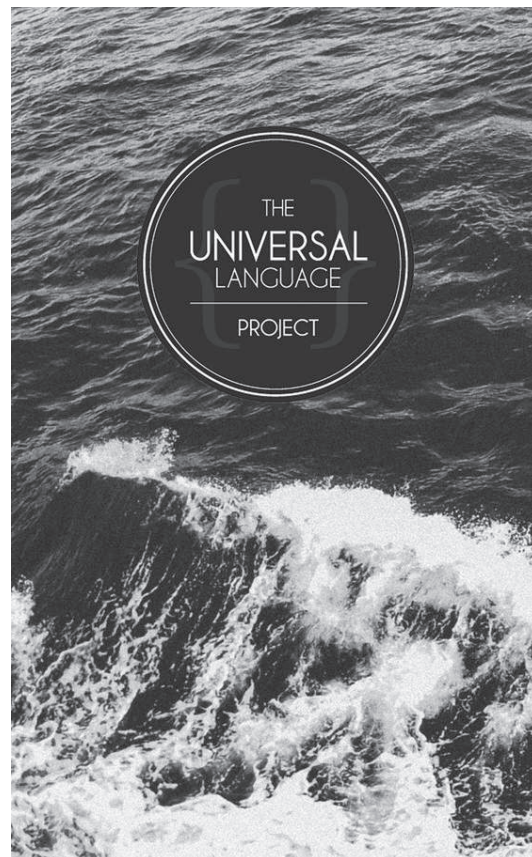
A new concert series, Universal Language: A 21st Century Music Project, promises a vehicle and framework to bring Seattle's positive art influence further. The series has commissioned composers to create new music for concert events in March and May. The series' inaugural concert event, Inception, was in early January.

A full house sat on pillowed benches and wooden bleachers; Velocity Dance Center was transformed into a comfortable stage on Friday, January 9. The audience had all just become part of an aural discourse in a classroom where pencils were exchanged for ginger ales and microbrews in dark bottles. The room had a rich buzz and thick energy under the low roofing. A nine-person orchestra stepped into the warm lighting, which grew into a large spotlight and prompted audience applause to welcome the visionary of this whole thing, Brian Chin.

Chin, the director of the Universal Language Project (ULP), welcomed his attendees into a setting which fit clearly with Chin's belief that new art music will be "increasingly collaborative in design, performed in smaller intimate settings, and substantially less genre specific."

Appropriately, Chin commissioned Seattle composers Sean Osborn and Wayne Horvitz. Their original music premiered at the show, alongside the minimalistic, introspective "Angel of Memory" by Marti Epstein and group conduction by Horvitz.

Sean Osborn was selected to create the rhythmically complex "Un-concerto for Trumpet and Chamber Ensemble," based on an idea that dated back to his and Chin's conversations from 2009. Osborn's sporadic



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organization of sound featured Chin on trumpet and concluded with engrossing variations over a modulating chord progression. The dubbed 'un-concerto' tuned the audience's ears for what they'd experience the rest of the night: compositions rich in musicianship and far from Western tone centers.

Seattle conductor/composer Wayne Horvitz was deservedly commissioned on his "A Stammer for Tori." The tangible energy was amplified when featured violinist Victoria Parker began to play. Professionally and passionately, she delivered magical melodies. The song of yearning got seemingly stuck behind heavy layers of far-related tones, intentionally. Appropriately named, though dubbed "silly" by Horvitz, the rhythm carried in an anxious, human way. The musicians paused for a break called for by the piece and had to hush down a cheering audience.

"Wait, there's more," Parker said kindly before falling into a final double stop on her violin. With Parker's talent and interesting composition features such as bass counterpoint of the violin's melody and high flute harmonies, the piece spoke clearly to the journey of communicating emotion.

"Music is music," a young Gershwin, and Chin's audience, were both told. Chin's role of an inspirer and collegiate professor was sensed in his inspirational tone. The combination of his SPU university students and Seattle JazzED musicians in the crowd brought the event's age average down to somewhere around 28, a good thing in Chin's eyes. "[We are working on] bridging the age gap," Chin told his audience. Behind him, a wide-eyed bassist in a baby blue collared shirt stood behind a seasoned cellist triple his age.

Chin acknowledged the fear of beginning to create improvisations and warmly welcomed Horvitz in leading the audience in a stimulating lesson on live unrehearsed playing. Horvitz explained his technique of "conduction" and hand signaling to players. This improvisational performance conducted by Horvitz joined the orchestra line-up with young JazzED musicians from the region's diverse communities. It introduced the successful education partnership ULP has already made with the JazzED program. Horvitz will direct similarly in an Art of Jazz presentation of the Seattle JazzED New Works Ensemble, Seattle Art Museum, Thursday, March 12, 5:30pm.

