

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

December 2011 Vol. 27, No. 12  
Seattle, Washington



**Seattle Repertory Jazz Orchestra**

Photo by Daniel Sheehan



## Nominations Wanted: 2011 Golden Ear Awards

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2011 awards are currently being accepted. Please email nominations to [nominations2011@earshot.org](mailto:nominations2011@earshot.org) by January 6, 2012. The official voting ballots for the 2011 awards will be printed in the January issue of this publication and available at [www.earshot.org](http://www.earshot.org).

## Fred Radke to Make UW Debut

December 7 will mark the School of Music debut for the University of

Washington's newest Jazz Studies faculty member, Fred Radke, who is directing the Studio Jazz Ensemble. Radke is a noted big band expert and trumpeter, perhaps best known for his work as leader and member of the Harry James Big Band. On that night, The Modern Band, directed by Cuong Vu, will also premiere a work titled "Red Riding Hood," a set of original interrelated compositions by UW music students. The concerts will begin at 7:30pm in the Meany Studio Theater.

## On the Horizon: Meshell Ndegeocello

Tuesday, January 10, 2012, 7:30PM

## Triple Door

Earshot Jazz Festival attendees will remember Meshell Ndegeocello's mesmerizing performance at the 2009 festival. The endlessly inventive bassist, composer, singer and bandleader incorporates elements of soul, rock, jazz, funk and hip-hop into her music. She returns to Seattle in support of her latest release *Weather*.

## Event Listings

Reminder: Please send gig listings to [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org) at least eight weeks in advance, if possible. Be sure to format your gig listings to keep with the appearance of this issue's.



## LETTER FROM THE DIRECTOR

## Twenty Years Within Earshot

December always brings opportunities to reflect on the past, express appreciation to those around us, and consider possibilities for the future. But this month is especially significant for me, because it marks the 20th anniversary of my becoming the executive director of Earshot Jazz. These continue to be the most richly rewarding years of my life.

I first volunteered as an usher for an Earshot Jazz Festival concert in 1990. That summer, Seattle hosted the Goodwill Games and Arts Festival, and Earshot mounted a project called the International Creative Music Orchestra (ICMO), including artists from Seattle, New York, and East Germany (where the Berlin Wall had recently come down), improvising in a large-ensemble "conduction" under Butch Morris. The spirit, inventiveness, and absolutely crazy wonder of that music completely turned me around. I was hooked.

I became more involved, as volunteer coordinator, and, eventually, a board member. When Sue Fawver left the director's post late in 1991, I applied for the job, began as a paid employee (at \$160 per week), left my work in construction management, and never looked back.

Working with this organization has exposed me to some of the most exciting creative minds of our time and allowed me to forge deeply rewarding relationships with artists, arts professionals, and fellow travellers here in Seattle and around the world. It has also allowed me to channel my passion for the music, need for approval, and obsessive work ethic to the benefit of the community that we all love.

With more than 2,000 concerts and related programs produced so far, Earshot Jazz has nurtured the creative spirit in jazz, and enriched the artists and audiences of this region. We've printed and distributed over a million

*Earshot Jazz* newsletters, free of charge, bringing out the word on Seattle jazz month after month. And we've supported jazz education here for years, with a variety of programs and services nurturing generations of young artists.

I am grateful to the vision and dedication of the Earshot founders: Paul and Judy de Barros, for launching this organization on its well-considered course; and Gary Bannister, who passed away late last year, and who's artistic vision still guides my own. Thanks, too, to all of the board members, volunteers, and hard-working staff members who have pitched in over the years. And God bless Lola Pedrini!

As always, I invite you to join us! Get involved, like I did, by putting your time, creative resources, and passion for the music to work for your community.

Thank you!

John Gilbreath

Executive Director



# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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*Earshot Jazz* is published monthly by Earshot Jazz Society of Seattle and is available online at [www.earshot.org](http://www.earshot.org).

## Subscription (with membership): \$35

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 Seattle, WA 98103  
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*Earshot Jazz* ISSN 1077-0984  
 Printed by Pacific Publishing Company  
 © 2011 Earshot Jazz Society of Seattle

## 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.*

## IN ONE EAR

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### Eastside Jazz Club at Meydenbauer Center

The Eastside Jazz Club's annual Extravaganza presents Jackie Ryan and the Jovino Santos Neto Quinteto at the Theatre at Meydenbauer Center, Bellevue, on December 4, 2011, at 2pm. The double bill showcases Jackie Ryan, Randy Halberstadt on piano, Gary Hobbs on drums and Jeff Johnson on bass. Opening the Extravaganza is Jovino Santos Neto and his Seattle-based Quinteto. Tickets available at [www.brownpapertickets.com/event/191487](http://www.brownpapertickets.com/event/191487) or 425-828-9104.

### New Music Venue in Columbia City

Jazz keyboardist and composer **Wayne Horvitz** is set to launch the **Royal Room** in December, in collaboration with Steve Freeborn and Tia Matthies, the duo best known for running the former OK Hotel venue and now the Rendezvous. The Royal Room will be located inside the Royal Esquire Club at 5000 Rainier Avenue South and will include a bar, and a restaurant that will be open for dinner and weekend brunch. The venue will focus on local improvising artists of all genres, and will be open to all ages at certain times. Opening weekend, December 16-18, includes Scape, Zony Mash, WACO, and the Samantha Boshnack Project. More info at [www.theroyalroomseattle.com/](http://www.theroyalroomseattle.com/).

### Origin Records Featured on Seattle Channel

The Seattle Channel's Art Zone with **Nancy Guppy** recently highlighted local record labels, including Origin Records. The show featured a performance by **Human Spirit**, the group led by Origin mainstays **Thomas Marriott, Mark Taylor** and **Matt Jorgensen**. The video is available online at [www.seattlechannel.org/artZone/](http://www.seattlechannel.org/artZone/).

### Fund for Composer Jim Knapp

On November 2, a benefit concert was held for composer **Jim Knapp** at the Triple Door to help defray the cost of his medical expenses related to diabetes complications. Knapp helped to establish the jazz program at Cornish College more than 40 years ago and continues to teach there today. He also leads the popular Jim Knapp Orchestra as well as Scape, a small string orchestra. So far, nearly \$5,000 has been raised towards a \$30,000 goal. Donation information is available at [www.jimknappmusic.com/donate/](http://www.jimknappmusic.com/donate/).

### Sonarchy December Lineup

Sonarchy is recorded live in the studios at Jack Straw Productions, Seattle, by producer Doug Haire. The hour-long broadcast features new music and sound art made in the Pacific Northwest. Now in its 16th year, Sonarchy airs Sunday evenings at midnight at 90.3 KEXP FM and on [www.KEXP.org](http://www.KEXP.org), where it is also available in several streaming audio formats for two weeks following the broadcast. This month's shows will also be available as podcasts shortly after they air. December 4, Seattle-based musician, producer and sound designer **Jason Wolford** presents solo electronics. Then on December 11, **Hexaphonic 3** offers freely improvised music with Bruce Greeley on bass clarinet, Mike Sentkewitz on bass and Ryan Burt on drums. On December 18, the **Christian Asplund Ensemble** performs Asplund's piece *The Goat, No Weeds*, written in tribute to artist Robert Rauschenberg with texts by John Cage. The group includes Eyvind Kang on violin, Asplund on viola, Brad Hawkins on cello, Greg Campbell on percussion and Michael Lee, narrator. Finally on, December 25, **Vapor Music** presents sounds for mobile devices and long nights.



# Jazz Repertory Builds in Seattle: A Bridge from Past to Future

By Steve Griggs

It's the middle of the night in the early 1940s. A teenage French horn player can't get to sleep. The muffled sound of piano playing seeps through the wall from a Cleveland theater door. At 5:00 a.m. the piano finally stops. This repeats every night for a week.

The late-night piano player is Duke Ellington, by then already a pioneer of original jazz compositions ("Mood Indigo," "It Don't Mean a Thing," "Sophisticated Lady," "Solitude," "In a Sentimental Mood," "Caravan," "I Let a Song Go Out of My Heart," "Prelude to a Kiss," "I Got It Bad and That Ain't Good," "Do Nothing Till You Hear From Me"). Ellington went on to chronicle the African American experience through music, be awarded 15 honorary doctorate degrees, and receive the Presidential Medal of Freedom from Richard Nixon.

The sleepless horn player is Gunther Schuller, employed as principal soloist by the Cincinnati Symphony. Schuller, who would later get a job offer from Ellington, went on to play on Miles Davis' *Birth of the Cool*, teach

at the Manhattan School of Music and Yale University, and establish the first degree-granting jazz program

attributed to Ellington's formidable legacy and Schuller's tireless work.

Schuller remembers, "He would just sit at the piano all night in his stocking cap and robe and just sort of play and improvise, play anything. Ruminating, I call it, at the piano. And every once in a while when I would hear the piano stop, I knew that he had just heard something that he liked and wrote it down."

During those late nights, Ellington was exploring unusual harmonies. "Every musician since bebop from the mid-forties just does that in their sleep. But what is important to remember is that when Ellington was doing this, it was at least fifteen years ahead of everybody else," explains Schuller in an interview from Peter Lavezzoli's

book *The King of All, Sir Duke: Ellington and the Artistic Revolution*.

Ellington died in May of 1974. By then, most of the longtime members of the Ellington Orchestra were also gone or in poor health. Duke's son Mercer continued to lead the ensemble with new, younger musicians.

