

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2011 Vol. 27, No. 4
Seattle, Washington



Golden Ear Award Recipients

Andrew Swanson, Andrew Oliver, Kane Mathis, Chad McCullough, Chuck Deardorf
Wayne Horvitz, Bill Anschell, Chris Icasiano, Gail Pettis, Thomas Marriott

Photo by Daniel Sheehan



Jazz for Japan

Pony Boy Records and Jake Bergevin Music are combining to put on Jazz for Japan in support of the people of Japan and the relief efforts for the recent disaster. Artists will include Jay Thomas's Usual Suspects Big Band (Thomas will also be performing in Japan this April), Greg Williamson Quartet, Jake Bergevin, and other vocalists and artists from the Pony Boy roster who have performed in Japan. In addition to ticket sales, there will be opportunities for donation and community support for the people and culture of Japan. Performance details have not been completely confirmed at press time, but will be available at www.ponyboyrecords.com by April 1, 2011.

April is Jazz Appreciation Month!

This year marks the 10th year that the Smithsonian's National Museum of American History has organized events during the month of April to celebrate Jazz Appreciation Month (JAM), aimed at paying tribute to jazz both as a historic and living American art form. JAM 2011 examines the

legacies of jazz women, and their advocates, who helped transform race, gender, and social relations in the United States in the quest to build a more just and equitable nation. This issue of *Earshot Jazz* previews dozens of concerts happening this month throughout the Seattle area, providing each and every one of us with ample opportunities to appreciate jazz!

Earshot Open Board Meeting

Earshot Jazz will hold an open board meeting and general community forum on Thursday, April 21, 5-6:30pm at Tula's Jazz Club, 2214 2nd Ave in Seattle's Belltown neighborhood. Everyone is invited and encouraged to bring their questions, ideas, and suggestions for the Earshot organization. There will be a sign-up sheet for public comment, and Earshot staff and board members will be available to answer questions and receive suggestions.

High School Big Bands

Seattle-area high school jazz musicians feature around town in April: Garfield, Roosevelt, Edmonds-Wood-

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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.

Jazz For Japan

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Space for Music at Mars Bar/Café Venus

One thing this city needs – other than roads that get you through it, or under it – is a place where we can listen to music that isn't only modern jazz, or only progressive rock, or only unclassifiable, but something of all three.

It's in that lush zone that much of what is most interesting is taking place, thanks to musicians like guitarists **Dennis Rea**, **Rik Wright**, and **Jason Goessl**. Those three curate a series that is scheduled to run at least through this year, on the third Thursday of each month at Eastlake venue **Mars Bar/Café Venus**.

The series, **Zero-G**, spotlights musicians like those: adventurous instrumentalists, mostly exploratory, electric, and instrumental, from the veteran to the latest head-turners – a welcome prospect. Each evening, Rea says, spotlights three varied but complementary acts from diverse regional scenes.

Participating so far is **Ask the Ages**, **Batholith**, **Diminished Men**, **Fundamental Forces**, **Vance Galloway**, **Hound Dog Taylor's Hand**, **Iron Kim Style**, **Joie Tet**, **Luna Moth**, **Moraine**, **Rik Wright Quintet**, **The Schwa**, **Special OPS**, **Tempered Steel**, **Tom Baker Quartet**, **TRIM-TAB**, **Wah Wah Exit Wound**, and **Zen Tornado**.

Rea says, "It's the latest attempt to build bridges between the Balkanized camps of creative musicians in this burg." Always a noble undertaking and a good idea!

Stay tuned for more details. The Mars Bar/Café Venus is located at 609 Eastlake Avenue East in Seattle. For more information, call (206) 624-4516, send an email to info@zerogconcerts.com, or visit www.zerogconcerts.com.

Sonarchy Radio Program Announces April lineup

Sound wiz **Doug Haire** is the producer and mixer of Sonarchy, recorded live in the studios at Jack Straw Productions in Seattle. This hour-long broadcast features new music and sound art by Pacific Northwest artists. Now into its 16th year of airing on KEXP 90.3 FM, Sonarchy is broadcast every Sunday evening at midnight. Sonarchy would not be possible without the efforts and fund-

ing provided by **Jack Straw Productions**. For more about this non-profit organization with a mission to support the sonic arts, go to <http://www.jackstraw.org>. Sonarchy is also supported in part by a grant from the Foundation for Contemporary Arts.

This month of April, you can hear live performances by these stellar Northwest artists. April 3, **Orkestar**

CONTINUED ON PAGE 22

bellevue jazz festival

2011
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charles lloyd quartet featuring zakir hussain
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CALL FOR ARTISTS

Jazz: The Second Century

Submission deadline May 4

In the summer of 2006, Earshot Jazz began a project entitled Jazz: The Second Century, an initiative addressing jazz's progressive transition into the future. The goal of the series is to present music performances that question and expand the conventional boundaries and parameters of the jazz form. As such, this concert series brings that discussion into creative motion where it matters most – on the stage, with an attentive audience. Earshot Jazz seeks submissions from Seattle-area artists and ensembles for inclusion in the 2011 series.

Any use of instruments or creative expression will be considered, as will any interpretation of the meaning of jazz. Submissions should include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include any words or sentiments that speak to their musical interpretation of the next stage of jazz music.



Artists and ensembles are selected by a blind-jury process. Selected artists and ensembles perform during July 2011. Artists will be 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 98103-8650. **Submission deadline is May 4.** 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 earshot.org/Events/2nd_Century.html.



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Golden Ear Awards Presentation



CHUCK DEARDORF: SEATTLE JAZZ HALL OF FAME
PHOTO BY DANIEL SHEEHAN



GAIL PETTIS: NW VOCALIST OF THE YEAR
PHOTO BY DANIEL SHEEHAN



BILL ANSCHELL: NW INSTRUMENTALIST OF THE YEAR
PHOTO BY DANIEL SHEEHAN

Inducted into the Seattle Jazz Hall of Fame:
Chuck Deardorf & Wayne Horvitz

NW Recording of the Year:
The Kora Band, *Cascades* (OA2 Records)

NW Acoustic Jazz Ensemble of the Year:
Thomas Marriott's Flexicon

NW Alternative Jazz Group of the Year:
Speak

NW Concert of the Year:
Speak, CD release at the Chapel Performance Space

NW Jazz Instrumentalist of the Year:
Bill Anschell, piano

NW Emerging Artist of the Year:
Paul Kikuchi

NW Vocalist of the Year:
Gail Pettis

By Danielle Bias, with additional reporting by Schraepfer Harvey

The 2010 Golden Ear Awards, recognizing and celebrating contributions and achievements in Seattle-area jazz, were presented at a festive ceremony at Tula's Restaurant and Jazz Club on Sunday, March 20. Each year, the awards give Pacific Northwest jazz fans an opportunity to vote for the musicians and other community members who they believe have had a particularly outstanding year in jazz performance, recording, and service. The 2010 awards are the first Golden Ears to include an open nomination period, at the start of 2011. Then, figures that receive the most nominations are put on a public ballot, distributed via the Earshot Jazz website and in the Earshot Jazz newsletter. This year, Earshot Jazz received more ballots than in any previous edition of the awards' twenty-year history.

Emceeding the event, as in past years, was the revered jazz radio programmer Jim Wilke. Before the pre-



ANDREW SWANSON (LEFT) AND CHRIS ICASIANO ACCEPTING THE AWARDS FOR SPEAK. SPEAK WAS VOTED NW ALTERNATIVE JAZZ GROUP OF THE YEAR AND NW JAZZ CONCERT OF THE YEAR
PHOTO BY DANIEL SHEEHAN



ANDREW OLIVER, KANE MATHIS AND CHAD MCCULLOUGH ACCEPTING THE AWARD FOR NW RECORDING OF THE YEAR FOR THE KORA BAND'S *CASCADES*
PHOTO BY DANIEL SHEEHAN



DAVID MARRIOTT (LEFT) PRESENTING THE AWARD TO THOMAS MARRIOTT FOR NW ACOUSTIC JAZZ GROUP OF THE YEAR
THOMAS MARRIOTT'S *FLEXICON*
PHOTO BY DANIEL SHEEHAN



JOHN GILBREATH (LEFT) INDUCTING WAYNE HORVITZ INTO THE SEATTLE JAZZ HALL OF FAME
PHOTO BY DANIEL SHEEHAN

sensation of awards, respected bassist Chuck Deardorf, who was later inducted into the Seattle Jazz Hall of Fame, performed with Portland-based alto saxophonist Warren Rand. Dawn Clement (piano), Dave Peterson (guitar), and Gary Hobbs (drums) comprised the rest of Deardorf's quintet.

The quintet played selections from Deardorf's recent Origin Records release *Transparence*, as well as music by pianist Dawn Clement. After the presentation of awards, the Deardorf Quintet played for a second set. Guests Thomas Marriott and Bill

Anschell, each awarded a Golden Ear that night, and John Bishop sat in with Deardorf at times in the second set.

At the outset of the presentation of awards, emcee Wilke remarked about the pleasure of seeing this gathering of the community to celebrate some of the artistic accomplishments of the previous year. Wilke introduced each presenter, all members of the Seattle jazz community, ahead of the presentation of each award category. Presenters read the list of nominees in a category and announced the recipient.

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Todd DelGiudice

By Steve Griggs

Imagine playing saxophone with Charlie Parker's trumpet player: Red Rodney hired Todd DelGiudice (rhymes with Judas) in 1993 for several gigs when DelGiudice was only a junior at the University of Miami. DelGiudice played so well that he was invited to join the band after graduation. "It was awesome," he says. "Red sounded beautiful. I was living the dream." Unfortunately, DelGiudice's degree came after Rodney's death, and the plans evaporated. Still, it's part of history; DelGiudice doesn't have to imagine it.

