

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2011 Vol. 27, No. 11
Seattle, Washington



Robin Holcomb

Photo by Daniel Sheehan



Eyvind Kang Receives Artist Trust Innovator Award

Artist Trust, a non-profit dedicated to providing financial and professional support to artists, announced the winners of their second-annual Arts Innovator Award. The two awards of \$25,000 each are the largest available to individual artists of Washington State. Along with choreographer Pat Graney, the Arts Innovator Award was given to Eyvind Kang, a Seattle-based jazz musician who was selected from more than 130 applicants for experimenting with new ideas and pushing the boundaries of his field. Kang's work has been described as a classical approach to jazz, with punk, ambient and folk influences. Kang has the unique ability to make instruments sound simultaneously tentative, tender and absolutely massive. His approach to music is infused with philosophies on poetry, music and theater. Eyvind Kang has toured North America and received national recognition for his music. The second-annual Arts Innovator Awards are supported by The Dale and Leslie Chihuly Foundation, to recognize Washington State artists

working in any discipline who demonstrate innovation in their art practice.

Branford Marsalis, Roy Haynes Headline 2012 US Bank Portland Jazz Festival

The 2012 US Bank Portland Jazz Festival presented by Alaska Airlines will be held Friday, February 17, through Sunday, February 26, 2012, at venues throughout Portland. The 9th annual eleven-day festival will include jazz education and outreach along with a series of concerts featuring an eclectic mix of internationally recognized and local musicians playing a wide-range of jazz styles. Among this year's headliners are esteemed saxophonist Branford Marsalis and the prolific pianist Joey Calderazzo, playing songs off their latest album, *Songs of Mirth and Melancholy*; legendary drummer and NEA Jazz Master Roy Haynes, who has played with some of the most decorated names in jazz over the past 60 years and continues to "Snap Crackle at 86"; and Grammy-award-winning singer Dee Dee Bridgewater performing the timeless songs of Billie Holiday. The revered Seattle-based guitarist Bill

Frisell will also perform in four divergent settings over two evenings. This year's festival also includes the Portland Jam Band Marathon, an evening devoted to regionally based jam bands with guitar phenom Charlie Hunter.

Audition for More Music at the Moore November 13 & 14

Auditions open on November 13 & 14 for More Music @ the Moore, a performance celebrating diverse genres of music and young, talented musicians. Exceptional musicians ages 14-21 are encouraged to try out. Those selected will be given the opportunity to work with professional artists, industry leaders and nationally acclaimed music directors. Students will learn to play together and will perform two shows at the Moore Theatre in March. The More Music @ The Moore program provides young artists training and rehearsal time with professional musicians, production and promotional support, and the opportunity to perform live at The Moore Theatre. Past professional mentors have includ-

CONTINUED ON PAGE 22

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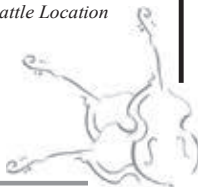
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EARSHOT JAZZ

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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

77

Chuck Deardorf Featured at New York's Symphony Space

Chuck Deardorf and **Dave Peterson** were invited to perform at Symphony Space in New York this September with a stellar quintet that included pianist **Bill Mays**, saxophonist **Jon Gordon** and drummer **John Bishop**. Peterson's song "That's the Deal" was chosen for the theme for the PRI show "Selected Shorts," and the song was performed in the Thalia Theater Symphony Space. Deardorf will also be celebrating the release of his latest CD on Origin Records, *Transparence*, with a concert in the PONCHO Concert Hall at Cornish on Saturday, November 19. The group will include Peterson, **Dawn Clement**, **Mark Ivester** as well as the virtuoso L.A. guitarist **Bruce Forman**. Forman also will give a free master class at Cornish on Friday, November 18, at noon in PONCHO. For more information about these events, visit www.cornish.edu/musicseries.

Sonarchy Radio Program Announces November 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 in its 16th year of airing on KEXP 90.3 FM, Sonarchy is broadcast every Sunday evening at midnight. This month of November, you can hear live performances by these stellar Northwest artists: On November 6, Comfort Food New offers electric jazz music from **Bob Antolin** on winds, guitar, **Kamal Abdul-Alim** on trumpet, **Randy Clere** on bass, **John Ferrer** on guitar, **Bob Pastorok** on keys, **Kofi Anang** on percussion, and **Sammy Alamillo** on drums. On November

13, Los Angeles vocalist, **Anna Homler** performs with **Stuart Dempster**, **Liz Falconer**, **Lori Goldston**, **Susie Kozawa** and **Bill Horist**. Then on November 20, **Choro Loco**, a quintet dedicated to bringing to life the music of Brazil from the early 1900s performs. The group features **Rosalynn DeRoos** on clarinet and flute, **Marc Smason** on trombone, **Stuart Zobel** on guitar, **Amy Rubin** on accordion, and **Louversia Taylor** on pandeiro. Finally, on November 27, Racer Sessions #2 continues this Sonarchy series featuring artists associated with the Racer Sessions collective, **Kate Olson** on soprano sax, clarinet and cracklebox, **Don Berman**, **Brandon Lucia** and **Jen Gilleran** on drums and percussion, and **Steve Treseler** on tenor sax and bass clarinet.

Cornish Seeks New Jazz Faculty Member

Kent Devereaux, professor and music department chair announced that Cornish College of the Arts is currently seeking a new full-time jazz faculty member at Cornish College of the Arts. The jazz program at Cornish is one of the oldest in the nation and this year celebrated its 40th anniversary. As the program continues to grow and evolve, the right individual would join 12 other fulltime and 61 part-time music faculty members at one of the nation's premier colleges for the visual and performing arts. Devereaux explained that Cornish will start to review applications for the position after December 15th. Current faculty members include **Dawn Clement**, **Chuck Deardorf**, **Becca Duran**, **Randy Halberstadt**, **Johnaye Kendrick**, **Jay Thomas**, **Tom Varner** and **Beth Winter**. For more information about the open position, please visit www.cornish.edu/jobs.



Robin Holcomb: Fostering New Music

By Steve Griggs

A very used Steinway upright piano stands against the dining room wall. The ivories on G below middle C, D above middle C, and the highest F keys are missing, exposing the rough wood below. “It’s hard to find the right thickness to replace them,” says Robin Holcomb. From this piano, in the heart of the house, Holcomb works out her song cycles, telling her own version of obscure but vital American historical tales.

She evolves a long tradition of American popular music. Our first national music that transcended regional styles from other countries can be traced back to songs by Stephen Foster in the mid 1800s and ballads that followed the Civil War. The words were in English, telling stories with classical depth and drama, favoring direct expression over complexity, set to music with undemanding technique for amateurs. Likewise, Holcomb’s music uses English and tells deep and dramatic stories. But the expression balances ideas directly stated with those merely implied. She juxtaposes music with hymn-like harmony next to free jazz exploration by masterful improvisers. The resulting sound is simultaneously old and familiar while remaining fresh and surprising. It feels like drinking from a cool, clear deep well with some unexpected but refreshing flavors, even a few tickly bubbles.

Holcomb finds the words, historical popularity, and hymn-like quality of Stephen Foster’s music engaging. But she says, “I don’t like the whole package. ‘Old Dog Tray,’ about a dog



PHOTO BY DANIEL SHEEHAN

dying, sounds too happy. I re-harmonized it very darkly.”

Holcomb’s musical trajectory stems from her father. He played trombone with the Air Force band in Savannah, Georgia, during 1954 when Holcomb was born. They moved to San Jose and she began musical life with five years of piano lessons from a neighbor. Her father rehearsed a big band in the living room.

Years later at school, a skeleton key unlocked a storage room containing five acoustic basses that towered over her. She switched from piano to bass. In high school, she retreated to her bedroom, singing folk music with guitar and writing poetry.

After graduating from Santa Cruz high school in 1971, she enrolled at the University of California Santa

Cruz. Holcomb switched to a junior college after a quarter but left California and music behind to sharecrop tobacco in North Carolina with a boyfriend. Near the end of two years farming with bootleggers, she rented a piano and began a return to music making.