Janna Tull Steed points out in *Duke Ellington: A Spiritual Biography*, "El-



SEATTLE REPERTORY JAZZ ORCHESTRA PHOTO BY DANIEL SHEEHAN.

in the world as president of the New England Conservatory. Schuller also gained acclaim and admiration for his tireless efforts toward the preservation and performance of Ellington's music as jazz repertory. The rise of dozens of jazz repertory big bands and orchestras around the United States, including the Puget Sound's own Seattle Repertory Jazz Orchestra, can be directly

lington did not settle on a definitive version of a composition which can be replicated by others now. He reworked old material, expanding, reinterpreting, combining it with other treatments. At the piano he could alter a piece's mood and tempo simply by the introduction he might play on a given night. In the recording studio, orchestrations were worked out on the spot, and Ellington's interaction with his sidemen produced effects that cannot be translated into musical notation. He continually interpreted and reinterpreted his own work, which is part of the secret of its enduring appeal."

Mercer, a trumpet player and band manager, now in charge of music that had been revised, improvised, and mutated by individual performers and specific performances over decades, leading musicians unfamiliar with this musical transformation over time, needed a written set of parts. He hired trumpeter David Berger to transcribe some of the ensemble's library from recordings.

Six months after Duke Ellington's funeral, Schuller published "The Case for Ellington's Music as Living Repertory" in *High Fidelity* magazine. "With all respect of Duke's feelings, one must say that once a composer creates a work it cannot remain the exclusive

property of its creator or the person(s) for whom it was created. It belongs, in the broadest (non-copyright) sense, to the world. One simply comes back to the point that pieces as original, as perfect, as imaginative, as beautiful as Ellington's best cannot just be buried in the past. They must survive; they must be heard."

A big obstacle faced by the first jazz repertory ensembles was the lack of written music and a dearth of apprenticeships that had thrived when many U.S. cities supported vibrant jazz scenes. Because the emphasis of working musicians was on performance, not preservation, scores and parts rarely survived the death of the composer and their working ensembles.

But recordings captured definitive versions of songs, allowing musicians with keen ears to grab grooves from vinyl records and more recently, borrow bits from rapidly growing, increasingly complete digital archives.

Back in 1974, Schuller imagined the experience of hearing a repertory ensemble. "In truth, Ellington's compositions are, as compositions, so durable that they can be played by others sensitively re-creating the original notes, pitches, rhythms, timbres, etc. But what is most astonishing is that they can, in performances by fine musicians

with fine ears, not only re-create the original, but bring to it an excitement and drive that has its own validity, even though it may not be precisely the excitement that Ellington and his men got."

Schuller was not alone in advocating for jazz repertory ensembles. A few years before Ellington's death, the director of the Smithsonian Institution's Performing Arts Division, Martin Williams, articulated a vision for embracing jazz through residencies by major composers and artists, repertory ensembles, and publishing new and transcribed scores. Williams urged Lincoln and Kennedy Centers to begin to include jazz programming.

In 1973, two jazz repertory groups were born. Bassist Chuck Israels started the National Jazz Ensemble (NJE) and producer George Wein launched the New York Jazz Repertory Company (NYJRC).

The NJE had a stable set of musicians and singular artistic direction. Berger was hired to transcribe classic works and the band also played original compositions by Israels, Berger, Bob Brookmeyer, Herb Pomeroy, Tom Pierson and Bob James.

In contrast, the NYJRC had four musical directors and the performers were chosen from a roster of top artists



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 28 John Hansen

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 1 Diana Page Duo  
 8 Alexey Nikolaev & Tony Foster  
 22 Reuel Lubag Duo  
 29 Leah Stillwell Duo

**FRI: JAZZ TRIOS**  
 2 Chris Clark Trio  
 15, 16 Milo Petersen Trio *recording*  
 30 Bryant Urban's Blue Oasis

**SAT: LYRICAL FAVORITES**  
 3 Kelly Eisenhower's Holiday Quartet  
 10 Katy Bourne Quartet  
 17 Janette West Group  
 31 *New Years Eve*: Graye & Green

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depending upon the particular music of a given program. The inaugural season spanned 15 concerts at Carnegie Hall.

Both groups survived seven years but financial and artistic challenges took their toll. Neither group was backed by an established musical institution. A detailed history of these and later bands can be found in *Making the Scene: Contemporary New York City Big Band Jazz* by Alex Stewart.

In 1985, writer Gary Giddins established the American Jazz Orchestra (AJO) with pianist John Lewis (and later Schuller) to present "a stable of big band music that keeps its eye on the future while celebrating its past." Giddins wanted the ensemble to be affiliated with an institution and receive organizational support similar to a symphony orchestra. The AJO found a home at New York's Cooper Union.

A grant from the Irene Diamond Fund established the band's library. Mark Lopeman transcribed 100 big band arrangements chosen by conductor Loren Shoenberg and writer Dan Morgenstern. Schuller and Lewis emphasized recreation of the original music in performance, including note-for-note imitations of improvised solos on AJO's second album, *Ellington Masterpieces*. A lack of fund raising expertise at the board and administrative level led to the band's demise in 1992.

In attendance at AJO concerts were trumpeter Wynton Marsalis and writer Stanley Crouch. They appreciated some things, disliked others. Their critique prompted them to establish their own orchestra. In 1987, Lincoln Center began a *Classical Jazz* series with Marsalis and Crouch making the artistic decisions. Berger was hired to conduct a band playing rare Ellington music that included Ellington Orchestra alumni. One distinction from the AJO was that performers were free to use or ignore previous versions of recorded improvised music. In 1991, the

institution formed a jazz department that eventually became Jazz at Lincoln Center, anchored by the Lincoln Center Jazz Orchestra (LCJO).

Down the coast in D.C., Congress appropriated \$242,000 in 1991 to create the Smithsonian Jazz Masterworks Orchestra (SJMO), which continues to perform today. Led by educators Schuller and David Baker and based at the National Museum of American History, this ensemble transcribes classics, rearranges existing material, and commissions new work.

In 1992, 12 years after the NYJRC played its last note, Wein launched the Carnegie Hall Jazz Band with artistic direction by trumpeter Jon Faddis. This ensemble commissioned new works and arrangements of classics associated with original Carnegie Hall performances. Until the band's dissolution in 2002, it played regularly at Carnegie Hall, and toured through connections to Wein's jazz festival productions.

Way out west, saxophonist Michael Brockman began teaching at the University of Washington in Seattle in 1987. He had just arrived from the New England Conservatory after completing a Masters of Music. During Brockman's schooling back East, Schuller was no longer the Conservatory's president, but was still active on campus.

Like many of Brockman's school jazz ensembles, early, rare, and out-of-print jazz music could only be played if someone transcribed it from a recording. Record companies at the time were issuing complete collections of artists and ensembles. Eager students snatched up the previously rare music and wrote out scores and parts to build their libraries. Brockman's graduate school ensemble did a concert of music transcribed from Thelonious Monk, Anthony Braxton, and Ellington. "Gunther Schuller is why I'm into this," says Brockman.



Two years after Brockman came to Seattle, the Interfaith Council of Washington at University Christian Church wanted to present music from Ellington's 1965, 1968, and 1973 Sacred Concerts. All that could be found of written music were a smattering of disorganized parts for a few pieces and no conductor scores to fill in the blanks. To present the concert, Seattle musicians had to improvise the missing parts. The short program had to be filled with music unrelated to the original Ellington work. Some of the musicians crafting a concert out of sketches that year were saxophonists Brockman, Don Lanphere and Bill Ramsay, trumpeters Floyd Standifer and Ed Lee, trombonists Bill Anthony and David Bentley, pianist Marc Seales, and drummer Clarence Acox.

For the next five years, most of these core musicians reconvened every December to present Ellington's sacred music. Brockman rewrote a complete set of parts and transcribed Ellington's seven-movement "Freedom Suite." Each year he added a transcription from the 45 original pieces of the Sacred Concerts. In 1995, the Seattle Repertory Jazz Orchestra (SRJO) was established with Brockman and Acox as co-directors. A year later, Earshot Jazz obtained a set of scores for SRJO from Berger.

Since their founding, SRJO has expanded beyond Ellington and performed tributes to jazz pioneers Louis Armstrong, Count Basie, Benny Carter, Ray Charles, Dizzy Gillespie, Benny Goodman, Woody Herman, Quincy Jones, Stan Kenton, Charles Mingus, Thelonius Monk, Gerry Mulligan, Frank Sinatra, and Billy Strayhorn.

At this year's Earshot Jazz Festival, the Kirkland Performance Center was sold out for the November 6 concert by SRJO. All 402 pairs of audience ears, several microphones, and video camera lenses were plugged into the en-

ergy coming from 17 instrumentalists and 2 singers swinging through songs originally played by the Count Basie Orchestra and sung by Ol' Blue Eyes, Frank Sinatra, at Las Vegas' Sands Hotel in 1966. The SRJO performers *owned* the grooves like the original musicians did 45 years ago, but they were making their own personal statement through the music today.

The SRJO repertoire encompasses classic songs by stalwarts like Count Basie and Duke Ellington to large scale works like Ellington's "Sacred Concerts," "Freedom Suite," and "Far East Suite," Benny Carter's "Kansas City Suite," and even Igor Stravinsky's "Ebony Concerto." SRJO commissioned and premiered "Concerto for Jazz Orchestra," written by Dave Brubeck alum, local clarinetist Bill Smith, and "The Endless Search," penned by Philadelphia saxophonist Jimmy Heath.

Programs have been devoted to groundbreaking recordings like Miles Davis' *Birth of the Cool*, Ray Charles' *Genius + Soul = Jazz* and Oliver Nelson's *Blues and the Abstract Truth*. SRJO even turned to local jazz disc jockeys and KPLU listeners for program ideas. Movies, the Harlem Renaissance, and music for dancing have all shaped concert events in previous years.

