

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2011 Vol. 27, No. 5
Seattle, Washington



Chuck Deardorf

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

Dear Jazz Fan,

With this May issue, we celebrate Seattle jazz with a profile of recent Seattle Jazz Hall of Fame inductee Chuck Deardorf and the bassist's abundant contributions to the quality of the Seattle jazz scene as an educator, mentor, and example of excellence on the bandstand. As always, this *Earshot Jazz* publication includes news for the community as well as a comprehensive calendar of jazz events all around the region, in this case, extending to the Eastside and beyond.

Thanks to all of you who shared your valuable insights at our annual open board meeting on April 21 at Tula's, thanks to Tula's for all they do for Seattle jazz, and thanks to the artists and audiences who graced our Spring Series of concerts in venues around town.

I would also like to recognize the work of the Origin Arts team on the recent Ballard Jazz Festival and to send huge respects to all Seattle artists who have participated in benefits for Japan in recent weeks. We also congratulate all of the hard-working jazz students looking ahead to graduation next month (or ahead to another year of school) and send a special hoorah to Clarence Acox, who receives the well-deserved Outstanding Achievement in the Arts award at the ArtsFund annual luncheon on May 19.

We are proud to be a part of this community. We invite you to join us in support of this rich and varied Seattle jazz scene.

John Gilbreath, Executive Director

NOTES



Aiko Shimada and Burnlist Headline Japan Benefit on May 14

Presented by the Japan Young Professionals Group (JYPG) and Earshot Jazz, vocalist Aiko Shimada and the group Burnlist (Cuong Vu, Greg Sinibaldi, Chris Icasiano, and Aaron Otheim) headline a special concert benefiting Japan earthquake relief through the Peace Winds America agency. The concert takes place on May 14 at 7pm at the clubhouse of Seattle's Nisei Veterans Committee (1212 S. King Street, Seattle). JYPG works closely with the Japan America Society of the State of Washington to create opportunities for young professionals in Puget Sound to connect with their like-minded interest in Japan and doing business in Japan. For more information, please call 206-322-1122 or visit the JYPG online at www.jassw.org/jypg.html.

SEEDArts and the Rainier Valley Cultural Center Launch Valley Vibes

Valley Vibes, a new music series focusing on jazz in 2011, has been announced by SEEDArts and the Rainier Valley Cultural Center. Geared toward bringing together artists and audiences who might not otherwise cross paths, Valley Vibes features a formal concert experience followed by a community conversation involving the performing artists and a featured speaker on a topic related thematically to the performance or performing group. Performances will be held the second Friday of every month at the Rainier Valley Cultural Center (3515 S. Alaska Street) in Columbia City. The series runs from June through November 2011. Artists interested in applying should visit www.seedseattle.org/seedarts.html for more details. Applications are due by May 14, 2011.

Ernestine Anderson and Carver Gayton Honored by Northwest African American Museum

A Night at the Museum is the Northwest African American Museum's (NAAM) first annual gala fundraising event, set for Saturday May 14 at 6pm at the museum (2300 S. Massachusetts). The event honors two major contributors to the Pacific Northwest African American community: Dr. Carver C. Gayton, NAAM's Founding Director, and Ernestine Anderson, Grammy Award-winning jazz vocalist. This event will also raise awareness and financial support for the museum through silent wine auction, raise the paddle, and ticket sales. More information is available at www.naamnw.org.

Clarence Acox to Be Feted at ArtsFund Luncheon

On Thursday, May 19, at 11:30am at the Westin Seattle (1900 Fifth Avenue), ArtsFund will present its Lifetime Dedication to the Arts award to Ann P. Wyckoff and its Outstanding Achievement in the Arts award to Clarence Acox. Accomplished author, poet, and screenwriter Sherman Alexie will be the keynote speaker at ArtsFund's 23rd annual Celebration of the Arts luncheon. Acox – an outstanding educator for over 30 years, serves as co-artistic director of the Seattle Jazz Repertory Orchestra and directs the award-winning Garfield High School Jazz Ensemble. He has received numerous awards, including Educator of the Year from *DownBeat* magazine, Earshot's Jazz Musician of the Year, and Outstanding Music Educator award from the Seattle Music Educator's Association. The luncheon features a performance by members of the Garfield High School Jazz

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MISSION STATEMENT

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

IN ONE EAR

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Carmen Staaf's New CD Showcases Earshot Jazz Festival Performance

Seattle native and winner of the 2009 Mary Lou Williams Women in Jazz Pianist Competition **Carmen Staaf** is releasing a new trio album, *Eye to Eye*, on May 1. The trio features **Kendall Eddy** on bass and **Austin McMahon** on drums. Most of the pieces were recorded live at Tula's during the 2010 Earshot Jazz Festival, though there are also some studio tracks. The music is a mix of originals and pieces by John McNeil, Mary Lou Williams, and the Beatles. Staff and her band will host a CD release party on May 20 at Ibeam in Brooklyn, NY. The CD will be available on iTunes and CD Baby. More information about Staff is available on her website at www.carmen-staaf.com.

May Day Marathon at Town Hall

Composer and guitarist **Tom Baker** is part of the 10-hour performer- and composer-driven celebration of contemporary music production at Town Hall (1119 Eighth Avenue) in Seattle on May 1. Baker will present a solo set, premiering a new piece based on recordings of lectures by John Cage, with fretless guitar and electronics. The **May Day! May Day!** marathon is led by artistic director and producer **Paul Taub**. This year, he is joined by three new curators—eclectic composer and pianist **Wayne Horvitz**; pianist **Cristina Valdes**, whose work is a rich marriage of “uptown” and “downtown” sensibilities; and **Jarrad Powell**, composer and artistic director of Gamelan Pacifica – all local musician-composers who performed in the 2010 marathon. More info at www.town-hallseattle.com.

Killerbees Celebrate One Year of Jazz at Waid's on May 5

The Killerbees celebrate the one year anniversary of their Jazz in the Hood on May 5 at 7pm at Waid's Restaurant & Lounge (1212 E. Jefferson). The effort is lead by **Makini Magee**, who began singing in the Seattle area in 1989. She is the vocalist for the Killerbees jazz trio, whose other members are **Bud Schultz** and **Bob Antolin**. The legendary pianist Schultz served as an accompanist to Pat Suzuki and taught instrumental music in Seattle Public Schools for many years. He founded Killerbees with Antolin in 2008. Antolin is a producer, composer, and arranger who plays the alto and soprano sax, flute, and guitar. He is currently the instructor of woodwinds at Seattle Central Community College and also teaches privately. Antolin also produced the Killerbees' debut CD available at www.cdbaby.com/cd/Killerbees.

Tom Baker Hosts Seattle Composers' Salon, May 6

The Seattle Composers' Salon fosters the development, performance, and appreciation of new music by regional composers and performers. **Tom Baker** serves as the artistic director of the series. At these bi-monthly, informal presentations, the Salon features finished works, previews, and works in progress. Composers, performers, and audience members gather in a casual setting at the Chapel Performance Space at the Good Shepherd Center (4649 Sunnyside Avenue N.) that allows for experimentation and discussion. On May 6 at 8pm, the Salon will present composers **Yvonne Hoar**, **Doug Palmer**, **Steve Scribner**, **Ben Hogue**, and **Jeffrey Izzo**. Suggested donation is \$5-\$15. More info at www.composerssalon.com.

PDX Jazz at Tony Starlight's Spring Concert Series

The 2011 PDX Jazz at Tony's Starlight Spring Concert Series in Portland picks up again on May 21 with a performance by Switzerland-based pianist **Colin Vallon**, who will make his US premiere with a performance in support of his new ECM album, *Rruga*. Celebrated New York City-based vocalist **Sachal Vasandani** will close out the series on June 18, making his long anticipated Portland debut in support of his forthcoming album *Hi-Fly*, produced by Grammy Award-winning bassist **John Clayton**, and featuring **Jon Hendricks**, **John Ellis**, and **Ambrose Akinmusire**. Tony's Starlight is located at 3728 NE Sandy Blvd. in Northeast Portland. More information about the series is available at www.pdxjazz.com.

Sonarchy's May Lineup of New Music and Sound Art from the Northwest Underground

Sonarchy is recorded live in the studios at Jack Straw Productions, Seattle. This hour-long broadcast features new music and sound art made in the Pacific Northwest. Sonarchy is now into its 16th year of airing on KEXP 90.3 FM. Listen for the broadcast every Sunday evening at midnight (PST). The show can be heard live at www.kexp.org and is available in its entirety for two weeks following the broadcast in several streaming audio formats at www.kexp.org. **Doug Haire** is the producer and mixes these live shows. This month's programs kickoff on May 1 with **Library Science**, playful electro-dub music. On May 8, **Aunt Jamama's Big Band Vigilanties** jam on this with **Dennis Jolin**, guitar; **Brett Sokolowsky**, saxophone and percussion; **Scott Humphreys**, keys and samples; **Michael Perry**, drums; and **Michael McDermott**, bass. On May 15, **Das Dhoom Hybrid** offers up music falling from the skies of Seattle, Bombay, and Berlin. The band

is **Sebastian Lange**, violin, synth, beats, and **James Whetzel**, voice, sa-rod, synth, and beats. On May 22, Portland's **Jamie Potter** presents solo electronics. Finally, on May 29, **Water Babies** offer up spontaneously created funk improvisations with **Brad Gibson**, drums; **Josh Rawlings**, Fender Rhodes, organ; **Jason Parker**, trumpet; and **Aaron Kassover**, basses.

Jazz NW May Lineup of Live Jazz Recordings by Jim Wilke

Jim Wilke's Jazz Northwest program features the artists and events of the regional jazz scene. The radio program

airs every Sunday on 88.5 KPLU at 1pm and is also available online in an archived podcast at <http://1.kplu.org/wilke.html>. Highlights of the program include news about the best places to go for live jazz in the region and exclusive live recordings by Wilke from concerts, clubs, and jazz festival performances by resident and visiting artists. Live recorded features this month are the **Lynne Arriale Trio** on May 8, from Jazz Alley, and the **Ziggurat Quartet**, May 22, from their recent Seattle Art Museum Art of Jazz concert.



bellevue jazz festival

2011
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downtown, bellevue

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regina carter's "reverse thread"
chris potter's underground
michael formanek quartet
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Photo of Evan Hory-Barnes by Binky Wilke www.binkywilke.net



CALL FOR ARTISTS

Jazz: The Second Century

Submission deadline May 4

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

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



Artists and ensembles are selected by a blind-jury process. Selected artists and ensembles perform during July 2011. Artists will be paid a competitive fee for the performance. Please send submissions electronically to jazz@earshot.org; or by mail to Earshot Jazz, 3429 Fremont Place N., #309,

Seattle, WA 98103-8650. **Submission deadline is May 4.** Direct questions and comments to Earshot Jazz at (206) 547-6763 or jazz@earshot.org. A list of past Jazz: The Second Century artists and ensembles can be viewed at earshot.org/Events/2nd_Century.html.