Introverted, self-critical, and approaching forty, DelGiudice spent much of his music career in and around academic institutions, except for a stint in New York City. With a Master of Music degree from both Miami and the University of Oregon, DelGiudice taught at Northern Illinois University before his current position at Eastern Washington University in Cheney. "The teaching job at Eastern and standing in front of high school bands put me out of my comfort zone, but I'm getting better. I'm not really a pound the pavement kind of guy, you know, a hustler for gigs. It's hard to even sell

myself at all," he says. "It was never my dream to be a jazz star, but more to be a sideman with the top players." Despite having material and musical relationships for recording earlier in his career, the steady teaching job finally provided the means and motivation to produce a CD.



That CD is *Pencil Sketches*, recorded in 2010 and released in 2011 on OA2 Records. Nine original instrumentals and one standard span open, twisted terrain with technically virtuosic playing from a patient and calm center. From that balanced center, smooth and well-oiled chops don't overshadow the pursuit of a delicate phrase and sincere story. DelGiudice's

playing goes down more like strong licorice tea than black drip coffee.

DelGiudice's musical influences include Keith Jarrett, Lee Konitz, Rosa Passos, Radiohead, and Joe Lovano. The deep interaction of the Jarrett trio on "Too Young to Go Steady," from *Standards Live*, sets the stan-

dard that DelGiudice seeks in group improvisation. "Keith has lots of chops but won't use them if he isn't feeling it. It's important to craft a solo and go on a journey. You only need to use technique to get you there," he says.

Lee Konitz's "intense yet contained fire" echoes in DelGiudice's playing, as does Warne Marsh's "more snaky, floaty way" on "317 E 32nd Street," from Konitz's *Live at the Half Note*. DelGiudice relishes the "sense of joy" in Rosa Passos's voice on "Chega de Saudade," from her recording *Amoroso*, and Radiohead puts him "into

an almost meditative state" when, he says, "Thom Yorke's voice floats over the big, washy groove" on "Nude," from *In Rainbows*. DelGiudice likes Joe Lovano's artistry on the title track from *I'm All for You*. "There's nothing particularly spectacular about it, but there's a maturity to Joe's playing that feels like home. I like what hits me in the heart."

Career disappointments, personal setbacks, and spiritual trials feed DelGiudice's own maturation, aside from musical influences, and speak to his humility and perseverance. Just as he began subbing in Maria Schneider's New York band, a personal crisis brought him home to Fort Lauderdale. A difference of religion with his girlfriend created an obstacle in their relationship, so he came to terms with his faith, converted to Mormonism, and they wed. "Ultimately, I have no regrets, because I was led toward my wife and my faith, which are the most important things in my life," he says.

Although DelGiudice often works with musicians around Spokane, he was led, in a way, to meet the Puget Sound trio featured on *Sketches*. He met Seattle pianist **John Hansen** in eastern Washington practice rooms when Jay Thomas brought his East-West band there, and he played with bassist **Jon Hamar** in Benny Green's trio at a local jazz festival. Hamar recommended drummer **Byron Vannoy** to complete the rhythm section for *Sketches*. DelGiudice is liking testing the waters of the Puget Sound.

On *Sketches*, his Seattle-area group perhaps pulls the best melodies from improvisations rather than compositions. At points on the CD, a Lenny Tristano-like melody jangles over chords based on "If I Were a Bell"; a matrix of minor third root substitutions buttresses a thinly stretched melody from "All the Things You Are"; and, except for one spot after the saxophone solo on "New Leaf," the thought thread seems unbroken across the whole recording.

A series of gigs in the Seattle area are in the works for April. Meanwhile, you can watch and hear DelGiudice on YouTube with his Spokane group, pickup a copy of the CD at oa2records.com, and enjoy the fresh *Pencil Sketches*.



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Instant Composers Pool (ICP Orchestra)

Tuesday, April 12, 8pm
Seattle Art Museum

By Peter Monaghan

Even with an occasional tendency to act the goat on the bandstand, the members of the Instant Composers Pool Orchestra (ICP Orchestra) can easily persuade devotees of cutting-edge improvised music that they are the real deal. Not only just a bit zany but also artistically and technically brilliant, the ICP Orchestra has been among the globe's most startling and ear-stretching jazz ensembles – also one of the most amusing and diverting – for decades.

This month, April 12 at the Seattle Art Museum's Plestcheef Auditorium, the ICP Orchestra makes a return visit to these shores, with a lineup of ten stellar musicians. Their Seattle date, the last before returning home to Holland, marks a fortnight of touring the States – Baltimore, New York, Philadelphia, Rochester, Austin, Houston, Des Moines, Chicago – in support of *ICP Orchestra*, the latest of their many albums.

Still at the helm of the group is one of the true originals, pianist **Misha Mengelberg**, now in his seventies. He and drummer **Han Bennink** formed the group in Amsterdam in 1967 in the full throes of the free-jazz movement. The ICP Orchestra was then, and remains now, a refuge for playing in the spirit of those times. The group's performances and recordings contain near-chaos within recognizable musical forms, from swing rave-ups to twisted tangos. The instant composition that drives the band is spontane-



ICP ORCHESTRA: (TOP ROW) TRISTAN HONSINGER, ERNST GLERUM, HAN BENNINK, TOBIAS DELIUS, MICHAEL MOORE (BOTTOM ROW) MISHA MENGELBERG, MARY OLIVER, WOLTER WIERBOS (TROMBONE), THOMAS HEBERER (TRUMPET), AB BAARS
PHOTO BY PIETER BOERSMA

ity and idiosyncrasy. "I welcome all kinds of personal things, which depend on the resoluteness of the musicians," Mengelberg says. He means to surround himself with singular jazz musicians, and he has plenty of those in the current lineup – beginning with the tireless Bennink.

When the group formed, Mengelberg and Bennink were still in the glow of their memorable collaboration with Eric Dolphy in 1964, just before his death. That would kick-start their foundational role in what jazz writer Kevin Whitehead calls *New Dutch Swing*, the title of his history of modern Dutch jazz.

That hybrid set itself apart from American models, with such components as a European chamber-music sensibility and, notably, a heap of pizzazz of a variety quite strange and alien to American jazz fans – more Dada than Spike Jones, more cerebral than wacky.

Zaniness is an inevitable element of any performance that includes the irrepressible, hyper-percussive Bennink. No drum kit remains a conventional contraption in his hands; instead, its components serve as foils for Bennink's amalgam of the whole history of jazz drumming, from the showiest early schtick to the most dazzling-quick

demolitions of expectations of rhythm and pacing. At times feather soft, he also delights in furious hammer-fisted pounding in which his trademark boots lend, well, a hand, not only in rapid-fire bass-drum play but also on snare and toms.

Bennink provides often-breathtaking propulsion. Long one of the most in-demand drummers in Europe, he has performed and recorded with jazz musicians Dexter Gordon and Sonny Rollins. Both he and Mengelberg have also teamed up often with the most vaunted Europe-based jazzmen,

such as John Tchicai and Steve Lacy, and improvisers Peter Brötzmann and Derek Bailey.

As idiosyncratic as Bennink is as a performer, the group's edginess probably derives most from the subtle machinations of Mengelberg. As Sam Prestianni put it in the *San Francisco Weekly*: "The pianist's strong, stark dissonance, especially in the lower register, offers a superb foil to the drummer's often nutty, octopi rhythms."

Mengelberg is a master of oblique, unpredictable, and often playful composing for this creative orchestra. Wry

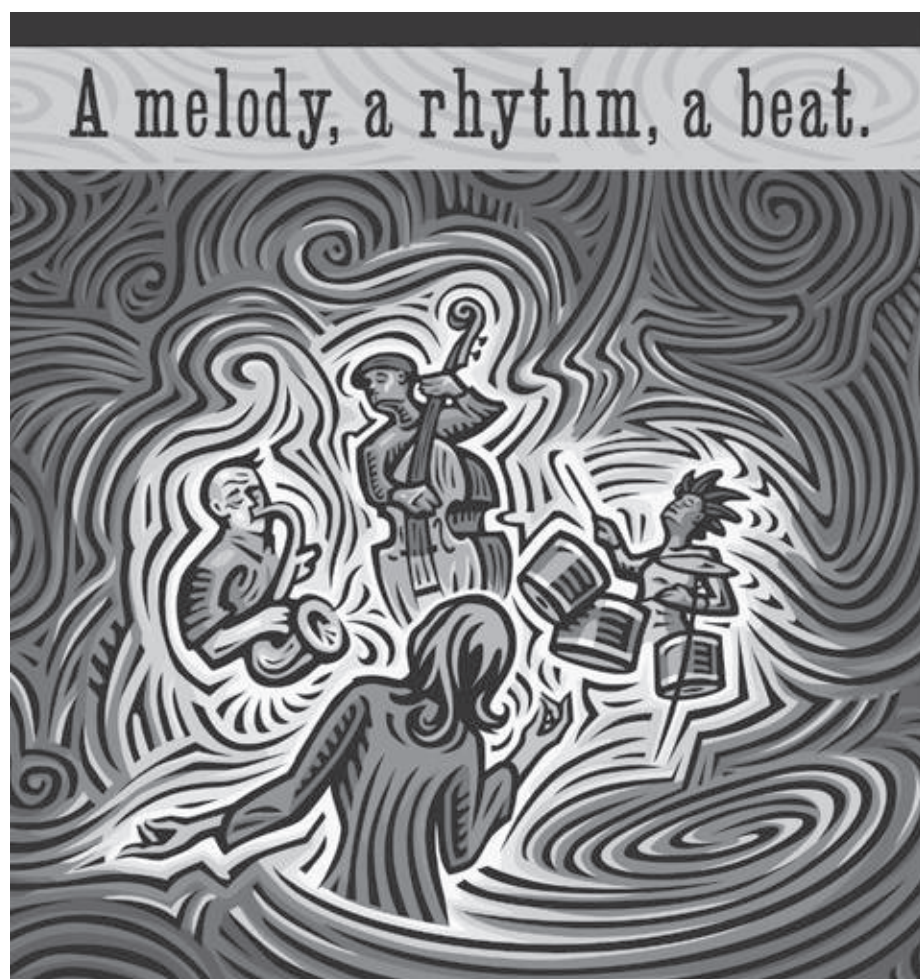
humor is one element of his generally eccentric musical personality, which manifests itself in surprising tempos and phrasing.