SRJO has featured National Endowment for the Arts Jazz Masters as guest soloists – saxophonists Frank Foster, Benny Golson, Jimmy Heath, James Moody and Frank Wess, trumpeters Clark Terry and Gerald Wilson, trombonist Slide Hampton and pianist Toshiko Akiyoshi.

Local artists are given the SRJO spotlight, too – clarinetist Bill Smith, pianist Jovino Santos Neto, bassist Buddy Catlett, and singers Ernestine Anderson, James Caddell, Dee Dan-



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GRETA MATASSA

CONTINUED ON PAGE 22

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# 2011 Earshot Jazz Festival in Pictures

## Daniel Sheehan Captures the Spirit of Jazz Performance

Since 1997, Earshot Jazz has benefited from the inspired photography of Daniel Sheehan, a Pulitzer Prize-winning photojournalist. Before moving to Seattle, from 1985 to 1995, Sheehan worked at New York *Newsday*. In 1992, he and several of his colleagues were awarded a Pulitzer Prize for their local news coverage of the fatal crash of a New York City subway.

Over the years, countless publications and advertising agencies have made use of Sheehan's arresting images. His images have been published

in *National Geographic*, *Time*, *Forbes*, *People* magazine, *The New York Times* and *The Washington Post*.

Music has long been one of Daniel's favorite subjects, and his engaging images regularly grace the cover and pages of this publication. His photographs often use a narrative approach, providing the viewer with the feeling of "having been there" at the moment when the image was captured. A skillful portrait photographer as well, a single portrait by Daniel often tells a complete story on its own.

Since September 2008, Daniel has been sharing his full-color, compelling and artistic images from the annual Earshot Jazz Festival, as well as other Earshot concerts and jazz events around Seattle, on his spectacular Eyeshot Jazz blog. The following are a selection of images from this year's festival.

*To see more of Sheehan's beautiful images from the 2011 Earshot Jazz Festival, please visit his blog [www.eyeshot-jazz.com](http://www.eyeshot-jazz.com).*

— Danielle Bias



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TRAVIS SHOOK ROCKED THE PIANO AT TULA'S, OCTOBER 28 & 29, 2011.



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A BLITHE EMI MEYER AT THE PIANO AT TULA'S ON OCTOBER 16, 2011.



JAMES CADDELL SINGS WITH THE SEATTLE REPERTORY JAZZ ORCHESTRA AT THE KIRKLAND PERFORMANCE CENTER, NOVEMBER 6, 2011.



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PORTLANDER RICH HALLEY ON TENOR SAXOPHONE AT THE CHAPEL PERFORMANCE SPACE, OCTOBER 18, 2011.



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WESSELL "WARM DADDY" ANDERSON ON ALTO WITH THE GARFIELD HIGH SCHOOL JAZZ BAND AT THE TRIPLE DOOR, OCTOBER 25, 2011.



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# Duke Ellington Sacred Music Concerts Bless Seattle

Seattle Repertory Jazz Orchestra  
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7:30

By Steve Griggs

Seattle has been blessed to be able to hear the Duke Ellington “Sacred Concerts” performed live every winter for the past 22 years. No other city can make that claim. The 23rd annual Duke Ellington Sacred Music Concert takes place on Monday, December 26, 2011, at Town Hall with the Seattle Repertory Jazz Orchestra (SRJO). The concert has not always been headlined by the SRJO, but this year will be the big band’s 17th performance of this music. One of Seattle’s most beloved annual events, the SRJO manages to keep the repertoire fresh and relevant.

The 17-piece SRJO will be joined by vocalists Everett Green and Nichol Eskridge, who first sang together on the sold out 2009 and 2010 concerts. Eskridge also sang on the 2005 concert and appears on the CD *Seattle Repertory Jazz Orchestra: Sacred Music of Duke Ellington*. The cast is rounded out by the Northwest Chamber Chorus and tap dancer Alex Dugdale, both participants in the concerts since 2007.

The large number of performers echoes Ellington’s first Sacred Concert



to consecrate San Francisco’s Grace Cathedral in 1965. Ellington said, “I’m having to bring in a lot of people for it. Because it’s very important. It doesn’t matter to me how many people I have to bring in or what it’s going to cost, or anything like that.”

Jazz critic Ralph Gleason filmed the first Sacred Concert and created a documentary of Ellington’s activities surrounding the event titled *Love You Madly*. Moved by the concert, Gleason wrote in his book *Celebrating the Duke*, “I doubt that I shall ever hear Ellington play again, in any context,

without thinking of it as religious music.”

Ellington welcomed the invitation by Reverends Julian Bartlett and John Yaryan to perform his sacred music in church. “It’s an option to say something that you want to say. And it isn’t an opportunity that you get every day to be invited into it like I have been ... It’s probably the most important statement I’ll ever make. For something that important you need everybody.”

The large cast didn’t mean that all the music would be loud or grand. Ellington wanted a broad palette to make a variety of statements, “whether it’s a loud big thing or whether it’s a very humble little thing like say if a flower talked.”

Despite the serious setting and subject, Ellington kept things fresh and fun. To cap off the performance, he introduced tap dancer Bunny Briggs as “the most super leviathanic, rhythmaturgically, synco-pated, tapstimaticianismist.”

Briggs remembers, “Once you see a tap dancer you’ve *seen* him. But Duke, when he plays, he never plays the same thing ... So you’ve *got* to go along with that music ... You can’t *do* the same steps because the *music* isn’t there. So that’s what I mean when he makes you *think*. It keeps you going ... You can



never grow old up here (pointing to his head). Not with Duke Ellington. He won't let you. That's why everybody likes to work for him."

To Ellington, listening was paramount, whether you were on stage or in the audience. In the same year as the first Sacred Concert, he said in *Jazz Journal*, "If you love music, then it follows you love to listen to it, which makes the ear the most essential instrument, the most essential musical instrument in the world."

Ellington developed three Sacred Concerts in the last ten years of his life. The first premiered in 1965 in San Francisco, the second in 1968 in New York, and the third in 1973 in London. Encompassing 45 pieces, the actual program of any performance varied based on venue and available performers beyond the Ellington Orchestra. For example, the New York performance of the first concerts added "A Christmas Surprise" played by pianist Billy Strayhorn and singer Lena Horne.

The Sacred Concerts were played by Ellington hundreds of times all over the world. Ellington's son Mercer, who played trumpet and managed the band, said in A.H. Lawrence's book *Duke Ellington and His World*, "He was getting calls from all over the country for us to do the Sacred Concerts. Many times we'd be booked in a large city for a dance. Sure enough, we'd get a request from one of the churches."

Ellington acknowledged his good fortune in his memoir *Music Is My Mistress*, written with Stanley Dance. "As I travel from place to place by car, bus, train, plane ... taking rhythm to the dancers, harmony to the romantic, melody to the nostalgic, gratitude to the listener ... receiving praise, applause, and handshakes, and at the same time doing the thing I like to do, I feel that I am most fortunate because I know that God has blessed my

timing, without which nothing could have happened."

Blessings flowed to Ellington throughout his life. He got his first major gig at New York's Cotton Club because the hiring manager was three hours late to the audition, as was Ellington! It wasn't that Ellington's Orchestra played better, just that all the other bands had showed up on time and left. "So, I mean, who's directing *this*?" asks Ellington.

But for Ellington, serendipity was infused with spirit. Derek Jewell wrote in *A Portrait of Duke Ellington*, "Before he was out of his twenties, Ellington claimed, he had completely read the Bible four times, and he went through it thrice after the death of his mother."

Stanley Dance commented on Ellington's blessings and their impact when delivering the eulogy at the Cathedral of St. John the Divine in New York City, where 10,000 mourners attended the funeral inside and 2,500 listened to a broadcast outside: "Duke Ellington knew that what some called genius was really the exercise of gifts which stemmed from God ... The Son of God said, 'Proclaim the good news to all men.' And Duke knew the good news was concerts, grateful for an opportunity to acknowledge something of which he stood in awe, a power he considered above his human limitations ... He reached out to people with his music and drew them to himself."

"Ellington's single-minded dedication to music was as passionate as any saint's devotion to personal holiness," Janna Tull Steed wrote in *Duke Ellington: A Spiritual Biography*. "The immense legacy of Edward Kennedy Ellington, his art and his witness, is entrusted to future generations to appropriate for their own enrichment and blessing."

