

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2011 Vol. 27, No. 2  
Seattle, Washington



**Gerald Clayton**

Performs as part of the Earshot Jazz Spring Series, March 1 at Tula's  
Photo by Daniel Sheehan



### Seattle-Kobe Sister City Association Female Jazz Vocalist Audition on February 4

The Seattle-Kobe Sister City Association (SKSCA) is thrilled to present its seventh annual Female Jazz Vocalist Audition, a search to find one high-school age and one adult crooner from the Emerald City to perform as a guest singer at the 2011 Kobe Jazz Vocal Queen Contest in Japan. For the past eleven years, Kobe has flown the winner of the contest to Seattle for a guest spot at Dimitriou's Jazz Alley. In true sister-city fashion, SKSCA launched its own audition competition to reciprocate in the cultural exchange and send two leading jazz ladies to represent Seattle in Kobe. Audition finalists will be selected from the applicant pool in early March and will be invited to give a live audition at Dimitriou's March 21. From this live audition, two winners will be chosen to travel to Japan in May. The deadline to apply for first-round auditions is February 4. More info is available at [www.skscsca.org](http://www.skscsca.org).

### Table and Chairs, New Seattle Music Label, Launches

An offshoot of the burgeoning University of Washington jazz community and the popular Racer Sessions at Café Racer, Table and Chairs is a newly formed Seattle-based record label devoted to the development of new music. According to saxophonist and label representative Ivan Arteaga, Table and Chairs (T&C) was "founded by musicians and for musicians ... [to] represent artists who contribute to a forward thinking musical community, outside of mainstream distribution." Current T&C artists include Neil Welch, AGOGIC featuring Cuong Vu and Andrew D'Angelo, and Operation ID. A showcase of label artists is planned for March 12 at Q Café in

Interbay. To learn more, please visit [www.tableandchairsmusic.com](http://www.tableandchairsmusic.com).

### ON THE HORIZON: Ballard Jazz Festival

April 20-23, 2011

Various locations

Started in 2003 to highlight the thriving neighborhood of old town Ballard and Seattle's world-class jazz musicians, the Ballard Jazz Festival has grown into an internationally recognized festival garnering worldwide media attention. This year's festival will no doubt feature top Seattle jazz artists, including Thomas Marriott, Todd Bishop, Byron Vannoy, and others to be announced. Festival organizers will also continue their relationship with two uniquely Ballard institutions – the Nordic Heritage Museum and the Leif Erikson Hall. The popular Ballard Jazz Walk and Swedish Pancake Jazz Brunch will once again feature top performers this year. For more information, please visit [www.ballard-jazzfestival.com](http://www.ballard-jazzfestival.com).

### 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 calendar.

### KEXP Will Move to Seattle Center

Seattle Mayor Mike McGinn announced his proposal for future uses of Seattle Center, which include having local radio station KEXP move its broadcasting headquarters to the Center's Northwest Rooms. The rooms would be transformed into KEXP's studio and a public performance space, with glass walls to give visitors and other passerby a close view of DJ's and artists hard at work. The re-development proposal also features

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## MISSION STATEMENT

*Earshot Jazz is a non-profit arts and service organization formed in 1986 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.*

**Passings: Mark Bullis and Tricia Wood**

The Pacific Northwest jazz community mourns the loss of two musicians who were active in the Seattle jazz scene.

Bassist **Mark Bullis** died on January 5 in Palm Springs from diverticulitis complications at the age of 54. Bullis performed regularly on Mondays with Ronnie Pierce at Amore and had also worked with Hadley Caliman, the Seattle Philharmonic, the Bellevue Philharmonic and many others. A CD of his work with pianist Sam Pannunzio and drummer Lionel Kramer will be released later this year.

After a long battle with breast cancer, pianist **Tricia Woods** passed away in her home in Maplewood, NJ, on January 11. She studied music at Cornish College of the Arts in Seattle and received a master's in music at City College in New York City. She was a beloved piano teacher and active member of the Maplewood, New Jersey, community over the last seven years. She is survived by her husband, Gregory Jones, and her son, Christopher Woods-Jones.

**Matt Jorgensen to perform *Tattooed by Passion* live at closing of Dale Chisman exhibition in Denver**

Drummer **Matt Jorgensen** will perform the music from his *Tattooed by Passion* CD, which debuted last fall at the Earshot Jazz Festival, during the closing weekend of the *Dale Chisman in Retrospect* exhibition at RedLine in Denver on Friday, February 25. The concert will be performed in an adjacent room to the art exhibit, which has over thirty Chisman paintings on display spanning four decades. It will conclude the six-week exhibit, named one of the Top 10 Visual Arts events of 2011 by the *Denver Post*. For more

information, visit [www.dalechisman.com](http://www.dalechisman.com) or [www.mattjorgensen.com](http://www.mattjorgensen.com).

**Sonarchy radio program announces February 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 sixteenth year of airing on KEXP 90.3 FM, Sonarchy is broadcast every

Sunday at midnight. Sonarchy would not be possible without the efforts and funding provided by **Jack Straw Productions**. For more about this non-profit organization with a mission to support the sonic arts, go to [www.jackstraw.org](http://www.jackstraw.org). Sonarchy is also supported in part by a grant from the Foundation for Contemporary Arts.

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# FIND YOUR VOICE

## CENTRUM'S JAZZ PORT TOWNSEND

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AMERICA'S JAZZ MAGAZINE

Pictured: 2010 faculty members Ingrid Jensen (also a JPT alumna) and Taylor Eigsti Photo: Jim Levitt





# Golden Ear Awards: Ballot Due March 15

Awards Presentation and Concert Featuring Chuck Deardorf Quintet scheduled for March 20, 7PM at Tula's Restaurant and Nightclub

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers take stock of and show gratitude for the region's rich, vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Fans can vote for nominees identified by a committee of Seattle jazz players, au-

dience members, journalists, and industry folks. Or, they may write-in selections. There are several categories of awards, including induction into the prestigious Seattle Jazz Hall of Fame.

This annual gathering, now in its 22nd year, will feature performance by the Chuck Deardorf Quintet. The emcee for the event is the celebrated jazz radio programmer Jim Wilke, who assures a genial, informed, and

well-paced evening. Please vote online at [www.earshot.org](http://www.earshot.org), email [vote@earshot.org](mailto:vote@earshot.org), or mail your selections to Earshot at 3429 Fremont Place N., #309, Seattle, WA 98103, by March 15.

As always, the goal of this process is to get a sense of what the fans and musicians actually admire and support, not who can stuff the ballot box most!

## 2010 NW Recording of the Year:

- ☐ Ziggurat Quartet, *Calculated Gestures*
- ☐ Seattle Repertory Jazz Orchestra w/ Jimmy Heath, *The Endless Search*
- ☐ Speak, *Speak*
- ☐ The Kora Band, *Cascades*
- ☐ Other \_\_\_\_\_

## 2010 NW Acoustic Jazz Group:

- ☐ Thomas Marriott's Flexicon
- ☐ Speak
- ☐ Ziggurat Quartet
- ☐ Susan Pascal Quartet
- ☐ Other \_\_\_\_\_

## 2010 NW Alternative Jazz Group:

- ☐ Agogic
- ☐ Speak
- ☐ Ask the Ages
- ☐ Empty Cage
- ☐ Other \_\_\_\_\_

## 2010 NW Instrumentalist of the Year:

- ☐ Bill Anschell
- ☐ Travis Ranney
- ☐ Stuart Dempster
- ☐ Thomas Marriott
- ☐ Other \_\_\_\_\_

## 2010 NW Vocalist of the Year:

- ☐ Gail Pettis
- ☐ Greta Mattassa
- ☐ Valerie Joyce
- ☐ Kelley Johnson
- ☐ Other \_\_\_\_\_

## 2010 NW Emerging Artist or Group:

- ☐ Evan Woodle
- ☐ Luke Bergman
- ☐ Operation ID
- ☐ Paul Kikuchi
- ☐ Other \_\_\_\_\_

## 2010 NW Jazz Concert of the Year:

- ☐ Matt Jorgensen "Tattooed by Passion" at the Earshot Jazz Festival
- ☐ Celebrating Hadley Caliman at Jazz Alley
- ☐ Seattle Repertory Jazz Orchestra w/ Gail Pettis: Big Band Monk and Mingus
- ☐ Speak CD release at Chapel Performance Space
- ☐ Other \_\_\_\_\_

## 2010 Jazz Hall of Fame: (see below for a list of people already inducted)

- ☐ Chuck Deardorf
- ☐ Jeff Johnson
- ☐ Cuong Vu
- ☐ Wayne Horvitz
- ☐ Other \_\_\_\_\_

## Seattle Jazz Hall of Fame:

1990 Ernestine Anderson, Al Hood, Chuck Metcalf, Floyd Standifer  
 1991 Buddy Catlett, Don Lanphere  
 1992 Jabo Ward, Jim Wilke  
 1993 Fred Greenwell, Melody Jones  
 1994 Clarence Acox, Bud Young  
 1995 Jerome Gray

1996 Norm Bobrow, William O. (Bill) Smith  
 1997 Lola Pedrini, Bill Ramsay  
 1998 Jan Stentz, Leon Vaughn  
 1999 Vonne Griffin, Red Kelly  
 2000 Bud Shank, Chuck Stentz  
 2001 John Dimitriou, Julian Priester  
 2002 Paul deBarros, Ken Wiley  
 2003 Ronnie Pierce, Jay Thomas

2004 Gaye Anderson, Hadley Caliman, Robert Knatt  
 2005 Gary Steele, Mack Waldron, Woody Woodhouse  
 2006 Jim Knapp, KPLU  
 2007 John Bishop, Dean Hodges  
 2008 KBCS 91.3, Phil Sparks  
 2009 Marc Seales, Stuart Dempster

# Paul Kikuchi

*By Schraepfer Harvey*

While an undergrad, Paul Kikuchi found himself hooked to an electrocardiograph device in Milford Graves's basement in Queens. Graves's customized sensors clung to Kikuchi's body and gave signals of the sound and rhythm of his heartbeat as he worked through traditional bata rhythms. Graves was monitoring how the rhythms affected the heart in a process he developed in that basement. For Graves, these rhythms of the heart were a source for improvisations, a musical clue into heart health, and a tool for music therapy with the addition of acupuncture needles. The experience stuck with Kikuchi.