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Chuck Deardorf

By Steve Griggs

Chuck Deardorf perches on a stool at the back of the stage, the best view of the audience. This vantage point is ideal for a bass player's role as harmonic backbone and center of gravity for the groove. The club's wooden stage amplifies low notes. Where inexperienced bassists would produce unfocused booms, Deardorf's tone is even and clear over the entire neck of his German acoustic bass, built in the late 1800s. His fingers crawl over the strings like a spider. Quick solo phrases end on a brief sustained note with a touch of vibrato. His sound is refined, precise, fluid – reminiscent of ECM recordings from the late 1970s.

Deardorf wears a black mock turtle-neck, dark slacks, and comfortable loafers. Although this is "gig attire," he doesn't wear flashy clothes off the stand. His eyes sparkle with wisdom behind frameless glasses. Making eye contact, he speaks quietly, directly, with a generous dose of self-deprecating wit. His wavy dark hair sweeps back and does not cover his ears. His neatly trimmed beard turns gray at the front of his chin and the back of his jaw line.



PHOTO BY DANIEL SHEEHAN

For 30 years, Deardorf has been the first call bassist at Seattle clubs whenever traveling veteran jazz musicians need a local rhythm section. Deardorf performs regularly in bands led by pianist Jovino Santos Neto and vibraphonist Susan Pascal. In March, he headlined the Earshot Jazz Golden Ear Awards with a quintet comprising Warren Rand (alto sax), Dawn Clement (piano), Dave Peterson (guitar), and Gary Hobbs (drums) and was honored by being inducted into the Seattle Jazz Hall of Fame. Also in March, while on sabbatical from Cornish College of the Arts, Deardorf released a new re-

cording – *Transparency*. Deardorf has accompanied notable artists on more than 30 recordings as a sideman, but *Transparency* is his first CD as a band leader. This new project sums up Deardorf's musical influences, partnerships, and artistry from decades of teaching and playing jazz.

Deardorf was first exposed to music when his mother played stride piano at their Ohio home. Three of the five siblings played music, but Deardorf jokes that he was, "The only one dumb enough to make it a profession."

"I came up playing trombone through music programs in Ohio public schools – state contests, marching band, concert band. My parents encouraged me to be a musician but had reservations about me doing it for a living. They had heard horror stories about the life of musicians – they are all true – but they supported me financially through my undergraduate study at Evergreen State College. I was lucky. I know many musicians who are still in conflict with their parents over playing music."

After earning his degree, Deardorf put his trombone in the closet to answer the call of the bass. "I started teaching private lessons in music

stores. Scott Reeves hired me as an adjunct bass teacher at Western Washington University in Bellingham. My first student was the talented Portland bassist Dave Captein and I was like, 'What am I going to teach THIS guy?' Well, good private lessons are a two-way street."

"Jim Knapp started the jazz program at Cornish in 1974. Gary Peacock was teaching acoustic bass and Jim asked me to teach electric bass in 1979. Gary had stopped playing for five years and was in Seattle studying Chinese medicine or something. I got to hear Gary get his chops back. That was cool."

In 1986, Jane Peck, the Music Department chair, hired Deardorf to be the jazz program administrator. He held that position for almost fifteen years, and in 2000 when the college administration merged the classical and jazz programs, he assumed even more responsibility. "Over the past 25 years I figure I've auditioned about 1,500 applicants and advised 1,000 students."

"Then I heard Jaco Pastorius's first record – that was a revelation. He was doing that thing that I was going for. I don't like to rank players in categories, but Jaco was the Charlie Parker of fretless electric bass."

–Chuck Deardorf

Last September, Deardorf stepped down from administration and became a full-time teacher. Deardorf teaches bass, leads classes in sight-reading, coaches ensembles, and counsels students in music careers. "His mentorship and influence on all students is powerful," fellow faculty member Jovino Santos Neto says. But Deardorf worries about the future of his students. "Where will they play after they graduate, once they get out there and start fighting? My generation, geezers now, could work six nights a week

to pay rent. That's difficult when there are five bands sharing one night."

"That doesn't mean we don't teach jazz music. It's the information and art that needs to be passed on. Unless you are willing to go 100 percent in music, perhaps you should do something

"Unless you are willing to go 100 percent in music, perhaps you should do something else for a living."

–Chuck Deardorf

else for a living. One student's parents asked, 'What's your placement rate after graduation?' I guarantee that 100 percent of our students have played a gig. I didn't say that, but I thought it. I'm happy to see recent graduates creating their own scene."

The bias at Cornish is toward performance over scholarly research, so all teachers play with student, faculty, professional, and community ensembles. "Cornish attracts students that are slightly off the beaten path. The

Weather Report. My early listening was Pat Metheny's *Bright Size Life* and Keith Jarrett's European band with saxophonist Jan Garbarek.

"One of the first jazz recordings I heard in college – the first tune you learn as a bass player – was 'So What'

on Miles Davis's *Four and More '64*. In the aggressive playing, I recognized that rock-and-roll attitude of not worrying about mistakes, where the rhythm section energy is crackling with precision, and breathing," he reminisces.

"After I saw Eberhard Weber play electric upright bass with Gary Burton, I bought a Fender electric bass and put on a new fretless finger board. Then I heard Jaco Pastorius's first record – that was a revelation. He was doing that thing that I was going for. I don't like to rank players in categories, but Jaco was the Charlie Parker of fretless electric bass. On the song 'Used to Be a Cha Cha,' he was a total groove-meister with those sixteenth-note bass lines. I couldn't do that as a sideman, because it was too busy and would clash with the soloist. But I can do it as a leader."

On *Transparence*, a nod to Pastorius comes on the Beatles' "Dear Prudence." Starting with a harmonic chime that sounds like the old pendulum clock in Deardorf's living room, the bass states the melody over a descending acoustic guitar figure. Deardorf's opening notes swell in volume. When the drums kick in for the groove, he opens fire with Pastorius-like machine gun bass notes. After an overdubbed bass solo, the meter switches from 4/4 to 7/4 for the drum solo and closing

faculty has freedom to bring their own approach because each teacher is different." It is exceptional for an educational institution to recognize the spirit of mutating freshness that is crucial to jazz. Deardorf explains, "You can't codify jazz. If you do, it dies."

"I couldn't jump right into John Coltrane and Charlie Parker when I was younger because my ears weren't acclimated. I just didn't get it," Deardorf says. "I came to jazz through rhythm and blues, rock jams of Miles Davis with John McLaughlin, and fusion by

melody. The time is so solid the groove does not budge.

"I like guys who can do a lot of different things – players who have a broad approach with no walls between genres or styles." Deardorf demonstrates this on *Transparence* by mixing up swinging standards, driving rock, Latin fusion, free bop, and delicate ballads. Even though each track includes melodic statements and solos by the bass, the sound keeps changing throughout the recording because no two tracks have the same instrumentation or personnel.

Each of the tracks has a surprise twist. For example, the opening tune "Collage" drops the listener into the middle of everyone simultaneously improvising over the chord changes to "You'd Be So Nice to Come Home To." The melody, with quotes from several bebop tunes, only comes after the solos and is played in unison, drums and bass included. After the melody, sax and piano trade fours and the key modulates on the last section of the song form.

On "Alone Together," Deardorf lays down a steady repeated figure that allows guitarist Bruce Forman to stretch time and erase bar lines and avoid playing on the first beat of a measure. The high level of listening and interplay dove-tails the end of Deardorf's solo with the start of Forman's as they spontaneously play syncopated descending lines together.

Antonio Carlos Jobim's "Zingaro" features an urgent but gracefully arching solo by guitarist Rick Peckham. The balanced melodic and rhythmic counterpoint between solo and bass builds to a two-note peak by the guitar with just enough distortion to let out a soulful cry.

Pianist Bill Mays and Forman play duets with Deardorf on "Moon and Sand" and "Sweet Lorraine" respectively. The groove is so strong and the

communication so intimate on both of these cuts that drums are not missed.

"Creatinine" recalls the freedom of McCoy Tyner's "Passion Dance." Added to the sounds of the band are overdubs and signal processing. The group progressively drops the constraints of four-bar phrases, written harmony, and finally pulse.

Deardorf's musical collaborators have nothing but praise for his talent. Neto says, "Chuck's ability to lock in with a rhythm section in any style of music is uncanny; his ears go deep inside the groove, as he always finds the most musical way to negotiate awkward chord changes, odd time signatures, and melodic jumps." *Transparence* features this aspect of Deardorf's playing on Neto's "De Mansinho."

Guitarist Forman says, "He brings something special to every situation and he brings out the best in everyone who plays with him. Chuck is a rare talent, extremely versatile, yet still able to retain his artistic signature throughout."

Deardorf's style of playing makes complex technique and improvisation sound effortless. On days he is not playing a gig, he practices to stay in physical shape. "I have a maintenance routine of scales and arpeggios that takes 45 to 60 minutes. I transcribe saxophone solos to understand what they were thinking – the structure, concept, and rhythms. I work on the bow with the Bach cello suites. I look over music for upcoming gigs."

While on sabbatical, Deardorf plans to put energy behind the release of *Transparence*, compile materials from his teaching into an instructional book for bass players, and spend more time with his family.