That may bring to mind the zaniness of the Willem Breuker Kollektief; saxophonist Willem Breuker was there at the ICP Orchestra's founding and spent plenty of time in the band before branching out to form his own ensemble. But, more than the Kollektief, the ICP Orchestra forges humor from musical play, with fewer stage antics – Bennink's aside.

Raised in Kiev, Mengelberg came to the West with his musical, activist parents when they fled political heat. Mengelberg junior became enamored in Amsterdam of the earliest American jazz-related forms, and in time, he mastered most of their successors, as Bennink has, too.

Thanks to the pianist's singular mind and self-education, the ICP Orchestra's selections are eclectic, drawing not just from Mengelberg's vast compositional pool but also from free jazz, European dancehall, parade, classical music, and the bag of jazz standards – for example, "Tea for Two" and "My Funny Valentine" and similar curious manifestations of Americanism. Expect Monkism, too, because Mengelberg has been a key figure in preserving and constantly refreshing the legacy of Thelonious Monk. Similarly, he has helped revive interest in the less-vaunted, long-departed pianist and composer Herbie Nichols.

Bringing all this to life with Mengelberg and Bennink is a lineup of top-flight, maverick contributors: **Wolter Wierbos**, trombone (Gerry Hemingway Quintet, Peter van Bergen's LOOS, Theo Leovendie Quintet, J.C. Tans Orchestra); **Ernst Glerum**, bass (Amsterdam String Trio, Guus Jansen, J.C. Tans Orchestra, Curtis Clark); **Ab Baars**, clarinet and saxophone (Guus Jansen, Maarten Altena, Loek Dikker, Orkest de Volharding); and



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Thomas Heberer, trumpet (Berlin Contemporary Jazz Orchestra, European Jazz Ensemble, Pata Orchestra). They all enjoy high reputations in their own right. Wierbos, for example, has for many years been one of his instrument's most advanced and idiosyncratic innovators.

Added to the ICP Orchestra a few years ago, replacing cellist Ernst Reijseger, American violist **Mary Oliver** brings to three the number of stellar American expats in the band. There is longtime Amsterdam resident **Michael Moore**, a multi-hornman (Available Jelly, Gerry Hemingway Quintet, Clusone Trio, Maarten Altena Ensemble) who has impressed audiences here in Seattle in recent years with the Monitor Trio and the Clusone Trio, and longtime Vermonter-in-Amsterdam cellist **Tristan Honsinger**, whose collaborations include a vaunted one with Cecil Taylor, and others with Derek Bailey and Irene Schweitzer. Honsinger has also led his own string quartet with Glerum, as well as the ensemble This, That, and The Other.

Tenor saxophonist **Tobias Delius** fills the last stand. He joined the band in 2006 as a stand-in for an ill Honsinger, playing the cellist's charts, transcribed for saxophone. That exercise went so well that he remained with the band upon Honsinger's return. A member of Michael Moore's Available Jelly and Honsinger's This, That, and The Other, among many other projects, Delius also leads his own quartet with Honsinger, Joe Williamson (bass), and Bennink.

Mengelberg loosely directs the whole swirling show – with startling musical gestures at the keyboard rather than ostensive conducting. He told *New Dutch Swing* author Whitehead that he likes “to put sticks into the spokes of all wheels.” Similarly, the band's members are at liberty to inject a “virus” – a written snippet that will dis-

rupt a tune, forcing the ensemble to renew its instant composition.

Bill Shoemaker writes of the results in *Jazz Times*: “Compelling open improvisations and pungent thematic materials function like spark-shooting flints throughout the program.”

The approach produces results that many jazz big bands should note, Lloyd Sachs suggests in the *Chicago Sun-Times*. Making reference to a moment in the ICP Orchestra's rendition of “Caravan,” he writes, “With one exhilarating stroke – a unison horn climax that was as brief as it was sudden

– the rendition left you thinking how thoroughly this band could kick the rears of countless mainstream repertory orchestras with its expressiveness and power.”

These ten world-class improvisers are at the Seattle Art Museum on Tuesday, April 12.

Tickets available at www.brownpapertickets.com and 800-838-3006. Admission is \$20 general, \$18 Earshot members and senior citizens, \$10 student.



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2011 Ballard Jazz Festival

April 20–23
various venues

By Greg Pincus

Since 2003, the Ballard Jazz Festival has been a showcase of both the music and the neighborhood. What began as a one-day event with a five-club jazz walk has grown into an impressive array of thirteen venues, within walking distance from each other, and an almost week-long stream of music.

The uniqueness of the festival is its artistic focus and geography. While many jazz festivals might bring outside talent to one main stage, the Ballard Jazz Festival focuses purposely on homegrown and regional musicians playing stages in the most vital part of the neighborhood; Ballard itself is an equal part of the jazz festival experience.

The event was originally envisioned by John Bishop, Seattle musician and founder of Origin Records, together with Matt Jorgensen, also a Seattle musician and Bishop's former student. The immediate support of the Ballard Chamber of Commerce and neighborhood association was instrumental in giving the festival a true sense of community. Support from the local business community remains remarkably strong year after year. Essentially, the festival is "funded by the community and run by the musicians," Jorgensen

says, in a recent interview. With more than two thousand visitors expected to attend in 2011, this great partnership is gaining notice.

This year's festival continues a well-

ing young talents, for an evening of truly spirited music.

Tickets are \$13 at ballardjazzfestival.com/tickets.php or \$15 at the door, Conor Byrne Pub, 5140 Ballard Ave NW.



MITCHEL FORMAN PHOTO BY GOLO VILLANUEVA

Guitar Summit

Thursday, April 21,
8pm
Conor Byrne Pub

Conor Byrne's stage is given to Dan Balmer, Dave Peterson, John Stowell, and Don Mock, among the most accomplished guitarists in jazz. The guitarists share their amazing wealth of music, with bands.

Tickets are \$13 at ballardjazzfestival.com/tickets.php or \$15 at the door, Conor Byrne Pub, 5140

Ballard Ave NW.

established tradition of bringing the spotlight on new talent, rediscovering established acts, and sharing new collaborations between seasoned names in jazz.

Brotherhood of the Drum

Wednesday, April 20, 8pm
Conor Byrne Pub

The Conor Byrne Pub hosts three superb drummers and their bands: Gregg Keplinger, Kobie Watkins, and Michael Shrieve. These veteran drummers are joined by Seattle's own Evan Woodle with Chemical Clock, emerg-

Ballard Jazz Walk

Friday, April 22, 7pm
Various venues

The jazz walk captures the community essence of the Ballard Jazz Festival. The event presents seventeen bands at thirteen venues, with various start times between 7pm and 9pm. The variety of music and the caliber of talent gathered in one neighborhood for one night is truly amazing. A coffee house, a pub, a gallery, or a lounge – regardless of the setting, the scheduled lineup will offer top-notch performers.



THE KORA BAND, PICTURED HERE CHAD MCCULLOUGH AND KANE MATHIS, PHOTO BY JIM LEVITT

Downtown Ballard: Brent Jensen and his quartet perform at the New York Fashion Academy; Origin Uber Band and the Kora Band are at the Conor Byrne Pub; Lock & Keel hosts Cory Weeds Quintet; Steve Korn Quartet performs at Bad Albert's; Go By Train and Upper Left Trio, from Portland, are downstairs at the Salmon Bay Eagles; Burnlist and Slumgum are upstairs there; and Ben Thomas Trio is at Skarbo's Furniture.

Ballard's Market Street area, and elsewhere: Greta Matassa sings at Leif Erikson Hall; Egan's Ballard Jam House hosts Peter Daniel Quartet and, later in the evening, Ray Vega with the Bill Anschell Trio; Wayne Horvitz's Café Paloma Band is at Resolution Audio; Fu Kun Wu Trio is at home at Thaikū; the Suffering Fuckheads duo is at the Copper Gate; and Steve Treseler Duo is at Aster Coffee Lounge.

From duos to quintets, vocal, and instrumental groups – whatever possible taste in jazz or band format one might

have, the Ballard Jazz Walk is a most accessible and most successful way to satisfy it.

Tickets are \$25 at ballardjazzfestival.com/tickets.php, at Sonic Boom Records (2209 NW Market St), or at the door, New York Fashion Academy, 5201 Ballard Ave NW.