*Tickets are \$15-\$34, available at [www.brownpapertickets.com](http://www.brownpapertickets.com) or 800-838-3006.*

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Sunday, Dec 4, 6 pm

### Cocoa Martini

Vocalists Kimberly Reason, Kay Bailey, and Nadine Shanti with pianist Eric Verlinde, bassist Chuck Kistler, and drummer Brian Kirk

Sunday, Jan 8, 6 pm

Date changed to second Sunday due to holiday

### The Ron Weinstein Trio

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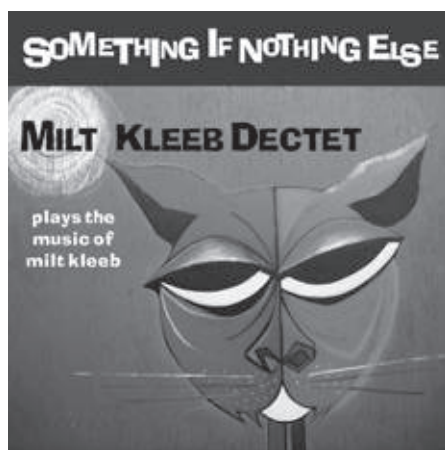
1111 Harvard Avenue (Seneca and Harvard on First Hill)  
Seattle, WA (206) 325-6051

[www.SeattleJazzVespers.org/GO/SJV](http://www.SeattleJazzVespers.org/GO/SJV)

## 2011 CD Wrap

By Schraepfer Harvey

On multiple nights a week, many of the region's great musicians are performing in area clubs and bars. Even with such a busy live jazz calendar around Puget Sound, artists, producers, engineers and all make time to focus on great studio work. Here are a few notable releases from 2011:



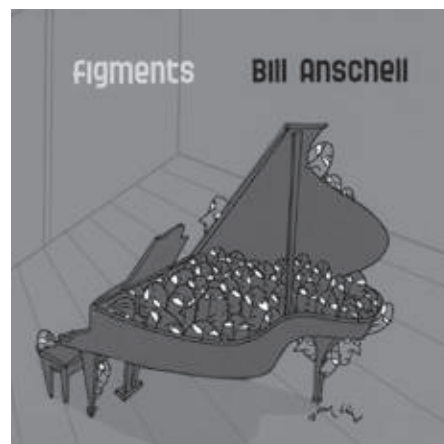
**Milt Kleebe Dectet**  
*Something If Nothing Else*  
Pony Boy Records

The Milt Kleebe Dectet debuted this recording at the annual Pony Boy Jazz Picnic. *Something If Nothing Else* is a bluesy, pop-ish, swinging big band recording, sometimes angular and surprising, all the best of big band effects. The Kleebe collective, including drummer Greg Williamson, multi-instrumentalist Jay Thomas, bassist Chuck Deardorf and pianist John Hansen, relishes the expert arranging by Kleebe. Jay Thomas calls Kleebe an “underground legend. All the cats ‘in the know’ are hip to Milt.”



**Thomas Marriott**  
*Human Spirit*  
Origin Records

Thomas Marriott and frequent local collaborators Mark Taylor and Matt Jorgensen present a tasteful project with Hammond B3 artist Gary Versace. On *Human Spirit*, Marriott, Taylor, Jorgensen and Versace gel with an economy of exertion. Solos are thoughtfully asserted; the B3 comps sparsely, flirting with spatial elements not always present in organ quartets. The eight tracks, mostly Marriott originals, on *Human Spirit* fit each other nicely. “Hiding in Public,” “Side Walk” and “Human Spirit” are especially characteristic: Jorgensen’s drumming jumps and sizzles around in the pocket, and exciting saxophone and trumpet conversations run on top of cool organ comps. Ellington’s “Low Key Lightly” is nicely rendered. Look for a second Human Spirit group release coming soon, a result of a live recording session at Tula’s in October. That group features bassist Essiet Essiet and pianist Orrin Evans.



**Bill Anschell**  
*Figments*  
Origin Records

Bill Anschell is a regular first-call pianist for all jazz combos – trio, quartet, etc. Ironic, then, that the longest track on his solo piano release *Figments* runs about six minutes? Where’s the twenty-minute piano plunge? There isn’t one, and that’s the first great detail about this record. The second is we’re invited into a place of deconstruction but not destruction with Anschell, visiting some of his favorite tunes – from Arlo Guthrie to Joni Mitchell to the Beatles and American standards. The third is if listening were viewing the facade of a great building, *Figments* is that building’s hallways, crawl spaces, corners and otherwise unremarked upon details that make the structure complete. *Figments* is Anschell giving himself permission to explore these spaces, and it’s a nice snap shot of the pianist in mid air.



**Rich Pellegrin Quintet**  
*Three-Part Odyssey*  
 OA2 Records

The Rich Pellegrin Quintet release *Three-Part Odyssey* is an open and organic collaboration between R. Scott Morning (flugelhorn and trumpet), Neil Welch (tenor sax), Pellegrin (piano), Evan Flory-Barnes (bass) and Chris Icasiano (drums). “I sought to create a collaborative environment with powerful personalities who would each bring a contrasting perspective to the ensemble, ensuring that we would never become too comfortable,” Pellegrin writes in the liner notes. The mix of music personalities is the excitement with this recording; I’d look for more from these contributors in 2012.

You can get a head start with Icasiano and Welch, frequent collaborators whose connection is apparent at times on the *Three-Part Odyssey* release. The duo has released two recordings on the Table and Chairs label, *bad luck.* and *Two.*

Launched in early 2011, the Table and Chairs catalog now has a handful of releases – AGOGIC, Chemical Clock – including three statements by saxophonist Welch, all released in 2011. Welch’s first, *Boxwork*, is a compilation of exercises and explorations on solo saxophone. *Iron Creek*, two of Welch’s live solo saxophone performances, and *Sleeper*, a composed ensemble piece featuring reeds, trombone and cello, followed late in 2011.



Welch’s releases and the Table and Chairs catalog are at [store.tableandchairsmusic.com](http://store.tableandchairsmusic.com).

The Monktil Creative Music Concern also released multiple CDs in 2011. The organization, founded by bassist John Seman and drummer Mark Ostroski, released five volumes of material from 2001-2004, a period of expansive improvisations from a growing nexus of like-minded collaborators at the time: Seman, Ostroski, guitarist Stephen Parris, drummer John Ewing, pianist Stephen Fandrich, wind players Beth Fleenor, Izaak Mills and Adam Weiss, and trumpeters Samantha Boshnack and Ahamefule J. Oluo. Look for *Archives Vol. I-V* at [monktil.bandcamp.com](http://monktil.bandcamp.com).

## Gifting the Hammond B3 on CD

If you’re in need of a gift for a Hammond B3 fan, multiple 2011 releases by Northwest artists feature the organ:

### McTuff Trio

#### *McTuff Volume 2: After the Show*

Joe Doria Music

Dynamic, inventive music conversations by Joe Doria on the B3, with Andy Coe on guitar and D’vonne Lewis on drums.

### The Nightcrawlers

#### *Down in the Bottom*

Cellar Live

Vintage B3 sounds out of Vancouver, BC, featuring a handful of local guest artists with Cory Weeds, alto saxophone; Steve Kaldestad, tenor saxophone; Chris Gestrin, Hammond B3; and Jesse Cahill, drums.

### Thomas Marriott

#### *Human Spirit*

Origin Records

Hammond B3 artist Gary Versace joins an evident and expanding musical rapport shared by trumpeter Thomas Marriott, alto saxophonist Mark Taylor and drummer Matt Jorgensen.



### The Young Lizards

#### *Our Modern Lifestyle*

Pony Boy Records

Smart, clean, fun B3 quartet with Greg Williamson on drums, Ty Bailie on Hammond B3, Dave Petersen on guitar, and Chris Fagan on saxophone; features John Coltrane’s “Mr. Day,” from *Coltrane Plays the Blues*, Joe Henderson pieces, and “Three Views of a Secret” by Jaco Pastorius. Hip!



# JAZZ AROUND THE SOUND

## december

# 12

### THURSDAY, DECEMBER 1

BC Adam Kessler, Phil Sparks, 9  
 BX Diana Page Duo, 7, 9  
 C\* Marc Seales student quintet & Vu-Tang Clan (Brechemin Auditorium, UW), 7:30  
 C\* Nikki Schilling (La Hacienda, 620 SE Everett Mall Way, Everett), 6  
 CH Darin Gray & Alchimia, 8  
 JA Chick Corea Trio ft. Brian Blade & Hans Glawischnig, 7:30, 9:30  
 LJ The Hang, 9:30  
 MO The Bad Plus w/ Mark Morris Dance Group, 7:30  
 NO Ham Carson Quintet, 7  
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30  
 TU Tim Huling Jazz Composition Lab, 7

### FRIDAY, DECEMBER 2

BP Bottom Line Duo w/ Greg Ruby, 7:45  
 BX Chris Clark Trio, 7, 9  
 C\* BlueStreet Jazz Voices (First Christian Reformed Church, 14555 25th Ave NE, Shoreline), 7:30  
 C\* Dan Duval Trio (Baker Street Books, 32709 Railroad Ave, Black Diamond), 7  
 C\* Katy Bourne & Reuel Lubag (Wild Vine Bistro, 1800 Bothell-Everett Hwy, Bothell), 8  
 EB Pery Robinson, Marc Smason, Craig Hoyer, 7  
 HS Jazz & Sushi, 7:30  
 JA Chick Corea Trio ft. Brian Blade & Hans Glawischnig, 7:30, 9:30  
 LJ Shoreline Community College Jazz Improv, 9:30  
 MO The Bad Plus w/ Mark Morris Dance Group, 7:30  
 NC Greg Schroeder Trio, 8  
 NO Thomas Marriott's Flexicon, 8  
 SF Djangomatics, 9  
 SR Marco de Carvalho, 7:30  
 TU Katie King Quartet, 7:30

### SATURDAY, DECEMBER 3

BX Kelly Eisenhour Holiday Extravaganza, 7, 9  
 C\* Faith Beattie w/ Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10  
 C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
 C\* Picoso w/ DJ Chilly & Correo Aereo (Nectar Lounge, 412 N 36th), 8  
 C\* Daniel Glass drum clinic (Drum Exchange, 4501 Interlake Ave N), 1  
 C\* Kevin McCarthy & Andy Roben, (Sullivan's Steakhouse, 621 Union St), 6  
 JA Chick Corea Trio ft. Brian Blade & Hans Glawischnig, 7:30, 9:30  
 LJ Robert Parks CD release, 9:30  
 MO The Bad Plus w/ Mark Morris Dance Group, 7:30  
 NC Ashley Webster, 8  
 PA Pink Martini w/ Seattle Symphony, 8  
 SR Gail Pettis, 7:30  
 SR Elliot Gray, 12:30  
 SY Victor Janusz, 9:30am  
 TU Kelley Johnson Quartet, 7:30  
 VI Ruby Bishop, 6  
 VI The James Band, 9:30