Next up for the ULP Series

Innovative Seattle quartet TORCH will perform March 13, 8pm, in partnership with Nonsequitur (www.nseq.org) as part of the monthly Wayward Music Series, at the Chapel Performance Space. Chin, principal trumpet for the Tacoma Symphony Orchestra and the trumpeter for TORCH, notes that the group, well versed in jazz improvisation, borrows eclectic rhythms and distant harmonies of Stravinsky and Bartók. The group's sound is poised between progressive jazz, post-rock, and contemporary classical music. Their original compositions are self-described as "a playful juxtaposition amidst our heady intellects and our groove-craving souls." Also in the group: clarinetist Eric Likkel, vibraphonist Ben Thomas, and bassist Brady Millard-Kish.

The season finale returns to Velocity Dance Center, March 15 and 16, and features a unique Brazilian jazz composition, akin to Stravinsky's theatrical work *The Soldier's Tale*, for seven musicians, narrator, and dance by Jovino Santos Neto.



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Seattle Composers' Salon w/ Neil Welch, Cole Bratcher, Ivan Arteaga, Matthew James Briggs



IVAN ARTEAGA PHOTO BY DANIEL SHEEHAN

The Seattle Composers' Salon fosters the development, performance and appreciation of new music by regional composers and performers. Composers, performers, and audience members gather in a casual setting that allows for experimentation and discussion. Here's a review by Ellie Rapp of the January 9 presentation at the Chapel Performance Space.

It seems a few times a year, Nonsequitur presents Seattle Composer's Salon through the Wayward Music Series. We get the opportunity to hear local musicians perform their finished or on-going works. On January 9, we were led into a setting of inclusive collaboration.

A salon, based on the French word for 'living room,' is a conversational gathering — in this case, of musical artists. There was a pre-music Holiday Office Party to mingle with the cast, eat chips, and drink cider that surely set the stage for the casual conversation that ensued. (Wish I made it to that.)

When I arrived early on, it seemed all musicians were front and center playing out Ivan Arteaga's composition. Multiple saxes led the dance of cacophonous tonality to set the mood for the evening. After Arteaga came Neil Welch (sax), Cole Bratcher (singer), and Matthew James Briggs (guitar).

Each performed a piece and spoke of their muse in palatable terms and invited both questions and comments. The questions that were fielded seemed to huddle us all closer to the stage and produced a deep sense of wanting continuance. It was as if the whole musical community, both performers and receptive listeners, were one entity, craving to be in dialog on a more regular basis.

It appeared that we all so enjoyed hearing what goes on in each musician's head, as if we were in that 'living room' wanting to convene and chat forever.

The next Seattle Composers' Salon is March 6, Chapel Performance Space.

The Tiptons: Mythunderstandings

Mythunderstandings is an audio/visual presentation centered around personal stories recorded from a diverse range of people, including a hoarder, a refugee, an adoptee, a bank teller, several grandmothers, and a northwest Salish tribe member. The collaborative performance features an award-winning creative team: filmmaker Adam Sekuler, director Lisa Halpern, and the Tiptons Sax Quartet collaborating with drummer Tarik Abouzied and Coastal Salish storyteller and musician Paul 'Che oke ten' Wagner. Their January 17 performance, at the Chapel Space, inspired this poem by contributor Ellie Rapp:

Tiptons – I tip my glass
I'm home now. Safe, but I wasn't sure
that I wouldn't want to dance my dance
in the streets. No, it's not a Hawks thing.
It's a deep resonating spilled over from you.
You women, you full-toned sax monsters
soften and pound me. Tone me to the ground.

It's all what you believe. It's all a myth
for us to unfreeze. All is all. Lower letters
call me out. Type my name. You do the same.

Call out your muted faces. Pull in
the cyclone center. Find the mist in
the myth. That is my religion.
Follow your truism from your deep night dream.

My love is the empty space inside your cells. I'm no
mother but I can believe this to blanket all.
All letting life turn to face death.

You have crossed my path. You have.
You have. Your sound is under my feet. Your tone that
seeks hope for tomorrow is sheer panic;
resounding in blissful fear to take me to my last veil.

Hold up my sky. Pour my nectar. Melt my winter earth.
Sound the flute follow the sax, down.
pull your guttural cords to my side.
We have made our allegiances a long time ago.
Ancient tribes finding a way back home.
Collaborate and be amazed.
Know and not have a clue.
You sing me into harmony, swirling.

We pledge our worthy love;
our ego-dissolve. Keep busy with
your own harmonies, no matter
the outcome.