Back on the left coast in the late 1970s, she created an independent music major of Music Composition Utilizing Non-Western Resources at the University of California Santa Cruz. She studied Chinese, Mexican and Balkan music and performed in a Gamelan orchestra. Playing Suda-nese music from Western Java, she performed on the kendang, a two-headed drum that leads the ensemble in tempo, meter, section transitions and endings. The kendang player

follows the dancer's movements and communicates them to the rest of the musicians.

Holcomb's introduction to Javanese music came through a class – Percussion of the World. She met the teacher's roommate, pianist/composer Wayne Horvitz and soon Holcomb and Horvitz were taking trips to San Francisco's Keystone Corner to hear the free improvisation of pianist Cecil Taylor. Holcomb began improvising free jazz on piano.

Holcomb and Horvitz deepened their musical relationship through performing a three piano piece written by Horvitz. Another step together on their musical path came in 1977 at Horvitz's senior recital when Holcomb performed a Horvitz piece with her father. Holcomb and Horvitz married in 1980. They are still together thirty-two years and two children later.

Creating and nurturing environments for new music is their forte. In 1977 the couple, along with a few other musicians, formed a group called White Noise and moved to New York City. They rented a basement formerly used as a television repair shop by "a guy named Henry." Studio Henry was born. Five musicians pitched in \$25 a month for the rent. They rehearsed there, eventually turning it into a performance venue. There was no water in the basement and therefore no bathrooms. A benefit performance brought in enough money to install plumbing.

Above the performance space was a pet store, Exotic Aquatics. Some crickets escaped and moved downstairs. You can still hear them on some of the live recordings made there.

Eventually the success of the venue brought crowds unwanted by neighbors. After the space was shut down, Horvitz was asked to book artists into a new space called The Knitting Factory.

Beginning with the Studio Henry space, Holcomb explored writing for a larger ensemble. The vehicle was

the New York Composers Orchestra (NYCO), founded in 1986 with five saxophones, three trumpets, two trombones, French horn and rhythm section.

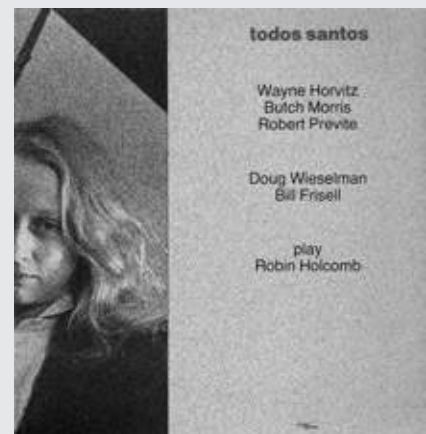
Family life became a priority. In 1989, Holcomb and Horvitz, as new parents of a three-year-old daughter Nica, wanted to get out of New York but not return to California. Horvitz was familiar with the Northwest through a backpacking trip so they arrived in Seattle to housesit. "We bought the last cheap house here," says Holcomb. They recreated their big band as NYCO West and performed at the OK Hotel. Eventually this ensemble was renamed the Washington Composers Orchestra (WACO). Their son Lowell was born in 1995.

Nurturing a family never eclipses Holcomb's expanding musical horizons. With roots in free jazz piano, folk music, world percussion and big band composition, Holcomb also works with words and singers. In 1984 she set words from Shakespeare's *Tempest* to accompaniment by Gamelan orchestra. Holcomb wrote personally crafted melodies that proved challenging to the actors. Eventually she would discover that her own voice was the best vessel for expressing her music.

In 1989 she drew on her visceral experience with sharecroppers to create "Angels at the Four Corners," blending gospel, folk and classical voices. "I write for people I know," says Holcomb. While rehearsing, a singer asked a seminal question: "Why don't you sing it?" She's been singing her own vocals ever since.

One listener described her voice as "a little girl with an AK-47." Distinct for sure. It leaves a strong impression. It fits perfectly with her compositions and arrangements.

This first historical song cycle spawned more – one based on environmentalist Rachel Carson, another on Pacific Northwest utopian communities, and



Selected discography of Robin Holcomb's compositions:

todos santos (1988), *Larks*, *They Crazy* (1990), *New York Composers Orchestra* (1990), *Robin Holcomb* (1990), *First Program in Standard Time* (1992), *Rockabye* (1992), *Little Three* (1996), *The Big Time* (2002), *Solos* (2004), *John Brown's Body* (2006), *The Point of It All* (2010)



Selected discography of Robin Holcomb's singing and arranging:

Rubaiyat (1990), *Nashville* (1996), *Frisco Mabel Joy* (2000), *Poor Boy: Songs of Nick Drake* (2004), *The Harry Smith Project: Anthology of American Folk Music Revisited* (2006), *Joe Hill: Sixteen Actions for Orchestra, Voices, and Soloist* (2008), *Things 'Bout Comin' My Way: A Tribute to The Mississippi Sheiks* (2009)

one based on the true story of an Oglala Sioux in the Buffalo Bill Wild West Show told in James Welch's novel "The Heartsong of Charging Elk."

Holcomb also brings her unique musical perspective to music written by others. Hal Wilner, musical director for Saturday Night Live, tapped Holcomb for his production of contemporary artists covering classic American songs from the Anthology of American Folk Music. She also arranged, sang and recorded music by Randy Newman, Leonard Cohen, Serge Gainsbourg, Burt Bacharach, Nick Drake and Jerome Solon Felder (a.k.a. Doc Pomus), a Brill Building songwriter who wrote many early rock and roll hits.

Her discography of compositions performed by a variety of ensembles – solo piano, chamber jazz ensemble, big band, string quartet – includes eleven recordings since the late 1980s, two of which are on the Nonesuch Record label. Other artists recording Holcomb's work include Horvitz, Marty Ehrlich, Myra Melford, Paul Taub and the ROVA Saxophone Quartet.

Holcomb branched out into film soundtracks. Jaime Keeling at Northwest Film Forum produced a festival of Japanese filmmaker Yasujiro Ozu and commissioned Holcomb and Horvitz to create scores for several of the films. A live performance was staged last year at New York's World Financial Center. Additionally, Criterion just released a DVD of five films by Mikio Naruse with original scores by the composing couple.

Films, television documentaries, theatrical plays, poetry collections and modern dance pieces have all benefited from Holcomb's unique musical touch. Her resume catalogs thirteen commissions, ten grants/fellowships, and performances in cities across the globe – Honolulu, Los Angeles, Vancouver, Minneapolis, New York City,

London, Cologne, Guimaraes, Milan, Venice, Perth.

Holcomb shares her musical wisdom with students as a private teacher, guest lecturer, artist-in-residence, and instructor at several schools. She co-facilitates the Composers Colloquium at Cornish College of the Arts with faculty members Jovino Santos Neto, Janice Gitek and Jarrad Powell.

After the Earshot Jazz Festival performances, Holcomb will return to work on a song cycle for soprano, tape and piano about the 1916 Everett Massacre titled "Smokestack Arias." Holcomb will collaborate with Britta Johnson and Curtis Taylor to take on the Don-

ner Party story in "We Are All Failing Them." Holcomb continues to post songs on the Internet-based Radio Free Song Club hosted by Nicholas Hill.

Holcomb's children are continuing in the musically creative footprints of their parents. This summer Nica wrote poetry at the Blue Mountain Center in New York and recently tried her hand at writing songs. Lowell is an award-winning bassist attending Garfield High School. Holcomb says, "He actually does more music outside of school." Just like his parents.

Write Steve Griggs at stephengriggs@aol.com and read his blog at stevegriggs-music.blogspot.com.