That family is wife, vocalist Kelly Harland, who Deardorf met in 1983 when they worked a lounge gig together. They married in 1989 and share a

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BOXLEY'S



WED: PIANO
4 John Hansen
11 Randy Halberstadt
18 Eric Verlinde
25 Chris Stover's Q.E.D. world w/jazz

THU: STABLEMATES
5 Alexey Nikolaev & Tony Foster
12 Gary Shutes & John Hansen
19 Karen Shivers w/Reuel Lubag
26 Halie Loren w/G. Williamson Trio

FRI: JAZZ TRIOS
6 Bryant Urban's "Blue Oasis"
13 Ocho Pies caribbean jazz quartet
20 Clark Gibson Trio
27 Milo Petersen Trio

SAT: LYRICAL FAVORITES
7 Janette West Quartet
14 Katy Bourne Quartet
21 Kelly Eisenhour Quartet
28 Carolyn Graye & Paul Green

SUN: Danny Kolke Trio

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Bellevue Jazz Festival Featured Artists 2011

By Danielle Bias, with contributions by Schraepfer Harvey and Bellevue Downtown Association

Wednesday-Sunday, June 1-5 Theatre at Meydenbauer Center

It's no surprise that the Bellevue Jazz Festival's producer, the non-profit Bellevue Downtown Association, has it in mind that the festival serves as a destination catalyst. "With excellent music and the other attractions here, downtown Bellevue is a prime destination for the first weekend of June," association President and festival Executive Director Leslie Lloyd says. With a stellar lineup below curated under the artistic direction of Earshot Jazz Executive Director John Gilbreath, Lloyd's sentiment can't be overstated. The festival invites great national and local artists to play in the superbly appointed Theatre at Meydenbauer Center and seeks to further increase the vibrancy of the event, of jazz, and of downtown Bellevue through more than 30 events in restaurants and clubs in Bellevue.

Regina Carter's *Reverse Thread*

Wednesday, June 1, 7:30pm
\$28 (\$14 student)

In a 2010 review of violinist and composer Regina Carter's performance of music from her latest recording *Reverse Thread* in New York, critic Nate Chinen of the *New York Times* said it

was "the most balanced and satisfying performance I've heard from her over about a dozen years." An album primarily of African folk tunes, *Reverse Thread* is Carter's adept answer to an elusive question: how do you take



REGINA CARTER PHOTO BY RAHAV SEGEV

beautiful traditional music and infuse it with a contemporary feel while remaining true to its past – and then, not compromise its beauty?

To achieve the uplifting and stirring result, Carter added an accordion and kora – the West African harp traditionally played by village storytellers – to her longstanding rhythm section. Kora virtuoso Yacouba Sissoko was brought on board to help recreate the spirit of passing stories from gen-

eration to generation. The result – unlike anything previously heard – is a haunting and beautiful compliment to Regina's sumptuously seductive violin.

Without the support of the prestigious MacArthur Foundation, which "awards unrestricted fellowships to talented individuals," *Reverse Thread* might never have been realized. As a MacArthur Fellow – a recipient of what is commonly known as the "genius grant" – Carter was armed with the funds and turned to the World Music Institute in New York City for inspiration, where she found a diverse and inspirational resource for material, including ethnographic field recordings.

"There is an immense amount of amazing music coming from all around the world, much of which is barely accessible," the violinist emphasized. "*Reverse Thread* gave me the opportunity to explore and celebrate a tiny portion of music that moved me." Songs like "Hiwumbe Awumba" and "Mwana Talitambula" are based on field recordings from the Ugandan Jews, a commu-

nity in eastern Uganda, who although not genetically or historically Jewish, practice the Jewish religion. Setting the inspirational tone for the album, "Hiwumbe Awumba" originates from a field recording of a group singing, "God creates and then He destroys." Although the title is dark, the uplifting quality and spirit of the voice on the recording inspired Carter, and the final arrangement is a paean to the resiliency of the human spirit.

BELLEVUE JAZZ FESTIVAL — CLUB SCHEDULE

WEDNESDAY, JUNE 1

Steve Rice Duo

Lincoln Square - 1st Floor, 4:30

Jason Parker Duo

Grand Cru Mixologie Lounge, 6

Live piano entertainment by June

Tonkin, El Gaucho Bellevue, 6

Eugene Bien Duo

John Howie Steak, 7

Martine, Grand Cru Wine Bar at TEN20, 8**TBD**

Wild Ginger at The Bravern, 9:30

THURSDAY, JUNE 2

Overton Berry Duo

Lincoln Square - 1st Floor, 4:30

Jay Thomas Duo

Grand Cru Mixologie Lounge, 6

Live piano entertainment by June

Tonkin, El Gaucho Bellevue, 6

Murl Allen Sanders Duo

John Howie Steak, 7

Dave Peterson Duo

Grand Cru Wine Bar at TEN20, 8

Threat of Beauty featuring Evan Flory-Barnes, Twisted Cork Lounge, 8**Stephanie Porter Quartet**

LOT No. 3, 9

FRIDAY, JUNE 3

Karin Kajita Duo

Lincoln Square - 1st Floor, 4:30

Randy Halberstadt Duo

Grand Cru Mixologie Lounge, 6

Live piano entertainment by June

Tonkin, El Gaucho Bellevue, 7

Susan Pascal Duo

John Howie Steak, 7

Gail Pettis Trio

Grand Cru Wine Bar at TEN20, 8

TBD

Cypress Lounge and Wine Bar at The Westin Bellevue, 8

Jovino Santos Neto Trio

Twisted Cork Lounge, 9

Music Works Jazz Orchestra & Jam

Session, Courtyard by Marriott-Bellevue, 10

SATURDAY, JUNE 4

South Whidbey High School Jazz

Ensemble, Bellevue Arts Museum, 11:30 am

Bill Anschell Trio

Sherman Clay of Bellevue, 12

Ingraham High School Jazz Combo

Bellevue Arts Museum, 12:45

Jazz Workshop hosted by local professional Bill Anschell

Sherman Clay of Bellevue, 1:30

South Whidbey High School Jazz

Combo, Bellevue Arts Museum, 2

Hazen High School Jazz Combo

Bellevue Arts Museum, 3:15

Edmonds-Woodway High School Jazz Combo, Bellevue Arts Museum, 4:30**Marco de Cavalho Duo**

Ruth's Chris Steak House, 5:30

Timbercrest Junior High School Jazz Combo, Bellevue Arts Museum, 5:45**Jake Bergevin Duo**

Grand Cru Mixologie Lounge, 6

Woodinville High School Jazz Band

Bellevue Arts Museum, 7

June Tonkin Trio, El Gaucho Bellevue, 7**Darrius Willrich Duo**, John Howie Steak, 7**Collier & Dean**

Grand Cru Mixologie Lounge, 8

Thomas Marriott, Cypress Lounge and Wine Bar at The Westin Bellevue, 8**Greg Williamson Quartet**

Twisted Cork Lounge, 9

Origin Records Jam Session

Courtyard by Marriott-Bellevue, 10

SUNDAY, JUNE 5

Dina Blade Trio, Z'Tejas Southwestern Grill - Jazz Brunch, 11am**Bellevue High School Jazz Combo**

Bellevue Arts Museum, 12:30

Sammamish High School Jazz Combo

Bellevue Arts Museum, 1:45

Edmonds-Woodway High School Jazz Combo, Bellevue Arts Museum, 3**Newport High School Jazz Combo (tentative)**, Bellevue Arts Museum, 4:15**The Kora Band**

Rock Bottom Brewery & Restaurant, 5:30

Susan Pascal Duo, John Howie Steak, 6**Primo Kim Trio**, El Gaucho Bellevue, 6

Reverse Thread also embraces music of the African Diaspora. As but one example, "Un Aguinaldo" skillfully layers the rhythmic aspects of African music with harmonies originating in India and Puerto Rico. Through her albums, incessant touring, and various guest appearances and collaborations, Carter has developed a distinctly diverse musical personality. She has repeatedly toured throughout the world, was the first jazz artist and African American to play Niccolò Paganini's famed Guarneri "Cannon" violin, has been featured with several symphony orchestras, and performed with artists as diverse as Aretha Franklin, Lauryn Hill, Billy Joel, Kenny Barron, and Mary J. Blige.

With *Reverse Thread*, Regina takes a giant step forward by making a meaningful musical contribution on her own terms. Tonight's concert features Sissoko on kora, Adam Rogers on guitar, Will Holshouser on accordion, Chris Lightcap on bass, and Alvester Garnett on drums and percussion.

Chris Potter's Underground plus Michael Formanek Quartet

Thursday, June 2, 7:30pm
\$28 (\$14 student)

Chris Potter's Underground

Dubbed "one of the most studied (and copied) saxophonists on the planet" by *DownBeat* magazine, Chris Potter and his band Underground will showcase his signature progressive sound in a performance of music from their newest album, *Ultrahang*. Underground features Potter on saxophone, Adam Rogers on guitar, Craig Taborn on Fender Rhodes, and Nate Smith on drums.

Identified by *JazzTimes* as "a figure of international renown" and dubbed by 2011 NEA Jazz Master Dave Liebman as "one of the best musicians around,"

Potter first emerged on the competitive New York improvised music scene in the early 1990s. He received early acclaim during his stint with bebop legend Red Rodney, and later through the support of piano legend Marian McPartland, who brought him to the attention of Concord Records. Potter consistently puts forward a unique voice matched with technical prowess on subsequent recordings as both leader and sideman.

Now at the age of 40, Potter continues to enjoy the acclaim of his fellow jazz fans and jazz audiences. Many know Potter from his high-profile work in bands led by Dave Holland and Dave Douglas, but in 2007 when he released two very different projects at once – *Song for Anyone*, a set of intricate originals orchestrated for a 10-person ensemble, and the Underground's *Follow the Red Line*, recorded live at the Village Vanguard – many took notice of his abilities as a bandleader and composer.

He remains one of the youngest musicians ever to win Denmark's prestigious Jazzpar Prize, and his discography now includes 15 albums as a leader and appearances on over 100 albums as a sideman. Comfortable in multiple idioms, Potter was nominated for a Grammy Award for his solo work on "In Vogue," a track from Joanne Brackeen's 1999 album *Pink Elephant Magic*, and was prominently featured on Steely Dan's Grammy Award-winning album from 2000, *Two Against Nature*. He has performed or recorded with many of the leading names in jazz, such as Herbie Hancock, Holland, John Scofield, the Mingus Big Band, Jim Hall, Paul Motian, Douglas, and Ray Brown among others.

Underground's *Ultrahang* now showcases the band at the height of their powers – a *tour de force* that showcases complex funk polyrhythms, free improvisation, and angular harmonies in service to kinetic grooves. As *All About*

Jazz pointed out, Underground is Potter's vehicle for delivering "emotionally wide-reaching compositions with often knotty, yet always accessible grooves."