The Seattle-based percussionist, composer, instructor, instrument builder, and practitioner of Feldenkrais recounted the experience for me over the phone. He tells me that one of the impressive qualities about Graves is that he embodies so much of what he does, who he is, that you can't even ask about motivation. "He's living the work fully ... that's inspiring to me," Kikuchi says.

Kikuchi sought out the rhythm great at the suggestion of Gregg Keplinger,

who helped set Kikuchi up with his earliest drum kit. Kikuchi was able to cultivate the Graves mentorship throughout his undergrad years at Bennington College in Vermont, where Graves is a professor. He says, "There's something about the lineage in jazz music ... I sought out players of the lineage I want to tap into."

From Bennington College, that search for legacy learning brought Kikuchi back west after a year abroad in Budapest, Hungary, to pursue a master of fine arts in the California Institute of the Arts African American Improvisational Music program led by Wadada Leo Smith, of the Association for the Advancement of Creative Musicians (AACM). His is a unique program focused on improvisation,

immersion, collaboration, and creating performing musicians with a bent toward the interdisciplinary arts.

Emphasis from that program, and from Kikuchi choosing a particular jazz lineage, can certainly be seen in the branches of Kikuchi's artistry. He performs in multiple projects; he's the artistic director and founder of his own recording company, Prefecture Records; he's held residencies at Centrum near Port Townsend and

at the Montalvo Arts Center in California; he's a talented award and grant winner, an educator, composer, instrument inventor and builder; and he's a practitioner of Feldenkrais, a gentle physical therapy intended to enhance function, coordination, and physical awareness, welcome abilities for musicians and artists, Kikuchi's preferred clients. "It's an ever-changing path," he says. "I just try to keep going. Projects that happen can seem defining ... but that's one aspect of my creative output." Many of today's creators, individual artists and collaborators, like Kikuchi, do see a place in the jazz lineage, one place out of many. "If you're open," Kikuchi says, "the path is malleable."



PHOTO BY DANIEL SHEEHAN

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Freddy Cole



Greta Matassa

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John Pizzarelli Quartet  
Greta Matassa

Freddy Cole Quartet



Bill Ramsay



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DeMiero Jazz Fest is a dba of Friends of Frank DeMiero, a 501(c)(3) non-profit for the promotion of the arts.

Some of the collaborators on a similar path work directly with Kikuchi: Empty Cage Quartet, for example, is a fresh sounding band of CalArts alumni with a dynamic redolent of that Graves and Leo Smith lineage. They performed recently in the Is That Jazz? Festival at the Chapel Performance Space and have releases on Portugal's Clean Feed label.

Kikuchi's among like-minded creators, too, in the Toy Boats, a playful quartet including Tiffany Lin, whose piano deconstruction-reconstruction project *This Old Piano* was featured in March 2010 of *City Arts* magazine. The Toy Boats quartet will be performing at the Gallery 1412 on February 5.

Other notable collaborations are his Portable Sanctuary project, an ensemble featuring Kikuchi's compositions and invented sculptural percussion instruments, and an effort with local sax improviser Wally Shoup that explores Kikuchi's interest in site-specific improvisation. Their duo collaboration is a Prefecture Records production currently available as online video via YouTube or Vimeo: give a search for "Kikuchi Cascade Tunnel."

Kikuchi's recent Prefecture release with his percussion duo, *Open Graves*, marks a further continuity of lineage through an inter-generational artistry. The recording includes Bay-area percussionist and fellow Bennington alumnus Jesse Olsen and, instead of Shoup, the record features renowned sound artist Stuart Dempster, whose work in *Deep Listening* parallels Ki-

kuchi's current work in the realm of site-specific music.

Kikuchi's oeuvre currently features site-responsive projects. It's a fascination that began for the artist when he was a teen on the peninsula. Born in Indianola, Kikuchi came to drums when a friend needed a timekeeper to fill out the garage band. The teens

aration for a piece in development to debut later this year.

That work is funded by the Seattle Office of Arts and Cultural Affairs, one of Kikuchi's recent sources for artistic support. Others sources include Artist Trust, Chamber Music America, 4Culture, American Composers Forum, and the Jack Straw Founda-

tion. Kikuchi tells me, "in trying to survive as an artist ... I feel lucky that I come naturally to writing and applying for grants, but I'm not always happy about the time spent [at that effort]." Not a surprising notion from Kikuchi, who wants to bring music out of the concert venue, away from the desk, and into life, he says.

The surprise of onlookers contains



PAUL KIKUCHI IN HIS STUDIO. PHOTO COURTESY OF WEBSTER CROWELL.

took to some clandestine exploring of the sonic qualities of the abandoned cisterns and bunkers Fort Worden. Today, that recent *Open Graves* release, *Flight Patterns*: it was recorded in the two-million-gallon Dan Harpole cistern at Fort Worden, named for the prominent arts advocate and available for rent through Centrum. The recording arena is bizarre, sure, but its forty-five second reverberation time allows Kikuchi to explore tonality, resonance, and stretching the rhythmic time through natural reverberation in a space; it allows him to involve the space as an instrument. "It's not how you play [drums] in your living room," he says. "You have to slow down. I like that quality."

He continues these explorations of acoustic space this winter on vibraphone at Seattle's Union Station, prep-

much of the joy from his bringing music to unexpected places in life, Kikuchi says. It's present in his sound work at Union Station, and further present in the mobile Balkan-esque marching troupe Orkestar Zirkonium, in which Kikuchi plays various rhythmic roles: snare, dumbek. The group can sometimes be found marching from pub to pub, with gusto, to boot. Listen for them during the Nick Cave sound suit invasion at the Seattle Art Museum on the March 10, an Art of Jazz presentation.

Indeed the quality of sound in a room or surroundings is paramount to a musician, just as is his quality of life. This is why Kikuchi has tapped into a lineage that values that kind of holistic exploration; it's why he takes his own time in the spaces of the Northwest and elsewhere to bring music to life.



# Seattle Improvised Music Festival 2011

February 9-12, 8PM

Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor

## WEDNESDAY, FEBRUARY 9

- Andrew Lafkas | solo
- James Coleman | solo
- Gill Arno, Mara Sedlins, Wilson Shook | trio
- Gust Burns, Jeffrey Allport, Tyler Wilcox | trio

## THURSDAY, FEBRUARY 10

- Andrew Lafkas, Jeffrey Allport | duo
- Lou Cohen, Paul Hoskin | duo
- Radu Malfatti, Tyler Wilcox, Gust Burns, Andrew Lafkas | quartet

## FRIDAY, FEBRUARY 11

- Radu Malfatti, James Coleman, Mark Collins | trio
- Lou Cohen | solo
- Gill Arno, James Coleman, Lou Cohen, Jeffrey Allport, Andrew Lafkas, Gust Burns | sextet

## SATURDAY, FEBRUARY 12

- Andrew Lafkas, Gill Arno | duo
- Andrew Lafkas, Radu Malfatti, Gill Arno, Lou Cohen, James Coleman, Jeffrey Allport, Tyler Wilcox, Wilson Shook, Mara Sedlins, Gust Burns, John Teske | eleven
- Radu Malfatti | solo

Widely respected as the longest-running festival of its kind, SIMF has always brought musicians from many areas together in a celebration of improvised and experimental music. Vienna, New York City, Vancouver, Boston, and Seattle are all represented in this year's event. Progressive sound artists providing a rich sampling of a variety of scenes, movements, trends, and approaches from around North America and the world will congregate in Seattle for four days, making the Emerald City something of a convergence zone for non-idiomatic improvisation.



GUST BURNS PHOTO BY DANIEL SHEEHAN

Our area has a diverse and active improvised music community year-round, and many of the most adventurous players are featured this year, as in years past. A partial list includes pianist Gust Burns, bassist Mark Collins, reeds player Paul Hoskin, violist Mara Sedlins, alto saxophonist Wilson Shook, bassist John Teske, and soprano saxophonist Tyler Wilcox.

Austrian trombonist Radu Malfatti might be considered the headliner of this year's festival, although the term "headliner" comes more from the entertainment world than it does from the creative music world. Improvisation is by its very nature an egalitarian art. Let's just say that he is the best-known musician performing as part of the festival in 2011.

Born in Innsbruck, Malfatti is now a Vienna resident. His music has been described as ultra-minimalism, both in terms of his compositions and his improvisations. A visionary innovator on his chosen instrument, he has been internationally active since the early

1970s. His recordings on Incus, Ogun, Cuneiform, Hat Hut, Intakt, Moers, FMP (Free Music Productions), Erstwhile, and his own B-Boim CD-R only imprint have received widespread critical acclaim.

After studying under Eje Thelin at the Music Academy in Graz, he lived in Amsterdam and Aachen between 1970 and 1972, playing with Arjen Gorter, Paul Lovens, Peter Kowald, and Paul Rutherford. He moved to London in 1972 and worked with Chris McGregor's Brotherhood of Breath, Elton Dean's Ninesense, as co-leader of Nicra with Nick Evans, in duo with Harry Miller, and many others. Between 1976 and 1978 he lived in Zurich and Florence, working with Irene Schweizer, Pierre Favre, Tristan Honsinger, Sean Bergin, and Roscoe Mitchell. Returning to Amsterdam in 1978, he became a member of Misha Mengelberg's ICP Tentet, Fred Van Hove's MLA Blek, and played with Joe McPhee. Malfatti lived in East Berlin from 1981 to 1983 and founded



“Quatuor a vant” (two trombones and two saxophone/clarinets).