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TUESDAY, NOVEMBER 1

Keith Jarrett, Gary Peacock, Jack DeJohnette

Benaroya Hall, 8PM

WEDNESDAY, NOVEMBER 2

SWOJO Plays the Music of Robin Holcomb

Seattle Art Museum, 8PM

Grace Kelly Quintet

Tula's, 7:30PM

Tribute to Jim Knapp

Triple Door, 7:30PM

Masterclass w/ Malcolm Goldstein

PONCHO Concert Hall, 1PM

EARSHOT JAZZ FILMS

For more information visit
[www.nwfilmforum.org/live/page/
series/1905](http://www.nwfilmforum.org/live/page/series/1905)

NE CHANGE RIEN

(Pedro Costa, 2009, Portugal/France,
35mm, 100 min)

Friday, October 28 through Thursday
November 3, 7 & 9PM

IN MY MIND

(Gary Hawkins, USA, 2010, DigiBeta,
100min)

Tuesday, November 1, 7 & 9PM

BLACK FEBRUARY

(Vipal Monga, 2010, USA, DigiBeta,
59 min)

Wednesday, November 2, 7 &
8:30PM

THURSDAY, NOVEMBER 3

Grace Kelly Quintet

Tula's, 7:30PM

FRIDAY, NOVEMBER 4

Robin Holcomb & Talking Pictures / Kate Olson & Gary Prince Duo

Seattle Asian Art Museum, 7:30PM

University District Jazz Walk

Several University District Venues

Chad McCullough/Bram Weijters Group

Tula's, 8PM

SATURDAY, NOVEMBER 5

Burn List / Operation ID

Seattle Art Museum, 8PM

Malcolm Goldstein

Chapel Performance Space, 8PM

University District Jazz Walk

Several University District Venues

Chad McCullough/Bram Weijters Group

Tula's, 8PM

SUNDAY, NOVEMBER 6

Seattle Repertory Jazz Orchestra "An Evening with Ol' Blue Eyes: The Music of Frank Sinatra"

SOLD OUT

Kirkland Performance Center, 3PM

University District Jazz Walk

Several University District Venues

Bill Anschell Trio

Tula's, 7:30PM

TICKETS + INFO

All events are all-ages, except some
University Jazz Walk shows

BENAROYA HALL: Tickets on sale through
the Benaroya Hall box office at 206-215-
4747 and benaroyahall.org

NORTHWEST FILM FORUM: Tickets available
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info at www.udistrictjazzfestival.com

FOR ALL OTHER SHOWS: Tickets are on sale
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com/producer/9678](http://www.brownpapertickets.com/producer/9678)

SITES + ADDRESSES

Venues are located in Seattle unless
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BOXLEY'S

NOVEMBER

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2 Eric Verlinde
9 Milt Kieeb Dectet *CD Party*
16 Alexey Nikolaev
23 Danny Kolke
30 Chris Morton

THU: STABLEMATES
3 Jon Hamar / Tony Foster
10 Diana Page Duo
17 Katy Bourne w/Hans Bremer

FRI: JAZZ TRIOS
4 Randy Halberstadt w/Gary Hobbs
11 Jay Thomas w/Barney McClure
18 Milo Petersen Trio
25 Reuel Lubag Group

SAT: LYRICAL FAVORITES
5 Leah Stillwell
12 Kelly Eisenhower Quartet
19 Aria Prame *CD Party*
26 Bernie Jacobs Quartet

SUN: Danny Kolke Trio

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KEITH JARRETT, JACK DEJOHNETTE, GARY PEACOCK PHOTO BY ROSE ANNE COLAVITO

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See October 2011 *Earshot Jazz* issue for concert preview. Preview also available
online at <http://earshot.org/Festival/artistinfo/jarrett-peacock-dejohnette.html>.

WEDNESDAY, NOVEMBER 2, TRIPLE DOOR, 7:30PM

Tribute to Jim Knapp



JIM KNAPP PHOTO BY STEVE KORN

\$24 general, \$22 members/seniors, \$12 students

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line at <http://earshot.org/Festival/artistinfo/tribute-to-jim-knapp.html>.

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See preview November 5, Chapel Performance Space, 8pm.

WEDNESDAY, NOVEMBER 2, SEATTLE ART MUSEUM, 8PM

SWOJO Plays the Music of Robin Holcomb



SEATTLE WOMEN'S JAZZ ORCHESTRA, SAXOPHONIST KATE OLSON, PHOTO BY JIM LEVITT

SWOJO performs selections of Holcomb's big band music rearranged for the larger ensemble, a piece originally written for the ROVA saxophone quartet, and premier a new work written for this event.

After attending one of their weekly rehearsals, SWOJO director Daniel Barry heard Holcomb's big band – the Washington Composers Orchestra (WACO). WACO's roots are in New York's downtown scene from the 1980s where Holcomb and husband Wayne Horvitz wrote for and rehearsed the New York Composers Orchestra (NYCO). This ensemble was a slimmed down big band – five saxophones, three trumpets, two trombones, French horn and rhythm section. Impressed by the music, Barry invited Holcomb to write for SWOJO.

Holcomb's big band music is a new chapter for SWOJO. With its programmatic terrain, shifting densities between figurative and abstract sections, and room for free improvisation, this repertoire will be an interesting adventure for both performers and audience.

– Steve Griggs

\$22 general, \$20 members/seniors, \$11 students

When Robin Holcomb reviewed artists for Seattle's funding organization Artist Trust, one of her assignments was the Seattle Women's Jazz Orchestra (SWOJO). The music library for SWOJO is very deep; Holcomb says, "I think my new piece is number 206 in the book." For this Earshot Jazz Festival concert,

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Sunday, Dec 4, 6 pm

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TRAIL BLAZERS

The Oregonian

Grace Kelly Quintet

\$18 general, \$16 members/seniors, \$10 students

A 19-year-old jazz wonder, saxophonist/vocalist Grace Kelly “plays with intelligence, wit, and feeling,” says one of her many collaborators, Wynton Marsalis. Lately acclaimed for her recordings of “gospel jazz,” for this Earshot concert, she is joined by Jason Palmer (trumpet), Doug Johnson (piano), Evan Gregor (bass) and Jordan Perlson (drums).

Musical energy flows from the heart of the teenage saxophonist, who was born Grace Chung on May 15, 1992. (She became Grace Kelly after her mother divorced and remarried and her stepfather, Bob Kelly, legally adopted Grace and her sister Christina.) Just five years ago at the age of 14, Grace Kelly garnered the first of her ASCAP Foundation awards and landed an invitation to perform with the Boston Pops. Kelly met this challenge by writing her first full orchestral arrangement and performing it in Boston’s iconic Symphony Hall. Since then, she has garnered accolades for many of the artists she has grown up revering.

Trumpeter and Jazz at Lincoln Center Artistic Director Wynton Marsalis was so impressed with Kelly’s three-night stand as guest of the Jazz at Lincoln Center Orchestra that he invited her to join the ensemble at the Kennedy Center’s Eisenhower Theater in Washington, DC. Since then, Kelly has been voted Best Jazz Act in Boston four consecutive years in the *Boston Phoenix*/WXFN Best Music Poll. She also received the ASCAP Foundation’s Young Jazz Composers Award in

2007, 2008, 2010, and 2011 and won Jazz Artist of the Year at the Boston Music Awards in both 2008 and 2010. The 2009, 2010 and 2011 *DownBeat*



GRACE KELLY PHOTO BY JIMMY KATZ

Critics Poll added to her list, naming her one of the Alto Saxophone Rising Stars, the youngest ever to be named so.

Her latest recording, *Grace*, is the seventh release on her PAZZ label. The album marks a new direction for the accomplished artist into the genre of gospel jazz and features renowned gospel pianist George Russell Jr. While mostly duets between Kelly and Russell, *Grace* also features cameos from celebrated percussionist Jamey Haddad, of Paul Simon’s touring band, and classical guitarist Peter Clemente.

“Through music, I feel like I’m channeling spiritual energy that I hope

passes on to people and it’s been an amazing experience to see how people have been moved by this music. Since this is the gift I’ve been blessed with, I feel that it’s very important to share it,” explains Kelly.

Currently, Kelly is a senior at Boston’s Berklee College of Music. “I auditioned for Berklee and received a full scholarship, I got my GED and started college at 16. It’s been great, playing all the time and just living music all day. I’m learning so much and I’m playing all kinds of music. It is a challenge to balance college with all the touring I do with my band but so far I have been able to do both.”

Kelly has performed in over 500 concerts as a leader all around the world at prominent venues and festivals such as the Montreal Jazz Festival, Newport Jazz Festival, Lincoln Center, Carnegie Hall, the Kennedy Center, the Apollo Theater, Birdland, Boston’s Symphony Hall, Juan Les Pins

Jazz Festival, Dizzy’s Club Cocoa Cola, Tanglewood Jazz Festival, Detroit Jazz Festival, Scullers Jazz Club, Regatta Bar, B.B. King’s Blues Club (New York), Jazz Bakery (Los Angeles), Dakota Jazz Club, and in venues as far away as Europe and Asia.