– ER

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JAZZ AROUND THE SOUND

February

02

SUNDAY, FEBRUARY 1

BX Danny Kolke Trio, 6
 C* Beaver jam session w/ Max Holmberg (Angry Beaver, 8412 Greenwood Ave N), 9
 C* Michael Bisio & Gary Hammon (Brad's Swingside Cafe, 4212 Fremont Ave N), 8
 C* Pearl Django (Museum of Glass, 1801 Dock St, Tacoma), 11am
 CR Racer Sessions, 8
 DT Darrell's Tavern session, 8
 FB Seattle Jazz Vespers, 6
 JA Russ Freeman & The Rippingtons, 7:30
 PM Paul Richardson & Josephine Howell, 6
 SF Lennon Aldort, 6:30
 SF Pasquale Santos brunch, 11am
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra, 7:30
 VI The Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, FEBRUARY 2

C* Michael Bisio & Brian Kent (Brad's Swingside Cafe, 4212 Fremont Ave N), 8
 C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
 C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
 JA Melissa Aldana & Crash Trio, 7:30
 MT Triangle Pub Jam, 8:30
 PM Paul Richardson, 6
 RR The Royal Room Collective Music Ensemble, 8
 SB T8P funk, 10
 TD Crossrhythm Sessions (Musicquarium), 8
 TU Tom Varner's Cornish Creative Ensemble Tentet, 7:30

TUESDAY, FEBRUARY 3

BP Gotz Lowe Duo, 6

BX Seamus Blake and Geoff Keezer Quartet, 7, 8:30
 C* Michael Bisio & Artis the Spoonman (Brad's Swingside Cafe, 4212 Fremont Ave N), 8
 JA Marcia Ball, 7:30
 OW Jam w/ Eric Verlinde, 10
 RR Sam Boshnack Quintet, 8:30
 SB Queen of Kings, 11
 SB Spontaneous Rex, 8
 SB McTuff Trio, 11
 TU Jay Thomas Big Band, 7:30

WEDNESDAY, FEBRUARY 4

BP Gotz Lowe Duo, 6
 BX Future Jazz Heads, 5, 7
 C* Ryan Burns Trio (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
 CM Mac Potts, 6:30
 EB Stacey Israel/Yogi McCaw Jazz Quartet, 9
 EB Dina Blade showcase w/ Hans Brehmer Trio, 7
 JA Marcia Ball, 7:30
 NC Jazz Jam w/Darin Clendenin Trio, 7:30
 PD Casey MacGill, 8
 SF Jazz Trio featuring Alex Guilbert, 8
 TD Smoke and Honey (Musicquarium), 8:30
 TU Smith/ Staelens Big Band, 7:30

THURSDAY, FEBRUARY 5

BC Barca with Adam Kessler & Phil Sparks, 9
 BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
 BP Gotz Lowe Duo, 6
 BX Sundae + Mr. Goessl, 7, 8:30
 CH Seattle Improvised Music Fest, 8
 EB Jacob Zimmerman Quintet, 7
 JA Jeffrey Osborne, 7:30
 PD Greg Ruby & Maggie Kim, 8
 TD Daniel Rapport (Musicquarium), 9
 TU Tim Kennedy Jazz, 7:30

VI Casey MacGill, 5:30

5-7 SEATTLE IMPROVISED MUSIC FEST

The 30th Seattle Improvised Music Festival will feature artists from the beginning points of Seattle's creative improvised music. Further, the festival continues to bring musicians from afar to join in the music.

FRIDAY, FEBRUARY 6

BB The New Art Trio, 7:30
 BP Gotz Lowe Duo, 6
 BP Paul Green and Straight Shot, 9
 BX Jay Thomas Trio, 7, 8:45
 C* Eastside Stomp: Tim J Hickey & Nickel Pot Joe (Aria Ballroom, 15300 NE 95th St, Redmond), 9
 C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE Mill Creek), 5:30
 CH Seattle Improvised Music Fest, 8
 EB Market Street Dixieland Jazz Band, 9
 EB Deborah Haug and Randy Halberstadt, 7
 JA Jeffrey Osborne, 7:30
 LA Phil Sparks Trio w/ Rob Scheps, D'vonne Lewis, 5
 LJ The Triangular Jazztet, 8
 NC Nat King Cole Trio Project w/ Michael Biller, Geoff Harper, Reuel Lubag, 8
 PD Miles & Karina, 8
 SB Live Funk, 10
 SF Shawn Mickelson Duo, 9
 SY Mel Brown and Jof Lee, 7
 TU Scott Wendholt, 7:30

SATURDAY, FEBRUARY 7

BP Wired Blues Band, 9
 BP Gotz Lowe Duo, 6
 BX Big Bad Groove Society, 7, 8:45
 C* The Triangular Jazztet (Brass Tracks, 6031 Airport Way South), 8

Calendar Key

BB Couth Buzzard Books, 8310 Greenwood Ave N, 206-436-2960	DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BC Barca, 1510 11th Ave E, 325-8263	EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621	PD Pink Door, 1919 Post Alley, 443-3241
BD Bad Albert's, 5100 Ballard Ave NW, 782-9623	ED Edmonds Center for the Arts, 410 4th Ave N, Edmonds, 425-275-9595	PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 206-728-1337
BH Benaroya Hall, 200 University St, 215-4747	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy S
BP Bake's Place, 155 108th Ave NE, Bellevue, 425-391-3335	JA Jazz Alley, 2033 6th Ave, 441-9729	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422	SB Seamonster Lounge, 2202 N 45th St, 633-1824
C* Concert and Special Events	LA Latona Pub, 6423 Latona Ave NE, 525-2238	SE Seattle Art Museum, 1300 1st Ave, 206-654-3100
CD St. Clouds, 1131 34th Ave, 726-1522	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111	MV Marine View Church, 8469 Eastside Dr NE, Tacoma, 253-229-9206	TD Triple Door, 216 Union St, 206-838-4333
CN Century Ballroom, 915 E Pine St, 206-324-7263	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	TU Tula's, 2214 2nd Ave, 443-4221
CR Cafe Racer, 5828 Roosevelt Way NE, 206-523-5282		VI Vito's, 927 9th Ave, 682-2695