### SUNDAY, DECEMBER 4

BP Que Sera w/ Kristi King, 6:45  
 BP Michael Gotz brunch, 10  
 BX Danny Kolke Trio, 6, 8  
 C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
 CR Racer Sessions, 8  
 DT Kevin McCarthy & Friends Jam Session, 8  
 FB Coco Martini, 6  
 FG Monktail Creative Music Concern session, 9  
 GB Primo Kim, 6  
 JA Chick Corea Trio ft. Brian Blade & Hans Glawischnig, 7:30, 9:30

MC Jackie Ryan / Jovino Santos Neto, 2  
 PG Nikki Schilling, 5  
 SF Jerry Frank, 6:30  
 SF Danny Ward brunch, 11am  
 SR Elliot Gray, 12:30  
 SY Victor Janusz, 9:30am  
 TD Reptet (Musicquarium), 9  
 TU Reggie Goings Jazz Offering, 3  
 TU Jim Cutler Jazz Orchestra, 8  
 VI Ruby Bishop, 6  
 VI Ron Weinstein Trio, 9:30

### 4 EASTSIDE JAZZ CLUB AT MEYDENBAUER CENTER

The Eastside Jazz Club's annual Extravaganza presents Jackie Ryan and the Jovino Santos Neto Quinteto at the Theatre at Meydenbauer Center, 1100 NE 6th St, Bellevue, on December 4, 2011, at 2pm. The double bill showcases Jackie Ryan with her superb trio, Randy Halberstadt on piano, Gary Hobbs on drums and Jeff Johnson on bass.

Vocalist Ryan thrills with a 3 ½ octave range and amazing stage presence. She has a style that is uniquely born of a Mexican mother who sang in Operettas in Mexico and an Irish father who sang classical tenor in many languages. Teo Macero, producer of Miles Davis's *Bitches Brew* and Dave Brubeck's *Time Out*, has said, "One loves to hear a great singer – especially one with style, control, pitch and a wonderful sense of rhythm. Jackie Ryan is one of those rare talents – she has it all, and is destined to become a major star! I just love her sound."

Opening the Extravaganza is Jovino Santos Neto and his Seattle-based Quinteto. Neto teaches piano and composition at Cornish College of the Arts, and can also be heard as a piano soloist, working with symphony orchestras, jazz big bands, chamber music groups, and in collaboration with musicians such as his mentor

### GET YOUR GIGS LISTED!

To submit your gig information go to [www.earshot.org/Calendar/data/gigssubmit.asp](http://www.earshot.org/Calendar/data/gigssubmit.asp) or e-mail us at [jazzcalendar@earshot.org](mailto: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	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BC Barca, 1510 11th Ave E, 325-8263	FG Faire Gallery Cafe, 1351 E Olive Way, 206-652-0781	PA Paramount Theatre, 911 Pine St, 206-682-1414
BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	SB Seamonster Lounge, 2202 N 45th St, 633-1824
C* Concert and Special Events	JA Jazz Alley, 2033 6th Ave, 441-9729	SE Seattle Art Museum, 1300 First Ave, 654-3100
CB Conor Byrne Pub, 5140 Ballard Ave NW, 206-784-3640	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CG Copper Gate, 6301 24th Ave NW, 706-3292	MO Moore Theatre, 1932 2nd Ave, 206-682-1414	SR Sorrento Hotel, 900 Madison St, 206-622-6400
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
CL Cypress Lounge & Wine Bar, 600 Bellevue Way NE, Bellevue, 425-638-1000	MX MIX 6006 12th Ave S, 767-0280	TD Triple Door, 216 Union St, 838-4333
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	TK Thaik, 5410 Ballard Ave NW, 706-7807
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TO Town Hall Seattle, 1119 8th Ave, 206-652-4255
EB Egan's Ballard Jam House, 1707 NW Market St, 206-789-1621		TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695
		VL Vito at the Landing, 800 N 10th Pl, Renton, 425-282-0382
		WR White Rabbit, 513 N 36th St, 588-0155

Hermeto Pascoal, Bill Frisell, Paquito d'Rivera, Airtio Moreira, Claudio Roditi, David Sanchez, Joe Locke, Marco Granados.

There will be pre-concert and intermission jazz in the foyer with the Jose "Juicy" Gonzales Trio. Tickets are \$20 (\$15 students 18 & under), available at [www.brownpapertickets.com/event/191487](http://www.brownpapertickets.com/event/191487) or 425-828-9104.

## MONDAY, DECEMBER 5

AM JT/TK Quartet, 8:30  
GB Primo Kim, 6  
MT Triangle Pub jam session w/ Pavel Shepp, 8:30  
NO New Orleans Quintet, 6:30  
WR Spellbinder, 9:30

## TUESDAY, DECEMBER 6

BX Future Jazz Heads, 7, 9  
C\* Mike Stern workshop (UW School of Music, Room 35), 11:30am  
CG Suffering F\*ckheads, 8  
CH Brian Kinsella & Fluke, 8  
GB Primo Kim, 6  
JA Mike Stern, Richard Bona, Dave Weckl, Bob Franceschini, 7:30  
MX Mock, Kim, Willis, 8  
NO Holotradband, 7  
OW Jam w/ Martinez & Verlinde, 10  
SB McTuff Trio, 10  
TU Jay Thomas Big Band, 7:30

## WEDNESDAY, DECEMBER 7

BX Darin Clendenin, 7, 9  
C\* Studio Jazz Ensemble & UW Modern Band (Meany Studio Theater, UW), 7:30  
JA Mike Stern, Richard Bona, Dave Weckl, Bob Franceschini, 7:30  
LJ Jazz & Poetry w/ Verbal Oasis, 8:30  
NC Diane Fast-Neale & Bob Neale, 7  
NO Legacy Band w/ Clarence Acox, 8  
SF "Passarim" Bossa Nova Quintet ft. Leo Raymundo w/ Francesca Merlini, 8  
TD Kane Mathis (Musicquarium), 4:30  
TK Ron Weinstein Trio, 8:30  
TU Greta Matassa Student Recital, 7  
VI Honey Castro, 9

## THURSDAY, DECEMBER 8

BC Adam Kessler, Phil Sparks, 9  
BX Alexey Nikolaev & Tony Foster, 7, 9  
C\* Robert Knatt & Wayne Horvitz Seattle JazzED (NW African American Museum, 2300 S Massachusetts), 7  
CH Hell's Bellows & James Hoskins, 8  
LJ The Tiptons, 8  
LJ The Hang, 9:30  
NO Ham Carson Quintet, 7  
SE Art of Jazz: Legacy Quartet w/ Clarence Acox, 5:30  
TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30  
TU Carrie Wicks w/ Bill Anschell, Chris Symer, Byron Vannoy, 8  
VI Michel Navedo Trio, 9

## FRIDAY, DECEMBER 9

C\* Nikki Schilling (Wild Vine Bistro, 18001 Bothell Everett Hwy, Bothell), 8  
CH Michael Nicolella, 8  
CL The Brooks Giles Band, 8  
HS Jazz & Sushi, 7:30  
JA Taj Mahal Trio, 7:30, 9:30  
LJ The Rumpstones, 9:30

NC Double Scotts on the Rocks, 8  
NO Thomas Marriott's Flexicon, 8  
SF Pasquale Santos, 9  
SR Miss Rose & Her Rhythm Percolators, 7:30  
TU Jay Thomas Hard Bop Quartet, 7:30  
VI Casey MacGill, 8

## SATURDAY, DECEMBER 10

BX Katy Bourne Quartet, 7, 9  
C\* Faith Beattie w/ Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10  
C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
CH The Tiptons, 8  
CR Ask the Ages, 9  
JA Taj Mahal Trio, 7:30, 9:30  
LJ The Schwa, 9:30  
SF Jose Gonzales Trio, 9  
SR Deems Tsutukawa, 7:30  
SY Victor Janusz, 9:30am  
TU Thomas Marriott Human Spirit, 7:30  
TU Penelope Donado, 4  
VI Ruby Bishop, 6  
VL The Brooks Giles Trio, 8

## 10 THE TIPTONS IN WALLINGFORD

Based in New York and Seattle, the Tiptons – Amy Denio, alto saxophone, clarinet, voice; Jessica Lurie, alto and tenor saxophone, voice; Sue Orfield, tenor saxophone, voice; Tina Richerson, baritone sax, voice; John Ewing (from Reptet), drums – perform originals and arrangements of world music. Covering musical territory from New Orleans second line to free jazz, Afro-Cuban to Balkan, Klezmer and beyond, the Tiptons create some wild sounds for a sax quartet.

The Tiptons' newest CD, *Strange Flower*, includes 12 songs penned by each of the players, inspired by the lonely echo of train whistles at night, scientific findings on bees from *Harper's Magazine*, and covering genres from micro-big band to Gospel, bluegrass to Balkan, whimsical jazz to funk.

Originally called Billy Tipton Memorial Sax Quartet in honor of big band saxophonist and pianist Billy Tipton, following the post-mortem revelation that Tipton was actually a woman who lived as a man for more than 50 years. Many believe that this allowed Tipton to pursue a career in the male-dominated world of jazz.