Kelly’s ambitions have yet to outstrip her talent, and her latest album *Grace* manifests only the beginning of the young artist’s quest to continue to reinvent herself. As Ann Hampton Callaway predicts, “There is no telling how far this child prodigy will go with the limitless possibilities of her voluminous talents.”

— Danielle Bias

University District Jazz Festival

Event passes are \$15-\$35

North of downtown Seattle is a place where young people, students, professors and coffee shop dwellers coexist. The bustling streets of the University District are full of diversity and inventiveness, fostering creativity and forming the perfect environment for jazz. The University District Jazz Festival, conceived by owner of LUCID Jazz Lounge, David Pierre-Louis, celebrates that community and the art form, November 4-6, in venues in the University District.

Originally created to celebrate the opening of LUCID Jazz Lounge, over the past three years, the annual event has become a public draw for people from every corner of the city, giving the artists of Seattle's nationally renowned jazz scene a chance to be seen by people who may not regularly attend shows and jam sessions. Pierre-Louis's mission to "support, cultivate and enhance the Seattle jazz community" is brought to life during the U District event.

From November 4 through November 6, Seattle jazz artists, young and

seasoned, are in and around Seattle's University District. The three-day festival brings together local artists from all walks of life, inspired by a broad tableau of genres – from funk and jazz to bop and Bach. Each artist at the University District Jazz Festival has something to offer, from the funky sounds of The Teaching to the sultry songs of Elnah Jordan.

Gravity, Moraine, Manghis Kahn, a Cornish College Latin ensemble directed by Jovino Santos Neto and the Racer Sessions are among the myriad events on this year's lineup. With additional artists including hip-hop inspired DJ Absolute Madman & Spekulation, the eclectic sounds of Cedar Suede (accordionist Jamie Maschler and guitarist Harold Belskus), and the earthy, organic sounds of the Sequoia Ensemble, featuring many regular participants of the Racer Sessions, there is bound to be something for everyone. Over the course of the 3-day festival, the unique ingenuity and creativity of our city is on display in the University District.

Events will take place at LUCID Jazz Lounge, Neptune Theatre, Café Racer, Tempero Do Brasil, District Lounge, Fournò's, Café Solstice, Agua Verde, Herkimer Coffee and other locations in the U. The opening event will be held at the Neptune Theatre at 8pm on Friday, November 4, featuring Lucky Brown and the Trophy Bucks, Ricardo Guity & Elnah Jordan, the Cornish Blues Ensemble, and many others.

Festival passes are \$15-\$35. Listings for all ages venues and show times can be found on the University District Jazz Festival's website (www.udistrictjazzfestival.com). A portion of the proceeds from ticket sales will go to Savor the Sound, The Seattle Musician's Foundation, and to creating a scholarship for a student at Cornish College of the Arts. Come out and enjoy some classic jazz, funky fusions, and avant-creations. Be whisked away to the bleeding edges of sound. Don't miss out on what is bound to be an inspirational weekend full of imagination, sonic exploration, and jazz.

– Abi Swanson



SAM PERFORMS

ART OF JAZZ

Anton Schwartz Quartet

Seattle's newest tenor sax powerhouse, the Anton Schwartz Quartet, performs at this month's The Art of Jazz.

Thursday, November 10, 5:30-7:30 pm

Seattle Art Museum, Downtown
1st Avenue & Union Street
All ages

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

Presented in collaboration with Earshot Jazz

Art of Jazz Sponsors: The Wallace Foundation

SEATTLEWEEKLY

KPU 885 n.p.r.

EARSHOT JAZZ

SAM
seattleartmuseum.org

FRIDAY, NOVEMBER 4, SEATTLE ASIAN ART MUSEUM, 7:30PM

Robin Holcomb & Talking Pictures Kate Olson/Gary Prince Duo

Welcomed by KBCS 91.3FM

\$16 general, \$14 members/seniors, \$8 students

Robin Holcomb's music is not new to Talking Pictures – guitarist Ron Samworth, trumpeter Bill Clark, drummer Dylan van der Schyff, and cellist Peggy Lee. The Vancouver, BC, group first convened in 1993, took note of Holcomb's 1990 recording *Larks, They Crazy* and soon incorporated some of the material into the ensemble's repertoire.

Although audiences in Paris, Koln and Amsterdam have attended their performances, this is the first chance to hear the ensemble live in Seattle.

This concert will feature music from the group's recent recording *The Point of It All*, with Holcomb and Wayne Horvitz. On the CD, Horvitz's shimmering Hammond organ camouflages Clark's muted trumpet. Samworth's quiet electric guitar swells and feed-back rub against Lee's flickering cello, then both instruments pluck pizzicato arpeggios behind Holcomb's voice



ROBIN HOLCOMB PHOTO BY M. WILSON

singing Shel Silverstein's lyrics that resemble a Civil War ballad. An arrangement of Neil Young's "After the Gold Rush" plays with the dual imagery of America's history seeking shiny minerals in a pan and burning herbs in a bowl. This is music that invites you in to a deep world of human history, emotion and imagination.

– Steve Griggs



KATE OLSON

Opening for Holcomb will be Kate Olson, a recent arrival to Seattle and instantly one of its most outstanding saxophonists. She will offer a set that is both nuanced and highly expressive with Washington DC-based guitarist Gary Prince.



VALLEY VIBES JAZZ CONCERT AND CONVERSATION

FRIDAY / NOVEMBER 11 / 7PM

**The Legacy Quartet w/Clarence Acox
AND Katy Bourne Trio**

Plus, a post-concert reception and conversation,
"SEATTLE'S JAZZ HERITAGE" with Clarence Acox and Katy Bourne.

RAINIER VALLEY CULTURAL CENTER
3515 S. Alaska St., Seattle, 98118

FREE ADMISSION
Donations accepted at the door

FOR MORE INFORMATION
Please call 206.760.4286

Mark your calendars for more Valley Vibes
2nd Friday, Jun-Nov 2011



Chad McCullough/Bram Weijters Group

\$14 general, \$12 members/seniors, \$7 students

Seattle trumpeter Chad McCullough and Antwerp-based pianist Bram Weijters memorably recorded lyrical, subtle, often driving jazz last year on *Imaginary Sketches* (co-released by Seattle's Origin Records and Belgium's De W.E.R.F. records). The album builds on several international collaborations to document the unique blend of their compositional and performance styles. From the near stand-still tempo of Weijters' "Another Dark Ballad," to the spiraling search of "Imaginary Folk Song," to the burning, and aptly titled, "Speeding," the musical chemistry heard on *Imaginary Sketches* is constantly twisting and turning.

McCullough's warm lyricism has a great counterpart in Weijters' subtlety and drive. Writing in *Jazz Review*, John Barron praised their collaboration on *Imaginary Sketches* as "a fitting pair ... The vitality put forth by McCullough and Weijters makes this disc worthy of multiple listens." Antwerp's *De Morgen* similarly proclaimed: "The quartet ... moves to the wavelength of Paulo Frescu: traditional, overtly lyrical, uncomplicated."

On his relationship with Weijters, McCullough explains, "We originally met at the 2009 Banff Centre Creative Music Workshop in Canada [workshop under the direction of Dave Douglas] ... I'm really honored to get to showcase this band in my hometown. Some of my best musical mo-

ments have been with these guys – on and off the bandstand. Over the last three years we've been able to dial in a really exciting group dynamic. We're also looking forward to showcasing some new music."

range of projects, performing as well with artists and groups from the Belgian hip-hop scene, like Jerboa, DJ Lefto and Mc Krewcial, as well as with rock groups like Giants of the Air.