Swedish Pancake Jazz Brunch

Saturday, April 23, 10:30am & noon
Nordic Heritage Museum

The jazz brunch features Gail Pettis for two sets of vocal jazz at the Nordic Heritage Museum. Always a unique Ballard experience, the jazz brunch is a beautiful fusion of the neighborhood's historic heritage and music tradition.

Tickets are \$18 at ballardjazzfestival.com/tickets.php or at the door, Nordic Heritage Museum, 3014 NW 67th St.

Ballard Jazz Walk

THE NEW YORK FASHION ACADEMY

5201 Ballard Ave NW (All Ages)
Brent Jensen Quartet (7:30 - 11:30pm)

LOCK 'N KEEL

5144 Ballard Ave NW (21+)
Cory Weeds Quintet (8pm - 12am)

BAD ALBERT'S

5100 Ballard Ave NW (21+)
Steve Korn Quartet (8pm - 11pm)

SALMON BAY EAGLES (DOWNSTAIRS)

5216 20th Ave NW (All Ages)
Go By Train
Upper Left Trio

SALMON BAY EAGLES (UPSTAIRS)

5216 20th Ave NW (All Ages)
Burn List
Slumgum

SKARBO'S FURNITURE

5323 Ballard Ave NW (All Ages)
Ben Thomas Trio (7pm - 10pm)

LEIF ERIKSON HALL

2245 NW 57th Street (All Ages)
Greta Matassa Quartet (7:30pm - 11pm)

EGAN'S BALLARD JAM HOUSE

1707 NW Market Street (All Ages until 11pm)
Peter Daniel Quartet (7 - 8:40pm)
Ray Vega & the Bill Anschell Trio (9pm - 12:30am)

RESOLUTION AUDIO

5459 Leary Ave NW (All Ages)
Wayne Horvitz Café Paloma Band (7:30pm - 11pm)

THAIKU

5410 Ballard Ave NW (21+)
Fu Kun Wu Trio (8:30pm - 11pm)

ASTER COFFEE LOUNGE

5615 24th Ave NW (All Ages)
Steve Treseler Duo (7pm - 10pm)

THE COPPER GATE

6301 24th Ave NW (21+)
The Suffering F**kheads (8:30pm - 11:30pm)

Nordic Heritage Museum Concert

Mitchel Forman Quartet & Ray Vega and Thomas Marriott's East-West Trumpet Summit

Saturday, April 23, 7:30pm
Nordic Heritage Museum

Ballard Jazz Festival's mainstage event is a double header. Los Angeles-based pianist and composer Mitchel Forman makes a rare appearance in Seattle with his quartet. The quartet includes guitarist Chuck Loeb, with whom Forman began playing in the 1980s, with Stan Getz. Known for his lyrical style, Mitchel Forman performs mostly his original compositions.



THOMAS MARRIOTT
PHOTO BY JIM LEVITT

followed were as much of a musical collaboration as a creative result of a long-time friendship. East-West Trumpet Summit is a mixture of jazz standards and original material. Ray Vega is an established name in the New York jazz world, and Thomas Marriott is one the brightest fixtures of the Seattle jazz scene. A powerful rhythm section of Matt Jorgensen on drums, Jeff Johnson on bass, and Bill Anschell on piano provides additional force to the show as the music of the East and West coasts is bridged on stage at the Ballard Jazz Festival.

Tickets are \$18–\$55 at ballardjazzfestival.com/tickets.php or at the door, Nordic Heritage Museum, 3014 NW 67th St.



RAY VEGA PHOTO BY CHAD MCCULLOUGH

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Sunday, April 3, 6 pm

The Teaching

Evan Flory-Barnes, bass
Josh Rawlings, keyboard
Jeremy Jones, drums

Sunday, May 1, 6 pm

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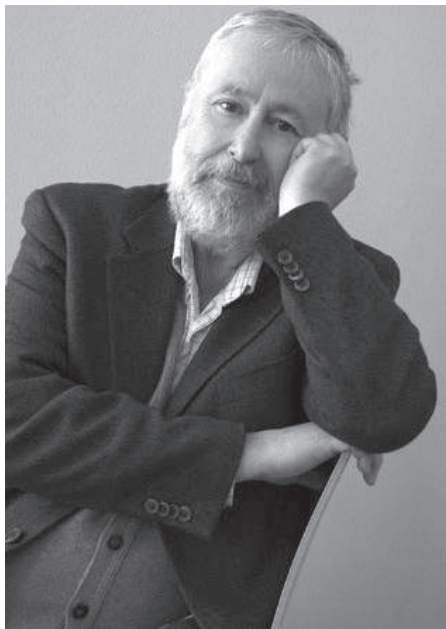
www.SeattleJazzVespers.org/GO/SJV

Improvised Music Project Festival

April 30–May 7
Various venues

By Schraepfer Harvey

Racer Sessions in the *NY Times* last August, inauguration of the new local record label Table & Chairs last month – puzzled about what's going on in the young University of Washington music community? It began in a registered student organization at UW called the Improvised Music Project (IMP). The organization's third annual IMP Festival runs for one week, beginning April 30, at venues in Capitol Hill, Wallingford, and the University District.



GUSTAVO BEYTELMANN PHOTO BY CHRISOPHE ABRAMOWITZ



TIM BERNE PHOTO BY PETER GANNUSHKIN (DOWNTOWNMUSIC.NET)

The IMP is directly connected to Table & Chairs as well as the Racer Sessions. The IMP Festival presents bands associated with the UW (involving both students and alumni) as well as acclaimed national and international artists. Last year's festival hosted Bill Frisell, Andrew D'Angelo, and the Cuong Vu Trio, among several other local bands. Many of the students involved with the IMP are in a band that is on the Table & Chairs label; many of those local participants mingle weekly at the Racer Sessions; and some of those Racer and Table & Chairs artists perform at this year's IMPfest, in addition to visiting artists Tim Berne, Psychoangelo, Matt Ingalls, Gustavo Beytelmann, and Ted Poor.

A **Tim Berne** student collaboration on May 1 makes a fitting launch for visiting artists on the festival. Berne, a striking composer and tireless maker-of-his-

Improvised Music Project presents

in partnership with the UW School of Music and Table & Chairs

IMPfest III

Saturday, April 30, 8pm

Arabica Lounge, 1550 Olive Way
Neil Welch
Burn List
Kromer

Sunday, May 1, 7:30pm

Floyd and Delores Jones Playhouse,
4045 University Way NE
Tim Berne w/ the UW Modern Band
Friendly Creature
King Tear's Bat Trip

Tuesday, May 3, 7:30pm

Chapel Performance Space, 4649
Sunnyside Ave N
Bad Luck
Small Face Troon

Wednesday, May 4, 7:30pm

Chapel Performance Space, 4649
Sunnyside Ave N
Psychoangelo
Juan Pampin w/ Matt Ingalls & the
UW Improv Lab
Humans Get Hungry

Thursday, May 5, 7:30pm

Floyd and Delores Jones Playhouse,
4045 University Way NE
Gustavo Beytelmann w/ UW jazz
students

Friday, May 6, 7pm

Cafe Solstice, 4116 University Way NE
Goat
Ask the Ages
Gus Carns Group

Sunday, May 7, 7:30pm

Floyd and Delores Jones Playhouse
Ted Poor w/ Cuong Vu, Richard
Karpen, Luke Bergman, and UW
jazz students
Chemical Clock



CHEMICAL CLOCK (FROM LEFT TO RIGHT): RAY LARSEN, EVAN WOODLE, CAMERON SHARIF, MARK HUNTER
PHOTO COURTESY OF TABLE AND CHAIRS MUSIC

own-opportunities, shaped an original voice on alto sax early on, all qualities congruent with the aim of IMP curators. "It never occurred to me that most people don't play their own music or aren't bandleaders. I thought that was just part of it. You learn how to play music, you start a band, and that's it," Berne says. From a mentorship with Julius Hemphill, Berne began to release his own material on his own record labels and began touring Europe with list of high-caliber collaborators, a notable musical rapport with drummer Tom Rainey among those collaborations. Berne continues to perform with a fierce and focused energy.

Visiting artists on May 4 take an opportunity to experiment with the sonic qualities of the Chapel Performance Space through acoustic improvisations and ambient electronics. **Psychoangelo's** Glen Whitehead (trumpets, computer, effects processing) and Michael Theodore (computer, guitar, percussion) improvise and reshape general ambient exchanges through play and computer processing. In this group, trumpet meets electric guitar in multi-layered folds of sounds between sounds. Also May 4 at the Chapel Space, composer, clarinetist, and computer music programmer **Matt Ingalls** joins the UW Improv Lab and UW professor **Juan Pampin**, also a founding faculty member of the Center for Digital Arts and Experimental Media.

On May 5, international artist **Gustavo Beytelmann**, an Argentinean ex-pat with roots in the tango and the personal expressiveness of that art, performs with students of the UW jazz program. An electrifying double bill closes the festival, May 7, with visiting drummer **Ted Poor**, a frequent collaborator with Cuong Vu. Table & Chairs band Chemical Clock, with Evan Woodle on drums, opens.

Admission to all events is by suggested donation at the door. See sidebar for the full IMPfest III schedule.



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PRACTICE THIS!

Number Sequences

By David Marriott

Using sequences of numbers to determine our phrasing can help train our intuition to hear a more structured pacing to our improvisations. When describing the ways to create drama or motion to an improvisation, *contrast* is a word that we often use. When that comes to the number of notes in our phrasing, one might simply say, “from simple to busy,” for example. In this article, we’ll look at a few ways that using simple yet specific number sequences to determine that path “from simple to busy” can help us better achieve our goal. The true benefits of these exercises are felt when played over songs with forms, accompanied by a rhythm section or play-a-long, but these concepts can equally be applied to – and in some cases can be more effective than – less form-based improvisations.