Nonsequitur presents the Tiptons on Saturday, December 10, 2011, 8PM, as part of the ongoing Wayward Music Series in the historic Chapel Performance Space at the Good Shepherd Center in Seattle's Wallingford neighborhood. Admission is \$5-\$15 sliding scale (cash or check only) at the door.

## SUNDAY, DECEMBER 11

BP Greta Matassa Trio w/ Susan Pascal, 6:45  
BP Michael Gotz brunch, 10  
BX Danny Kolke Trio, 6, 8  
C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
C\* Bluestreet Jazz Voices, (Shoreline Conference Center, 18560 1st Ave NE, Shoreline), 3:30  
CR Racer Sessions, 8  
DT Kevin McCarthy & Friends Jam Session, 8  
GB Primo Kim, 6  
JA Taj Mahal Trio, 7:30  
LJ TransLUCID, ft. the Jason Goessl Quartet, 7  
PG Bob Strickland jam, 5  
SF Anne Reynolds & Tobi Stone, 6:30  
SF Pasquale Santos brunch, 11am  
SY Victor Janusz, 9:30am  
TU North Seattle CC Jazz Band, 8

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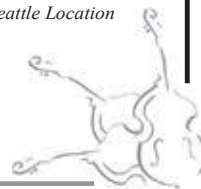
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## CURTAIN CALL

weekly recurring performances

### MONDAY

AM JT/TK Quartet, 8:30  
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/ J Martinez & E Verlinde, 10  
SB McTuff Trio, 10

### WEDNESDAY

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

### THURSDAY

BC Adam Kessler w/ Phil Sparks, 9  
LJ The Hang, 9:30  
NO Ham Carson Quintet, 7  
TK Alberts, Johnson, Britton, 8

### FRIDAY

HS Jazz & Sushi, 7:30  
NO Thomas Marriott's Flexicon, 8

### SATURDAY

SY Victor Janusz, 9:30am  
VI Ruby Bishop, 6

### SUNDAY

BP Michael Gotz brunch, 10am  
BX Danny Kolke Trio, 6, 8  
CR Racer Sessions, 8  
DT Kevin McCarthy session, 8  
GB Primo Kim, 6  
SY Victor Janusz, 9:30am  
TU Jim Cutler Jazz Orchestra, 8  
VI Ruby Bishop, 6

TU Jazz Police, 3  
 TU Jim Cutler Jazz Orchestra, 9  
 VI Ruby Bishop, 6  
 VI Ron Weinstein Trio, 9:30

## MONDAY, DECEMBER 12

AM JT/TK Quartet, 8:30  
 BX Carolyn Graye Singer Soiree, 7, 9  
 GB Primo Kim, 6  
 NO New Orleans Quintet, 6:30  
 MT Triangle Pub jam session w/ Pavel Shepp, 8:30  
 TD Stacey Kent, 7:30  
 TU Jessica Stenson/Lisa DeCosta Group, 7:30  
 WR Spellbinder, 9:30

## TUESDAY, DECEMBER 13

BX Future Jazz Heads, 7, 9  
 CG Suffering F#ckheads, 8  
 JA Taj Mahal Trio, 7:30  
 MX Mock, Kim, Willis, 8  
 NO Holotradband, 7  
 OW Jam w/ Martinez & Verlinde, 10  
 SB McTuff Trio, 10

TU Emerald City Jazz Orchestra, 7:30  
 VI Jason Parker Quartet, 9

## WEDNESDAY, DECEMBER 14

BX The Young Lizards, 7, 9  
 CB Market Street Dixieland Jass Band, 8:30  
 JA Taj Mahal Trio, 7:30  
 LJ Farko Collective, 9  
 NC Diane Fast-Neale & Bob Neale, 7  
 NO Legacy Band w/ Clarence Acox, 8  
 TK Ron Weinstein Trio, 8:30  
 TU Hal Sherman's Bellevue Community College Jazz Band, 7:30  
 VI Jerry Zimmerman, 7

## THURSDAY, DECEMBER 15

BC Adam Kessler, Phil Sparks, 9  
 BX Milo Petersen Trio, 7, 9  
 CH Monktil series, 8  
 JA Taj Mahal Trio, 7:30  
 LJ The Hang, 9:30  
 NC Ashley Webster, 7  
 NO Ham Carson Quintet, 7

TD Thione Diop and Crew, 9  
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30  
 TU Fred Hoadley's Sonando, 8  
 VI Ron Weinstein Trio, 9

## FRIDAY, DECEMBER 16

BX Milo Petersen Trio, 7, 9  
 C\* Kareem Kandi Band (Royal Lounge, 311 Capitol Way N, Olympia), 7  
 C\* Rebecca Parris & Randy Halberstadt (JazzVox Auburn), 7:30  
 C\* ChoroLoco (Quetzalcoatl Gallery, 3209 S. Beacon), 7:30  
 C\* Dan Duval Good Vibes Quartet (Luther's Table, 419 S 2nd St, Renton), 7:30  
 C\* Jaiman Crunk / Guy Alston Duo (Match Coffee & Wine, 15705 Main St NE, Duvall), 7:30  
 C\* Doug Ostgard & Steve Allen (Baker Street Books, 32709 Railroad Ave, Black Diamond), 7  
 CH Neal Kosaly-Meyer, 8  
 HS Jazz & Sushi, 7:30  
 JA Taj Mahal Trio, 7:30, 9:30  
 LJ Steve Kim, 9:30  
 NC David George Quartet, 8  
 NO Thomas Marriott's Flexicon, 8  
 SF Leo Raymundo Trio w/ Sue Nixon, 9  
 TU Susan Pascal Quartet, 7:30  
 VI Jovino Santos Neto, 8

## SATURDAY, DECEMBER 17

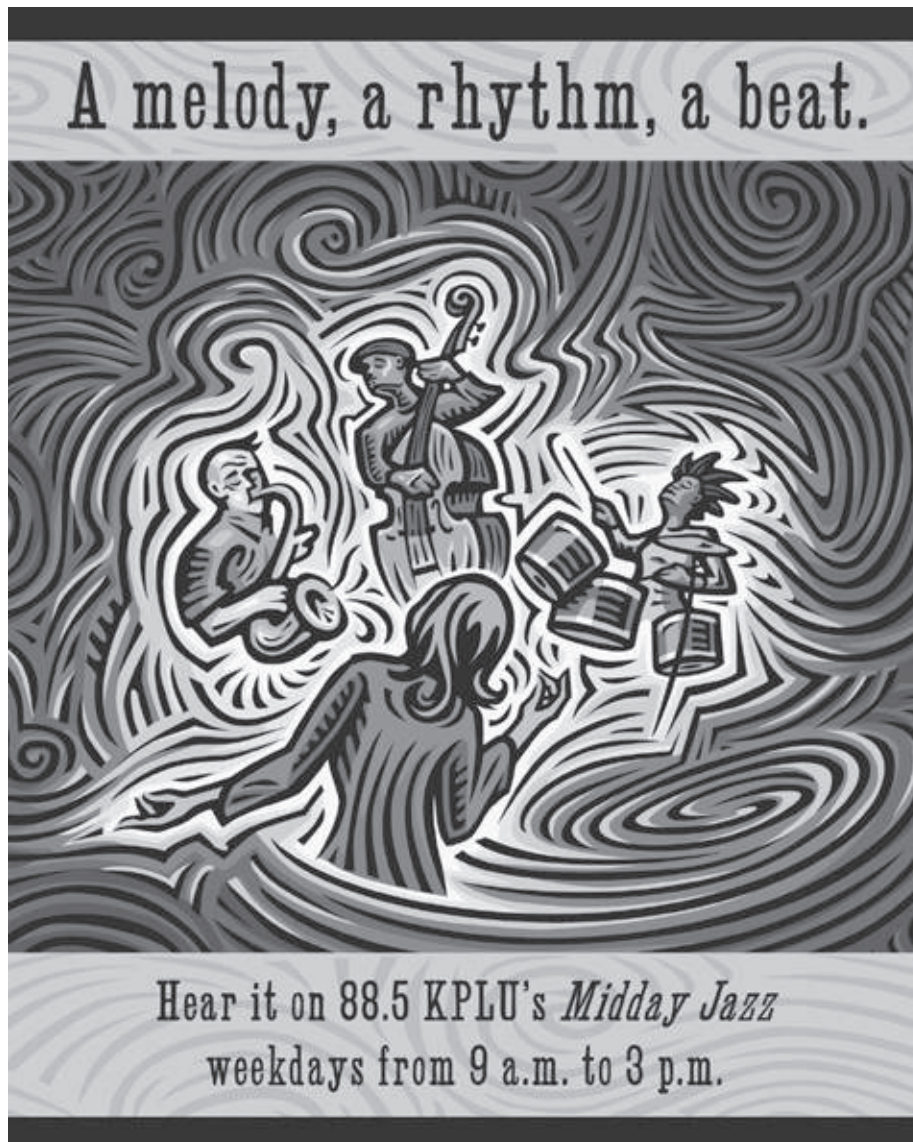
BX Janette West Group, 7, 9  
 C\* Faith Beattie w/ Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10  
 C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
 CH Vance Galloway & Charles Buckingham, 8  
 JA Taj Mahal Trio, 7:30, 9:30  
 LJ Seffarine, 9:30  
 PA Tony Bennett, 8  
 SF Tim Kennedy Trio, 9  
 SR Nelda Swiggett Trio, 7:30  
 SY Victor Janusz, 9:30am  
 TU Greta Matassa Quartet, 7:30  
 TU Seattle Teen Music, 2  
 VI Ruby Bishop, 6