Other associations included Barry Guy’s London Jazz Composers Orchestra, Georg Graewe’s Gruben-KlangOrchester, and the King Übü OrchestrÜ of Wolfgang Fuchs. Since 1985, he has maintained a range of playing situations, from a duo with Carin Levine to the Radu Malfatti Ohrkiste. He has performed at many contemporary music festivals, including Amsterdam, Berlin, Budapest, Donaueschingen, Grenoble, Groningen, Leipzig, London, Moers, Paris, Saalfelden, Vancouver, Victoriaville, Vienna, Willisau, and Zurich. Now he can add Seattle to that impressive list.

Since 1981 he has devoted more and more time to composition. In an interview with Dan Warburton for the Paris Transatlantic online magazine, he had this to say: “I’m not too happy with the distinction between improvised and composed music. It’s all the same to me ... For me, there are three basic modules within music ... These are form, material and structure ... Whenever something really new happens in music, there must be at least one of the three phenomena involved in the renewal.”

A lucid quote from the Warburton interview sheds light on the term ultra-minimalism used earlier: “For me, the true avant-garde (not the fossil being carried around in more or less stinky bags) is the critical analysis or issue-taking with our cultural surroundings. We are surrounded by noises and sensory over-stimulation, wherever we go ... Out of sheer need, I’m interested in a world of thoughts, actions, music, and so forth, which reflects the cultural situation and is *reflective*. What’s needed today is not faster, higher, stronger, louder – I want to know all about ‘the lull in the storm.’”

Gill Arno was born in Italy and lives in Brooklyn, NY. His work is constructed with found objects and found

sound and often explores areas where sound and image overlap. He utilizes two modified old slide projectors where static images pulsate and fade continuously into one another. The mechanical sounds are tapped and manipulated to reveal their musical potential. He also uses an FM radio transmitter and receivers, generating feedback, random transmissions and static, using the resonance of the performance space and sounds created by other performers.

Laptop improviser Lou Cohen is from Boston. He has composed music since age 11, studying with John Cage, Ernst Levy, and others. In the early

1960s, Cohen promoted new music in the Boston area by producing concerts in collaboration with Christian Wolff. Since then he has appeared as a laptop improviser in numerous concerts in the Greater Boston area. His collaborations with video artist Bebe Beard, and his own computer animations, have been shown in many galleries throughout the United States and in film festivals around the world.

His early compositions utilized 12-tone, serial, and chance techniques; then – starting around 1990 – Cohen

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# Jewish and African Americans Playing Jazz Together – the 2011 Portland Jazz Festival



RANDY WESTON PHOTO BY ARIANE SMOLDEREN



3 COHENS (ANAT, YUVAL, AND AVAISHAI)

By Steve Griggs

It took Bill Royston seven years to bring the theme for the 2011 Portland Jazz Festival to life. Inspired back in 2003 by an account of Willie “The Lion” Smith in Nat Hentoff’s *American Music Is*, the Portland Jazz Festival Artistic Director explores the musical relationship of African Americans and Jews in the 2011 theme Bridges and Boundaries: Jewish & African Americans Playing Jazz Together. But is the Pacific Northwest ready to embrace race, religion, and politics related to jazz?

Ready or not, we have a schedule that covers two weekends (February 18-27) and packs in more than 100 events. Ticketed concerts include internationally recognized contemporary jazz masters Randy Weston, Anat Fort, Dave Frishberg, Don Byron, Esperanza Spalding, Nik Bartsch’s Ronin, Poncho Sanchez, the 3 Cohens (Anat, Avaishai, and Yuval), SFJAZZ Collec-

tive, Regina Carter, Joshua Redman, and Maceo Parker. Royston suggests adventurous attendees check out the progressive quintet with a new recording contract, the Blue Cranes (on the Nik Bartsch show), and a group of three Jewish and three African American musicians, the Afro-Semitic Experience (on the 3 Cohens show).

The festival showcases local jazz musicians and school ensembles with more than 70 events free to the public. In addition to Portland veterans like Tom Grant, Gary Hobbs, Rebecca Kilgore, Gordon Lee, Ron Steen, and John Stowell, Royston recommends listeners check out saxophonist Devin Phillips, a recent import from New Orleans.

The venues for the festival and partner events are theaters, hotels, restaurants, pubs, cafes, schools, churches, and synagogues. The festival’s web pages have convenient links to Google Maps and venue web sites. Royston thinks

acoustics are best at the Newmark Theater, but he also recommends the Rogue Distillery and Public House, home of the festival’s special brew – Jazz Guy Ale. Royston is the Jazz Guy, with his picture on the bottle’s label to prove it! But you don’t have to go to the Rogue Distillery to find the beer. All the venues serving alcohol will feature the sponsor’s drinks.

The festival’s celebration of Black History Month provides 20 educational and outreach programs to local schools and neighborhoods. The main program is the Incredible Journey of Jazz, a 70-minute music theater piece commissioned by the festival eight years ago. The show was created by writer Lynn Darroch and Portland State University Jazz Professor Darrell Grant, along with the Leroy Vinnegar Jazz Institute. Specifically targeted for middle school students, the nine-member cast dance and sing the history of African Americans and jazz from

African rhythms, field chants, gospel, and ragtime to jazz.

And numerous other outreach events include jam sessions, films (John Zorn's *Masada* and the *Icons Among Us* series), artist interviews, panel discussions, and workshops for musicians and children. Most of these are free.

It's a conversation the 2011 festival looks to advance, particularly those intersections of African American and Jewish musicians now and in the history of jazz.

Before 1920, Jews in America were considered to be black. Jewish jazz saxophonist Mezz Mezzrow tells a story

"Music doesn't stem from any single race, creed, or locality, it comes from a mixture of all these things." – Willie "The Lion" Smith (1893-1973)

As a festival with events and outreach inspired in part from the writing of Nat Hentoff, there's hope that he'll participate via remote link, but the date and time was not set by the press date for this article. In *Jazz: Music Beyond Time and Nations*, Hentoff wrote, "Players ... have emphasized what you live – and how you live – becomes an integral part of what you play each night. Jazz, then, is a continual autobiography, or, rather, a continuum of intersecting autobiographies – one's own and those of the musicians with whom one plays ... But the interaction between musicians and listeners takes place there too, because jazz is a music in which both the player and the audience are continually in conversation."

in *Really the Blues* of being called the "N" word and refused service at a Missouri lunch counter in 1915.

The figure from Hentoff's book that inspired Royston, jazz pianist Willie "The Lion" Smith, was a mixture himself, born of an African American mother and Jewish father. As a boy in Newark, New Jersey, he delivered clothes that his mother washed. One client was a friendly Jewish family that invited him in to study Hebrew with a rabbi. In 1907 Smith had his bar mitzvah and went on to become a cantor at a Harlem synagogue. Meanwhile, he mastered stride piano in the company of James P. Johnson and "Fats" Waller, the kind of cross-cultural influence

## Featured Artists

### Afro-Semitic Experience

February 26 | 2pm | The Crystal Ballroom

### Anat Fort

February 19 | 7:30pm | Winningstad Theatre

### Dave Frishberg

February 20 | 7:30pm | Winningstad Theatre

### Don Byron

February 24 | 7:30pm | Newmark Theater

### Esperanza Spalding

February 25 | 7:30pm | Newmark Theater

### Joshua Redman

February 27 | 2pm | Newmark Theater

### Maceo Parker

February 27 | 7:30pm | The Crystal Ballroom

### Nik Bartsch's Ronin

February 25 | 8:30pm | Alberta Rose Theater

### Poncho Sanchez

February 25 | 9:30pm | The Crystal Ballroom

### Randy Weston

February 18 | 7:30pm | Winningstad Theatre

### Regina Carter

February 26 | 9:30pm | The Crystal Ballroom

### SFJAZZ Collective

February 26 | 7:30pm | Newmark Theater

### The 3 Cohens featuring Anat, Avaishai, and Yuval

February 26 | 2pm | The Crystal Ballroom



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**WED: PIANO**

- 2 Darin Clendenin
- 9 John Hansen
- 16 Bob Hammer
- 23 Tim Kennedy

**THU: STABLEMATES**

- 3 Katy Bourne & R. Halberstadt
- 10 Leah Stillwell & Craig Hoyer
- 17 Janette West Duo
- 24 Christian Fabian Trio

**FRI: JAZZ TRIOS**

- 4 Dave Anderson's 'Trio Real'
- 11 Jay Thomas Trio
- 18, 25 Milo Petersen Trio

**SAT: VOCAL FAVORITES**

- 5 Kelly Eisenhour Quartet
- 12 Todd Hymas w/R. Lubag Trio
- 19 Bernie Jacobs Quartet
- 26 Carolyn Graye & Paul Green

**SUN: DANNY KOLKE TRIO**

- 13 4pm student clinic w/Jon Hamar

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ESPERANZA SPALDING PHOTO BY SANDRINE LEE



REGINA CARTER

unmistakable in the history of jazz and represented in the festival.

"The dynamics of cultural exchange between Jews and African Americans is a subject so conducive to controversy and misunderstanding that many a jazz enthusiast would walk miles to avoid it," wrote David Lehman in *A Fine Romance: Jewish Songwriters, American Songs*. "A few things are beyond dispute. Both groups have suffered injustice, persecution, prejudice, oppression; both were more or less eager to take part in the American adventure but suspicious of it, too ... Finally, both groups could appeal to the story of Exodus – and the deferred dream of the Promised Land – as a redemptive narrative of their own experience. Each could imagine seeing the other in the mirror."