Step 1: Play one note in your first phrase, two notes in your second phrase, three notes in your third phrase, continuing up to an eight-note phrase. If each note is an eighth note, by the end, we are filling one full measure (if we begin on the downbeat). As an additional variation, play one note, then one note, then two notes, then two notes, then three notes, then three notes ... To change the pace, do just odds, or just evens.

Step 2: Work with a small group of numbers, no more than four (2, 3, 5, and 6, or 2, 3, and 4, for example). Spend as much time playing your phrases using the smallest number in your group as the number of notes, then gradually incorporate the next larger number, moving from the first two (2 and 3), to the second two (3 and 5), to the last group (5 and 6). Rick Mandyck once described John Coltrane’s use of alternating four and three note phrases by the terms *hur-dy-gur-dy* and *oh-dee-go*. This device is just one example of using a small set of numbers to decide your phrasing – if not as a stopping point on the way to further development, then at least as a singular approach, or to give a momentary effect.

Step 3: Try more exotic sequences of numbers for your improvisation. Prime numbers (2, 3, 5, 7, 11, 13, etc.), Pascal’s triangle (1, 1, 1, 1, 2, 1, 1, 3, 3, 1, 1, 4, 6, 4, 1, etc.), the Fibonacci sequence (1, 1, 2, 3, 5, 8, 13, etc.), or even pi (3, 1, 4, 1, 5, 9, 2, 6, 5, etc.) make for interesting structures to use in your improvisation. Or make one of your own!

We need not start at the beginning of the sequence – you can always change the flow between simple and busy, sparse and dense, and short and long by starting at other points in the sequence. And just think, you could change the word *note* in this article to *beat* and you’d have a whole other way to approach the same concept.

Practice This! is an educational project organized by David M. Marriott, Jr. for Earshot Jazz with sponsorship from The Seattle Drum School. Each new lesson by a different local jazz artist is intended for students to learn from and for non-musician readers to gain insight into the craft of improvising.

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I 27 Tony Foster

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7 Bob Hammer & Chris Clark
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21 Victor Noriega Duo
28 Bill Anschell & Bill Ramsay (2x Bill)

FRI: JAZZ TRIOS
1.8 Milo Petersen Trio
15 FUQ: Fagan's Organ Quartet
22 Jay Thomas Trio
29 Dave Anderson's 'Trio Real'

SAT: LYRICAL FAVORITES
2 Bernie Jacobs Quartet
9 Karen Shivers Quartet w/Lubag 3
16 Katy Bourne Quartet
23 Christopher Weitach w/Travis Ranney
30 Greg Williamson Trio w/Leah Stillwell

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JAZZ AROUND THE SOUND

april

04

FRIDAY, APRIL 1

BM Victor Janusz, 6
 BX Milo Petersen Trio, 7, 9
 C* ChoroLoco, Moisture Festival (Georgetown Ballroom (5623 Airport Way S), 8
 CL Josh Rawlings Trio, 6:30
 GZ Andre Thomas & Quiet Fire, 7
 HS Jazz & Sushi: Mike Simpson Quartet, 7:30
 JA Madeleine Peyroux, 7:30, 9:30
 LB Murl Sanders, 7
 LJ Miki Piza & Paraiso, 9:30
 NC Double Scotts on the Rocks, 8
 NO Flexicon w/ Thomas Marriott, 8
 SR Fathia Atallah, 7:30
 TD Vagabond Opera, 7:30, 10
 TU Richard Cole Quartet, 7:30
 VI Vicidomini 3, 9

SATURDAY, APRIL 2

BP Little Bill & the Bluenotes, 7:45
 BX Bernie Jacobs Quartet, 7, 9
 C* ChoroLoco, Moisture Festival (Georgetown Ballroom (5623 Airport Way S), 8
 C* Vagabond Opera, Temple B'nai Torah (15727 NE 4th St, Bellevue), 7:30
 C* Cassia Demayo Quintet, Kristo's Eastlake (3218 Eastlake Ave), 9
 CH Ask the Ages, 8
 GZ Andre Thomas & Quiet Fire, 7
 JA Madeleine Peyroux, 7:30, 9:30
 LB Phil Westbrook, 7
 LJ Dara Quinn Project, 9:30
 NO Surf Monkeys, 9
 NO Ain't No Heaven Seven, 4
 PG The Wolf Tones, 8
 SR Kay Bailey, 7:30
 SY Victor Janusz, 9:30am

TU Stephanie Porter Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, APRIL 3

BP Michael Gotz, 10am
 BX Danny Kolke Trio, 6, 8
 C* ChoroLoco, Moisture Festival (Georgetown Ballroom (5623 Airport Way S), 8
 C* Bill Anschell Trio, Bainbridge Commons (402 Brien Dr, Bainbridge Island), 4
 CR Racer Sessions: Levi Gillis, 8
 JA Nearly Dan, 7:30
 LJ Tango, 8
 LJ Song Circles vocal workshop, 1
 PG Bob Strickland & guests jam, 5
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8
 TU Reggie Goings Jazz Offering, 3
 VI Ruby Bishop, 6

MONDAY, APRIL 4

AM JT/TK Quartet, 7:30
 C* Michael Owcharuk Duo, Lookout Pub (757 Bellevue Ave E), 8
 GB Primo Kim, 6
 NO New Orleans Quintet, 6:30
 TD Music Works Jazz Orchestra w/ Lakeside School Jazz, 7
 TU Greta Matassa jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, APRIL 5

C* Paul Kikuchi, Union Station (401 S Jackson St), noon
 JA Juan de Marcos & the Afro-Cuban All Stars, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 SB McTuff Trio, 10

TU Jay Thomas Big Band, 8
 VI Michel Navedo Quartet, 8

5 SITE-SPECIFIC SOLO PERCUSSION WORKS IN UNION STATION

In celebration of the 100-year anniversary of the building, percussionist and composer **Paul Kikuchi** presents new compositions and improvisations designed specifically for the unique acoustics of the Great Hall in Union Station. In Seattle's Pioneer Square district, Union Hall is a historic Seattle landmark celebrating its 100th year in 2011. Originally serving as a railroad station, the building was renovated in the 1990s and now serves as the administrative home for Sound Transit. The building is on the National Register of Historic Places. Kikuchi's recent solo percussion works highlight the unique acoustics of select locations in King County. Kikuchi performs his works for Union Station on vibraphone and his own invented microtonal percussion instruments. His compositions interweave with and respond to the ambient surroundings, creating a context to actively listen and appreciate the broad spectrum of sound and silence in the Great Hall's sonic environment. Kikuchi is a recent recipient of the Earshot Jazz 2010 Northwest Emerging Artist Golden Ear Award, an award determined by panel nomination, then public ballot. Kikuchi's site-specific solo percussion project is made possible by the generous support of 4 Culture, Sound Transit, the Seattle Percussion Collective, and Prefecture Records. Visit him in Seattle's historic Great Hall at Union Station, 401 S Jackson St, on April 5, noon-2pm. Admission is free and open to the public. More at www.paulkikuchi.com.

WEDNESDAY, APRIL 6

BX John Hansen, 7, 9

GET YOUR GIGS LISTED!

To submit your gig information go to www.earshot.org/Calendar/data/gigssubmit.asp or e-mail us at jazzcalendar@earshot.org with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

Calendar Key

AM Amore Restaurant, 522 Wall St, 770-0606	DL District Lounge, 4507 Brooklyn Ave NE, 547-4134	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447
BC Barca, 1510 11th Ave E, 325-8263	EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621	NO New Orleans Restaurant, 114 First Ave S, 622-2563
BD Bad Albert's, 5100 Ballard Ave NW, 782-9623	FG Faire Gallery Cafe, 1351 E Olive Way, 652-0781	NY New York Fashion Academy, 5201 Ballard Ave NW, 352-2636
BH Benaroya Hall, 200 University St, 215-4747	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BM Bad Monkey Bistro, 400 Boren Ave N, 467-1111	GZ Grazie Canyon Park, 23207 Bothell-Everett Hwy, Bothell, 425-402-9600	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335	GT Gallery 1412, 1412 18th Ave E	PL Cafe Paloma, 93 Yesler Way, 405-1920
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	RS Little Red Studio, 400 Dexter Ave N, 328-5981
C* Concert and Special Events	JA Jazz Alley, 2033 6th Ave, 441-9729	SA Salmon Bay Eagles, 5216 20th Ave NW, 783-7791
CB Conor Byrne Pub, 5140 Ballard Ave NW, 784-3640	LB Lakeside Bistro, 11425 Rainier Ave S, 772-6891	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CC Columbia City Theater, 4916 Rainier Ave S, 722-3009	LE Leif Erikson Lodge, 2245 NW 57th St, 783-1274	SE Seattle Art Museum, 1300 First Ave, 654-3100
CD St. Clouds, 1131 34th Ave, 726-1522	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SR Sorrento Hotel, 900 Madison, 622-6400
CG Copper Gate, 6301 24th Ave NW, 706-3292	LK Lock & Keel, 5144 Ballard Ave NW, 781-8023	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N	LN London Bridge Studio, 20021 Ballinger Way NE #A, Shoreline, 364-1525	TD Triple Door, 216 Union St, 838-4333
CL Cypress Lounge & Wine Bar, 600 Bellevue Way NE, Bellevue, 425-638-1000	MN Mona's, 6421 Latona Ave NE, 206-526-1188	TK Thaik, 5410 Ballard Ave NW, 706-7807
CO Collins Pub, 526 2nd Ave, 623-1016	MX MIX 6006 12th Ave S, 206-767-0280	TT Tractor Tavern, 5213 Ballard Ave NW, 789-3599
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282		TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695
		WR White Rabbit, 513 N 36th St, 588-0155