CH Seattle Improvised Music Fest, 8
 EB Elise Kloter, Pat Johnston and Arlene Sanvictores, 7, 9
 JA Jeffrey Osborne, 7:30, 9:30
 SB Eric Hullander, 8
 SF Sue Nixon Quartet, 9
 TU Greta Matassa Quartet, 7:30

SUNDAY, FEBRUARY 8

BB Kenny Mandell improv, 7
 BX Danny Kolke Trio, 6, 7:30
 C* Beaver jam session w/ Max Holmberg (Angry Beaver, 8412 Greenwood Ave N), 9
 CR Racer Sessions, 8
 DT Darrell's Tavern session, 8
 JA Jeffrey Osborne, 7:30
 MV Greg Williamson & the Big Bad Groove Society, 5
 PM Paul Richardson & Josephine Howell, 6
 PO Thumbscrew, 8
 RR Fundamental Forces and Dual Process: Miles Davis' "In A Silent Way", 8
 SB Heavy Hitter, 7
 SB Jam w/ Hot McGhandis, 10
 SF Jazz Trio featuring Alex Guilbert, 11am
 SF Ann Reynolds & Leah Pogwizd, 6:30
 SY Victor Janusz, 10am
 TD Eclectic Guitars: Eric Johnson & Mike Stern, 7:30
 TU Jim Cutler Jazz Orchestra, 7:30
 TU Jazz Police, 3
 VI Ruby Bishop, 6
 VI The Ron Weinstein Trio, 9:30

8 THUMBSCREW

The trio Thumbscrew, a band consisting of three well-established leaders on the new jazz/new music scene, present new music created specifically for this ensemble. The "three-composer trio" includes Mary Halvorson on guitar, Michael Formanek on double bass, and Tomas Fujiwara drums.

MONDAY, FEBRUARY 9

C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
 C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
 MT Triangle Pub Jam, 8:30
 PM Paul Richardson, 6
 PO Thumbscrew Masterclass, 12pm
 TD Crossrhythm Sessions (Musicquarium), 8
 TU David Marriott Big Band, 7:30

TUESDAY, FEBRUARY 10

BP Gotz Lowe Duo, 6
 OW Jam w/ Eric Verlinde, 10
 RR Mazen Kerbaj & Greg Kelley w/ Paul Hoskin, Lori Goldston, Greg Campbell, 8
 SB McTuff Trio, 11
 SY Victor Janusz, 6:30
 TU Emerald City Jazz Orchestra, 8

WEDNESDAY, FEBRUARY 11

BP Gotz Lowe Duo, 6
 BX Future Jazz Heads, 5, 7
 C* Ryan Burns Trio (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
 PD Casey MacGill, 8
 SB Eric Hullander's Sea Bop, 12am
 TU Jim Sisko & The Bellevue College Jazz Orchestra, 7:30

THURSDAY, FEBRUARY 12

BC Barca with Adam Kessler & Phil Sparks, 9
 BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
 BP Gotz Lowe Duo, 6
 BX Nancy Erickson Duo, 7, 8:30
 JA Mindi Abair and The Boneshakers Featuring Sweet Pea Atkinson, 7:30, 9:30
 PD Greg Ruby & Maggie Kim, 8
 RR Jovino Santos Neto & Keith Terry Duo, 6
 SB The Suffering Fuckheads, 10
 TU Greta Matassa Quartet, 7:30
 VI Casey MacGill, 5:30

FRIDAY, FEBRUARY 13

BP Little Bill & the Blue Notes, 9
 BP Gotz Lowe Duo, 6
 BX Reuel Lubag Trio, 7, 8:45
 JA Mindi Abair and The Boneshakers Featuring Sweet Pea Atkinson, 7:30, 9:30
 LA Latona happy hour w/ Phil Sparks, 5
 PD Tim Kennedy Trio, 9
 SB Live Funk, 10
 SF Shawn Mickelson Trio, 9
 SY Mel Brown and Jof Lee, 7
 TD Tetrabox (Musicquarium), 9
 TU Dave Peck Trio, 7:30