Even so, figures such as the Gershwins "were among the many Jewish Americans who came to dominate the writing, publishing, performing, and promotion of American popular song in the first few decades of the twentieth century," observes Jeffrey Melnick in *Tin Pan Alley and the Black-Jewish Nation*. "What is perhaps most interesting about these entertainment-industry Jews is that a large number of them made their names by constructing an urbane vision of blackness, a kind of musical translation of

what many white Americans imagined 'black' to represent."

In this historical context, Royston collaborated with Hentoff and local leaders from the African American and Jewish communities. He looked for musical talents related to the theme and asks audiences today to look at our intersecting autobiographies in the festival's series of Jazz Conversations, including one with the festival's Artistic and Community Ambassador Esperanza Spalding, from Portland.

Royston also points to Robert Ditsche's 2005 book *Jumpstown: The Golden Years of Portland Jazz, 1942-1957* as inspiration for the festival. The neighborhood of African American jazz clubs along Williams Avenue was displaced by I-5 and the Rose Quarter. The Jewish residential and business neighborhood was displaced by I-405. Local community and business leaders are coming together around the festival to rename and develop the area around the Rose Quarter as "Jump Town," a symbolic link to an historic jazz place displaced by development.

It's a link that Bridges and Boundaries seeks to further explore in music and conversation this February, with prominent African American and Jewish artists. See you in Portland to continue the conversation.

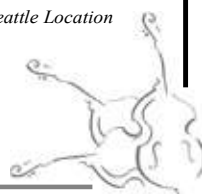
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**Sunday, Feb 6, 6 pm**

## The Overton Berry Trio

Overton Berry, piano/vocals  
Jeff Davies (bass), Rick Spano (drums)

**Sunday, Mar 6, 6 pm**

1<sup>st</sup> Set: **The Sisters**

Karin Kajita & Nelda Swiggett  
piano, organ, and keyboard

2<sup>nd</sup> Set: **The Nelda Swiggett  
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## 2011 Earshot Jazz Spring Series

Gerald Clayton, Kenny Werner, Marc Ribot, and Amsterdam's Instant Composers Pool headline the 2011 installment of Earshot's annual Spring Series.

TUESDAY, MARCH 1, 7:30PM

### Gerald Clayton Trio

Tula's Nightclub & Restaurant  
2214 Second Ave (Belltown)

At 26, pianist Gerald Clayton, the Netherlands-born son of LA bassist John Clayton, is one of the most talented of jazz up-and-comers. He is winning renown for his seamless embrace of everything from stride piano to 21st-century neo-soul.

The *Down Beat* 2008 Readers' Poll named him one of the top pianists to watch. The Jazz Gallery in New York commissioned a composition from him, while the BBC Orchestra has performed another. His honors, still early in his career, include a prestigious award from the National Foundation for the Advancement of the Arts, the title "Presidential Scholar in the Arts," and second place in the Thelonious Monk Institute Jazz Piano Competition.

Clayton released his acclaimed debut recording as a leader, *Two Shades*, in 2009 on the fan-funded label, ArtistShare, with trio mates bassist Joe Sanders and drummer Justin Brown.

It justified the praise that jazz critics had been according him – glowing assessments such as "Oscar-Peterson like style" and "huge, authoritative presence" (*New York Times*).

With praise like that, Clayton's reputation has quickly grown as one of the

most accomplished and stylish pianists in jazz's younger ranks. His playing is solidly grounded in popular jazz styles with hints of more recent forms such as neo-soul and hip-hop, and he renders his amalgam with an embracing swing and style.

Clayton has arrived at his personal expression by way of a long and rich apprenticeship. He is not only the

composition studies under Billy Childs and Kenny Barron.

In addition to apprenticing with big-name jazzers like Lewis Nash, Al Foster, Terrell Stafford, Clark Terry, Hank Jones, Benny Green, Kenny Barron, and Mulgrew Miller, Clayton has often played with the latest generation of mainstream players, such as Ambrose Akinmusire, Dayna Stephens, and Kendrick Scott.

Of his schooling, he has said: "I have listened to lots of different musical styles as long as I can remember. I continue to absorb all these influences and in doing so create my own voice. By combining their forces into a harmonic whole ... I seek to blend the various styles and sounds I love into a balanced, tasteful musical language."

From 2006-2008, he toured and recorded with Roy Hargrove's quintet, big band, and funk group and for several years with the Clayton Brothers Quintet. He also appears on Diana Krall's 2006 albums *From This Moment On* and *Christmas Songs*. Jazz critics have seen Clayton coming.

In 2007 in the *New York Times*, Ben Ratliff wrote: "His style synthesizes economy, variety, and harmonic ideas from players like Cedar Walton and Kenny Barron, as well as some flourishes and grandstanding energy from Oscar Peterson and Art Tatum. It's also an armored style, with a decent amount of glibness and facile blues language; one that, for whatever rea-



GERALD CLAYTON, PHOTO BY BEN WOLF

son of bassist John Clayton but also the nephew of saxophonist Jeff Clayton. And, beginning at the age of six, he began 11 years of classical-piano study before enrolling in the jazz-studies program at the University of Southern California. There, and later during a year at the Manhattan School of Music, he continued his piano and

son, regards dissonance, abruptness, and space as undesirable options.” In *Down Beat*, Ted Panke wrote in 2009 that “in a generation of technical, and resourceful, wunderkinds, Clayton ... stands out for his nuanced

touch, precise articulation and the way he constructs a narrative for his solos.”

*Partial funding for this performance is provided by the National Endowment for the Arts and the Western Jazz Present-*

*ers Network.*

*Admission: \$15 general, \$13 Earshot members and senior citizens, \$10 student. Call Tula's Nightclub and Restaurant at (206) 443-4221 for reservations.*

SUNDAY, MARCH 6, 7PM

## Kenny Werner All-Stars w/ Special Guest David Sanchez, Randy Brecker, Scott Colley & Antonio Sanchez

Triple Door  
216 Union Street (downtown)

Alone, any one of the five musicians in Kenny Werner's All-Stars warrants getting out of the house and down to the comfortable surroundings of the Triple Door. But try all five of these superlative musicians, at once.

Werner is among the most gifted of pianists in jazz, possessed of a technique at once stunning in its range and sophistication and ear-opening in its aesthetic richness and depth. That reflects the scope of his experience in jazz. Early in Brooklyn-raised Werner's career, he recorded early jazz, then played with Charles Mingus, and next toured and recorded extensively with Archie Shepp, and went on with stints with the likes of Mel Lewis and his orchestra, saxophonist Joe Lovano, and harmonica star Toots Thielemans.

Since the early 1980s, he has also led and recorded extensively with his own bands.

A remarkable aspect of Werner's career has been that he has developed his approach to playing into a pedagogy. He came by his approach through many years of thoughtfulness about music and life. In his 1996 book *Effortless Mastery: Liberating the Master Musician Within*, Werner, who teaches at New York University, explains how

he has done just that in his own, *séance-like* playing.

Werner's All-Stars extend the lineup he featured on his 2006 recording *Democracy Now* (Half Note) with David



KENNY WERNER, PHOTO BY RICHARD CONDE

Sanchez, one of the most sizzling of modern sax players.

From Puerto Rico, Sanchez has won the highest praise from the critics. Howard Reich said of him: “Technically, tonally, and creatively, he seems to have it all. His sound is never less than plush, his pitch is unerring, his rapid-fire playing is ravishing in its combination of speed, accuracy, and utter evenness of tone. What results is far closer to the more daring postbop tradition than to standard Latin music.”

As advanced a player as Sanchez is the seasoned trumpeter and flugelhorn

player Randy Brecker, a veteran of a vast range of musical projects – not just the bands of jazz legends like Horace Silver and Jaco Pastorius, but also those of pop and rock stars of many kinds: James Taylor, Bruce Springsteen, Parliament Funkadelic, Frank Sinatra, Steely Dan, Frank Zappa. Is there another musician alive who could boast a range of collaborations to match that?

Completing the lineup is bassist Scott Colley, a veteran of more than 200 recordings who has backed Herbie Hancock, Jim Hall, Andrew Hill, Pat Metheny, and many others, along with Mexican drummer Antonio Sanchez. A percussionist since age 5, Sanchez studied classical piano at the National Conservatory in Mexico before enrolling at Berklee and graduating with the highest honors. From there, he became a drummer of choice for many of the modern greats of jazz, including Pat Metheny, Chick Corea, Gary Burton, and Charlie Haden.

Come out to hear Kenny Werner's All-Stars, and you'll hear five greats of jazz and music of as high an order as will grace this city this year.

*Admission: \$25 (\$23, Earshot members). Advance tickets available at the Triple Door [www.thetriplesdoor.net](http://www.thetriplesdoor.net) and (206)838-4333.*





MARK RIBOT, PHOTO BY DANIEL SHEEHAN

## Marc Ribot

solo w/ Charlie Chaplin's *The Kid*

Triple Door

216 Union Street (downtown)

Marc Ribot, a "guitarists' guitarist" by any reckoning, is simply one of the most distinctive, transporting, and plainly unyielding of guitarists playing today. A veteran of a multitude of projects of his own, he also has enlivened the work of artists as varied as Tom Waits, Elvis Costello, John Zorn, and Allison Krauss and Robert Plant's hit album *Raising Sand*.

For his Earshot concert in Seattle, he performs solo guitar music in a program that culminates in his performance of his new solo-guitar score for one of the classics of early film, Charlie Chaplin's *The Kid*, which starred the impish Jackie Coogan in the title role. The New York Guitar Festival commissioned the score, and Ribot premiered it last year during the festival at Merkin Hall in New York.