Of his collaborations with Mc-



BRAM WEIJTERS AND CHAD MCCULLOUGH

Weijters started music courses at the music school in Antwerp, attending piano and percussion classes. As a teenager he played in several rock bands, but after completing secondary education, he was admitted to the Antwerp Conservatory. After graduating for jazz piano in Antwerp, he went to the Brussels Conservatory, where he graduated in 2005 for jazz composition and arranging. Over the years, he has also taken lessons and attended master classes with artists ranging from Kenny Werner, Anthony Braxton, Gary Peacock, Mark Turner, Dave Liebman, Bill Carrothers and others. He has participated in a wide

Cullough, Weijters says: "I'm really looking forward to play again with our American-Belgian band. I feel a very natural and strong connection with Chad, whose playing is so unearthly lyrical, yet very purposeful. He always adds exactly the right amount of melancholy or punch to my compositions. I'm also really happy that Piet Verbist and Matt Jorgensen will join us. They're both really experienced players, and they know how to make a rhythm section solid as concrete or flexible as needed, whatever the tune calls for."

– Danielle Bias

Burn List / Operation ID

Welcomed by 91.3 KBCS

\$16 general, \$14 members/seniors, \$8 students

Burn List, a new collaboration from Seattle's scorching new music scene, features trumpeter and University of Washington music professor Cuong Vu, tenor saxophonist Greg Sinibaldi, keyboardist Aaron Otheim and drummer Chris Icasiano. Having been on the forefront of the Emerald City scene as established veterans, Vu and Sinibaldi each offer unique compositional ap-

proaches and styles that have helped shape the newest generation of musicians in the city. Icasiano and Otheim are in part, products of those contributions, and they form Burn List's pared-down rhythm section combination of keyboard and drums, pushing to create a new sonic approach to the music and group improvisation.

Cuong Vu's influence on the young, and growing, new-music community coming out of the University of Washington shouldn't be understated. Now a professor of jazz studies at UW, Vu moved East from the Seattle area, his home as a youth, to pursue a music degree at the New England Conservatory of Music, on full scholarship. He then moved to New York and joined the vibrant downtown scene there during the Knitting Factory and Tonic heyday. Vu has toured the world in the lead of his groups Vu-Tet and CV Trio, with Chris Speed and Jim Black

in Speed's Yeah No, and in the Pat Metheny Group.

Saxophonist and composer Greg Sinibaldi, has established himself as one of Seattle's most inventive musicians, embracing a diverse musical world.



BURN LIST'S AARON OTHEIM, CUONG VU, CHRIS ICASIANO AND GREG SINIBALDI

Whether he's performing with his groups Goat or Burn List, playing in the metal band Uncle Pooch, or composing new chamber music, he brings forth a characteristic and unique performance each time he plays. He has received grants from the Puffin Foundation, Jack Straw Foundation, Centrum, 4Culture and the City of Seattle and has been Artist in Residence at the Banff Center, the Atlantic Center for the Arts and Centrum.

Chris Icasiano is a force in Seattle's new music and avant-garde jazz scene. He performs regularly in the co-led duo Bad Luck with long-time friend and collaborator, saxophonist Neil Welch. Icasiano also plays in a number of collaborative projects in Seattle, including Goat, Speak, Wand, King Tears Bat Trip, Andy Clausen's Wishbone, and many more. He is also a board member of the new independent Seattle record label Table & Chairs

and helps run the weekly Racer Sessions.

Aaron Otheim's work as a pianist, keyboardist and composer has helped fuel the recent explosion of experimental and improvised music in Seattle.

He, along with other members of the avant-jazz collective Speak, received international attention with the release of their first album, which was hailed as "a debut rocket ride of outstanding quality" by BBC Music. Otheim is a co-founder and artistic director of the Racer Sessions.

He is also a board member of Table & Chairs. Otheim performs with a number of other Seattle-based projects, including Heatwarmer, Hardcoretet, Wand, Smallface, Andy Clausen's Wishbone and Grand Hallway.

What began as duets between saxophonist and clarinetist Ivan Arteaga and guitarist Jared Borkowski in a University of Washington basement quickly expanded to include Evan Woodle on drums and David Balatero on bass, playing improvisation-heavy, free jazz-influenced compositions. Rob Hanlon soon joined on keyboards. With their current lineup complete, Operation ID oriented themselves toward a more through-composed musical landscape, transitioning from a purely instrumental outfit into one that more and more incorporates solo and group vocals by all five members of the band.

— Compiled by Schraepfer Harvey

Malcolm Goldstein

Presented by Nonsequitur
\$5-\$15 sliding scale

How radically disorienting and yet riveting, you might ask, can one man with one violin be?

The answer may emerge from a rare opportunity to hear a performer who, while a living legend among devotees of exploratory musical sound, is hardly a household name: Malcolm Goldstein.

Since the early 1960s, the violinist and composer has profoundly altered violin playing by extending the instrument's tonal range.

In his improvisational "soundings" – of the kind he will perform here – he has created awareness of the instrument's great range of sonic textures.

Born in 1936 in Brooklyn, New York, Goldstein disappointed his parents by foregoing medicine for music, which he had been performing since a young age. Intermittently and ambivalently, he studied a traditional repertoire (in a 2006 interview with Dan Warburton for *Paris Transatlantic* magazine, he summarized that as "Wieniawski, Sarasate, Vieuxtemps ... what I call monkey music" – the European approach). At Columbia University, where he studied composition, and where electronic music was present but marginalized, Goldstein was often roundly criticized for his idiosyncratic approach. At age 27, however, he found a teacher who encouraged him to take what he liked from the classical repertoire and fit it to his own feel for the sounds of the violin.

He had already begun composing, playing, and improvising with new music and dance companies, and exploring electronic composition. (Working with dancers, he has said, led him to improvise as a way of ex-

ploring the physicality of musical performance, and of space.)

In the early 1960s, he stirred the avant-garde artistic ferment of New York, co-founding with James Tenney the Tone Roads Ensemble and performing with the Judson Dance



MALCOLM GOLDSTEIN PHOTO BY SYLVIA OTTE

Theater, the New York Festival of the Avant-Garde, and the Experimental Intermedia Foundation.

In his widely performed and much-acclaimed compositions for chamber groups, orchestras, and choral, stage, and electro-acoustic performance, Goldstein has merged improvisational mastery and extended techniques. His work has brought him many awards and commissions.

He occupies an increasingly unusual corner of new-music performance and composition – he has long worked outside academic settings. In liner notes to a 2008 New World Records retrospective of Goldstein works, Peter Garland explained that while the violinist composer taught in academe, early in his career, he then quit because of his conviction that "living in the real world forces one to create music that matters

– because your life (note: I did not say livelihood) depends on it."

Another of Goldstein's merits, Garland wrote, was that he is an advanced violin technician and innovator who has headed far away from the world of what Harry Partch called "show horses in the concert ring." Not content with a "dreary bag of tricks known as 'extended techniques,'" Goldstein has taken a different path. As he once wrote, extended technique "for me, has to do with an embracing of all virtues/qualities ... For some people, though, this has become a technique to be achieved – the new virtuoso – 'techniques' to be added onto the older techniques ... this is not what is important to me."

Hearing Goldstein play, for the first time, can be a shock; however, said Garland, an audience member may well come to think: "Well, isn't this perfectly natural, what a violin is supposed to sound like?"

Goldstein has long been a devotee of and expert on the music of Charles Ives, and that, said Garland, explains Goldstein's "intimate affinity with folk fiddling, with its rougher articulation and more vigorous rhythmic drive. But Malcolm is not emulating folk music – by way of analogy listen to those great recordings of Charlie Ives banging out some of his piano music and singing (more like howling – wonderfully so). In both cases, the boundaries between art music and folk music are blurred: Instead, this is just the 'real thing,' in a very honest and unself-conscious way."

Another indication of Goldstein's embrace of the demotic is his love for the music of Ornette Coleman, who has written a collection of pieces for

CONTINUED ON PAGE 22

SUNDAY, NOVEMBER 6, KIRKLAND PERFORMANCE CENTER, 3PM

Seattle Repertory Jazz Orchestra

"An Evening with Ol' Blue Eyes: The Music of Frank Sinatra"

Presented by Seattle Repertory Jazz Orchestra

SOLD OUT

SUNDAY, NOVEMBER 6, TULA'S, 7:30PM

Bill Anschell Trio

Admission by donation

Nearly 10 years have passed since Seattle native Bill Anschell returned to the Emerald City after spending 25 years studying, composing and performing across the country and around the world. The pianist, composer and arranger has played and recorded with a host of jazz greats, including Floyd Standifer, Richard Davis, Ron Carter, Benny Golson, Nnenna Freelon and Russell Malone.