SATURDAY, FEBRUARY 14

BP Greta Matassa Quintet with Susan Pascal, Vibes, 8
 BX Kelley Johnson & John Hansen Valentine 4, 7, 8:45
 C* Panama Hotel Jazz w/ Steve Griggs Ensemble (Panama Hotel, 605 1/2 S Main St), 2
 C* Marc Smason & Craig Hoyer (Marcella's Creole Cookery, 106 James), 6:30
 EB Dina Blade showcase w/ Bill Anschell, 9
 JA Mindi Abair and The Boneshakers Featuring Sweet Pea Atkinson, 7:30, 9:30
 LJ Jazz Espiritu, 7
 LJ Fade Quartet, 9:30
 RR Jimmie Herrod Sings Chet Baker, 5:30
 SB Jacques Willis, 7
 SB Felas Kooties, 10
 SF Jazz Trio featuring Alex Guilbert, 9
 TU Dave Peck Trio, 7:30

SUNDAY, FEBRUARY 15

BB Jazz Jam with Kenny Mandell, 2
 BX Danny Kolke Trio, 6, 7:30
 C* Beaver jam session w/ Max Holmberg (Angry Beaver, 8412 Greenwood Ave N), 9
 C* Bob Strickland's Jazz (couriers) jam (Anchor Pub & Restaurant, 1001 Hewitt Ave, Everett), 5
 CR Racer Sessions, 8
 DT Darrell's Tavern session, 8
 JA Mindi Abair and The Boneshakers Featuring Sweet Pea Atkinson, 7:30
 PM Paul Richardson & Josephine Howell, 6
 RR Not Dead Yet: KO Ensemble and Birch Pereira Trio, 8
 SB The Dip, 8
 SB Jam w/ Joe Doria, 10
 SF Pasquale Santos brunch, 11am
 SF Lennon Aldort, 6:30
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra, 7:30
 TU Gregg Robinson Jump Ensemble, 3
 VI The Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

CURTAIN CALL

weekly recurring performances

MONDAY

C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
 C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
 MT Triangle Pub jam, 8:30
 PM Paul Richardson, 6

TUESDAY

BP Gotz Lowe Duo, 6
 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

THURSDAY

BC Barca with Adam Kessler & Phil Sparks, 9
 BP Gotz Lowe Duo, 6
 PD Greg Ruby & Maggie Kim, 8

FRIDAY

BP Gotz Lowe Duo, 6
 LA Latona happy hour w/ Phil Sparks, 5

SUNDAY

BX Danny Kolke Trio, 6
 CR Racer Sessions, 8
 DT Darrell's Tavern session, 8
 PM Paul Richardson & Josephine Howell, 6
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra, 7:30
 VI Ruby Bishop, 6
 VI Ron Weinstein Trio, 9:30

15 NOT DEAD YET: KO ENSEMBLE AND BIRCH PEREIRA TRIO

Join Kate Olson in celebrating her 32nd birthday with some great musicians. Heavily influenced by the idiosyncracies and quirkiness of Thelonious Monk's music, Kate's compositions are great vehicles for her band's improvisation skills.

MONDAY, FEBRUARY 16

- C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
- C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
- MT Triangle Pub Jam, 8:30
- PM Paul Richardson, 6
- RR The Royal Room Collective Music Ensemble, 8
- TD Crossrhythm Sessions (Musicquarium), 8
- TU Music Works Big Band, 7:30

TUESDAY, FEBRUARY 17

- BP Gotz Lowe Duo, 6
- BX Mardi Gras Street Parade, 7

- C* Mark Smason, Craig Hoyer & Oleg Ruvinov (Marcella's Creole Cookery, 106 James), 12:45, 6:30
- C* Dan Kramlich (E.E. Bach Theatre, 3307 Third Avenue West), 7:30
- JA Cecile McLorin Salvant, 7:30
- OW Jam w/ Eric Verlinde, 10
- SB Don't Move Trio, 8
- SB McTuff Trio, 11
- TU Roadside Attraction Big Band, 7:30

WEDNESDAY, FEBRUARY 18

- BP Gotz Lowe Duo, 6
- BX Future Jazz Heads, 5, 7
- C* Ryan Burns Trio (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
- JA Cecile McLorin Salvant, 7:30
- NC Melyssa Stone Trio, 7
- PD Casey MacGill, 8
- TD Kareem Kandi (Musicquarium), 8:30
- TD Jane Monheit, 7:30
- TU Kerry Wallingford Quartet, 7:30

18-19 JANE MONHEIT

The GRAMMY-nominated singer returns to The Triple Door with Hello Bluebird, her tribute to the music of one of her greatest influences, the legendary Judy Garland. A remarkable vocalist, Monheit has come a long way since her debut at the Thelonious Monk Institute's 1998 International Vocal Competition. Monheit will perform at 7:30 with a talented trio, Michael Kanan (piano), Neal Miner (bass) and Rick Montalbano (drums). Tickets \$30- \$40.