In an interview in the events guide *Flavorpill*, last year, Ribot explained his work, which spans the moods of Chaplin's nuanced film – "a comedy with a smile – and perhaps a tear," as the opening title reads, but also seeks to make it speak anew in modern times: "I did not use Charlie Chaplin's score as a reference. I admire his score greatly, and his writing greatly, but I did not want to use that as a reference because my interest in this, as with everything else, comes from doing a particular reading. And my particular reading of this film is as a contemporary film. This is kind of striking to me. When I first saw the film as a kid – like 45 years ago – it seemed really old. It seemed ancient. It was kind of walled off in this ghetto of the past. So much so that the content of the film seemed funny even when the characters weren't being intentionally funny. It seemed inherently funny for something to be that old. Whereas, when I watch it now, I don't see old. I see a contemporary story about a single father in economically really hard conditions."

To aid in that sense of contemporaneity and immediacy, much of the score is improvised.

This is not Ribot's first work for film. He has, for example, also been performing his score for *Aelita: Queen of Mars*, which Russian director Yakov Protazanov made in 1924 and is considered the first full-length science-fiction film.

Whether playing his own compositions and improvisations, or his work-ups of modern standards by greats like Coltrane and Ayler, or his arrangements of Cuban music, Ribot's sinuous style is singular.

*Admission: \$20 advance, \$22 day of show, \$2 discount for Earshot members, \$10 student ticket with current student ID. Tickets available at [www.thetripledoor.net](http://www.thetripledoor.net) and (206)838-4333.*

## Chuck Deardorf Quintet & Golden Ear Awards Presentation

Tula's Nightclub & Restaurant

2214 Second Ave (Belltown)



CHUCK DEARDORF, PHOTO BY DANIEL SHEEHAN

This annual gathering, now in its 22nd year, will feature a performance by the Chuck Deardorf Quintet. Deardorf is a regular performer in the Seattle area; a full-time professor of bass at the Cornish College of the Arts, where he's also served as music faculty chair; and a member of Centrum's 2011 Jazz Port Townsend faculty. His quintet warms up the Tula's stage at 7pm, ahead of the presentation of awards at 8pm, followed by more music at 9:30pm.

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Seattle jazz fans and performers take stock of and show gratitude for the region's rich, vibrant jazz ecology. See page 4 for a ballot.

*Admission: \$15 general, \$13 Earshot members and senior citizens, \$7 working musicians and students. Call Tula's Nightclub and Restaurant at (206) 443-4221 for reservations.*

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TUESDAY, APRIL 12, 8PM

## Instant Composers Pool (ICP Orchestra)



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

Seattle Art Museum  
Plestcheeff Auditorium  
1300 First Ave (downtown)

The Instant Composers Pool (ICP) Orchestra, long one of the world's most startling and ear-stretching jazz ensembles – and also one of the most amusing and diverting – makes a return visit to these shores, with a lineup of ten stellar musicians.

Still at the helm is one of the true originals, pianist Misha Mengelberg. He and drummer Han Bennink formed the group in Amsterdam in 1967 in the full throes of the free-jazz movement. The ICP was then, and remains now, a refuge for playing in the spirit of those times, and in its performances and recordings it contains its near-anarchy within recognizable musical forms, from swing rave-ups to twisted tangos.

The "instant composition" that drives the band is spontaneity and idiosyncrasy. "I welcome all kinds of personal things, which depend on the resolute-

ness of the musicians," Mengelberg has said. That is to say, he seeks to surround himself with singular jazz musicians, and he has plenty of those in the current ICP – 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, as the title of his history of modern Dutch jazz puts it: New Dutch Swing.

That hybrid set itself apart from American models with such components as a European chamber-music sensibility and, notably, a heap of pizzazz. The latter is an inevitable element of any performance that includes the irrepressible, hyper-percussive Bennink. For the group's edginess, however, Mengelberg is just as important, and more subtly so. He is a master of oblique, unpredictable, and often just

CONTINUED ON PAGE 22

## FOR THE RECORD



**Dave Anderson Quartet**  
*Clarity*  
Pony Boy Records

*Clarity* is an elastic studio debut from alto and soprano sax man Dave Anderson. Released in the fall of 2010 on Pony Boy Records, the recording exhibits “a very accessible flow. Perfect for jazz radio play,” the label’s press material notes. From Anderson’s tasteful soprano re-working of Joe Henderson’s “Y Ya la Quiero” to eight Anderson originals and the standard “Beautiful Love,” the tracks on *Clarity* deliver a brand of clean, well-produced music: just what it claims. It’s a strong debut that leaves me yearning to see and hear Anderson and band – John Hansen, piano, Chuck Kistler, bass, Adam Kessler, drums – bounce out of the studio and into a live setting.

This record does capture a quality of live energy from the band and Anderson. On it they show an ability to create a kind of ether on which Anderson is allowed to stretch a bit. I find it best expressed mid-record with Anderson originals “Troubled Angel,” “The Aviator,” “Osby-an,” and “Free,” all exhibiting a certain pulse that is the band’s comfort zone. That pulse allows some adventurous movement to pull through on the record, without too much danger.

“Troubled Angel,” for instance, begins with an alto intro with a strong

reminiscent quality and quickly dissolves from a strong head into a steady pulse. The quartet is locked in here for solos from Hansen and Anderson.

Little momentum is lost moving into “The Aviator,” where even though bass and drums are absent for the entire track, that same energy comes through clearly. Anderson and Hansen won’t let go of you, like the comfort of a memory foam mattress: the music on *Clarity* knows you; it’s produced for you.

Again, from press materials for *Clarity*: “You will not have to work hard to ‘get’ this music, yet you may be hard-pressed to compare it closely to anything else you’ve heard. These are fresh, new sounds – composed, arranged, and performed with clarity and directness.”

Much of that directness might be attributed to the rhythm section on this record, who clearly delight in giving a kind of Tempurpedic backdrop for Anderson. And if we couldn’t wait to get back to the comfort of the full group, next we get “Osby-an,” a kind of up-beat triple meter boogaloo. The group’s airy pulse gets a little denser on this track, especially at Kessler’s drum solo, which begins on top of a sturdy piano and bass vamp redolent of other material on the record.

Then in “Free,” the band returns to that keen pulse, evidenced especially in a short, bar-and-a-half burst just before Anderson takes flight over the band. Listen for that “Free” quality from *Clarity*. “Free” defines a strength from the band, a kind of trademark pulse that creates a space enough for Anderson to take time to develop both his alto and soprano work and in which each member can complement effortlessly.

CONTINUED ON PAGE 22

## GRETA MATASSA

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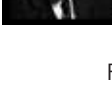
Beat Kaestli



Bob Dorough



Kevin Mahogany



Jay Leonhart



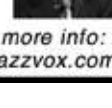
David Linx



Kenny Washington



John Proulx



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jazzvox.com



# JAZZ AROUND THE SOUND

## february

# 02

### TUESDAY, FEBRUARY 1

JA Oz Noy Trio w/ James Genus, Dave Weckl, 7:30  
 MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
 NO Holotradband, 7  
 OW Jam w/ Eric Verlinde & Jose Martinez, 10  
 SB McTuff Trio, 10  
 TD Lizz Wright, 7, 9:30  
 TU Jay Thomas Big Band, 8  
 TU Edmonds/Woodway Combos, 7

### WEDNESDAY, FEBRUARY 2

BX Darin Clendenin, 7  
 JA Oz Noy Trio w/ James Genus, Dave Weckl, 7:30  
 NO Legacy Band w/ Clarence Acox, 8  
 SF "Passarim" Bossa Nova Quintet, 8  
 TU Jim Rotondi Quintet, 7:30

### THURSDAY, FEBRUARY 3

BC Adam Kessler, Phil Sparks, 9  
 BX Katy Bourne & Randy Halberstadt, 7  
 C\* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8  
 C\* Wally Shoup Quartet, Vito's (927 9th Ave), 9  
 DL Cassia Demayo Quintet, 8  
 JA Bettye LaVette, 7:30  
 LJ The Hang w/ the Teaching, 9:30  
 NO Skelbred/Jackson Band, 7  
 SF Pasquale Santos, 8  
 TU Thomas Marriott w/ special friends, 7:30

### WALLY SHOUP QUARTET

The Wally Shoup Quartet, in which the alto saxophonist is joined by Gust Burns (piano), Paul Kemmish (bass), and Mark Ostrowski (drums), performs at the elegant but inviting new music space at Vito's on Capitol Hill. The band, says Shoup, will tailor its music to the room, so may be a little quieter than in its usual full-on punk-jazz speedwarp. Instead, he says, expect the

quartet to digging deep into abstract blues, nuanced soundscapes, and seductive ballads. But expect, still, its improvisatory telepathy and engaging complexity. At Vito's, 927 9th Ave (Madison and Ninth), at 9pm, free admission.