CHRIS POTTER PHOTO BY JAMAS JALABER

Michael Formanek Quartet

Bassist Michael Formanek got his start working with Freddie Hubbard, Joe Henderson, Dave Liebman, Fred Hersch, and Attila Zoller. His quartet features the stellar line-up of Craig Taborn, Tim Berne, and Gerald Cleaver. This quartet is featured on Formanek's 2010 ECM Records release *The Rub and Spare Change*.

Born in San Francisco in 1958, Formanek has performed on over 100 records, and his first album as a group leader was 1990's *Wide Open Spaces*. Several critically acclaimed albums have followed, such as *Extended Animation*, *Low Profile*, *Nature of the Beast*, and *Am I Bothering You?* For this quartet he has assembled some of the best musicians working in jazz today.

A frequent Formanek collaborator, saxophonist Tim Berne has had a strong presence in the contemporary jazz community for many years –

founding the Screwgun label, working with a long list of the best musicians on the scene, including Bill Frisell, Marilyn Crispell, Tom Rainey, Rova Saxophone Quartet, Mark Helias, John Zorn, Nels Cline, and many others. He also has led some of the most provocative and engaging ensembles, including Bloodcount and his *Science Friction* group.

Craig Taborn is one of the most exciting and forward-thinking pianists working in the jazz idiom. He has performed and/or recorded with Susie Ibarra, Dave Douglas, The Bad Plus, Roscoe Mitchell, and multiple projects with Berne. Taborn has appeared on dozens of recordings, and has released several albums as a group leader, including the acclaimed 2009 release of *Farmers by Nature* with William Parker and Gerald Cleaver.

Gerald Cleaver, born in Detroit in 1963, began playing drums, trumpet, and violin at an early age. In his teens, he played with Ali Muhammad Jackson, Lamont Hilton, Earl Van Riper, and Pancho Hagood. Over the years he has worked with Mitchell, Henry Threadgill, Hank Jones, Matthew Shipp, Reggie Workman, Joe Morris, William Parker, and Ralph Alessi, to name only a few. One of his best-known recordings, *Adjust*, with the Veil of Names group that includes Mat Maneri, Ben Monder, Andrew Bishop, Taborn, and Reid Anderson, received a Best Debut Recording nomination from the Jazz Journalists Association in 2002.

Rub and Spare Change is a remarkable ECM debut for Formanek. The band was originally assembled for a set at New York City club The Stone in August 2008. Wanting to record the success of this outfit, Formanek brought them together for this recording in 2009. *Rub and Spare Change* was later mixed by the legendary Manfred Eicher.

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TIERNEY SUTTON

Tierney Sutton Band plus Luis Perdomo Trio

Friday, June 3, 7:30pm
\$28 (\$14 student)

Tierney Sutton Band

The *New York Times* calls vocalist Tierney Sutton a “serious jazz artist who takes the whole enterprise to another level.” A three-time Grammy nominee for “Best Vocal Jazz Album,” Sutton’s collaboration with her bandmates has spanned 17 years. Comprised of acclaimed instrumental virtuosos Christian Jacob, Trey Henry, Kevin Axt, and Ray Brinker, the band represents a partnership that is both incredibly vibrant and critically acclaimed.

A versatile studio singer with a captivating stage presence, Sutton was educated at the prestigious Berklee College of Music in Boston and was a semi-finalist in the Thelonious Monk Jazz Vocal Competition in 1998. Her first solo CD, *Introducing Tierney Sutton* (1999), was released to rave reviews and nominated for a 1999 Indie Award for Best Jazz Vocal Album. In 2000, after signing to the Telarc Jazz label, she released *On Unsung Heroes*, a fascinating collection of popular jazz standards that are usually performed instrumentally, including Clifford Brown’s “Joy

Spring,” Wayne Shorter’s “Speak No Evil,” Dizzy Gillespie’s “Con Alma,” and others. The record helped to make her one of the jazz world’s most talked about jazz vocalists.

Her studio output has remained consistently brilliant over the years, allowing Sutton and her band to maintain a regular schedule of performances. Indeed, though members of the Tierney Sutton Band have played and recorded with a diverse array of music legends, including Ray Charles, Natalie Cole, Plácido Domingo, Bonnie Raitt, James Taylor, and countless others, the Tierney Sutton Band has demanded and received their commitment for almost two decades.

Bassist Kevin Axt is a 20-year veteran of the West Coast music scene who has performed, recorded and toured with artists as diverse as Cole, Jack McDuff, Jimmy Smith, Hank Jones, Phil Woods, Lalo Schiffrin, Barry Manilow, and Melissa Manchester. Drummer Ray Brinker’s recording and touring credits include a diverse list of artists: Michel LeGrand, Joe Pass, Les Brown, Randy Brecker, Diane Shure, Johnny Mathis, Brian Setzer, David Lee Roth, and Phil Woods. He also performed on Ray Charles’s 2005 eight-time Grammy Award winning album, *Genius Loves Company*. Trey Henry is one of the most in-demand bassists in Los Angeles and has worked with Andre Previn, Henry Mancini, Herbie Hancock, Julie Andrews, and Merv Griffin to name just a few. Christian Jacob is a classically trained French pianist who crossed over to jazz and who has since recorded two CDs for Concord Records: *Maynard Ferguson Presents Christian Jacob* and *Time Lines*.

Recently, the Tierney Sutton Band has headlined at Carnegie Hall, the Hollywood Bowl, the Kennedy Center, and Jazz at Lincoln Center. Their most recent CD, *Desire*, was described by the *Chicago Sun Times* as “a conceptual masterpiece.”

Luis Perdomo Trio

The *Village Voice* recently proclaimed that Venezuelan-born pianist Luis Perdomo “is making a name for himself by feverishly assaulting the progressive edge of mainstream jazz.” Plenty of Venezuelans relocate to New York, but few land with as fortuitous a splash as Luis Perdomo. After leaving his native Caracas for the States, Perdomo quickly earned a reputation that has continued to swell. Ceaseless homage to his musical forebears – from Cecil Taylor and John Coltrane to pianists Bill Evans, Chick Corea, McCoy Tyner, Keith Jarrett, and Herbie Hancock – fuels Perdomo as a performer, composer, and bandleader and yields his innovative charm.

Perdomo grew up inundated by many styles of music. His father was an avid collector, immersing his children in salsa, Latin, R&B, classical, and – perhaps most importantly – jazz by the likes of Bud Powell and Oscar Peterson, two early and important influences. By age 12, the young Perdomo was playing professionally on Venezuelan TV and radio. Not long after arriving in New York, he began to study with veteran jazz pianist Sir Roland Hanna. Soon, Perdomo settled into Ravi Coltrane’s quartet.

Additional work as a sideman found him supporting alto saxophonist Ysuvany Terry’s band (with Cuban drummer Dafnis Prieto) and playing with Ray Barreto, John Patitucci, David Sánchez, Claudia Acuña, Dave Samuels, and the Caribbean Jazz Project, John Benítez, Alice Coltrane, and others.

Both the diversity and pedigree of this list attest to Perdomo’s importance as a pianist in demand, but as a composer and bandleader himself, he truly comes into his own. On 2005’s *Focus Point* and last year’s *Awareness*, Perdomo shines forth as a creator of muscular ambition, a leader by virtue of his musical ideas as much for his skill



CHARLES LLOYD

in executing them. For this Bellevue Jazz Festival performance, Perdomo is joined by drummer Eric McPherson and bassist Hans Glawischnig.

Charles Lloyd Quartet featuring Zakir Hussain

Saturday, June 4, 7:30pm
\$38-\$78 (\$78 VIP ticket includes
private artist reception) (\$19
student)

Legendary jazz saxophonist and composer Charles Lloyd will perform alongside Jason Moran (MacArthur “Genius” Fellow) on piano and Eric Harland on drums, with a special appearance by Indian tabla virtuoso and percussionist Zakir Hussain.

Many will remember Lloyd’s collaboration with Hussain on Lloyd’s live album for the ECM label, *Sangam* (2006). Reminiscent of *Which Way is East* (2004), Lloyd’s unforgettable series of duets with his dear friend, the late drummer Billy Higgins, *Sangam* means “confluence” or “union” in Hindi, and the album captured what

has been described as a “spiritually charged communion” (*Guardian UK*).

Charles Lloyd and Zakir Hussain first performed together in a sold out November 2001 concert at Grace Cathedral in San Francisco. Although Lloyd was born in Memphis, Tennessee, and Hussain hails from Bombay, India – each man is clearly a world citizen, with the capacity to produce formidable and boundless music on their respective instruments. When they first joined forces with drummer Harland, who replaced Higgins in Lloyd’s quartet, it was clear that a creatively intense trio had been formed. Only a pianist of unquestionable grace and thoughtfulness like Moran would be able to help move this eclectic trio into new territory without blowing the whole deal.

Lloyd’s commanding presence and animated precision continue to shape the face of jazz. Existing in the space between the inside and the outside, his influence and experimental nature are still growing. For many years, Lloyd’s appearances were rare, but his collaborations with this quartet and the New Quartet (featuring Reuben Rogers on bass) have brought him back to many stages worldwide.

Hussain, like Lloyd, is recognized for his consistent brilliance and exciting performances. A classical tabla virtuoso of the highest order, he is viewed as a national treasure in his native India, but he also garnered worldwide fame. The favorite accompanist for many of India’s greatest classical musicians and dancers, he has not let his genius rest there, he is likewise considered a chief architect of the contemporary world music movement. Hussain’s contribution to world music has been unique, with many historic collaborations, including Shakti, which he founded with John McLaughlin and L. Shankar, and projects like Planet Drum with Mickey Hart, Tabla Beat Science, and Sangam with Lloyd. He

has also recorded and performed with artists as diverse as George Harrison, YoYo Ma, Joe Henderson, Van Morrison, Airta Moreira, Pharoah Sanders, Billy Cobham, Mark Morris, Rennie Harris, and the Kodo drummers of Japan.

Seattle Repertory Jazz Orchestra plus the Festival's Rising Stars

Sunday, June 5, 3pm
\$18 (\$9 student)

The Seattle Repertory Jazz Orchestra is the premier northwest big band co-directed by Clarence Acox (Garfield High School) and Michael Brockman (University of Washington). The ensemble will play highlights from their 2010-2011 concert season following the festival's Rising Stars performance.