Anschell left Seattle after high school, studying for two years at Oberlin College (Ohio), then earning his music degree from Wesleyan University (Connecticut). At Wesleyan, Anschell worked closely with saxophone great Bill Barron. He also studied semi-privately with South Indian mrdangum master T. Ranganathan, kindling a passion for rhythmic experimentation that has driven Anschell's music ever since.

After leading the life of a jazz vagabond for several years, Anschell settled in Atlanta in 1989. He was initially drawn there by the opportunity to serve as jazz coordinator for the Southern Arts Federation (SAF), the regional arts agency of the South. Firing up SAF's jazz department virtually from scratch, Anschell launched a host of high-profile programs, published a book on grant writing, and created "JazzSouth," an internationally syndicated radio show. At night he dove headlong into the

city's thriving jazz scene, working as a sideman with various groups and leading his own trio.

By 1992, Anschell's performing itinerary had grown to the point where it



Bill Anschell photo by Daniel Sheehan

demanding his full attention. He left the SAF post, continuing to produce "JazzSouth" out of his home while focusing on playing and composing. Over the next ten years, Anschell ascended the jazz ranks in Atlanta, leading his trio at major festivals and becoming a first-call accompanist for visiting jazz greats. During the same period, Anschell enjoyed a lengthy as-

sociation with vocalist Nnenna Freelon, serving as her pianist, arranger and musical director. Anschell's piano work and arrangements were featured throughout Freelon's 1996 Concord release *Shaking Free*, which was nominated for a Grammy as the year's best jazz vocal recording.

His own CDs have earned critical acclaim and widespread exposure, with the last three discs all making *JazzWeek's* national Top 50 chart for radio airplay. Anschell's 1998 release, *A Different Note All Together*, was selected by United Press International (UPI) as one of the 10 Best jazz releases of the year. His 2006 CD, *More to the Ear than Meets the Eye*, was chosen by numerous critics and radio stations across the country for their 10 Best of 2006 lists. His 2009 duo CD of spontaneous improvisations with saxophonist Brent Jensen was described by Cadence as "startlingly beautiful, surprising, and powerful ... a transforming experience."

In 2005, Anschell received the Golden Ear Award for Northwest Jazz Instrumentalist of the Year, and in 2006 his trio was named the Best Northwest Acoustic Jazz Ensemble. He will lead a festival close-out celebration with a standards trio for Seattle featuring bassist Chris Symer and drummer Jose Martinez.

The festivities also include food, drink, gratitude, and good cheer.

— Danielle Bias

JAZZ AROUND THE SOUND

november

11

TUESDAY, NOVEMBER 1

BH EJF: Keith Jarrett, Gary Peacock, Jack DeJohnette, 8
 CG Suffering F#ckheads, 8
 EB Ivan Arteaga/Jared Borkowski & Kate Olson/Gary Prince, 9
 JA Omar Sosa Quartet, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10
 TU Jay Thomas, 7:30

WEDNESDAY, NOVEMBER 2

BX Eric Verlinde, 7, 9
 CB Market Street Dixieland Jass Band, 8:30
 DL Peter Daniel 3, 8
 JA Omar Sosa Quartet, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 PO EJF: Masterclass w/ Malcolm Goldstein, 1
 SE EJF: SWOJO Plays the Music of Robin Holcomb, 8
 SF "Passarim" Bossa Nova Quintet ft. Leo Raymundo w/ Francesca Merlini, 8
 TD EJF: Tribute to Jim Knapp, 7:30
 TK Ron Weinstein Trio, 8:30
 TU EJF: Grace Kelly Quintet, 7:30
 VI Honey Castro, 9

THURSDAY, NOVEMBER 3

BC Clark Gibson w/ Phil Sparks, 9
 BX Jon Hamar / Tony Foster, 7, 9
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30
 TU EJF: Grace Kelly Quintet, 7:30
 VI Tango Ahora, 9
 WA Killerbees, 8

FRIDAY, NOVEMBER 4

AA EJF: Robin Holcomb & Talking Pictures / Kate Olson & Gary Prince Duo, 7:30
 BP Danick & Amitie, 7:45
 BX Randy Halberstadt w/ Gary Hobbs, 7, 9
 C* Manghis Khan (The Rat & Raven, 5260 University Way NE), 11:30
 C* Milo Petersen Trio (Baker Street Books, 32709 Railroad Ave, Black Diamond), 7
 C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 8
 C* High/middle school jam session w/ Steve Treseler (CMA Gallery, UW), 6:30
 C* Ricardo Guity & Elnah Jordan, Verbal Oasis, Spekulation, Caffeine (Neptune Theatre, 1303 NE 45th St), 8
 DL Eric Fridrich, 5,11
 GT Jacob Zimmerman Quintet, 8
 HS Jazz & Sushi: Diana Page Group, 7:30
 LJ Lucky Brown & The Trophy Bucks - Afterparty, 11:30
 LJ Alike Lyman Group, 5
 NC Double Scotts on the Rocks, 8
 NO Thomas Marriott's Flexicon, 8
 SF Pasquale Santos, 9
 TU EJF: Chad McCullough/Bram Weijters Group, 8
 VI Casey MacGill, 8

SATURDAY, NOVEMBER 5

AV A Cedar Suede, 6
 BX Leah Stillwell, 7, 9
 C* Trish, Hans, and Phil at Jazzscapes (206-660-0654), 7:30
 C* Gravity, Verbal Oasis, Carl Kennedy (Cafe Solstice, 4116 University Way), 8
 C* Zizzy Zi Zixxy, Call Me Ladro (University Heights Community Center, 5031 University Way NE), 8

C* Sequoia Ensemble, Moraine, Spyn Reset (Galway Arms, 5257 University Way), 8
 CH EJF: Malcolm Goldstein, 8
 EB Jacob Zimmerman Quintet, 9
 LJ Ayron Jones & The Way, 10:30
 LJ The Teaching & Katrina Kope, 8:30
 SE EJF: Burn List / Operation ID, 8
 SF Leo Raymundo Jazz Trio, ft. Sue Nixon, 11am
 SY Victor Janusz, 9:30am
 TU EJF: Chad McCullough/Bram Weijters Group, 8
 VI Ruby Bishop, 6
 VI The James Band, 9:30

SUNDAY, NOVEMBER 6

AV Chronic Quartet, 11am
 BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Fabulous Party Boys (The Rat & Raven, 5260 University Way NE), 12am
 C* Cornish Latin Ensemble w/ Jovino Santos Neto (Burke Museum, UW, 17th & 45th), 5
 C* Gregory Dilley (Herkimer Coffee, 5611 University Way NE), 11am
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 FB Greg Ruby Quintet, 6
 GB Primo Kim, 6
 KC EJF: SRJO "An Evening with Ol' Blue Eyes", 3
 KC Seattle Repertory Jazz Orchestra, 3
 LJ Leif Totusek, 11am
 LJ The Hang w/ Josh Rawlings, Jason Holt, Tim Carey, 12:30am
 SF Jerry Frank, 6:30
 SF Danny Ward, 11am
 SY Victor Janusz, 9:30am
 TU EJF: Bill Anschell Trio, 7:30
 TU Reggie Goings, 3
 VI The Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

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

AA Seattle Asian Art Museum, Volunteer Park, 1400 E Prospect St, 206-654-3100	DL District Lounge, 4507 Brooklyn Ave NE, 547-4134	Shoreline, 365-4447
AM Amore Restaurant, 522 Wall St, 770-0606	DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NO New Orleans Restaurant, 114 First Ave S, 622-2563
AV Agua Verde, 1303 NE Boat St, 545-8570	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BC Barca, 1510 11th Ave E, 325-8263	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BH Benaroya Hall, 200 University St, 215-4747	GT Gallery 1412, 1412 18th Ave	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	RV Rainier Valley Cultural Center, 3515 S Alaska St.
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	JA Jazz Alley, 2033 6th Ave, 441-9729	SB Seamonster Lounge, 2202 N 45th St, 633-1824
C* Concert and Special Events	LB Lakeside Bistro, 11425 Rainier Ave S, 772-6891	SE Seattle Art Museum, 1300 First Ave, 654-3100
CB Conor Byrne Pub, 5140 Ballard Ave NW, 206-784-3640	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CG Copper Gate, 6301 24th Ave NW, 706-3292	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N	MX MIX 6006 12th Ave S, 767-0280	TD Triple Door, 216 Union St, 838-4333
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	TK Thaiku, 5410 Ballard Ave NW, 706-7807
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104		TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695
		WA Waid's Haitian Cuisine & Lounge, 1212 E Jefferson St, 206-328-6493
		WR White Rabbit, 513 N 36th St, 588-0155