### FRIDAY, FEBRUARY 4

BX Dave Anderson's Trio Real, 7  
 C\* Grace Holden w/ Jimmy Holden, Lakeside Bistro (11425 Rainier Ave S), 7  
 C\* Gail Pettis Quartet, Seattle City Hall (600 4th Ave), 7:30  
 C\* Ronin, Kenny Mandell, Don Berman, Couth Buzzard Books (8310 Greenwood Ave N), 7:30  
 CH Wayne Horvitz, Cristina Valdés, 8  
 DL Who Da Bossa, 9  
 HS Jazz & Sushi, 7:30  
 JA Bettye LaVette, 7:30  
 NO Thomas Marriott's Flexicon, 8  
 SF Djangomatics, 9  
 SR Miss Rose & Her Rhythm Percolators, 7:30  
 TH Lance Buller w/ Phil Sparks, Chris Spencer, Mike Slivka, 9  
 TU Gail Pettis Quartet, 7:30  
 WS Victor Janusz, 5

### SATURDAY, FEBRUARY 5

BP Mark Dufresne, 7:45  
 BX Kelly Eisenhour Quartet, 7  
 C\* Charrva Duo, Lakeside Bistro (11425 Rainier Ave S), 7  
 C\* Bluestreet Jazz Voices, Edmonds Yacht Club (326 Admiral Way, Edmonds), 6:30  
 EB Dorothy Rodes, Ryan Burns, Jeff Johnson, 7  
 GT Toy Boats, 8  
 JA Bettye LaVette, 7:30  
 NO RED w/ Jeff Cooke, 9  
 SF Leo Raymundo Jazz Trio, 9

SR Gail Pettis Trio, 7:30  
 SY Victor Janusz, 10am  
 TH Lance Buller w/ Phil Sparks, Chris Spencer & Mike Slivka, 9  
 TU Jazz for Peace: Rick Della Ratta, 7

### SUNDAY, FEBRUARY 6

BA Here. Now., 7:30  
 BP Michael Gotz, 10am  
 BX Danny Kolke Trio, 7  
 C\* Bob Strickland jam, Prohibition Grille (1414 Hewitt Ave, Everett), 5  
 CR Racer Sessions, 8  
 FB Jazz Vespers: Overton Berry Trio, 6  
 GB Primo Kim, 6  
 JA Bettye LaVette, 7:30  
 SF Jerry Frank, 6:30  
 SF Alex Guilbert Duo, 11am  
 SY Victor Janusz, 10am  
 TD The Big Gig: A Vocal Jazz Variety Show w/ Josie Howell, Andy Shaw, 8

### MONDAY, FEBRUARY 7

GB Primo Kim, 6  
 JA Tony Williams Tribute Band: Jack Bruce, John Medeski, Vernon Reid, Cindy Blackman, 7:30, 9:30  
 NO New Orleans Quintet, 6:30  
 SF Jerry Frank, 8  
 TU Jam w/ Greta Matassa, 7:30

### TUESDAY, FEBRUARY 8

C\* Trish Hatley & Trio, Sherman Clay (1000 Bellevue Way NE, Bellevue), 7:30  
 JA Tony Williams Tribute Band: Jack Bruce, John Medeski, Vernon Reid, Cindy Blackman, 7:30, 9:30  
 MN Cassia Demayo Quintet, 9

### GET YOUR GIGS LISTED!

To submit your gig information go to [www.earshot.org/data/gigssubmit.asp](http://www.earshot.org/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, 2301 5th Ave. 770-0606                                | MN Mona's, 6421 Latona Ave NE, 526-1188                              |
| BA BalMar, 5449 Ballard Ave NW, 297-0500                                   | MX MIX 6006 12th Ave South, 767-0280                                 |
| BC Barca, 1510 11th Avenue, Seattle, (206) 325-8263                        | NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447 |
| BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335       | NO New Orleans Restaurant, 114 First Ave S, 622-2563                 |
| BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307                | OW Owl 'n' Thistle, 808 Post Ave, 621-7777                           |
| C* Concert and Special Events  | PT Poggie Tavern, 4717 California Ave SW, 206-973-2165               |
| CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N    | SB Seamonster Lounge, 2202 N 45th St, 633-1824                       |
| CR Cafe Racer, 5828 Roosevelt Way NE                                       | SF Serafina, 2043 Eastlake Ave E, 323-0807                           |
| DL District Lounge, 4507 Brooklyn Ave NE, 547-4134                         | SR Sorrento Hotel, 900 Madison, 622-6400                             |
| EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621                   | SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188                     |
| FB Seattle First Baptist Church, Seneca at Harvard on First Hill, 325-6051 | TD Triple Door, 216 Union St, 838-4333                               |
| GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734            | TH 13 Coins Restaurant, 125 Boren Ave N, 382-1313                    |
| GT Gallery 1412, 1412 18th Ave   | TK Thaiku, 5410 Ballard Ave NW, 706-7807                             |
| HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966                     | TU Tula's, 2214 2nd Ave, 443-4221                                    |
| JA Jazz Alley, 2033 6th Ave, 441-9729                                      | WS Sixth Avenue Wine Seller, 600 Pine St # 300, 621-2669             |
| LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042                     |  |

MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
 NO Holotradband, 7  
 OW Jam w/ Eric Verlinde & Jose Martinez, 10  
 SB McTuff Trio, 10  
 TU Emerald City Jazz Orchestra, 7:30

## WEDNESDAY, FEBRUARY 9

BX John Hansen, 7  
 CH SIMF: Lafkas; Coleman; Arno, Sedlins, Shook; Burns, Allport, Wilcox, 8  
 JA Vijay Iyer Trio, 7:30  
 NO Legacy Band w/ Clarence Acox, 8  
 SF Jerry Frank, 8  
 TU Smith/Staelens Big Band, 7

## VIJAY IYER

Vijay Iyer comes to Dimitriou's Jazz Alley with band members Marcus Gilmore (drums) and Stephan Crump (bass). Iyer is self-taught and grounded in American jazz and popular forms. He draws from a range of Western and non-Western traditions. Recently, in the Jazz Journalists Association Jazz Awards, Iyer was named the 2010 Musician of the Year, an honor previously given to Herbie Hancock, Ornette Coleman, Wayne Shorter, and Dave Holland. The breadth and depth of Iyer's recorded output defy any simple description. His music has covered so much ground at such a high level of acclaim that it is easy to forget that it all belongs to the same person. Across his diverse output, Iyer's artistic vision remains unmistakable. His powerful, cutting-edge music is firmly grounded in groove and pulse, but also rhythmically intricate and highly interactive; fluidly improvisational, yet uncannily orchestrated; emotionally compelling, as well as innovative in texture, style, and musical form. Its many points of reference include jazz piano titans such as Monk, Ellington, Tyner, Alice Coltrane, Andrew Hill, and Randy Weston; the classical sonorities of composers such as Reich, Ligeti, Debussy, and Bartok; the low-end sonics of rock, soul, funk, hip-hop, dub, and electronica; the intricate polyphonies of African drumming; and the vital, hypnotic music of Iyer's Indian heritage. Vijay has just been added to the jazz faculty at NYU, the distinguished roster of Steinway artists, and is the first Indian American to be nominated for Best Instrumental Jazz Album. Set time Wednesday at 7:30pm. Tickets are \$22.50.

## THURSDAY, FEBRUARY 10

BC Adam Kessler, Phil Sparks, 9  
 BX Leah Stillwell & Craig Hoyer, 7  
 C\* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8  
 CH SIMF: Lafkas, Allport; Cohen, Hoskin; Malfatti, Wilcox, Burns, Lafkas, 8  
 DL Cassia Demayo Quintet, 8  
 JA Mindi Abair, 7:30, 9:30  
 LJ The Hang w/ the Teaching, 9:30  
 NO Ham Carson Quintet, 7  
 SF Pasquale Santos, 8  
 TU Carolyn Graye, Jose Gonzales & Friends, 7:30

## FRIDAY, FEBRUARY 11

BP Greta Matassa, Susan Pascal, 7:45  
 BX Jay Thomas Trio, 7  
 C\* Phil Westbrook, Lakeside Bistro (11425 Rainier Ave S), 7  
 CH SIMF: Malfatti, Coleman, Collins; Cohen; Arno, Coleman, Cohen, Allport, Lafkas, Burns, 8  
 DL Who Da Bossa, 9  
 HS Jazz & Sushi, 7:30  
 JA Mindi Abair, 7:30, 9:30

MN Cassia Demayo Quintet, 9  
 NO Thomas Marriott's Flexicon, 8  
 SF Kiko de Freitas, 9  
 SR Kay Bailey, 7:30  
 TD DOA Trio, Musicquarium, 9  
 TH Lance Buller w/ Phil Sparks, Chris Spencer, Mike Slivka, 9  
 TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30  
 WS Victor Janusz, 5

## SATURDAY, FEBRUARY 12

BP Pearl Django, 7:45  
 BX Todd Hymas w/ Reuel Lubag Trio, 7  
 C\* Greta Matassa w/ Darin Clendenin, Lakeside Bistro (11425 Rainier Ave S), 7  
 CH SIMF: Lafkas, Arno; Lafkas, Malfatti, Arno, Cohen, Coleman, Allport, Wilcox, et. al., 8  
 JA Mindi Abair, 7:30, 9:30  
 NO Blues Orbiters, 9  
 SF Jose Gonzales Trio, 9  
 SR Fathia Atallah, 7:30  
 SY Victor Janusz, 10am  
 TD Das Schwa, Musicquarium, 9  
 TH Lance Buller w/ Phil Sparks, Chris Spencer & Mike Slivka, 9  
 TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30

## SUNDAY, FEBRUARY 13

BA Here. Now., 7:30  
 BP Michael Gotz, 10am  
 BX Clinic w/ Jon Hamar, 4  
 BX Danny Kolke Trio, 7  
 C\* Rosehedge Benefit Auction w/ Dina Blade Quintet, Renaissance Hotel (515 Madison Street), 6  
 C\* Gail Pettis Trio, Bloedel Reserve (7571 NE Dolphin Dr, Bainbridge), 4:30, 7:30  
 C\* David Deacon-Joyner, Clipper Anderson, Dennis Hastings, PLU Valentine Concert (12180 Park Ave S), 8  
 CR Racer Sessions, 8  
 GB Primo Kim, 6  
 JA Mindi Abair, 7:30  
 NO Ernest Pumphrey Review, 6  
 SF Pasquale Santos, 11am  
 SF Anne Reynolds & Tobi Stone, 6:30  
 SY Victor Janusz, 10am  
 TU Jazz Police Big Band, 3  
 TU Jim Cutler Jazz Orchestra, 8