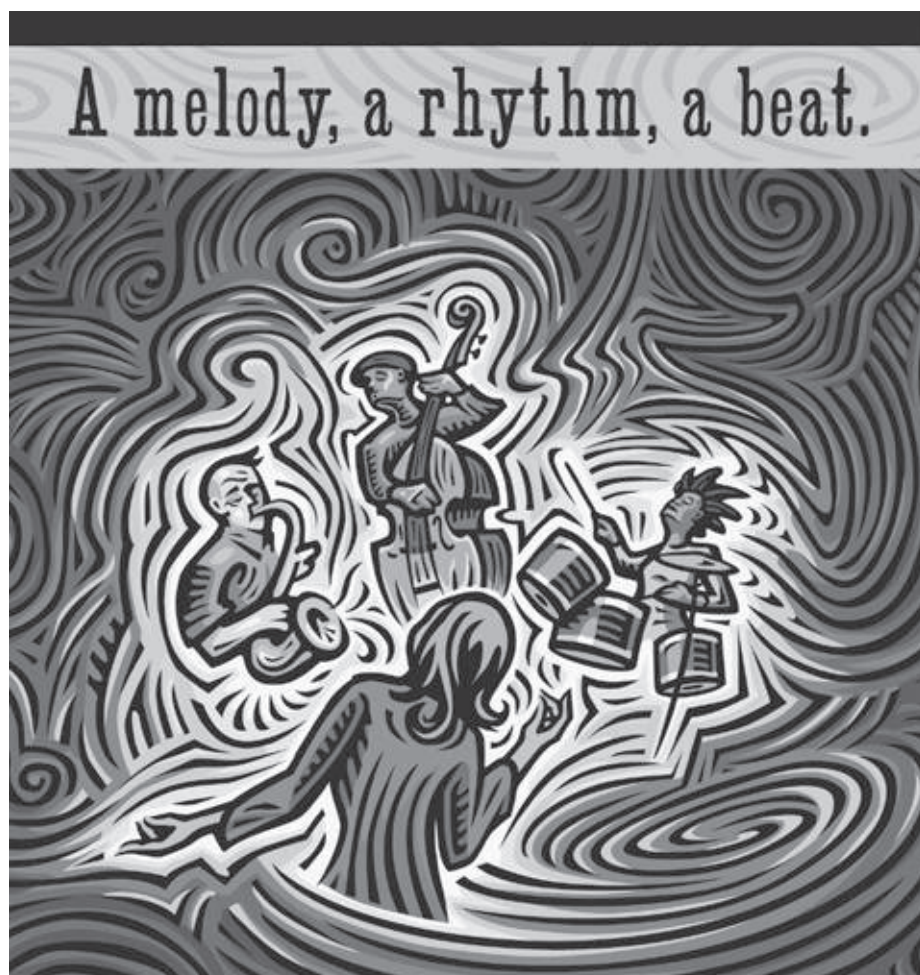
The Rising Stars program is a jazz workshop and performance program unique to the Bellevue Jazz Festival in which selected students workshop with area musicians and then perform in a professional setting as part of the festival. The initiative is led by festival Executive Director Leslie Lloyd, who is excited by the range of applicants this year, Marketing Director Jennifer Fischer says. Rising Stars submit their application and audition mp3s through the festival website. Audition is by specific instruction for rhythm players and horns and winds on the standards "All the Things You Are" by Jerome Kern and "Tenor Madness" by Sonny Rollins. A panel of advisors forms the ensembles from the pool of student applicants, and the selected ensembles rehearse at Music Works Northwest, located in Bellevue, and are sure to provide a strong opening for SRJO on the final day of the festival.

Now celebrating its 16th concert season, the 17-piece SRJO is co-directed by saxophonist/arranger Michael Brockman, long-time faculty member of the UW School of Music and

an authority on the music of Duke Ellington, and drummer Clarence Acox, award-winning conductor of the Garfield High School bands. The SRJO includes many of the region's best-loved jazz soloists and band leaders, including trumpeter Jay Thomas, bassist Phil Sparks, saxophonists Mark Taylor and Travis Ranney, trombonists Scott Brown, David Marriott, Bill Anthony, and Dan Marcus, and pianist Randy Halberstadt.

Highlights from their season include the "Zen of Ten," highly popular "chamber jazz" performances, featuring tight ensemble arrangements and

compositions by Jimmy Heath, Gerry Mulligan, Marty Paich, plus pieces by Seattle composer Bob Hammer. In addition, the big band features music from their sold out "Tribute to Benny Goodman" concerts where they performed some of the hard-swinging and high-energy jazz that swept the nation in the 1930s and 1940s. The band and soloists will play several of the biggest hits from the Goodman Orchestra ("Let's Dance," "King Porter Stomp," "Stompin' at the Savoy," and more), as well as works of Goodman's famous arrangers Fletcher Henderson and Eddie Sauter.



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Elevation of Jazz on the Eastside

By Schraepfer Harvey

The region's suburban jazz activity is likely a recent addition to the collective memory of the Seattle jazz fan. Well, after May and July jazz events on the Eastside this year, Seattleites *and* Eastsiders won't need a reminder that jazz happens wherever it is, not just in a major downtown. In June, the 2011 Bellevue Jazz Festival features a stellar lineup in the Theatre at Meydenbauer Center and in clubs all around Bellevue. And three clubs dotting the way east from Seattle, two of them with more than twenty years of combined experience, feature live jazz year-round. These clubs in Bellevue, Issaquah, and North Bend are elevating musicians on elegant stages, despite the challenges in the music business and restaurant business.

Cooksie and Lionel Kramer's Eastside Jazz Club has been presenting for nine years. Their Eastside Jazz Club features live jazz performances once a month in the Sherman Clay Recital Room, a space for about 90 people. The performances are organized as concerts where quality and experience are foremost. Intermission breaks performances for light refreshments, but the focus is on atmosphere and performance, Cooksie Kramer says.

The primacy of atmosphere, for Kramer, comes as a respectful and attentive audience during the performance and as a moment's pause to reflect on the music with neighboring

concertgoers during the intermission. Those social moments with refreshments during intermission are a highlight for Kramer, who relishes seeing familiar faces and new visitors alike.



BOXLEY'S PHOTO BY PHILIP CASEY

The club seeks to keep admission fees low to encourage new guests, especially students, to attend the events. "It's an amazing evening – it really is," Kramer says.

She says the work of those amazing evenings is made all the more important, for the music and for audiences, by a Bellevue loyalty. This is not to say that Eastside residents won't go to

Seattle neighborhoods to experience a jazz event, but if they don't, and there isn't an alternative on the Eastside, then the whole cultural livelihood that supports the music suffers. So, Kramer aims to present the kind of music that Eastsiders like going to hear. Kramer also brings news of her presentations to area hotel concierges to invite guests of the Eastside in on the events. Next at the Eastside Jazz Club is the Jannette West Quartet, at Sherman Clay on May 17, 7:30pm.

When the club started, Kramer says she didn't know what the reaction would be. The growth of an Eastside jazz community may be slow, but Kramer is happy to provide. For her what counts is "the entertainment ... it's a concert," she says.

That notion isn't lost at Bake's Place, a jazz and blues supper club on the Sammamish Plateau, Issaquah. "Presenting music means you're presenting music," Craig Baker says, when I caught up with him by phone. "We're presenting; we're showcasing," he says.

Baker, too, provides atmosphere and presence for guests. He seeks to bring the music into the foreground, and that's done by uplifting a guest's experience by the way the music is presented, he says. That starts with a premium stage for the performers – high-quality backdrops lit through clean gels and a squat Yamaha baby grand – and a ticket price that reflects value and respect for the performers.

A preordered dinner and wine, appetizers, and dessert can also feature in



BAKE'S PLACE

the experience in the well-appointed restaurant space, with room for about 70 guests. Craig and Laura Baker call the space the living room because it's where they look to genuinely make a connection with the artists and guests and because, well, an earlier generation of the club used to be the Bakers' living room. Their passion for presentation began in their home and continued there until bureaucratic pressure made it necessary to move to a new space.

That space is in the Town Hall building in the 55+ Providence Point community. The club floats above the surrounding grounds, with similar feel to a country club dining room. Decora-

tive birches and tall young hemlocks appear beyond the dining deck, open in summer, with a view of the Issaquah foothills beyond that. Richly colored textiles give the interior a velvety touch, and framed photos of Nat Cole, John Coltrane, Ella Fitzgerald, and Frank Sinatra don the dining room wall. While an act redolent of Coltrane is unlikely at Bake's, the other portraits do tell of the artistry that's likely to visit the room. In May, week-ends at Bake's include vocalists Gail Pettis and Jackie Ryan (San Francisco) plus Bake and Friends, regular performers at the club, including vocalist Trish Hatley. In the move, and still at

the current Bake's Place, the Bakers carry purpose behind what they do: an elevation through presentation.

Similar, though more casual, elevation occurs up the road in North Bend. At Snoqualmie Valley's jazz club Boxley's musicians and patrons alike enjoy a high-quality center stage in a large restaurant space, with live music seven nights a week. Here drummer and founder of Pony Boy Records Greg Williamson reserves the stage five nights a week. He calls it "a melting pot for drop-ins," where Seattle musicians might mingle with others they haven't played with before and where they might have additional opportuni-

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ty to experiment with material on a quality stage before a valley audience.

At the near year-and-a-half-old Boxley's, the tech-savvy lead, owner and pianist Danny Kolke, has imbued the place with a bit of his own character. Flat screens flank a small bar in an annexed dining area with couches, booths, and a fireplace; the screens stream the live performances from the other room. And servers use iPads tableside to send orders to the kitchen or to the bar; yes, iPads, every server.

The club is a passionate pursuit for Kolke, who grew up in the valley. His trio performs there on Sunday nights, and Williamson points out that the community involvement of the space is significant: the club's Boxley Music Fund supports part of its mission by featuring Future Jazz Heads, Tuesday programming that brings area student jazz performers to the stage. Kelly Eisenhour, the vocalist and local resident, features at the club, and with Williamson's regular melting pot of musicians, the space carries a family restaurant vibe among resident valley visitors and the musicians that per-



STEINWAY RECITAL HALL AT SHERMAN CLAY IN BELLEVUE. PHOTO BY STEVE SLOAN.

form there. The rapport and comfort is so strong, for example, that just a couple Fridays ago the FOQu organ trio took on Chick Corea's "La Fiesta" and the Jaco Pastorius piece "Three Views of a Secret" with little prior rehearsal.