JA Juan de Marcos & the Afro-Cuban All Stars, 7:30
 LJ Farko Collective, 9
 LN Hardcoretet & Operation ID (by RSVP only), 7
 NC Alejandro Loeza, 7
 NO Legacy Quartet w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Smith/Staelens Big Band, 7
 VI Honey Castro, 9

THURSDAY, APRIL 7

BC Clark Gibson, Phil Sparks, Adam Kessler, 9
 BX Bob Hammer & Chris Clark, 7, 9
 DL Cassia Demayo Quintet, 9
 FG Monktil Creative Music Concern: Special Deal, 9
 JA Juan de Marcos & the Afro-Cuban All Stars, 7:30
 LJ The Hang, 9:30
 NO Skelbred/Jackson First Thursday Band, 7
 RS Red Delicious Trio, 7
 TD Swingin' Sixties Band, 7
 TK Alberts, Johnson, Britton, 8
 TU David Marriott Trombone Panorama, 7:30
 VI Chris Jeffries, 8

FRIDAY, APRIL 8

BX Milo Petersen Trio, 7, 9
 EB Don Berman Quartet & Oghale Agbro, Edree Allen-Agbro w/ Randy Halberstadt, 7, 9
 GZ Blues Union, 7
 HS Jazz & Sushi: Greg Williamson Quartet w/ Karen Shivers, 7:30
 JA Stanley Clarke, 7:30, 9:30
 LB Coreena Brown w/ Jimmy Holden, 7
 LJ Correo Aereo Trio, 9:30
 NC Paul Miranda Trio, 8
 NO Flexicon w/ Thomas Marriott, 8
 PG John Scooch Cugno Trio, 8
 SR Miss Rose & Her Rhythm Perculators, 7:30
 TU Kristina Very & the Carousels, Creem City, 12
 TU Greta Matassa Quartet, 7:30
 VI Casey MacGill, 8

8 JAZZ & SUSHI ANNIVERSARY CELEBRATION

Favored by local Japanese and music lovers, Hiroshi's has been featuring live jazz on Friday nights for five years – presented by the Pony Boy Records roster of artists. Come by for some fine food, and see who will be sitting in with the band. Sushi master Hiroshi and his gang prepare a full menu of Japanese cuisine that is fresh, tasty, and full of flavor – all matched with some very special sake and beverages (try the plumb wine). This fifth anniversary celebration features the **Greg Williamson Quartet with Karen Shivers**. Comprising the group is Alexey Nikolaev, sax; John Hansen, piano; Paul Gabrielson, bass; Greg Williamson, drums; and Karen Shivers, guest vocals. Also on the docket for the evening: the new Pony Boy Sushi Roll. Never a cover, plus sushi, plus great music equals a great Friday out. Jazz & Sushi is Friday nights at Hiroshi's Restaurant, 2501 Eastlake Ave E.

SATURDAY, APRIL 9

BP Trish, Hans & Phil, 7:45
 BX Karen Shivers Quartet w/ Reuel Lubag Trio, 7, 9
 C* Bad Luck, The Josephine (Ballard location), 8
 C* Better World, Paul Robeson Peace & Justice Awards, Central Area Senior Center (500 30th St S), 4
 CO Matt Ingalls w/ Paul Hoskin, 8
 CR Ask the Ages, 9
 GZ Edward Paul Trio, 7
 JA Stanley Clarke, 7:30, 9:30
 LB Sue Bell, 7

NC Gail Pettis, 8
 NO Mark DuFresne Band, 9
 PG Whitney Meyer Band, 8
 SR Nikki Decaires, 7:30
 SY Victor Janusz, 9:30am
 TU Johnaye Kendrick Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, APRIL 10

BP Michael Gotz, 10am
 BX Danny Kolke Trio, 6, 8
 C* Kareem Kandi Band, Engine House 9 (611 N Pine St, Tacoma), 6
 CR Racer Sessions: Kellan Smith, 8
 JA Stanley Clarke, 7:30
 PG Beats Working Jazz, 6
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8
 TU Jazz Police Big Band, 3
 VI Ruby Bishop, 6

MONDAY, APRIL 11

AM JT/TK Quartet, 7:30
 GB Primo Kim, 6
 NO New Orleans Quintet, 6:30
 TU Hal Sherman's Bellevue CC Jazz Orchestra, 7:30
 WR Spellbinder, 9:30

TUESDAY, APRIL 12

JA Brad Mehlau Trio, 7:30
 MN Cassia Demayo Quintet, 9
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 SB McTuff Trio, 10
 SE Instant Composers Pool (ICP Orchestra), 8
 TU Emerald City Jazz Orchestra, 7:30
 TU Kentridge HS Jazz Band, 7

WEDNESDAY, APRIL 13

BX Randy Halberstadt, 7, 9
 JA Brad Mehlau Trio, 7:30
 NO Legacy Quartet w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Jose Gonzales/Kim Rushing Group, 7:30
 VI Jerry Zimmerman, 7

THURSDAY, APRIL 14

BC Clark Gibson, Phil Sparks, Adam Kessler, 9
 BH Dukes of Dixieland, 7:30
 BX Kelly Eisenhour clinic, 5:30
 BX Kelly Eisenhour Duo, 7, 9
 DL Cassia Demayo Quintet, 9
 JA Kurt Elling Quartet, 7:30, 9:30
 LJ The Hang, 9:30
 NC Freddy James Rockin 88, 7
 NO Ham Carson Quintet, 7
 RS Red Delicious Trio, 7
 SB Suffering Fuckheads, 10
 SE Barney McClure Trio, 5:30
 TK Alberts, Johnson, Britton, 8
 TU Susan Carr Ensemble, 7:30
 VI The Heartfelts, 9

FRIDAY, APRIL 15

BH Dukes of Dixieland, 8
 BP Greta Matassa, 7:45
 BX Fagan's Organ Quartet, 7, 9
 C* Chief Sealth High School Jazz Band (2600 SW Thistle St), 6
 C* Hot Java Cool Jazz, Paramount Theatre (911 Pine St), 7:30
 GZ Black Lab Trio, 7

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CURTAIN CALL

weekly recurring performances

MONDAY

AM JT/TK Quartet, 7:30
 GB Primo Kim, 6
 NO New Orleans Quintet, 6:30
 WR Spellbinder, 9:30

TUESDAY

MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Eric Verlinde, 10
 SB McTuff Trio, 10

WEDNESDAY

NO Legacy Band w/ Clarence Acox
 TK Ron Weinstein Trio, 8

THURSDAY

BC Clark Gibson w/ Phil Sparks, 9
 C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TK Alberts, Johnson, Britton, 8

FRIDAY

AM Lonnie Williams, 9
 HS Jazz & Sushi, 7:30
 NO Thomas Marriott's Flexicon, 8

SATURDAY

SY Victor Janusz, 9:30am

SUNDAY

BX Danny Kolke Trio, 6, 8
 CR Racer Sessions
 GB Primo Kim, 6
 SY Victor Janusz, 9:30am

HS Jazz & Sushi: Ocho Pies, 7:30
 JA Kurt Elling Quartet, 7:30, 9:30
 LB Mosby Cogswell w/ Chris Hyde, 7
 LJ Arika Lyman Group, 9:30
 MN Cassia Demayo Quintet, 9
 NC David George Quartet w/ Dee Dee Law, 8
 NO Flexicon w/ Thomas Marriott, 8
 PG Bill Mattox Trio, 8
 SR Gary Wenet, 7:30
 TU Randy Halberstadt Quintet, 7:30
 VI Vicidomini 3, 9

SATURDAY, APRIL 16

BH Dukes of Dixieland, 2
 BH Dukes of Dixieland, 8
 BX Katy Bourne Quartet, 7, 9
 CD Jessie Marquez, 8
 GZ Ray Axe Band, 7
 JA Kurt Elling Quartet, 7:30, 9:30
 LB Greta Matassa w/ Darin Clendenin, 7
 LJ Manghis Khan, 9:30
 NO Junkyard Jane, 9
 PG Danny Ward, 8

SR Fathia Atallah, 7:30
 SY Victor Janusz, 9:30am
 TU Susan Pascal Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, APRIL 17

BH Dukes of Dixieland, 2
 BP Sinatra at the Sands w/ Joey Jewell & Trish Hatley, 7:45
 BP Michael Gotz, 10am
 BX Danny Kolke Trio, 6, 8
 CR Racer Sessions: Brandon Lucia, 8
 JA Kurt Elling Quartet, 7:30
 PG Bob Strickland & guests jam, 5
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8
 TU Jay Thomas Big Band, 4
 VI Ruby Bishop, 6

MONDAY, APRIL 18

AM JT/TK Quartet, 7:30
 C* Michael Owcharuk Duo, Lookout Pub (757 Bellevue Ave E), 8

GB Primo Kim, 6
 JA Willie & Lobo, 7:30
 NO New Orleans Quintet, 6:30
 TD Lynnwood High School Jazz Bands, 7
 TU Darin Clendenin Trio jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, APRIL 19

MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 SB McTuff Trio, 10
 TT Garage a Trois, 9:30
 TU Roadside Attraction, 8
 VI Evan Floury-Barnes, 8