MONDAY, NOVEMBER 7

AM JT/TK Quartet, 8:30
C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 1
GB Primo Kim, 6:00
MT Triangle Pub jam session w/ Pavel Shepp, 8:30
NO New Orleans Quintet, 6:30
TU Greta Matassa jam, 7:30
WR Spellbinder, 9:30

TUESDAY, NOVEMBER 8

C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 1
CG Suffering F#ckheads, 8
ET Transitions w/ Larry Jones, Lief Totusek, Phil Sparks, 9
MX Mock, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ J Martinez & E Verlinde, 10
SB McTuff Trio, 10
TU Emerald City Jazz Orchestra, 8:30
TU Roosevelt HS Jazz, 7:30

WEDNESDAY, NOVEMBER 9

BX Milt Kleeb Dectet *CD Party*, 7, 9
C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 1
CB Market Street Dixieland Jass Band, 8:30
DL Peter Daniel 3, 8
NO Legacy Band w/ Clarence Acox, 8
TK Ron Weinstein Trio, 8:30
TU Greta Matassa Student Recital, 7
VI Jerry Zimmerman, 7

THURSDAY, NOVEMBER 10

BC Clark Gibson w/ Phil Sparks, 9
BX Diana Page Duo, 7, 9
C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 1
LJ The Hang, 9:30
NO Ham Carson Quintet, 7
SE Art of Jazz: Anton Schwartz, 5:30
TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30
TU Chris Fagan/Dave Peterson Quartet, 8
VI Michael Navedo & Jimmie Herrod, 9
WA Killerbees, 8

FRIDAY, NOVEMBER 11

BP Pearl Django, 7:45
BX Jay Thomas w/ Barney McClure, 7, 9
C* Beth Fleenor: Mother May I (Jack Straw Gallery, 4261 Roosevelt Way NE), 1
C* Trumpet Summit w/ Chad McCullough, Nathan Eklund & Dan Kramlich (CMA Gallery, UW), 7:30
C* High/middle school jam session w/ Steve Treseler (CMA Gallery, UW), 6:30
HS Jazz & Sushi: Greg Williamson Quartet, 7:30
NC Scott Lindenmuth Trio, 8
NO Thomas Marriott's Flexicon, 8
RV The Legacy Quartet w/ Clarence Acox and Katy Bourne Trio, 7
SF Pasquale Santos, 9
TU Susan Pascal Quartet w/ Dave Peterson, Chuck Deardorf, Mark Ivester, 7:30
VI Jovino Santos Neto, 8

SATURDAY, NOVEMBER 12

BX Kelly Eisenhour Quartet, 7, 9
SF Jose Gonzales Trio, 9
SY Victor Janusz, 9:30am
TU Thomas Marriott Quartet, 7:30
TU Seattle Teen Music, 2
VI Ruby Bishop, 6

SUNDAY, NOVEMBER 13

BP Michael Gotz brunch, 10am
BX Danny Kolke Trio, 6, 8
C* Pearl Django & Greta Matassa (Marine View Church, 8469 Eastside Dr NE, Tacoma), 5
CR Racer Sessions, 8
DT Kevin McCarthy session, 8
GB Primo Kim, 6
PG Bob Strickland jam, 5
SF Anne Reynolds & Tobi Stone, 6:30
SF Pasquale Santos, 11am
SY Victor Janusz, 9:30am
TD The Schwa, 9
TU Jazz Police, 3
TU Jim Cutler Jazz Orchestra, 8
VI The Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, NOVEMBER 14

AM JT/TK Quartet, 8:30

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CURTAIN CALL *f*

weekly recurring performances

MONDAY

AM JT/TK Quartet, 8:30
GB Primo Kim, 6
NO New Orleans Quintet, 6:30
WR Spellbinder, 9:30

TUESDAY

MX Mock, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ J Martinez & E Verlinde, 10
SB McTuff Trio, 10

WEDNESDAY

DL Peter Daniel 3, 8
NO Legacy Band w/ Clarence Acox
TK Ron Weinstein Trio, 8
VI Jerry Zimmerman, 7

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

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

SATURDAY

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

SUNDAY

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



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GB Primo Kim, 6:00
 JA Miguel Zenon Quartet, 7:30
 MT Triangle Pub jam session w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Johnaye Kendrick, 7:30
 WR Spellbinder, 9:30

TUESDAY, NOVEMBER 15

CG Suffering F#ckheads, 8
 CY Pearl Django Group w/ Susan Pascal, 7:30
 JA Django Reinhardt Allstars, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10
 TU Roadside Attraction, 7:30
 VI The Jason Parker Quartet, 9

WEDNESDAY, NOVEMBER 16

BX Alexey Nikolaev, 7, 9
 CB Market Street Dixieland Jass Band, 8:30
 DL Peter Daniel 3, 8
 JA Django Reinhardt Allstars, 7:30

NO Legacy Band w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8:30
 TU Beth Winter, 7:30
 VI The Leeni & Love Show, 9

THURSDAY, NOVEMBER 17

BC Clark Gibson w/ Phil Sparks, 9
 BX Katy Bourne w/ Hans Bremer, 7, 9
 CH Monktil Composer Series, 8
 JA Django Reinhardt Allstars, 7:30
 LJ The Hang, 9:30
 NC Ashley Webster, 7
 NO Ham Carson Quintet, 7
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30
 TU Fred Hoadley's Sonando, 8
 VI The Ron Weinstein Trio, 9
 WA Killerbees, 8

FRIDAY, NOVEMBER 18

BX Milo Petersen Trio, 7, 9
 C* Kareem Kandi Band (Royal Lounge, 311 Capitol Way N, Olympia), 7

C* Mike Nelson Trio (Baker Street Books, 32709 Railroad Ave, Black Diamond), 7
 C* Steve Treseler, Chad McCullough, Dan Kramlich, Craig Flory (CMA Gallery, UW), 7:30
 C* High/middle school jam session w/ Steve Treseler (CMA Gallery, UW), 6:30
 HS Jazz & Sushi: Ocho Pies, 7:30
 JA Jane Monheit, 7:30, 9:30
 NC David George Quartet, 8:30
 NO Thomas Marriott's Flexicon, 8
 SF Alex Guilbert Duo, 9
 TU Joe Doria Organ Trio, 7:30
 VI Casey MacGill, 8

SATURDAY, NOVEMBER 19

BP Little Bill & The Bluenotes, 7:45
 BX Aria Preme CD Party, 7, 9
 JA Jane Monheit, 7:30, 9:30
 LB Dina Blade & Hans Brehmer, 7
 PO Chuck Deardorf w/ Bruce Forman, 8
 SF Leo Raymundo Jazz Trio, ft. Sue Nixon, 9
 SY Victor Janusz, 9:30am
 TU Brian Nova, 7:30
 VI Ruby Bishop, 6

SUNDAY, NOVEMBER 20

BP Michael Gotz brunch, 10am
 BP Greta Matassa Presents "Light Out of Darkness: A Tribute to Ray Charles", 6:45
 BX Danny Kolke Trio, 6, 8
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 GB Primo Kim, 6
 JA Jane Monheit, 7:30
 SF Jerry Frank, 6:30
 SF Alex Guilbert Duo, 11am
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 9
 TU UW Jazz, 8
 TU Jay Thomas, 4
 VI The Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, NOVEMBER 21

AM JT/TK Quartet, 8:30
 GB Primo Kim, 6:00
 MT Triangle Pub jam session w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Darin Clendenin Trio, 7:30
 WR Spellbinder, 9:30

TUESDAY, NOVEMBER 22

CG Suffering F#ckheads, 8
 ET Transitions w/ Larry Jones, Lief Totusek, Phil Sparks, 9
 JA Ain't Misbehavin', 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10
 TU Music Works, 7:30