## SUNDAY, DECEMBER 18

BP Michael Gotz brunch, 10am  
 BX Danny Kolke Trio, 6, 8  
 C\* Michael Powers (Marine View Church, 8469 Eastside Dr NE, Tacoma), 5  
 C\* Rebecca Parris & Randy Halberstadt (JazzVox Camano), 7:30  
 CR Racer Sessions, 8  
 DT Kevin McCarthy & Friends Jam Session, 8  
 GB Primo Kim, 6  
 JA Taj Mahal Trio, 7:30  
 SF Jerry Frank, 6:30  
 SF Alex Guilbert Duo brunch, 11am  
 SY Victor Janusz, 9:30am  
 TU Jay Thomas Big Band, 4  
 TU Jim Cutler Jazz Orchestra, 8  
 VI Ruby Bishop, 6  
 VI Ron Weinstein Trio, 9:30

## MONDAY, DECEMBER 19

AM JT/TK Quartet, 8:30  
 BX Offbeats Jazz Choir, 7, 9  
 GB Primo Kim, 6  
 MT Triangle Pub jam session w/ Pavel Shepp, 8:30  
 NO New Orleans Quintet, 6:30  
 TU Darin Clendenin Trio jam, 7:30





WR Spellbinder, 9:30

## TUESDAY, DECEMBER 20

BX Future Jazz Heads, 7, 9  
CG Suffering F#ckheads, 8  
JA David Lanz, 7:30  
MX Mock, Kim, Willis, 8  
NO Holotradband, 7  
OW Jam w/ Martinez & Verlinde, 10  
SB McTuff Trio, 10  
TU Roadside Attraction, 7:30

## WEDNESDAY, DECEMBER 21

BX Randy Halberstadt, 7, 9  
EB Steve Messick Quartet, 7  
JA David Lanz, 7:30  
NC Diane Fast-Neale & Bob Neale, 7  
NO Legacy Band w/ Clarence Acox, 8  
TK Ron Weinstein Trio, 8:30  
TU Kelley Johnson Vocal Showcase, 7:30  
VI Leeni and Love Show, 9

## THURSDAY, DECEMBER 22

BC Adam Kessler, Phil Sparks, 9  
BX Reuel Lubag Duo, 7, 9  
JA Tingstad and Rumbel, 7:30  
LJ The Hang, 9:30  
NO Ham Carson Quintet, 7  
TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30  
TU David Friesen Christmas Project, 7:30  
VI Tango Ahora, 9

## FRIDAY, DECEMBER 23

HS Jazz & Sushi, 7:30  
JA Tingstad and Rumbel, 7:30  
LJ Lisa Markley & Bruce Balmer, 9:30  
NC Rick Leppanen & Susan Pascal, 8  
NO Thomas Marriott's Flexicon, 8  
SF Pasquale Santos, 9  
SR Nikki DeCaires, 7:30  
TU Stephanie Porter Quartet, 7:30

## SATURDAY, DECEMBER 24

C\* Faith Beattie w/ Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10  
C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
SY Victor Janusz, 9:30am

## SUNDAY, DECEMBER 25

GB Primo Kim, 6

## MONDAY, DECEMBER 26

AM JT/TK Quartet, 8:30  
BX Carolyn Graye Singer Soiree, 7, 9  
GB Primo Kim, 6  
MT Triangle Pub jam session w/ Pavel Shepp, 8:30  
NO New Orleans Quintet, 6:30  
PA Woody Allen & New Orleans Jazz Band, 7:30  
TO SRJO: Duke Ellington's Sacred Music, 8  
TU Boyd Phelps Sax Attack, 7:30  
WR Spellbinder, 9:30

## TUESDAY, DECEMBER 27

BX Future Jazz Heads, 7, 9  
CG Suffering F#ckheads, 8  
MX Mock, Kim, Willis, 8  
NO Holotradband, 7  
OW Jam w/ Martinez & Verlinde, 10  
SB McTuff Trio, 10  
TU The Little Big Band, 7:30  
VI Wally Shoup Trio, 9

## WEDNESDAY, DECEMBER 28

BX John Hansen, 7, 9  
JA Poncho Sanchez Latin Jazz Band, 7:30  
LJ Vocalize-It jam, 8:30  
NC Diane Fast-Neale & Bob Neale, 7  
NO Legacy Band w/ Clarence Acox, 8  
TK Ron Weinstein Trio, 8:30  
TU Greta Matassa Vocal Showcase, 7:30  
VI Jerry Zimmerman, 7

## THURSDAY, DECEMBER 29

BC Adam Kessler, Phil Sparks, 9  
BX Leah Stillwell, 7, 9  
JA Poncho Sanchez Latin Jazz Band, 7:30, 9:30  
LJ The Hang, 9:30  
NO Ham Carson Quintet, 7  
SF Alex Guilbert Duo, 8  
TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30  
TU Leah Natale/Jacqueline Tabor Group, 7:30

## FRIDAY, DECEMBER 30

BX Bryant Urban Blue Oasis, 7, 9

C\* Milo Petersen Trio (Baker Street Books, 32709 Railroad Ave, Black Diamond), 7  
HS Jazz & Sushi, 7:30  
JA Poncho Sanchez Latin Jazz Band, 7:30, 9:30  
NO Thomas Marriott's Flexicon, 8  
SF Jerry Frank, 9  
TU Bill Anschell Trio, 7:30

## SATURDAY, DECEMBER 31

BP New Year's Eve Bash w/ Little Bill & The Bluenotes, 8  
BX Carolyn Graye & Paul Green w/ Christopher Woitach, Chris Symer, Greg Williamson, 7, 9  
C\* Faith Beattie w/ Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10  
C\* Marc Smason Trio (Gilbert's Deli, 10024 Main, Bellevue), 11am  
JA Poncho Sanchez Latin Jazz New Year's Eve Celebration, 8:45, 11  
NC Momentum Jazz Quartet, 8  
SF John Sanders Quartet w/ Sue Nixon, 9  
SY Victor Janusz, 9:30am  
TU Greta Matassa Quartet, 8:30

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<b>EARLY ARRIVAL DISCOUNTS • MONDAY thru THURSDAY:</b> Make dinner reservations and arrive by 7:00 pm to receive a 10% discount on all food items.				<b>1</b> <b>Tim Huling Jazz Composition Lab</b> 7-11PM \$5	<b>2</b> <b>Katie King Quartet</b> 7:30-11:30PM \$15	<b>3</b> <b>Kelley Johnson Quartet</b> 7:30-11:30PM \$15
<b>4</b> <b>Reggie Goings Jazz Offering</b> 3-7PM \$10 <b>Jim Cutler Jazz Orchestra</b> 8-11PM \$5	<b>• NON-JAZZ •</b> <b>Belltown Neighborhood Event</b>	<b>6</b> <b>BIG BAND JAZZ</b> <b>Jay Thomas Big Band</b> 7:30-11PM \$5	<b>7</b> <b>Greta Matassa Student Recital</b> 7-11PM \$10	<b>8</b> <b>Carrie Wicks Group</b> 8-11PM \$10	<b>9</b> <b>Jay Thomas Hard Bop Quartet</b> 7:30-11:30PM \$15	<b>10</b> <b>Penelope Donado</b> w/ Bill Anschell, Paul Gabrielson, Mark Ivester 4-6 PM \$12 <b>Thomas Marriott Human Spirit</b> 7:30-11:30PM \$15
<b>11</b> <b>Jazz Police BIG BAND</b> 3-7PM \$5 <b>North Seattle CC Jazz Band</b> 8-9PM <b>Jim Cutler Jazz Orch.</b> 9-11PM \$5	<b>12</b> <b>Jessica Stenson/ Lisa DeCosta Group</b> 7:30-11PM \$8	<b>13</b> <b>BIG BAND JAZZ</b> <b>Emerald City Jazz Orchestra</b> 7:30-11PM \$5	<b>14</b> <b>BIG BAND JAZZ</b> <b>Hal Sherman's Bellevue Community College Jazz Band</b> 7:30-11PM \$7	<b>15</b> <b>HOT LATIN JAZZ</b> <b>Fred Hoadley's Sonando</b> 8-11PM \$10	<b>16</b> <b>Susan Pascal Quartet</b> w/Dave Peterson, Chuck Deardorf, Mark Ivester 7:30-11:30PM \$15	<b>17</b> <b>Seattle Teen Music</b> 2-5PM \$5 <b>Greta Matassa Quartet</b> 7:30-11:30PM \$15
<b>18</b> <b>Jay Thomas BIG BAND</b> 4-7PM \$5 <b>Jim Cutler Jazz Orchestra</b> 8-11PM \$5	<b>19</b> <b>JAZZ JAM w/ Darin Clendenin Trio</b> 7:30-11PM \$10	<b>20</b> <b>BIG BAND JAZZ</b> <b>Roadside Attraction</b> 7:30-11PM \$8	<b>21</b> <b>Kelley Johnson Vocal Showcase</b> 7:30-11PM \$10	<b>22</b> <b>David Friesen Christmas Project</b> 7:30-11PM \$10	<b>23</b> <b>Stephanie Porter Quartet</b> 7:30-11:30PM \$15	<b>24</b> <b>Closed Christmas Eve</b>
<b>25</b> <b>Closed Christmas Day</b>	<b>26</b> <b>Boyd Phelps Sax Attack</b> 7:30-11PM \$10	<b>27</b> <b>BIG BAND JAZZ</b> <b>The Little Big Band</b> 7:30-11PM \$5	<b>28</b> <b>Greta Matassa Vocal Showcase</b> 7:30-11PM \$10	<b>29</b> <b>Leah Natale/ Jacqueline Tabor Group</b> 7:30-11PM \$10	<b>30</b> <b>Bill Anschell Trio</b> 7:30-11:30PM \$15	<b>31</b> <b>NEW YEAR'S EVE PARTY</b> <b>Greta Matassa Quartet</b> 8:30-12:30 \$35

SRJO, from page 7

iels, Bernie Jacobs, Gretta Matassa and Danny Quintero.