WEDNESDAY, APRIL 20

BX Dan Kramlich, 7, 9
 C* Bob Antolin & Alan Lau, Francine Seders Gallery (6701 Greenwood Ave N), 6
 C* Marc Smason Trio, Capitol Music Center (1032 NE 65th), 6
 CB Brotherhood of the Drum, 8
 LJ The Highlife, 8:30
 NO Legacy Quartet w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Jeanette d'Armand Quartet, 7:30
 VI Jerry Zimmerman, 7

20 MEMORY, JAZZ, POETRY & PAINTINGS BY ALAN LAU W/ BOB ANTOLIN

Alan Lau's statement accompanying his current exhibit at the Francine Seders Gallery looks back on the time he spent in Japan during the 1970s. He writes: "One of my small pleasures was the jazz coffee shop where for the price of one cup of coffee, one could sit for hours, immersed in the music." He observes that while music (as an event) is ephemeral in nature, it can serve as a roadmap back to a particular place and time. The upstairs-gallery at the Seders Gallery will feature a mix of new postcard and medium-size paintings by Lau. Lau's last solo show at the Seders Gallery was in 2009. Since then, his work has appeared in *Happy Birthday, Francine* (2010) and is currently on view as part of *Home Revealed: Artists of the Chinatown-International District* at the Wing Luke Asian Museum (through April 17). Lau talks about his work and reads poetry with jazz musician **Bob Antolin** at 6 pm, April 20, at Francine Seders Gallery, 6701 Greenwood Ave N. Lau reads new poems dedicated to Bill Evans, Louis Armstrong, Kiku Dewa, and others. This event is free and open to the public. Alan Lau's if only we knew – landscapes from the sound of memory exhibit displays April 1–May 1. Regular Francine Seders Gallery hours are daily 11pm–5pm, Sunday 1pm–5pm.

THURSDAY, APRIL 21

BC Clark Gibson, Phil Sparks, Adam Kessler, 9
 BX Victor Noriega, 7, 9
 C* Tempered Steel, Vance Galloway, Special OPS, Cafe Venus/Mars Bar (609 Eastlake Ave E), 9
 CB Ballard Jazz Festival: Guitar Summit, 8
 DL Cassia Demayo Quintet, 9
 FG Brekenridge Cartwright jam, 9
 JA Maceo Parker, 7:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 RS Red Delicious Trio, 7
 TK Alberts, Johnson, Britton, 8
 TU Fred Hoadley's Sonando, 8
 VI Ivory Smith, 7



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FRIDAY, APRIL 22

AC Ballard Jazz Walk: Steve Treseler Duo, 7
 BD Ballard Jazz Walk: Steve Korn Quartet, 8
 BP Bake & Friends, 7:45
 BX Jay Thomas Trio, 7, 9
 C* Ballard Jazz Walk: Wayne Horvitz Cafe Paloma Band, Resolution Audio (5459 Leary Ave NW), 7:30
 C* Ballard Jazz Walk: Ben Thomas Trio, Skarbo's Furniture (5323 Ballard Ave NW), 7
 C* Jane Monheit, Kirkland Performance Center (350 Kirkland Ave, Kirkland), 7:30
 CB Ballard Jazz Walk: Origin Uber Band & The Kora Band, 8, 11
 CG Ballard Jazz Walk: The Suffering Fuckheads, 8:30
 CH Steve Barsotti w/ Paul Kikuchi, 8
 EB Ballard Jazz Walk: Peter Daniel Quartet, 7
 GZ James Bernhard Blues Fusion, 7
 HS Jazz & Sushi: Carolyn Graye Quartet, 7:30
 JA Maceo Parker, 7:30, 9:30
 LB Phil Westbrook, 7
 LE Ballard Jazz Walk: Greta Matassa Quartet, 7:30
 LJ The Prospect: Aaron Birrell, Marc Hager, Bren Plummer, Guido Perla, 9:30
 LK Ballard Jazz Walk: Cory Weeds Quintet, 8
 NC Rick Leppanen Trio, 8
 NO Flexicon w/ Thomas Marriott, 8
 NY Ballard Jazz Walk: Brent Jensen Quartet, 7:30
 PG Now Playing, 8
 PL Marc Smason Trio, 7:30
 SA Ballard Jazz Walk: Go By Train & Upper Left Trio, 8
 SA Ballard Jazz Walk: Burn List & Slumgum, 8
 SR Overton Berry, 7:30
 TK Ballard Jazz Walk: Fu Kun Wu Trio, 8:30
 TU Gail Pettis Quartet, 7:30
 VI Casey MacGill, 8

SATURDAY, APRIL 23

BP Jovino Santos Neto Quarteto, 7:45
 BX Christopher Woitach Quartet w/ Travis Ranney, 7, 9
 C* Kareem Kandi Band The Royal Lounge (311 Capitol Way N, Olympia), 7
 CH Melanie Sehman, 8
 EB Jim Knodle & The Distract Band, 11
 GZ Now Playing, 7
 JA Maceo Parker, 7:30, 9:30
 LB Bottom Line Duo, 7
 NO James King and the Southsiders, 9
 PG Blues Healers, 8
 SR Kimberly Reason, 7:30
 SY Victor Janusz, 9:30am
 TU Kelley Johnson Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, APRIL 24

BP Michael Gotz, 10am
 BX Danny Kolke Trio, 5, 7
 CR Racer Sessions: Jon Armstrong, 8
 JA Maceo Parker, 7:30
 PG Danny Ward, 6
 SY Victor Janusz, 9:30am
 TU Randy Burgeson Quintet, 8
 TU Crissy Lewis Quintet, 3
 VI Ruby Bishop, 6

MONDAY, APRIL 25

AM JT/TK Quartet, 7:30
 GB Primo Kim, 6
 NO New Orleans Quintet, 6:30
 TD Music Works Jazz Orchestra w/ Bothell HS Jazz, 7
 TU Boyd Phelps Sax Attack, 7:30
 WR Spellbinder, 9:30

TUESDAY, APRIL 26

MN Cassia Demayo Quintet, 9
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 SB McTuff Trio, 10
 TU Little Big Band, 8
 VI Wally Shoup Quartet, 9

WEDNESDAY, APRIL 27

BX Tony Foster, 7, 9
 NO Legacy Quartet w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Beth Winter Showcase, 7:30
 VI Jerry Zimmerman, 7

THURSDAY, APRIL 28

BC Clark Gibson, Phil Sparks, Adam Kessler, 9
 BX Bill Anschell & Bill Ramsay, 7, 9
 CC Lary Barilleau & the Latin Jazz Collective, 7
 DL Cassia Demayo Quintet, 9
 JA Joe Lovano Us Five, 7:30, 9:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7

SB Suffering Fuckheads, 10
 TK Alberts, Johnson, Britton, 8
 TU Blue Street Jazz Voices, 7:30
 VI Julie Cascioppo, 7

FRIDAY, APRIL 29

BX Dave Anderson's Trio Real, 7, 9
 C* Garfield Jazz Gala, Brockey Center, South Seattle Community College (6000 16th Ave SW), 6:30
 CD No Jive Five, 6:15
 CH Jim Knapp & Scrape, 8
 GZ Michael Powers Group, 7
 HS Jazz & Sushi: Sushi Roll Trio, 7:30
 JA Joe Lovano Us Five, 7:30, 9:30
 LB Rachael Gavaletz w/ Bill Charney, 7
 LJ Quiet Fire, 9:30
 MN Cassia Demayo Quintet, 9
 NC Momentum Jazz Quartet, 8
 NO Flexicon w/ Thomas Marriott, 8
 PG Ravin Wolf, 8
 RS Red Delicious Trio, 7
 SR Michael Navedo & Cassia Demayo, 7:30
 TU Marc Seales Ensemble, 7:30



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APRIL 2011

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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3 Reggie Goings Jazz Offering 3-7pm \$8 Jim Cutler Jazz Orch. 8pm \$5	4 JAZZ JAM with Greta Matassa 7:30pm \$10	5 BIG BAND JAZZ Jay Thomas Big Band 8pm \$5	6 BIG BAND JAZZ Smith/Staelens Big Band 7pm \$10	7 INT'L TROMBONE WEEK David Marriott Trombone Panorama 7:30pm \$10	8 Greta Matassa Quartet 7:30pm \$15 <i>AT MIDNIGHT: KRISTINA VERY AND THE CAROUSELS CREAM CITY \$5</i>	9 Johnaye Kendrick Quartet 7:30pm \$15
10 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orchestra 8pm \$5	11 BIG BAND JAZZ Hal Sherman's Bellevue CC Jazz Orchestra 7:30pm \$7	12 BIG BAND JAZZ Kentridge HS Jazz Band 7pm Emerald City Jazz Orchestra 7:30pm \$5	13 Jose Gonzales/Kim Rushing Group 7:30pm \$10	14 Susan Carr Ensemble 7:30 \$10	15 Randy Halberstadt Quintet w/ Jay Thomas Mark Taylor Jeff Johnson Mark Ivester 7:30 \$15	16 Susan Pascal Quartet w/ Bill Anschell Jon Hamar Gary Hobbs 7:30 \$15
17 Jay Thomas Big Band 4-7pm \$5 Jim Cutler Jazz Orch. 8pm \$5	18 JAZZ JAM with the Darin Clendenin Trio 7:30pm \$10	19 BIG BAND JAZZ Roadside Attraction 8pm \$8	20 Jeanette d'Armand Quartet 7:30 \$12	21 HOT LATIN JAZZ Fred Hoadley's Sonando 8pm \$10	22 Gail Pettis Quartet 7:30 \$15	23 Kelley Johnson Quartet 7:30pm \$15
24 Crissy Lewis Quintet 3pm \$5 Randy Burgeson Quintet 8pm \$5	25 Boyd Phelps Sax Attack 7:30pm \$10	26 BIG BAND JAZZ Little Big Band 8pm \$5	27 Beth Winter Showcase 7:30pm \$10	28 Blue Street Jazz Voices 7:30pm \$8	29 Marc Seales Ensemble 7:30 \$15	30 Marc Seales Ensemble 7:30 \$15