THURSDAY, FEBRUARY 19

- BC Barca with Adam Kessler & Phil Sparks, 9
- BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
- BP Gotz Lowe Duo, 6
- BX Katy Bourne Duo, 7, 8:30
- C* Mount Vernon HS Jazz Bands w/ Vern Sielert & Seattle's Jazz Underground (712 S 1st St, Mount Vernon), 7
- JA Stanley Jordan, Charnett Moffett & Jeff "Tain" Watts featuring Pharaoh Sanders, 7:30
- NC Jazz Decree, 7
- PD Greg Ruby & Maggie Kim, 8
- RR Probosci with Allen Bishop, 8
- SB The Theoretics, 10
- TD T Bird & the Breaks (Musicquarium), 9
- TD Jane Monheit, 7:30
- TU Hot Latin Jazz: Fred Hooley's Sonando, 8
- VI Casey MacGill, 5:30

FRIDAY, FEBRUARY 20

- BP Gotz Lowe Duo, 6
- BX Axiom Quartet, 7, 8:45
- C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE Mill Creek), 5:30
- JA Stanley Jordan, Charnett Moffett & Jeff "Tain" Watts featuring Pharaoh Sanders, 7:30, 9:30
- LA Latona happy hour w/ Phil Sparks, 5
- PD Jennifer Kienzle Trio, 9
- RR Joel Harrison and Free Country feat. David Binney, 8
- SB Live Funk, 10
- SF Shawn Mickelson Trio, 9
- SY Mel Brown and Jof Lee, 7
- TD The Hot McGandhis (Musicquarium), 9
- TU Jovino Santos Neto Quintet, 7:30

SATURDAY, FEBRUARY 21

- BH Seattle Repertory Jazz Orchestra w/ Anat Cohen, 7:30
- BP Gotz Lowe Duo, 6
- C* Centerpiece Jazz Band (Kent Lutheran Fellowship Hall, 336 2nd Avenue S., Kent), 7:30
- C* Faculty Piano Concert: Marc Seales (Meany Theater, University of Washington, 4140 George Washington Ln NE), 7:30
- CH Coo, Chirp, Flap, Flutter: Birds in Song, 8
- JA Stanley Jordan, Charnett Moffett & Jeff "Tain" Watts featuring Pharaoh Sanders, 7:30, 9:30
- NC Phil Randy Quartet, 8
- RR The Cumbieros, 9
- SB Eric Hullander Jazz Band, 8
- TU Susan Pascal Quartet w/ Bill Anschell, Chuck Deardorf, and Mark Ivester, 7:30

21-22 SRJO WITH GUEST ANAT COHEN

Anat Cohen, internationally celebrated jazz clarinetist, will join the award-winning Seattle Repertory Jazz Orchestra in its 20th Anniversary






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season this February. The concerts will feature the broad international flavor that Ms. Cohen has brought to the jazz stage. She will perform two concerts with the SRJO, one at 7:30 pm Saturday, February 21, at the Nordstrom Recital Hall at Benaroya Hall and a second on Sunday, February 22, at 2 pm at the Kirkland Performance Center. Single tickets to the two concerts with SRJO are \$47 through the SRJO's website srjo.org or by calling (206) 523-6159. Group sales, senior and student discounts available.

SUNDAY, FEBRUARY 22

BB Jazz Jam with Kenny Mandell, 2
BX Danny Kolke Trio, 6, 7:30
C* Jazz at KLC w/ Centerpiece Jazz Band (Kent Lutheran Fellowship Hall, 336 2nd Ave S, Kent), 8
C* Beaver jam session w/ Max Holmberg (Angry Beaver, 8412 Greenwood Ave N), 9
CN Tea Dance w/ Dreamtones! w/ Dina Blade, Hans Brehmer, Bonnie Birch, Julian Smedley (Waltz Cafe), 3:30
CR Racer Sessions, 8
DT Darrell's Tavern session, 8
JA Stanley Jordan, Charnett Moffett & Jeff "Tain" Watts featuring Pharaoh Sanders, 7:30
KC Seattle Repertory Jazz Orchestra w/ Anat Cohen, 2
PM Paul Richardson & Josephine Howell, 6
RR Jacob Zimmerman/David Valdez Quartet, 8
RR Seattle JazzED/ Garfield High School, 5:30
SB Vinyl Gold, 7
SB Jam w/ Peter Daniel, 10
SF Jazz Trio featuring Alex Guilbert, 11am
SY Ann Reynolds & Leah Pogwizd, 6:30
TU Victor Janusz, 10am
TU Fairly Honest Jazz Band, 3
TU Jim Cutler Jazz Orchestra, 7:30
VI The Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, FEBRUARY 23

C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
MT Triangle Pub Jam, 8:30
PM Paul Richardson, 6
TD Crossrhythm Sessions (Musicquarium), 8
TU D'vonne Lewis, 7:30

TUESDAY, FEBRUARY 24

BP Gotz Lowe Duo, 6
C* Ryan Burns Trio (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
JA Christian McBride Trio, 7:30
OW Jam w/ Eric Verlinde, 10
SB McTuff Trio, 11
TU Steve Messick's Endemic Ensemble, 7:30