Though presentation for each club takes on slightly different character, the goal is similar for all. Their dedication to fostering vibrancy among audiences by approaching jazz in different presentation formats, and to uplifting the performance experience for musicians is remarkable, especially in their rural and suburban environments. While Seattle has world-class halls and stages that demand attentive and de-

liberate audiences and has a number of local clubs and restaurants that serve musicians, bar crawlers, and music seekers alike, all the activity on the Eastside, all the way to the pass, is an indication that fostering vibrancy in jazz belongs to a citizenship all its own. It belongs to the people who love the music, to the musicians, and to all the efforts to bring it to the people of an area. These clubs

are a call to action to you, the live art consumer, the listener, the patron: it's a call to you to turn off the television and get out and spend some time with other people with a similar love for music.

Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335, www.bakesplace.org

Boxley's, 101 W North Bend Way, North Bend, 425-292-9307, www.boxleysplace.com

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JAZZ AROUND THE SOUND

may

05

SUNDAY, MAY 1

C* SRJO, "Zen Of Ten," Kirkland Performance Center (350 Kirkland Ave, Kirkland), 7
 C* IMPfest: Tim Berne w/ UW Modern Band (Floyd and Delores Jones Playhouse, 4045 University Way NE), 7:30
 CR Racers Sessions, 8
 GB Primo Kim, 6
 JA Joe Lovano Us Five, 7:30
 LJ Tango workshop w/ Gabriela Condrea, 3
 LJ Live tango w/ Gabriela Condrea, 8
 PG Jazz Jam Featuring Bob Strickland & Guests, 5
 SF Danny Ward brunch, 11am
 SF Pasquale Santos, 6:30
 SY Victor Janusz, 9:30am
 TT Wayne Horvitz's Pippen & Robin Holcomb, 8
 TU Reggie Goings Jazz Offering, 3
 TU Jim Cutler Jazz Orchestra, 8

MONDAY, MAY 2

AM JT/TK Quartet, 7:30
 C* Momenti Rubati, The Royal Lounge (311 Capitol Way North, Olympia), 7
 GB Primo Kim, 6
 JA Moutin Reunion Quartet, 7:30
 NO New Orleans Quintet, 6:30
 TD Katherine Stuber & Eric Reiman w/ Clipper Anderson, Darin Clendenin, Mark Ivester, 7
 TU Greta Matassa jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, MAY 3

CH IMPfest: Bad Luck, Smallface, Troon, 7:30
 DL Cassia Demayo Quintet, 9
 JA Jeff Hamilton Trio, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotraddband, 7
 OW Jam w/ Eric Verlinde, 10
 SB McTuff Trio, 10
 TU Jay Thomas Big Band, 8

WEDNESDAY, MAY 4

BX John Hansen, 7, 9
 C* Marc Smason Trio (Columbia City Farmers Market), 4
 C* Marc Smason Trio (Marcela's Creole Cookery, 106 James St), 7
 CH IMPfest: Juan Pampin feat. Matt Ingalls & UW Improv Lab, Psychoangelo, Humans Get Hungry, 7:30
 DL Peter Daniel 3, 8
 EB Josh Deutsch / Nico Soffiato Duo, 7
 JA Jeff Hamilton Trio, 7:30
 LJ Jazz & Poetry, 8:30
 NO Legacy Quartet w/ Clarence Acox, 8
 SF Passarim, 8
 TK Ron Weinstein Trio, 8
 TU Smith/Staelens Big Band, 7

THURSDAY, MAY 5

BC Clark Gibson w/ Phil Sparks, 9
 BX Alexey Nikolaev & Tony Foster, 7, 9
 C* IMPfest: UW Big Band, et. al. (Floyd and Delores Jones Playhouse, 4045 University Way NE), 7:30
 JA Keiko Matsui, 7:30, 9:30
 LJ The Hang, 9:30
 NO Skelbred/Jackson First Thursday Band, 7
 TK Alberts, Johnson, Britton, 8
 TU Thomas Marriott CD release, 7:30
 WA Killerbees, 8

FRIDAY, MAY 6

AM Lonnie Williams, 9
 BP Gail Pettis, 7:45
 BX Bryant Urban's Blue Oasis, 7, 9
 C* IMPfest: Goat, Ask the Ages, Gus Carns Group (Cafe Solstice, 4116 University Way NE), 7
 HS Jazz & Sushi, 7:30
 JA Keiko Matsui, 7:30, 9:30
 LB Greg Ruby w/ Maggie Kim, 7
 LJ Pier Luigi Salami Trio, 9:30
 NC Brian Nova Trio, 8

NO Flexicon w/ Thomas Marriott, 8
 PG First Things First, 8
 PL Better World, Marc Smason, 7:30
 SF Djangomatics, 9
 TU Greta Matassa Quartet, 7:30

SATURDAY, MAY 7

BP Kellee Bradley, 7:45
 BX Janette West Quartet, 7, 9
 C* IMPfest: Vu-Karpen Project feat. Ted Poor & Luke Bergman (Floyd and Delores Jones Playhouse), 7:30
 CO Figeater w/ Beth Fleenor, Stephen Parris, John Seman, Mark Ostrowski, 8
 JA Keiko Matsui, 7:30, 9:30
 LB Coreena Brown w/ Jimmy Holden, 7
 LJ Reef Encounter, 9:30
 NC Double Scotts on the Rocks, 8
 NO The Fonkeys, 9
 SF Leo Raymundo & Sue Nixon, 9
 SY Victor Janusz, 9:30am
 TU Gail Pettis Quartet, 7:30

SUNDAY, MAY 8

AM Choro Loco, Marc Smason, 8:30
 BX Danny Kolke Trio, 6, 8
 CR Racers Sessions, 8
 GB Primo Kim, 6
 JA Keiko Matsui, 7:30
 LB Greta Matassa brunch, 11am
 PG Danny Welsh, 5
 SF Pasquale Santos brunch, 11am
 SF Jerry Frank, 6:30
 SY Victor Janusz, 9:30am
 TD Kathy Kosins w/ Bill Anchell, Jeff Johnson, John Bishop, 6
 TU Jazz Police Big Band, 3
 TU Jazz Coalescence, 8

MONDAY, MAY 9

AM JT/TK Quartet, 7:30

GET YOUR GIGS LISTED!

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

Calendar Key

AM Amore Restaurant, 522 Wall St, 770-0606
 BC Barca, 1510 11th Ave E, 325-8263
 BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335
 BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307
 C* Concert and Special Events
 CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N
 CO Collins Pub, 526 2nd Ave, 623-1016
 CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282
 DL District Lounge, 4507 Brooklyn Ave NE, 547-4134
 EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621
 GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734
 GT Gallery 1412, 1412 18th Ave E
 HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966
 JA Jazz Alley, 2033 6th Ave, 441-9729
 LB Lakeside Bistro, 11425 Rainier Ave S, 772-6891
 LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042
 MX MIX 6006 12th Ave S, 206-767-0280

NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447
 NO New Orleans Restaurant, 114 First Ave S, 622-2563
 OW Owl 'n' Thistle, 808 Post Ave, 621-7777
 PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
 PL Cafe Paloma, 93 Yesler Way, 405-1920
 SB Seamonster Lounge, 2202 N 45th St, 633-1824
 SE Seattle Art Museum, 1300 First Ave, 654-3100
 SF Serafina, 2043 Eastlake Ave E, 206-323-0807
 SH Sherman Clay, 1000 Bellevue Way, Bellevue, 425-454-0633
 SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
 TD Triple Door, 216 Union St, 838-4333
 TK Thaik, 5410 Ballard Ave NW, 706-7807
 TT Tractor Tavern, 5213 Ballard Ave NW, 789-3599
 TU Tula's, 2214 2nd Ave, 443-4221
 WA Waid's Haitian Cuisine & Lounge, 1212 E Jefferson St, 206-328-6493
 WR White Rabbit, 513 N 36th St, 588-0155

C* Momenti Rubati, The Royal Lounge (311 Capitol Way North, Olympia), 7
 GB Primo Kim, 6
 JA Joe Louis Walker, 7:30
 NO New Orleans Quintet, 6:30
 TU Eric Verlinde Trio, 7:30
 WR Spellbinder, 9:30

TUESDAY, MAY 10

JA Joe Louis Walker, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Eric Verlinde, 10
 SB McTuff Trio, 10
 TU Emerald City Jazz Orchestra, 7:30

WEDNESDAY, MAY 11

BX Randy Halberstadt, 7, 9
 C* Marc Smason Trio (Marcela's Creole Cookery, 106 James St), 7
 DL Peter Daniel 3, 8
 JA Denise Donatelli w/ Geoffrey Keezer Trio, 7:30
 LJ Farko Collective, 9:00
 NO Legacy Quartet w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Susan Carr Ensemble, 7:30

THURSDAY, MAY 12

BC Clark Gibson w/ Phil Sparks, 9
 BX Gary Shutes & John Hansen, 7, 9
 GT Mankinson w/ Matt Norman, Paul Hoskin, Dave Abramson, 8
 JA Denise Donatelli w/ Geoffrey Keezer Trio, 7:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TK Alberts, Johnson, Britton, 8
 TU Lisa Fox Quartet, 7:30
 WA Killerbees, 8:30

FRIDAY, MAY 13

AM Lonnie Williams, 9
 BP Greta Matassa Trio, 7:45
 HS Jazz & Sushi, 7:30
 BX Ocho Pies, 7, 9
 C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
 C* HONK! Fest West (Georgetown), 12
 HS Jazz & Sushi, 7:30
 JA Herb Alpert & Lani Hall, 7:30
 LB Phil Westbrook, 7
 LJ Eric Fridrich and the Wanderlust, 9:30
 NC Stephanie Porter & Friends, 8
 NO Flexicon w/ Thomas Marriott, 8
 PG Richard Allen, 8
 SF Kiko De Frietas, 9
 TU Susan Pascal Quartet, 7:30
 TU Cream City, midnight

13 GRASS ROOTS BRASS AND STREET BANDS

HONK! Fest West returns to Seattle for its fourth year, May 13-15. A traveling festival, HONK! visits Georgetown on Friday, May 13; Gasworks on Saturday, May 14; and Seattle Center on Sunday, May 15. HONK! collects hundreds of musicians from across the western US and Canada in an all-volunteer mix of brass and street bands from New Orleans styles to Klezmer. The lineup is Artesian Rumble Arkestra (Olympia), BeatCrunchers (Eugene), Bolting Brassicas Marching Band (Lasqueti Island, BC), Bucharest Drinking Team (Seattle), The Carnival Band (Vancouver, BC), Environmental Encroachment (Chicago), Garfield High

School Bulldog Drumline (Seattle), Movitas (Seattle), One Love (Seattle), Orkestar Zirkonium (Seattle), Samba Ja (Eugene), Seattle Seahawks Blue Thunder Drumline (Seattle), Seattle Sounders FC Soundwave (Seattle), Titanium Sporkestra (Seattle), Tubaluba (Seattle), Vamola (Seattle). HONK! Fest West is a free, three-day community-supported music festival devoted to marching bands, drum corps, samba lines, and anything acoustic and mobile that makes a ruckus. More info at www.honkfestwest.com.