SATURDAY, APRIL 30

BX Leah Stillwell w/ Greg Williamson Trio, 7, 9
 C* SRJO, "Zen Of Ten," Nordstrom Recital Hall
 (200 University St), 7:30
 C* IMPfest: Neil Welch, Arabica Lounge (1550 Olive
 Way), 8
 EB Dorothy Rodes, Eric Verlinde, Jeff Johnson,
 Robert Rushing, 7
 GZ Michael Powers Group, 7
 JA Joe Lovano Us Five, 7:30, 9:30
 LB Stephanie Porter w/ Ryan Shea Smith, 7
 NC Greg Schroeder Trio, 8
 NO Paul Green & Straight Shot, 9
 PG Star Drums & Lady Keys, 8
 SB Barrett Martin Group, 10
 SR Gail Pettis, 7:30
 SY Victor Janusz, 9:30am
 VI Ruby Bishop, 6

In One Ear, from page 3

Zirkonium presents a Balkan-inspired mobile brass-and-drum band cast through an American lens. This fantastic music includes songs on loan from Eastern Europe's phenomenal brass band tradition as well as several original compositions. Then on April 10, **Gravity**, a Fender Rhodes trio specializing in funky jazz and electronica, takes to the airwaves. Band members are **Tim Kennedy** on keyboards, **Ian Sheridan** on bass, and **Claudio Ro-chat** on drums. April 17 showcases

Neil Welch's solo saxophone improvisations and compositional phases using melodic notation and a deluge of sound. Then, finally, on April 24, **Satellite By Night** offers up a folk-fusion groove set for what promises to be an enthralling night of music on Sonarchy. Band members are **CJ Lazenby**, guitar, charango, vocals; **Mike Antone**, guitar, lapsteel, vocals; **Gabe Herbert**, bass; **Masaru Swanson**, guitar and percussion; **Peter Hsu**, sax; **Caycee Furulie**, djembe; and **Saraina Hancock**, singing bowls.

Notes, from page 2

way, Mountlake Terrace, and Newport high schools perform in Starbucks' 16th annual **Hot Java Cool Jazz** program on April 15 at the Paramount Theatre, a event whose proceeds benefit each school's music programs; Chief Sealth High School jazz band and the West Seattle Big Band hold a **Big Band Dinner and Dance** to benefit Chief Sealth's music programming on April 15 at the high school's Galleria; and Lakeside School, Lynnwood, and Bothell high schools each have a Monday date at the Triple Door this month, Lakeside and Bothell in conjunction with non-profit Music Works Northwest.

More information on Hot Java Cool Jazz at www.stgtpresents.org; more about the Chief Sealth event by emailing Deborah Meyer at dlmeyer@seattleschools.org or Tristan Addington-Ferris at teaf_14@msn.com; and more info about high school bands at the Triple Door at www.tripledoor.com.

Bellevue Jazz Festival Announces Featured Artists

Now in its fourth year of programming, the Bellevue Jazz Festival takes place June 1-5 in Bellevue. National artists, local musicians, and high school all stars perform in free and ticketed venues. Concerts are at the

Meydenbauer Center and downtown bars and hotels. John Gilbreath, Executive Director of Earshot Jazz, served as an artistic advisor on the festival. Charles Lloyd and Zakir Hussain, Regina Carter's "Reverse Thread," Chris Potter's Underground, the Michael Formanek Quartet, the Tierney Sutton Band, and the Luis Perdomo Trio are among the visiting featured artists.

16th Annual Essentially Ellington High School Jazz Band Competition

Jazz at Lincoln Center announced the 15 finalist bands and one winning community band for its prestigious Essentially Ellington High School Jazz Band Competition & Festival, which takes place in New York, May 12-14, 2011. **Roosevelt High School** of Seattle and **Mountlake Terrace High School** of Mountlake Terrace will represent the Seattle-area this year. Pacific Crest Jazz Orchestra of Portland, OR, was selected as the winner of the Community Band category. The bands will compete and participate in workshops, jam sessions, and more; then the three top-placing bands perform with the Artistic Director of Jazz at Lincoln Center, Wynton Marsalis, as a guest soloist at the festival's finale on the evening of May 14. The finale also includes an awards ceremony honoring outstanding soloists, sections, and the top three bands. More than 100 bands

entered the competition by submitting a recorded performance of three compositions. More info at www.jalc.org.

Bumbershoot Moves to Key Arena, Partners with Decibel

Seattle's Music & Arts Festival, Bumbershoot, takes place September 3-5 this year at Seattle Center. Bumbershoot features new venues and programming relationships in 2011. One of the most immediately noticeable changes is the Mainstage's move to Key Arena. One Reel, the festival's producer, is also joining forces with the Decibel Festival to bring technologically driven music to Bumbershoot 2011. EMP Sky Church will serve as a state-of-the-art venue featuring some of the best regional and national talent that electronic music has to offer.

ON THE HORIZON:

Susan Pascal Quartet

Friday, May 13, 7:30pm
 Tula's, 2214 2nd Ave, Seattle

Jazz vibraphonist Susan Pascal's quartet strikes a dynamic balance between spontaneity and imaginative arrangements, originals, and great jazz and American songbook standards. Comprising the group is Susan Pascal, vibes; Bill Anschell, piano; Jon Hamar, bass; and Gary Hobbs, drums. Pascal's quartet was nominated for the Earshot Jazz 2010 Northwest Acoustic Jazz Group Golden Ear Award.

JAZZ INSTRUCTION

To be included in this listing, send up to 20 words, to Earshot Jazz, 3429 Fremont Pl N #309, Seattle WA 98103; fax (206) 547-6286; jazz@earshot.org.

Osama Afifi - Upright/electric bass instruction. Worked with Kurt Elling, Nnenna Freelon, Tribal Jazz, Yanni, Vanessa Paradis. (253) 229-1058 www.myspace.com/osamaafifi

Clipper Anderson - NW top bassist, studio musician, composer. PLU faculty. Private students, clinics, all levels, acoustic/electric. \$45/hr. (206) 933-0829 or clipperbass@comcast.net

Jon Belcher - Jazz drum set instruction. Studied with Alan Dawson. Author Drumset Workouts books 1 & 2. Web site: www.drumsetworkouts.com. (253) 631-7224, jbgroove1@juno.com

Emilie Berne - Vocal instruction in cabaret, jazz, musical theater, song writing. All levels. Over 30 years teaching experience. (206) 784-8008

Dina Blade - Jazz singing instruction. Closet singers and beginners welcome. dinablade@dinablase.com or (206) 524-8283

Samantha Boshnack - Experienced trumpet technique & improvisation instructor w/ music degree. All ages, levels. Home studio in Ballard. (206) 789-1630 or sboshnack@hotmail.com

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William Field - Drums, all styles. Member of AFM Local 76-493. City of Seattle business license dba Sagacitydrums. (206) 854-6820

Curtis Forbes - Guitarist, Berklee graduate, degree in composition available for private lessons in guitar, composition, arranging, theory. (206) 931-2128 or C1Forbes@aol.com

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Diane Kirkwood - Recording Artist/Jazz Vocalist. Private Vocal Coach/Performance & Audition Coach. Students/Adults (425) 823-0474 or dianeirkwood1@hotmail.com

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Pascal Louvel - www.SeattleGuitarTeacher.com GIT grad, Studied with R. Ford and N. Brown, (206) 282-5990

Greta Matassa - Award winning, Earshot Best Jazz Vocalist. Private instruction and workshops. (206) 937-1262 www.gretamatassa.com, gretamatassa@home.com

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Wm Montgomery - Instruction in jazz piano, improv (all instruments), ear training, theory, composition. Seattle (Magnolia Village). (206) 282-6688, wmon@monchan.com

Dennis Moss - Jazz and Brazilian guitar instruction. BM from Cornish. All ages/levels. In-home lessons also possible. dennis.moss@yahoo.com, www.dennismossmusic.com

Cynthia Mullis - Saxophone instruction with a creative, organic approach to Jazz style, theory, technique. BM, MA, NYC professional. 206-675-8934. Email: cmullis35@delnet.com

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Gary Rollins - Guitar and bass guitar instruction. 30+ years teaching. Student of Al Turay. Mills Music, Burien, Shoreline. (206) 669-7504. garyleerollins.com

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Bill Smith - Accepting students in composition, improvisation and clarinet. (206) 524-6929, bills@u.washington.edu

Charlie Smith - Accepting students for jazz composition and arranging, theory and piano. Leader and arranger for Charlie Smith Circle. (206) 890-3893 mail@charliesmithmusic.com

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Ev Stern's Jazz Workshop: 12 years of jazz ensembles, classes, lessons. All ages, instruments, levels. evstern.com; (206) 782-2331; jazzworkshop@comcast.net

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Beth Winter - Vocal Jazz Teacher, technique and repertoire. Cornish Jazz Instructor has openings for private voice. (206) 281-7248



COVER: 2010 GOLDEN EAR AWARD RECIPIENTS. PHOTO BY DANIEL SHEEHAN.

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