WEDNESDAY, FEBRUARY 25

BP Gotz Lowe Duo, 6
BX Future Jazz Heads, 5, 7
CH Tom Varner & friends, 8
JA Christian McBride Trio, 7:30
PD Casey MacGill, 8
SB Chewy, 10
TU Lonnie Mardis' Seattle Central College Jazz, 7:30

25-28 U-IDAHO LIONEL HAMPTON JAZZ FESTIVAL

This year's kickoff of the 48th annual festival will be Tuesday, Feb. 17 and the festival will ensue the 25th. It will be celebrating its theme of 'Spirit of Harmony' with two packed evening shows. On Thursday, Feb. 26, New Orleans-style crooner Meschiya Lake and her band the Little Bighorns will perform in one of the Bruce M. Pitman Center ballrooms, and trumpeter and vocalist Bria Skonberg will perform with the All-Star Quartet. Both shows will be accompanied by the Swing Devils of the Palouse and will make for a memorable evening of jazz and dance for all ages. Series tickets from \$12-\$50.

THURSDAY, FEBRUARY 26

BC Barca with Adam Kessler & Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BP Gotz Lowe Duo, 6
BX Leah Stillwell & Darin Clendenin, 7, 8:30
PD Greg Ruby & Maggie Kim, 8


TU Ann Reynolds' Clave Gringa, 7:30
VI Casey MacGill, 5:30

FRIDAY, FEBRUARY 27

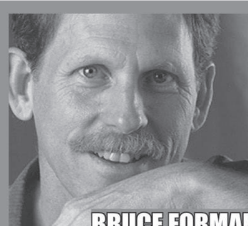
BP Gotz Lowe Duo, 6
BX NY guitarist Mark Elf Trio, 7, 8:45
LA Latona happy hour w/ Phil Sparks, 5
PD Miles & Karina, 8
SB Live Funk, 10
SF Tim Kennedy Duo, 9
SY Mel Brown and Jof Lee, 7
TD Joe Doria Trio (Musicquarium), 9
TU Stephanie Porter Quintet, 7:30

SATURDAY, FEBRUARY 28

BP Mark DuFresne Band , 9
BP Gotz Lowe Duo, 6
BX Travis Ranney Quartet, 7, 8:45
EB Overton Berry Ensemble, 7, 9
SB Freudian Slurp, 7:30
SF Shawn Mickelson Trio, 9
TU Bill Anschell Trio, 7:30

<div>  </div>						
2214 Second Ave, Seattle, WA 98121 www.tulas.com; for reservations call (206) 443-4221						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
CLOSED FOR SUPERBOWL	TOM VARNER'S CORNISH CREATIVE ENSEMBLE TENTET 7:30PM \$5	BIG BAND JAZZ JAY THOMAS BIG BAND 7:30PM \$5	BIG BAND JAZZ SMITH/ STAELENS BIG BAND 7:30PM \$10	TIM KENNEDY QUINTET with THOMAS MARRIOTT ART BROWN EVAN FLORY-BARNES 7:30PM \$10	VANGUARD JAZZ ORCHESTRA TRUMPETER SCOTT WENDHOLT with JOHN HANSEN CHUCK KISTLER GREG WILLIAMSON 7:30PM \$16	GRETA MATASSA QUARTET 7:30PM \$16
8	9	10	11	12	13	14
JAZZ POLICE 3 PM \$5 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	BIG BAND JAZZ DAVID MARRIOTT BIG BAND 7:30PM \$5	BIG BAND JAZZ EMERALD CITY JAZZ ORCHESTRA 8:00PM \$5	BIG BAND JAZZ JIM SISKOS' BELLEVUE COLLEGE JAZZ ORCHESTRA 7:30PM \$10	GRETA MATASSA SHOWCASE 7:00PM \$10	Valentine's weekend DAVE PECK TRIO with JEFF JOHNSON BYRON VANNOY 7:30PM \$20 PRE-SALE SHOW: call 206-443-4221 NO DISCOUNTS	Valentine's weekend DAVE PECK TRIO with JEFF JOHNSON BYRON VANNOY 7:30PM \$20 PRE-SALE SHOW: call 206-443-4221 NO DISCOUNTS
15	16	17	18	19	20	21
GREGG ROBINSON JUMP ENSEMBLE 3PM \$5 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	MUSIC WORKS BIG BAND 7:30PM \$8	BIG BAND JAZZ ROADSIDE ATTRACTION 7:30PM \$8	KERRY WALLINGFORD QUARTET 7:30PM \$15	HOT LATIN JAZZ SONANDO 8:00PM \$10	JOVINO SANTOS NETO QUINTETO 7:30PM \$16	SUSAN PASCAL QUARTET with BILL ANSCHELL CHUCK DEARDORF MARK IVESTER 7:30PM \$16
22	23	24	25	26	27	28
FAIRLY HONEST JAZZ BAND 3PM \$5 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	D'VONNE LEWIS' LIMITED EDITION 7:30PM \$10	STEVE MESSICK'S ENDEMIC ENSEMBLE 7:30PM \$15	BIG BAND JAZZ LONNIE MARDIS' SEATTLE CENTRAL COLLEGE JAZZ ORCHESTRA 7:30PM \$5	ANN REYNOLDS' CLAVE GRINGA 7:30PM \$10	STEPHANIE PORTER QUINTET 7:30PM \$16	BILL ANSCHELL TRIO 7:30PM \$16