SATURDAY, MAY 14

BP Mark Dufresne, 7:45
 BX Katy Bourne Quartet, 7, 9
 C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
 C* Japan benefit: Burnlist, Aiko Shimada (Nisei Veterans Hall, 1212 S King St), 7
 C* HONK! Fest West (Gasworks Park), 12
 C* El Mundo Mejor, Marc Smason (Agua Verde Cafe, 1303 NE Boat St), 12:30
 CR Ask the Ages & Gutbucket, 9
 JA Herb Alpert & Lani Hall, 7:30
 LB Sue Bell w/ Chris Morton, 7
 NC Freddy James Rockin 88, 8:30
 NO Crossroads Band, 9
 SF Jose Gonzales Trio, 9
 SY Victor Janusz, 9:30am
 TU Johnaye Kendrick Quartet, 7:30

SUNDAY, MAY 15

BX Danny Kolke Trio, 6, 8
 C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
 C* HONK! Fest West (Seattle Center), 12
 CR Racer Sessions, 8
 GB Primo Kim, 6
 JA Herb Alpert & Lani Hall, 7:30
 LJ Workshop w/ Debby Watt, 1
 PG Jazz Jam Featuring Bob Strickland & Guests, 5
 SF Alex Guilbert Duo brunch, 11am
 SF Anne Reynolds & Tobi Stone, 6:30
 SY Victor Janusz, 9:30am
 TU Jay Thomas Big Band, 4
 TU Jim Cutler Jazz Orchestra, 8

MONDAY, MAY 16

AM JT/TK Quartet, 7:30
 C* Momenti Rubati, The Royal Lounge (311 Capitol Way North, Olympia), 7
 GB Primo Kim, 6
 JA Taylor Eigsti Quartet w/ Becca Stevens, 7:30
 NO New Orleans Quintet, 6:30
 TU Darin Clendenin Trio jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, MAY 17

DL Cassia Demayo Quintet, 9
 JA Ann Hampton Callaway, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Eric Verlinde, 10
 SB McTuff Trio, 10
 SH Janette West Quartet, 7:30
 TD Les Nubians, 7:30
 TU Roadside Attraction, 8

17 JANETTE WEST PERFORMS WITH EASTSIDE JAZZ CLUB

Vocalist Janette West's recently released CD *Snapshot* (Pony Boy Records) is garnering attention as a fresh and gentle yet rhythmic set of music with an exciting

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CURTAIN CALL *f* weekly recurring performances

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

BC Clark Gibson w/ Phil Sparks, 9
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TK Alberts, Johnson, Britton, 8
 WA Killerbees, 8

FRIDAY

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

SATURDAY

SY Victor Janusz, 9:30am

SUNDAY

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

band, full of Latin and R&B energy. West began singing as a child after being introduced to jazz by her mother. She migrated to Seattle in the 1970s and landed in the center of a vibrant club scene. She worked with R&B organ trios for several years, opening for acts like Jimi Hendrix and Tina Turner, and performed for many radio and TV jingles. She went on to perform up and down the West Coast with various groups, including the popular band Smoke. In the early 1990s, she fronted a big band and a smooth jazz outfit, performing at festivals and clubs. Today, Janette and drummer and husband Marty Tuttle have their own quartet, playing the American songbook with a twist. Marty brings to the table strong roots in Afro/Cuban music, which he has studied relentlessly throughout his lifetime. The **Janette West Quartet** performs as part of the Eastside Jazz Club programming at Sherman Clay in Bellevue. Tickets are \$13 for adults; Students 18 and under, \$8. Visit www.eastsidejazzclub.com for more information.

WEDNESDAY, MAY 18

BX Eric Verlinde, 7, 9

C* Marc Smason Trio (Marcela's Creole Cookery, 106 James St), 7
DL Peter Daniel 3, 8
JA Ann Hampton Callaway, 7:30
LJ Richelle Gay Duo, 9:30
NO Legacy Quartet w/ Clarence Acox, 8
TD Les Nubians, 7:30
TK Ron Weinstein Trio, 8
TU Hochiwichi, 7:30

THURSDAY, MAY 19

BC Clark Gibson w/ Phil Sparks, 9
BX Karen Shivers with Reuel Lubag, 7, 9
C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
JA Rachelle Ferrell, 7:30
LJ The Hang, 9:30
NO Ham Carson Quintet, 7
SE American Heart: The Films of Jeff Bridges, The Fabulous Baker Boys, 7:30
TK Alberts, Johnson, Britton, 8
TU Fred Hoadley's Sonando, 8
WA Killerbees, 8:30

FRIDAY, MAY 20

AM Lonnie Williams, 9
BP Bake & Friends, 7:45
BX Clark Gibson Trio, 7, 9
C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
HS Jazz & Sushi, 7:30
JA Rachelle Ferrell, 7:30, 9:30
LB Greta Matassa w/ Darin Clendenin, 7
LJ Peter Daniel Quartet, 9:30
NC David George Quartet, 8
NO Flexicon w/ Thomas Marriott, 8
PG Star Drums & Lady Keys, 8
PL Better World, Marc Smason, 7:30
SF Tim Kennedy Trio, 9
TU Stephanie Porter Quartet, 7:30
TU Satellite 4, midnight

20 FRIDAYS IN THE LIVING ROOM WITH BAKE & FRIENDS

Fridays in the Living Room are relaxed evenings, which feature special musical guests, comedic banter, friends sitting in with the house band, spontaneous fun and great music. Hosted by a rotation that includes some of the top performing artists in the Northwest, these casual shows are the way Bake's Place kicks off the weekend. **Craig Baker** takes a break from running the backside of the club and indulges his own passion for singing. He has assembled a powerhouse collective of some of the region's top musicians: **Hans Brehmer** on piano, **Trish Hatley** on vocals, **Larry Holloway** on bass, **Brian Kent** on sax, and **Brad Boal** on drums. Together, they have created a show that could best be described as a musical journey through many decades of great music. The band's forte is taking much-loved pop tunes from the 50s and 60s, reworking them with fresh jazz arrangements, and delivering them with soul, humor, and three part harmonies. The band's exquisite synergy and playful approach come together to create tight performances that are fun, innovative, and thoroughly engaging. Check out an evening with Bake & Friends. Dinner time is 6pm-7:15pm; performance time is 7:45pm-10pm. Tickets are \$20.00.

SATURDAY, MAY 21

BP The Halyards, 7:45
BX Kelly Eisenhower Quartet, 7, 9
C* Salt Horse: Titan Arum (Washington Hall, 153 14th Ave), 8:30
JA Rachelle Ferrell, 7:30, 9:30
LB Muri Allen Sanders, 7
LJ Benjamin Morrow, Birch Pereira, Dave Delongewicz, 9:30
NO Jeff and the Jet City Flyers, 9
SF Leo Raymundo & Sue Nixon, 9
SY Victor Janusz, 9:30am
TU Greta Matassa Quartet, 7:30

SUNDAY, MAY 22

AM Choro Loco, Marc Smason, 8:30
BP Geoffrey Castle, 6:45
BX Danny Kolke Trio, 6, 8
CR Racer Sessions, 8
GB Primo Kim, 6
JA Rachelle Ferrell, 7:30
LJ The Ahamefule J. Oluo and Mike Show, 8
PG Collin Ness Quintet, 5
SF Danny Ward brunch, 11am
SF Jerry Frank, 6:30
SY Victor Janusz, 9:30am
TU Easy Street, 4



Trumpeter Jay Thomas – Jazz Faculty, Music Department

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TU Jim Cutler Jazz Orchestra, 8

MONDAY, MAY 23

AM JT/TK Quartet, 7:30

C* Momenti Rubati, The Royal Lounge (311 Capitol Way North, Olympia), 7

GB Primo Kim, 6

JA Lionel Loueke Trio, 7:30

NO New Orleans Quintet, 6:30

TU McKarrtet, 7:30

WR Spellbinder, 9:30

TUESDAY, MAY 24

JA Bucky Pizzarelli Trio, 7:30

MX Mock, Kim, Willis, 8

NO Holotradband, 7

OW Jam w/ Eric Verlinde, 10

SB McTuff Trio, 10

TU Music Works Jazz Orchestra, 7:30

WEDNESDAY, MAY 25

BX Chris Stover's Q.E.D. Trio, 7, 9

C* Marc Smason Trio (Marcela's Creole Cookery, 106 James St), 7

DL Peter Daniel 3, 8

JA Bucky Pizzarelli Trio, 7:30

LJ Vocal session, 9:30

NO Legacy Quartet w/ Clarence Acox, 8

TK Ron Weinstein Trio, 8

TU Greta Matassa student recital, 7:30

25 CHRIS STOVER'S QED TRIO AND CLINIC AT BOXLEY'S

Chris Stover's QED Trio performs at 7pm and 9pm at Boxley's in North Bend, preceded by a student clinic at 5:30pm. The clinic is titled World Music and Its Influence on Today's Jazz. Stover recently moved to New York's prestigious New School as one of their newest faculty members. He returns to the PNW with a special new band and prepares a new release for Pony Boy Records. Chris Stover, trombone, congas, percussion; Alex Chadsey, piano; Ben Thomas, vibes, bandoneón, cajón - QED is a unique and adventurous trio of multi-instrumentalists and composers who create music that simultaneously challenges the intellect while inviting the soul to dance. Admission is free at Boxley's. More info at www.boxleysplace.com.