SRJO documented their growing success on three recordings, *SRJO Live* (2002), *Sacred Music of Duke Ellington* (2006) and *The Endless Search* (2010). All of the CDs feature live recordings by Seattle jazz archivist Jim Wilke.

The current performers in SRJO are 17 of Seattle's most proficient artists – trumpeters Cesar Amaral, Thomas Marriott, Andy Omdahl and Jay Thomas, trombonists Bill Anthony, David Bentley, Scott Brown, Dan Marcus and Nathan Vetter, saxophonists Michael Brockman, Travis Ranney, Bill Ramsay, Tobi Stone and Mark Taylor, pianist Randy Halberstadt, bassist Phil Sparks, and drummer Clarence Acox. In former seasons, the band included Seattle's elder statesmen who are no longer with us – saxophonists Hadley Caliman and Don Lanphere, trumpeters Ed Lee and Floyd Standifer.

SRJO built an audience that trusts the quality and diversity of programming so concerts sell out in advance. Individual performers and the ensemble as a whole generate interest so that audiences grow for all future projects – whether it's the next SRJO season or one of the band members' small ensemble gigs at a club.

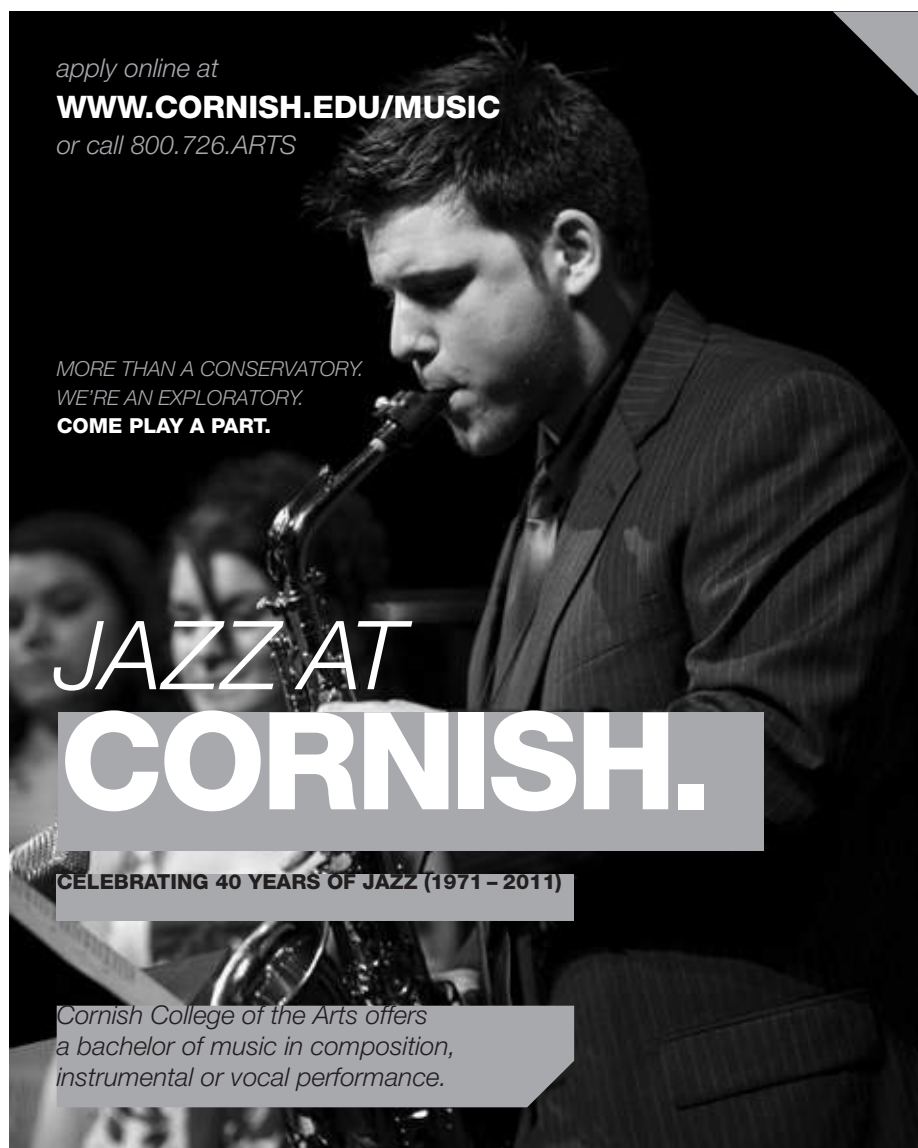
Although SRJO is not affiliated with an arts institution, it regularly performs at the Benaroya Nordstrom Recital Hall and the Kirkland Performance Center. SRJO is a non-profit 501(c)3 corporation, maintains a board of 19 directors, lists more than 150 individual sponsors and receives support from city, county, and state government along with five private foundations. All of this is managed by co-directors Acox and Brockman, concurrent with their positions as educators at Garfield and UW respective-

ly. SRJO employs a part-time financial controller/bookkeeper and a ticketing manager.

Education is a strong part of the SRJO mission. Since 2000, SRJO has presented free or low ticket price concerts to reach students and children. These educationally focused Jazz4Kids concerts are now underwritten by *Seattle's Child* magazine, PONCHO and Kennelly Keys. Additionally, the SRJO Jazz Scholars program provides instruments and lessons. Most recently, the Clowes Foundation and City of Seattle are funding a project at Denny Middle School to match five SRJO

artists with individual instruction for 20 students and group instruction for 40 more.

Upcoming performances by SRJO include the "23<sup>rd</sup> Annual Duke Ellington Sacred Music Concert" on December 26, Benny Carter's "Peaceful Warrior – A Tribute to Martin Luther King" in March, "North by Northwest: Music of Seattle Jazz Composers" in April and "Jazz of the Harlem Renaissance II: All-Acoustic Jazz" in June. Tickets are available at [www.srjo.org](http://www.srjo.org). Unplug your ear buds and experience live performances of great jazz music by our city's talented artists.



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**Jay Thomas** – accepting select students on trumpet, saxophone, flute. Special focus on improvisation and technique. (206) 399-6800

**Yakup Trana** – Cornish graduate, professional guitarist. Guitar instructions for all levels; (425) 221-3812, [ytrana@hotmail.com](mailto:ytrana@hotmail.com)

**Byron Vannoy MFA** – Jazz drum set instruction & rhythmic improvisational concept lessons for all instruments. All ages and levels accepted. (206) 363-1742, [byron\\_vannoy@hotmail.com](mailto:byron_vannoy@hotmail.com)

**Debby Boland Watt** – Vocal instruction in Jazz, Improvisation & Bobby McFerrin's Voicestra. Cornish BM: Vocal Jazz & MFA: Improv & Comp (243) 219-5646 or [www.debbywatt.com](http://www.debbywatt.com)

**Patrick West** – Trumpet Instruction. 20 + years experience teaching. All ages and levels accepted. Emphasis on Technique and improvisation. (425) - 971-1831

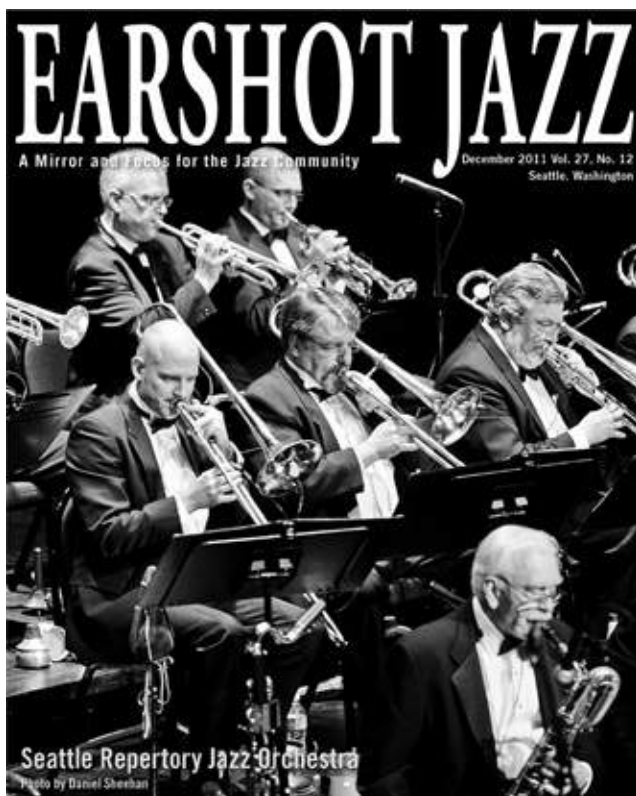
**Garey Williams** – Jazz Drum Instruction. (206) 714-8264 or [garey@gareywilliams.com](mailto:garey@gareywilliams.com)

**Greg Williamson** – drums and rhythm section; jazz and big band; private studio for lessons, clinics and recordings; (206) 522.2210, [greg@ponyboy-records.com](mailto:greg@ponyboy-records.com)

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

To be included in this listing, send up to 15 words, to Earshot Jazz, 3429 Fremont Pl N #309, Seattle WA 98103; fax (206) 547-6286; [jazz@earshot.org](mailto:jazz@earshot.org).





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