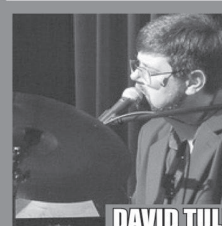
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LAUREN KINHAN



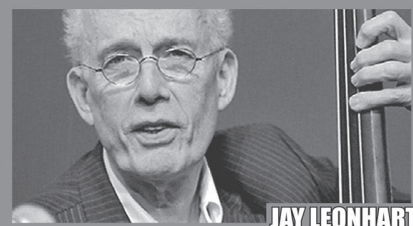
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GRETA MATASSA



JOSH NELSON



JAY LEONHART

MARCH 5

MARCH 6

MARCH 7

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Notes, from page 23

On the Horizon

Seattle Repertory Jazz Orchestra
Fundraising Gala
Saturday, March 14, 6pm
Ballard Bay Club

Dinner and fundraiser with performances by Greta Matassa, an all-star SRJO combo, and high school ensemble.

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

Please email news and announcements about jazz gigs, concerts and

Lamarr, from page 7

own trio, Rippin' Chicken, he keeps plenty busy with saxophonist Kareem Kandi, who referred to him as "a gift to the music scene and the world."

Lamarr draws inspiration from B3 greats like Jimmy Smith, Wilber Ware, and Jimmy McGriff. But he doesn't study them the way most jazz musicians study the masters. He listens. He absorbs. And he allows it to come through in his playing.

And, aside from Led Zeppelin, he's also a big fan of System of a Down and hopes to one day work out a Hammond B3 arrangement for one of their songs.

Who'd have assumed that?

In One Ear, from page 3

Skjelset, Andrew Swanson, Chris Icasiano.

In One Ear News

Email news about Seattle-area jazz artists, for In One Ear, to editor@earshot.org.

PDX, from page 13

and is recognized by the Jazz Journalists Association as a Jazz Hero.

Many of the region's musicians are scheduled to appear at the festival, with more than 50 Portland artists performing in the headline shows alone. Latin percussionist Bobby Torres, drummer Mel Brown, and saxophonist Hailey Niswanger lead their bands at the esteemed Jimmy Mak's, home to nine shows this year.

"There's a wealth of critically acclaimed artists in Portland, and what better way to showcase them than in the festival," Managing Director Don Lucoff says in a press release. "This year's line-up will certainly appeal to a broad demographic of music fans with an ample amount of free music all over the Portland metro area."

This year will also see the first annual Jazz Forward Competition, a high school competition drawing students from throughout the western region to compete in five categories, with the winners performing on the mainstage.

PDX Jazz, a non-profit cultural arts organization founded in 2003, puts on the 12-day festival. Co-founded in 2004 with Travel Portland, the festival aims to establish a cultural tourism initiative in the metro Portland area, and to celebrate Black History Month through education and outreach.

Tickets, full schedule, and more information available at portlandjazzfestival.org or 503-228-5299.

— Caitlin Peterkin

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noon	THOM HARTMANN PROGRAM progressive talk
3pm	MUSIC + IDEAS global beats/news features
5pm	DEMOCRACY NOW! progressive news
6pm	HARD KNOCK RADIO urban culture

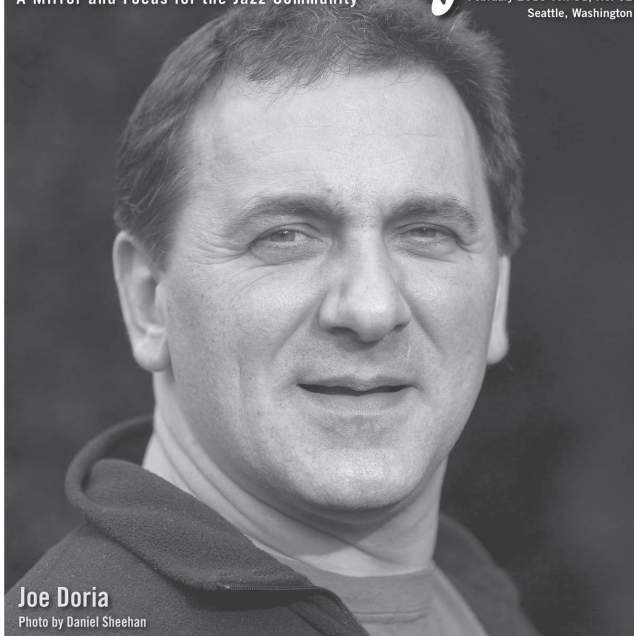
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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2015 Vol. 31, No. 02
Seattle, Washington



COVER: JOE DORIA
PHOTO BY DANIEL SHEEHAN

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