THURSDAY, MAY 26

BC Clark Gibson w/ Phil Sparks, 9

BX Halie Loren with Greg Williamson Trio, 7, 9

JA Miles Tribute: Mike Stern, Sonny Fortune, Buster Williams, Jimmy Cobb, 7:30

LJ The Hang, 9:30

NO Ham Carson Quintet, 7

TK Alberts, Johnson, Britton, 8

TU Chris Stover, 7:30

WA Killerbees, 8:30

FRIDAY, MAY 27

AM Lonnie Williams, 9

BP Jackie Ryan, 7:45

BX Milo Petersen Trio, 7, 9

HS Jazz & Sushi, 7:30

JA Miles Tribute: Mike Stern, Sonny Fortune, Buster Williams, Jimmy Cobb, 7:30

LB Phil Westbrook, 7

LJ Magneticism, 9:30

NC Greta Matassa & Darin Clendenin, 8

NO Flexicon w/ Thomas Marriott, 8

SF John Sanders Trio, 9

TU Dave Peck Trio, 7:30

SATURDAY, MAY 28

BP Jackie Ryan, 7:45

BX Carolyn Graye & Paul Green Quartet, 7, 9

C* Jason Parker Quartet (131 Front St N, Issaquah), 6

C* El Mundo Mejor, Marc Smason (Agua Verde Cafe, 1303 NE Boat St), 12:30

JA Miles Tribute: Mike Stern, Sonny Fortune, Buster Williams, Jimmy Cobb, 7:30

LB Coreena Brown w/ Jimmy Holden, 7

LJ Zizzy Zi Zixxy's, 9:30

NO Little Bill and the Bluenotes, 9

SF Alex Guilbert Trio, 9

SY Victor Janusz, 9:30am

TU Dave Peck Trio, 7:30\

SUNDAY, MAY 29

BX Danny Kolke Trio, 6, 8

CR Racer Sessions, 8

GB Primo Kim, 6

JA Miles Tribute: Mike Stern, Sonny Fortune, Buster Williams, Jimmy Cobb, 7:30

PG Jazz Jam Featuring Bob Strickland & Guests, 5

SF Alex Guilbert Duo brunch, 11am

SF Anne Reynolds & Tobi Stone, 6:30

SY Victor Janusz, 9:30am

TU Fairly Honest Jazz Band, 3

TU Jim Cutler Jazz Orchestra, 8

MONDAY, MAY 30

AM JT/TK Quartet, 7:30

C* Momenti Rubati, The Royal Lounge (311 Capitol Way North, Olympia), 7

GB Primo Kim, 6

NO New Orleans Quintet, 6:30

TU Boyd Phelps Sax Attack, 7:30

WR Spellbinder, 9:30

TUESDAY, MAY 31

JA Allen Toussaint, 7:30

MX Mock, Kim, Willis, 8

NO Holotradband, 7

OW Jam w/ Eric Verlinde, 10

SB McTuff Trio, 10

TU Critical Mass Big Band, 7:30



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MAY 2011

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Reggie Goings Jazz Offering 3-7pm \$8 Jim Cutler Jazz Orch. 8pm \$5	2 JAZZ JAM with Greta Matassa 7:30pm \$10	3 BIG BAND JAZZ Jay Thomas Big Band 8pm \$5	4 BIG BAND JAZZ Smith/Staelens Big Band 7pm \$10	5 Thomas Marriott CD Release "Human Spirit" 7:30pm \$12	6 Greta Matassa Quartet 7:30pm \$15	7 Gail Pettis Quartet 7:30pm \$15
8 Jazz Police Big Band 3-7 \$5 Chris Amemiya's Jazz Coalescence 8pm \$8	9 Eric Verlinde Trio 7:30pm \$8	10 BIG BAND JAZZ Emerald City Jazz Orchestra 7:30pm \$5	11 Susan Carr Showcase 7:30 \$10	12 Lisa Fox Quartet 7:30 \$10	13 Susan Pascal Quartet w/Bill Anschell Jon Hamar Mark Ivester 7:30 \$15 AT MIDNIGHT: CREAM CITY \$5	14 Johnaye Kendrick Quartet 7:30pm \$15
15 Jay Thomas Big Band 4-7pm \$5 Jim Cutler Jazz Orchestra 8pm \$5	16 JAZZ JAM with the Darin Clendenin Trio 7:30pm \$10	17 BIG BAND JAZZ Roadside Attraction 8pm \$8	18 ACOUSTIC SWING Hochiwichi 7:30 \$5	19 HOT LATIN JAZZ Fred Hoadley's Sonando 8pm \$10	20 Stephanie Porter Quartet 7:30pm \$15 AT MIDNIGHT: SATELLITE "4" \$5	21 Greta Matassa Quartet 7:30pm \$15
22 Easy Street 4-7pm \$5 Jim Cutler Jazz Orchestra 8pm \$5	23 McKarrtet 7:30pm \$10 General \$7 Students	24 BIG BAND JAZZ Music Works Big Band 7:30pm \$5	25 Greta Matassa Student Recital 7:30pm \$10	26 Chris Stover "More Zero" 7:30pm \$10	27 Dave Peck Trio w/ Jeff Johnson Eric Eagle 7:30 \$15	28 Dave Peck Trio w/ Jeff Johnson Eric Eagle 7:30 \$15
29 Fairly Honest Jazz Band 3pm \$5 Jim Cutler Jazz Orchestra 8pm \$5	30 Boyd Phelps Sax Attack 7:30pm \$10	31 BIG BAND JAZZ Critical Mass Big Band 7:30pm \$5	CALL 206-443-4221 FOR EARLY ARRIVAL DISCOUNTS MONDAY thru THURSDAY: Make dinner reservations and arrive by 7pm to receive a 10% discount on all food items. FRIDAY and SATURDAY: Make dinner reservations and arrive by 7:00 pm to receive a \$5 discount on your cover charge.			

Notes, from page 2

Ensemble. More information is available at www.artsfund.org.

Fulbright Awarded to Seattle Composer Daniel Barry

Seattle composer Daniel Barry's stellar work has been recognized with a Fulbright scholarship, allowing him to serve as composer-in-residence in the music department of the Universidade Estadual de Campinas near Sao Paulo in Brazil during 2011-2012. Barry says, "This honor helps validate my work over the last two decades and also serves to perpetuate new efforts. The opportunity for an in depth exchange of musical ideas with master musicians from various regions of Brazil is about as good as it gets for me musically." This spring, Barry will conduct performances of his compositions in Iceland and Norway with the Reykjavik and Vestby big bands. In July, he will travel to Manaus, Brazil, as a guest performer at the Amazonas Jazz Festival. Closer to home, Barry's music for jazz orchestra is performed every Sunday evening by the Jim Cutler Jazz Orchestra at Tula's in Belltown. Barry is also musical director for the Seattle Women's Jazz Orchestra, who play in and around Seattle.

ON THE HORIZON: Seattle Repertory Jazz Orchestra presents "Jazz of the Harlem Renaissance"

Saturday June 18, 2011, at 7:30pm, Nordstrom Recital Hall; AND Sunday June 19, 2011, 3pm, Kirkland Performance Center
Tickets are \$15-\$39; www.srjo.org

The Seattle Repertory Jazz Orchestra (SRJO) collaborates with the Seattle Art Museum to treat audiences to a selection of images from significant paintings by Jacob Lawrence, and his unique views of the Harlem Renaissance period (ca. 1920-1935), interspersed with the SRJO performing classic jazz pieces from the same period by jazz composers Fletcher Henderson, Jimmie Lunceford, Duke Ellington, and others.

Deardorf, from page 8

cozy home on a quiet street in north-east Seattle. Their son Will was born in 1991. Harland documented Deardorf's love and devotion to his son in her memoir *A Will of His Own: Reflections on Parenting a Child with Autism*.

Five years ago, Deardorf was diagnosed with acute nephritis: "The inside of my kidneys are slowly fossilizing," he says. Inherited from his father and grandfather, the main symptom is fatigue. He regulates his diet and blood pressure. Now that the disease has progressed to stage 4, he would need to

begin dialysis in a month or two. Bassist and long-time friend Bruce Phares set up the Facebook page Let's Find a Kidney for Chuckie D! to aid in the search for a kidney donor. Luckily, one of Deardorf's brothers was a match, so they went under the knife in late April.

It will take more than a kidney transplant to knock Deardorf out of his groove. This summer he plans to teach jazz camps at Cornish and Centrum's Jazz Port Townsend in July before returning to his full schedule in the fall.



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

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

Dina Blade - Jazz singing instruction. Closet singers and beginners welcome. dinablade.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

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

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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 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, 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. 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

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

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

Yogi McCaw - Piano/Improvisation/Composition/Home Recording. North Seattle. (206) 783-4507 or yogi-one@excite.com

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

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

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

Nile Norton, DMA - Vocal Jazz coaching, all levels. Convenient Pioneer Square studio location. Recording and transcriptions. www.npnmusic.com, npnmusic@msn.com, (206) 919-0446

Ahamefule J. Oluo - Trumpet instruction all levels. Studied at Cornish, member of Monktil Creative Music Concern. 849-6082, aham.oluo@attws.com

Susan Palmer - Guitar instruction. Teacher at Seattle University and author of "The Guitar Lesson Companion" book, CD and videos. Email: leadcatpress@gmail.com

Susan Pascal - Jazz vibraphone improvisation and technique, beginning through advanced. 206-932-5336 susan@susanpascal.com, www.susanpascal.com

Ronnie Pierce - Instruction in sax, clarinet, flute. (206) 467-9365 or (206) 374-8865

Josh Rawlings - Piano & vocal instruction in jazz/popular. Flexible rates/schedule. All ages welcome. (425) 941-1030 or joshrawlings@yahoo.com

Bob Rees - Percussionist/vibraphonist. All ages. Emphasis on listening, rhythm, theory, & improv. Degrees in developmental music & perc. performance. 417-2953; beecraft@msn.com

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

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Greg Williamson - drums and rhythm section; jazz and big band; private studio for lessons, clinics and recordings; (206) 522.2210, greg@ponyboyrecords.com

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



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