WEDNESDAY, NOVEMBER 23

BX Danny Kolke, 7, 9
 CB Market Street Dixieland Jass Band, 8:30
 DL Peter Daniel 3, 8
 JA Ain't Misbehavin', 7:30
 NO Legacy Band w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8:30
 TU Greta Matassa jazz workshop, 7:30
 VI Jerry Zimmerman, 7

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THURSDAY, NOVEMBER 24

BC Clark Gibson w/ Phil Sparks, 9
 JA Ain't Misbehavin', 7:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8:30
 WA Killerbees, 8

FRIDAY, NOVEMBER 25

BX Reuel Lubag Group, 7, 9
 HS Jazz & Sushi: Tracy Knoop Quartet, 7:30
 JA Ain't Misbehavin', 7:30
 NC Sandy Carbarry & Tim Lerch, 8
 NO Thomas Marriott's Flexicon, 8
 SF Jerry Frank, 9
 TU Greta Matassa Quartet, 7:30
 VI Lushy, 9

SATURDAY, NOVEMBER 26

BX Bernie Jacobs Quartet, 7, 9
 C* Ariel Pocock, Katie Jacobson, Elliot Gray (CMA Gallery, UW), 7
 GB Primo Kim, 6
 JA Ain't Misbehavin', 7:30
 SF Tim Kennedy Trio, 9
 SY Victor Janusz, 9:30am
 TU Stephanie Porter Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, NOVEMBER 27

BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 GB Primo Kim, 6
 JA Ain't Misbehavin', 7:30
 PG Bob Strickland jam, 5
 SF Anne Reynolds & Tobi Stone, 6:30
 SF Pasquale Santos, 11am
 SY Victor Janusz, 9:30am
 TD Cocoa Martini, 7:00
 TU Fairly Honest, 3
 TU Jim Cutler Jazz Orchestra, 8
 VI The Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, NOVEMBER 28

AM JT/TK Quartet, 8:30
 GB Primo Kim, 6:00
 MT Triangle Pub jam session w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Boyd Phelps, 7:30
 WR Spellbinder, 9:30

TUESDAY, NOVEMBER 29

CG Suffering F#ckheads, 8
 JA Sophie Milman, 7:30
 MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10
 TU Critical Mass, 7:30
 VI The Wally Shoup Trio, 9

WEDNESDAY, NOVEMBER 30

BX Chris Morton, 7, 9
 CB Market Street Dixieland Jass Band, 8:30
 DL Peter Daniel 3, 8
 JA Sophie Milman, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8:30
 TU Katie King, 7:30

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Tula's Restaurant & Jazz Club Featured in Downbeat Magazine's Guide of 100 Great International Jazz Clubs.		1 BIG BAND JAZZ Jay Thomas Big Band 7:30-11PM \$5	2 EARSHOT JAZZ Grace Kelly Quintet 7:30PM \$18 gen. \$16 mem/seniors, \$10 students	3 EARSHOT JAZZ Grace Kelly Quintet 7:30PM \$18 gen. \$16 mem/seniors, \$10 students	4 EARSHOT JAZZ Chad McCullough/ Bram Weijters Group 8PM \$14 gen. \$12 mem/seniors, \$7 students	5 EARSHOT JAZZ Chad McCullough/ Bram Weijters Group 8PM \$14 gen. \$12 mem/seniors, \$7 students
6 Reggie Goings Jazz Offering 3-7PM \$8 EARSHOT JAZZ Bill Anschell Trio 7:30-11PM Donation	7 JAZZ JAM hosted by Greta Matassa 7:30-11PM \$10	8 BIG BAND JAZZ Roosevelt HS Jazz 7:30-8:30PM Emerald City Jazz Orchestra 8:30-11PM \$5	9 Greta Matassa Student Recital 7-11PM \$10	10 Chris Fagan/ Dave Peterson Quartet 8-11PM \$10	11 Susan Pascal Quartet w/ Dave Peterson Chuck Deardoff Mark Ivester 7:30-11:30PM \$15	12 Seattle Teen Music 2-5PM \$5 Thomas Marriott Quartet 7:30-11:30PM \$15
13 Jazz Police BIG BAND 3-7PM \$5 Jim Cutler Jazz Orch. 8-11PM \$5	14 Johnaye Kendrick Vocal Showcase 7:30-11PM \$10	15 BIG BAND JAZZ Roadside Attraction 7:30-11PM \$8	16 Beth Winter Cornish Showcase 7:30-11PM \$10	17 HOT LATIN JAZZ Fred Hoadley's Sonando 8-11PM \$10	18 Joe Doria Organ Trio 7:30-11:30PM \$15	19 Brian Nova Trio 7:30-11:30PM \$15
20 Jay Thomas BIG BAND 4-7PM \$5 UW Jazz 8-9PM Jim Cutler Jazz Orch. 9-11PM \$5	21 JAZZ JAM w/ Darin Clendenin Trio 7:30-11PM \$10	22 BIG BAND JAZZ Music Works Big Band 7:30-11PM \$5	23 Greta Matassa Jazz Workshop 7:30-11PM \$10	24 Closed for Thanksgiving	25 Greta Matassa Quartet 7:30-11:30PM \$15	26 Stephanie Porter Quartet 7:30-11:30PM \$15
27 Fairly Honest Jazz Band 3-7PM \$5 Randy Burgeson Group 8-11PM \$5	28 Boyd Phelps Sax Attack 7:30-11PM \$10	29 BIG BAND JAZZ Critical Mass Big Band 7:30-11PM \$5	30 Katie King Vocal Showcase 7:30-11PM \$10	EARLY ARRIVAL DISCOUNTS MONDAY thru THURSDAY: Make dinner reservations and arrive by 7:00 pm 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. NOTE: No Tula's discounts during Earshot Jazz events.		

Notes, from page 2

ed Daniel Bernard Roumain (DBR), Ernestine Anderson, Dave Dederer, Michael Shrieve, Bernadette Bascom and Alan White. For more information and to sign up, please visit www.stgpresents.org/education.

On the Horizon: The Seattle Repertory Jazz Orchestra's 23rd Annual Duke Ellington Sacred Music Concert

Sunday December 26, 2011, 7:30pm,
Town Hall Seattle

The Seattle Repertory Jazz Orchestra's (SRJO) tradition of performing the Sacred Music of Duke Ellington in Seattle began more than two decades ago in 1989. Founding members of the SRJO, including Michael Brockman and Clarence Acox, the late Don Lanphere and Floyd Standifer, Bill Ramsay, Marc Seales and others were drawn together because of this concert and it continues to play a central role in the ethos of this stellar big band. For this year's concert, the SRJO will feature guest baritone vocalist Everett Greene of the Count Basie Orchestra

plus alto vocalist Nichol Eskridge, tap-dancer Alex Dugdale, and the Northwest Chamber Chorus. (Look for a full preview in the December issue of the newsletter.) This concert sold out in 2009 and 2010, so early ticket purchase is recommended. For more information, visit www.srjo.org.

Event Listings

Reminder: Please send gig listings to jazzcalendar@earshot.org at least eight weeks in advance if possible. Be sure to include the date, time, place, and project name.

Goldstein, from page 16

him, and whose violin playing Goldstein holds in high regard: "I was blown away!" he told Warburton. "Everybody else hated it. They said, he can't play the violin. I said, *that's* playing the violin. Everybody plays like so and so, but he's playing like him. Beautiful, fantastic, wild!"

Those adjectives describe Goldstein's approach to improvisation, too. He told Warburton that, as far as he is concerned, the improvisation nature of, say, Bach, and the emphasis on improvisation as a key element of musical performance in the 17th and 18th centuries, and many others, relates to his own sense of the corporeality of music, something that all conservatory students today should be given the opportunity to experience.

After all, he said, what is improvisation? "If in the act of doing something you have an idea to do something better, something different, you're already becoming a composer. For me, improvisation is getting into the sound ... you get into the sound, and the sound tells you where to go. You simply follow the sound."

— Peter Monaghan

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



COVER: ROBIN HOLCOMB
PHOTO BY DANIEL SHEEHAN

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