## MONDAY, FEBRUARY 14

C\* Coreena Brown w/ Jimmy Holden, Lakeside Bistro (11425 Rainier Ave S), 7  
 GB Primo Kim, 6  
 JA Mindi Abair, 7:30, 9:30  
 NO New Orleans Quintet, 6:30  
 SF Sue Nixon, 6:30  
 TD Sinatra at the Sands, 7, 9:30  
 TU Greta Matassa Quartet, 7:30

## TUESDAY, FEBRUARY 15

JA Benny Green Trio, 7:30  
 MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
 NO Holotradband, 7  
 OW Jam w/ Eric Verlinde & Jose Martinez, 10  
 SB McTuff Trio, 10  
 TU Roadside Attraction, 8

## WEDNESDAY, FEBRUARY 16

BX Bob Hammer, 7  
 JA Benny Green Trio, 7:30  
 NO Legacy Band w/ Clarence Acox, 8

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### MONDAY

GB Primo Kim, 6  
 NO New Orleans Quintet, 6:30  
 PT Better World, 8

### TUESDAY

MX D. Mock, S. Kim, C. Nordstrom, 9  
 NO Holotradband, 7  
 OW Jam w/ Eric Verlinde & Jose Martinez, 10  
 SB McTuff Trio, 10

### WEDNESDAY

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

### THURSDAY

BC Adam Kessler, Phil Sparks, 9  
 C\* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8  
 LJ The Hang w/ Teaching  
 NO Ham Carson Quintet, 7  
 TK J. Alberts, J. Johnson & T. Britton, 8

### FRIDAY

AM Lonnie Williams, 9  
 DL Who Da Bossa, 8  
 HS Jazz & Sushi, 7:30  
 NO Thomas Marriott's Flexicon, 8  
 TH Lance Buller Quartet, 9  
 WS Victor Janusz, 5

### SATURDAY

SY Victor Janusz, 10am  
 TH Lance Buller Quartet, 9

### SUNDAY

BA Here. Now., 7:30  
 CR Racer Sessions  
 GB Primo Kim, 6  
 SY Victor Janusz, 10am

SF Djangomatics, 8  
TU Doug Bever, Thomas Marriott, 7:30

## THURSDAY, FEBRUARY 17

BC Adam Kessler, Phil Sparks, 9  
BX Janette West Duo, 7  
C\* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8  
DL Cassia Demayo Quintet, 8  
JA Pete Escovedo Latin Jazz Orchestra w/ Sheila E. & Juan Escovedo, 7:30  
LJ The Hang w/ the Teaching, 9:30  
NO Ham Carson Quintet, 7  
SF Pasquale Santos, 8  
TU Fred Hoadley's Sonando, 8

## FRIDAY, FEBRUARY 18

BX Milo Petersen, 7  
C\* Jake Svendsen Duo, Lakeside Bistro (11425 Rainier Ave S), 7  
CH Frances-Marie Uitti, 8  
DL Who Da Bossa, 9  
HS Jazz & Sushi, 7:30  
JA Pete Escovedo Latin Jazz Orchestra w/ Sheila E. & Juan Escovedo, 7:30, 9:30  
NO Thomas Marriott's Flexicon, 8  
SF Tim Kennedy Trio, 9  
SF Tim Kennedy Trio, 8  
SR Overton Berry, 7:30  
TH Lance Buller w/ Phil Sparks, Chris Spencer, Mike Slivka, 9  
TU Marc Seales Group, 7:30  
WS Victor Janusz, 5

## SATURDAY, FEBRUARY 19

BX Bernie Jacobs Quartet, 7  
C\* Beat Kaestli, John Hansen, Jazz Vox Auburn (206-963-2430), 7:30  
C\* Milo Petersen, Lakeside Bistro (11425 Rainier Ave S), 7  
EB Hardcoretet, 11  
JA Pete Escovedo Latin Jazz Orchestra w/ Sheila E. & Juan Escovedo, 7:30, 9:30  
NO Rent Collectors, 9  
SF Leo Raymundo Trio, 9  
SR Gail Pettis Trio, 7:30  
SY Victor Janusz, 10am  
TH Lance Buller w/ Phil Sparks, Chris Spencer & Mike Slivka, 9  
TU Stephanie Porter Quartet, 7:30  
TU Penelope Donado w/ Marco De Carvalho Trio, 4

## SUNDAY, FEBRUARY 20

BA Here. Now., 7:30  
BX Danny Kolke Trio, 7  
C\* Beat Kaestli, John Hansen, Jazz Vox Camano (206-963-2430), 2  
C\* Bob Strickland jam, Prohibition Grille (1414 Hewitt Ave, Everett), 5  
CR Racer Sessions, 8  
GB Primo Kim, 6  
JA Pete Escovedo Latin Jazz Orchestra w/ Sheila E. & Juan Escovedo, 7:30  
SF Jerry Frank, 6:30  
SF Alex Guilbert Duo, 11am  
SY Victor Janusz, 10am  
TU Jim Cutler Jazz Orchestra, 8  
TU Jay Thomas Big Band, 4

## MONDAY, FEBRUARY 21

GB Primo Kim, 6  
JA Anat Fort Trio & Pierre Bensusan, 7:30

NO New Orleans Quintet, 6:30  
TU Jam w/ Darin Clendenin Trio, 7:30

## ANAT FORT TRIO

Anat Fort's music can subtly hint at her geographical origins. Born near Tel Aviv, she studied classical piano as a child and began improvising from an early age, all the while remaining open to the many musical sounds of her environment. She brings her trio to Dimitriou's Jazz Alley after a date on this year's Portland Jazz Festival. In the early 1990's, Anat came to the United States to study jazz, looking to balance a natural tendency towards freer playing with a firm grounding in the tradition. Her sojourn resulted in her self-produced debut album Peel, and commissions to write for various ensembles including chamber and chorus and orchestra. Her most recent commission was premiered at the Opera House in Tel Aviv in January 2006. Anat received two artist-in-residence grants from the Jerome Foundation as well as the Creative Connections award from Meet the Composer. A session recorded with drummer Paul Motian, bassist Ed Schuller, and clarinetist Perry Robinson was brought to the attention

of the legendary producer Manfred Eicher ECM Records, and the resultant CD was released in 2007 as A Long Story. An important presence on the NYC alternative jazz scene and equally highly regarded in her homeland, Anat currently splits her time between Israel and the US and performs with bassist Gary Wang and drummer Roland Schneider in her touring band, the Anat Fort Trio. Tickets are \$22.50.

## TUESDAY, FEBRUARY 22

JA John Hammond, 7:30  
MN Cassia Demayo Quintet, 9  
MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
NO Holotradband, 7  
OW Jam w/ Eric Verlinde & Jose Martinez, 10  
SB McTuff Trio, 10  
TU Little Big Band, 7:30

## WEDNESDAY, FEBRUARY 23

BX Tim Kennedy, 7  
JA John Hammond, 7:30  
NO Legacy Band w/ Clarence Acox, 8  
SF Kiko de Freitas, 8



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**FEBRUARY 2011**

| SUNDAY  | MONDAY  | TUESDAY  | WEDNESDAY   | THURSDAY  | FRIDAY   | SATURDAY  |
|---|---|--|---|---|--|---|
| <b>Tula's Restaurant &amp; Jazz Club</b><br><i>Featured in Downbeat Magazine's Guide of 100 Great International Jazz Clubs.</i> | <b>1</b><br><b>Edmonds/Woodway</b><br><b>Combos</b> 7pm<br><b>Jay Thomas Big Band</b> 8pm \$5 | <b>2</b><br><b>Jim Rotondi Quintet</b> 7:30pm \$12   | <b>3</b><br><b>Thomas Marriott w/ Special Friends</b> 7:30 \$10               | <b>4</b><br><b>Gail Pettis Quartet</b> 7:30 \$15<br><i>AT MIDNIGHT: Red \$5</i>                   | <b>5</b><br><b>Jazz For Peace</b><br><b>Rick DellaRatta</b> 7:00pm<br>\$25 adv, \$35 door<br><i>Benefit for Bridges to Understanding</i> |   |
| <b>6</b><br><b>Closed</b>   | <b>7</b><br><b>JAZZ JAM with Greta Matassa</b> 7:30pm \$10                                    | <b>8</b><br><b>BIG BAND JAZZ Emerald City Jazz Orchestra</b> 7:30pm \$5  | <b>9</b><br><b>BIG BAND JAZZ Smith/Staelens Big Band</b> 7pm \$10             | <b>10</b><br><b>Carolyn Graye, Jose Gonzales &amp; Friends</b> 7:30pm \$12                        | <b>11</b><br><b>Dave Peck Trio w/ Jeff Johnson Eric Eagle</b> 7:30 \$15<br><i>AT MIDNIGHT: Green City \$5</i>                            | <b>12</b><br><b>Dave Peck Trio w/ Jeff Johnson Eric Eagle</b> 7:30 \$15   |
| <b>13</b><br><b>Jazz Police Big Band</b> 3-7 \$5<br><b>Jim Cutler Jazz Orchestra</b> 8pm \$5                                    | <b>14</b><br><b>VALENTINE'S DAY</b><br><b>Greta Matassa Quartet</b> 7:30pm \$15               | <b>15</b><br><b>BIG BAND JAZZ Roadside Attraction</b> 8pm \$8  | <b>16</b><br><b>Doug Beavers, Thomas Marriott Special Edition</b> 7:30pm \$10 | <b>17</b><br><b>HOT LATIN JAZZ</b><br><b>Fred Hoadley's Sonando</b> 8pm \$10                      | <b>18</b><br><b>Marc Seales Group</b> 7:30 \$15  | <b>19</b><br><b>Penelope Donado</b> with the Marco De Carvalho Trio 4pm \$12<br><b>Stephanie Porter Quartet</b> 7:30pm \$15 |
| <b>20</b><br><b>Jay Thomas Big Band</b> 4pm \$5<br><b>Jim Cutler Jazz Orchestra</b> 8pm \$5                                     | <b>21</b><br><b>JAZZ JAM with the Darin Clendenin Trio</b> 7:30pm \$10                        | <b>22</b><br><b>BIG BAND JAZZ The Little Big Band</b> 7:30pm \$5   | <b>23</b><br><b>Greta Matassa Jazz Workshop</b> 7:30pm \$10                   | <b>24</b><br><b>TRIPLE PLAY</b><br><b>Chip Parker, Susan Robinson, Randall O'Dowd</b> 7:30pm \$10 | <b>25</b><br><b>Susan Pascal Quartet</b> w/ Dave Peterson Chuck Deardorf Mark Ivester 7:30 \$15  | <b>26</b><br><b>Greta Matassa Quartet</b> 7:30pm \$15<br><i>AT MIDNIGHT: Smoking Bill \$5</i>                               |
| <b>27</b><br><b>Crissy Lewis Quintet</b> 3pm \$5<br><b>Jim Cutler Jazz Orch.</b> 8pm \$5  | <b>28</b><br><b>Boyd Phelps Sax Attack</b> 7:30pm \$10  | <b>CALL 206-443-4221 FOR EARLY ARRIVAL DISCOUNTS</b><br><b>MONDAY thru THURSDAY:</b> Make dinner reservations and arrive by 7pm to receive a 10% discount on all food items.<br><b>FRIDAY and SATURDAY:</b> Make dinner reservations and arrive by 7:00 pm to receive a \$5 discount on your cover charge. |   |   |  |   |



TU Greta Matassa workshop, 7:30

## THURSDAY, FEBRUARY 24

BC Adam Kessler, Phil Sparks, 9

BX Christian Fabian Trio, 7

C\* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 8

C\* Dina Blade, Hans Brehmer, Black Diamond Community Center (31605 3rd Ave, Black Diamond), 10:45am

DL Cassia Demayo Quintet, 8

EB Hans Brehmer Trio w/ Dina Blade & vocal students, 7

JA Al DiMeola World Sinfonia, 7:30, 9:30

LJ The Hang w/ the Teaching, 9:30

NO Ham Carson Quintet, 7

SF Pasquale Santos, 8

TU Chip Parker, Susan Robinson, Randall O'Dowd, 7:30

## FRIDAY, FEBRUARY 25

BP Greta Matassa, Overton Berry, 7:45

BX Milo Petersen, 7

C\* Sue Bell, Lakeside Bistro (11425 Rainier Ave S), 7

DL Who Da Bossa, 9

HS Jazz & Sushi, 7:30

JA Al DiMeola World Sinfonia, 7:30, 9:30

MN Cassia Demayo Quintet, 9

NO Thomas Marriott's Flexicon, 8

SF Javier Anderson Trio, 9

SR Miss Rose & Her Rhythm Percolators, 7:30

TH Lance Buller w/ Phil Sparks, Chris Spencer, Mike Slivka, 9

TU Susan Pascal Quartet, 7:30

WS Victor Janusz, 5

## SATURDAY, FEBRUARY 26

BX Carolyn Graye & Paul Greene, 7

C\* Jose Gonzales, Lakeside Bistro (11425 Rainier Ave S), 7

JA Al DiMeola World Sinfonia, 7:30, 9:30

NO Surf Monkeys, 9

SF Alex Guilbert Trio, 9

SR Kay Bailey, 7:30

SY Victor Janusz, 10am

TH Lance Buller w/ Phil Sparks, Chris Spencer & Mike Slivka, 9

TU Greta Matassa Quartet, 7:30

## SUNDAY, FEBRUARY 27

BA Here. Now., 7:30

BP Michael Gotz, 10am

BP Kristi King: Celebrating Doris Day, 7

BX Danny Kolke Trio, 7

CR Racer Sessions, 8

GB Primo Kim, 6

JA Al DiMeola World Sinfonia, 7:30

SF Anne Reynolds & Tobi Stone, 6:30

SF Danny Ward, 11am

SY Victor Janusz, 10am

TU Jim Cutler Jazz Orchestra, 8

TU Crissy Lewis Quintet, 3

## MONDAY, FEBRUARY 28

GB Primo Kim, 6

NO New Orleans Quintet, 6:30

TU Boyd Phelps Sax Attack, 7:30



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SIMF, from page 9

switched to composing using computer-generated sounds and software-computed structures. The programmable synthesizer Csound has been the primary tool for this work. Most of these pieces were composed by means of algorithmic processes. His live performances are also based on Csound, and often controlled by the use of a Nintendo Wii remote controller. He is co-director of Opensound, a Greater Boston concert series featuring electro-acoustic improvisation.

Other musicians at SIMF this year are Vancouver percussionist Jeffrey Allport, Boston-based theremin player James Coleman, and bassist Andrew Lafkas from New York City.

*The 26th annual Seattle Improvised Music Festival (SIMF) runs Wednesday, February 9, through Saturday, February 12, at the Chapel Performance Space, Good Shepherd Center, 4th floor, 4649 Sunnyside Avenue North, near the intersection with 50th Street in Wallingford. Presented by Seattle Improvised Music, co-presented by Nonsequitur, and supported by the Seattle Mayor's Office of Arts and Cultural Affairs, the concerts begin each evening at 8:00pm. Admission is \$5-\$15. Information: <http://seattleimprovisedmusic.us/>.*

## NOTES, from page 2

a Dale Chihuly exhibition, a new children's playground, and a fresh strategy for the Memorial Stadium project. The Seattle City Council will have to give the plan final approval. If the City Council approves the proposal, the Chihuly exhibit would launch by 2012, and KEXP's new studios and a children's playground would open in 2013.

## In One Ear, from page 3

This February, you can hear live performances by these stellar Northwest artists: February 6, **Brown Cloud** presents slow, low, loud, and deep. The group features Kristian Garrard on guitar and electronics, Andrew Swanson on saxophone and keyboards, and Chris Icasiano on drums. February 13, **Yann Novak** offers a performance-specific composition of altered field recordings. February 20, **Uncle Pooch** showcases experi-metal music with Tony Stevens on guitar, Shane Smith on bass, Greg Sinibaldi on EWI, and Denali Williams on drums. Finally, February 27, internationally recognized kora master **Foday Musa Suso** presents a solo performance of new compositions for kora and voice.

## Clarity, from page 17

One other highlight from the record is song-ish "Wabi-Sabi," with guest Thomas Marriott. On "Wabi-Sabi" Anderson and guest Marriott hold a well-controlled mood throughout the up-tempo waltz piece, particularly when Anderson and Marriott double up in the last seconds to close.

Let's hope the debut brings some attention to the sax man so we'll find him performing live and continuing to develop that mood and energy from the band for radio play and for the next record from this new addition to Pony Boy Records.

## ICP Orchestra, from page 16

plain 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.

Bringing this to life with Mengelberg and Bennink is a lineup of top-flight, maverick contributors. The line-up includes Wolter Wierbos (trombone), Ernst Glerum (bass), Ab Baars (clarinet/saxophone), Thomas Heberer (trumpet), Tobias Delius (tenor sax), and three Americans with plenty of Dutch residency: violist Mary Oliver,

multi-horn man Michael Moore, and cellist Tristan Honsinger.

Mengelberg loosely directs the whole swirling show with startling musical gestures at the keyboard. From there, he has said, 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 disrupt a tune, forcing the ensemble to renew its instant composition.

*Admission: \$20 general, \$18 Earshot members and senior citizens, \$10 student. Tickets available at [www.brown-papertickets.com](http://www.brown-papertickets.com) and 1-800-838-3006.*

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## 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

**Dina Blade** – Jazz singing instruction. Closet singers and beginners welcome. dinablade@mac.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

**Mark Bullis** – Bass & guitar. BA music. Harmony, technique, & improvisation. Accepting students all levels and ages. (206) 232-7821

**Ryan Burns** – piano, fender rhodes, guitar and bass instruction. University of Puget Sound and Seattle Drum School. ryanburnsmusic@aol.com

**Julie Cascioppo** – World Class vocalist! Learning to sing could save your life! Coaching, Resonance, Stage Presence www.juliesings.com 206-286-2740

**Darin Clendenin** has openings for students in jazz piano. Beginning – advanced, ages 8 to 80, 31 years playing experience, 18 years teaching experience. (206) 297-0464

**Anna Doak** – Double bass instructor (206) 784-6626, thedoaks@aol.com. Professional performing/recording bassist. Professor of double bass at WWU

**Becca Duran** – Earshot Vocalist of 2001; MA. Learn to deliver a lyric; study tone production, phrasing, improvisation, repertoire. All languages. 548-9439; www.beccaduran.com.

**Hans Fahling** – Jazz guitar instruction, as well as jazz ensembles for all instruments. Contact: (206) 364-8815, email: fahlingjazz@yahoo.com, web site: www.fahlingjazz.com

**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

**David George** – Instruction in trumpet. Brass and jazz technique for all students. Home studio in Shoreline. Cornish graduate. (206) 545-0402 or david19311@home.com

**Steve Grandinetti**, MSEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. 360-385-0882, gypsygumbo@hotmail.com

**Tony Grasso** – Trumpet technique, composition, improvisation. All levels. 15 years teaching experience. (206) 940-3982; grassoossarg@hotmail.com

**Kelley Johnson** – Earshot Best Jazz Vocalist, International Vocal Competition Winner. Lessons & workshops, voice, & improvisation. www.kelleyjohnson.com (206) 323-6304

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

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**COVER: GERALD CLAYTON**  
 PHOTO BY DANIEL SHEEHAN TAKEN SEPTEMBER 11, 2010 AT TULA'S

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