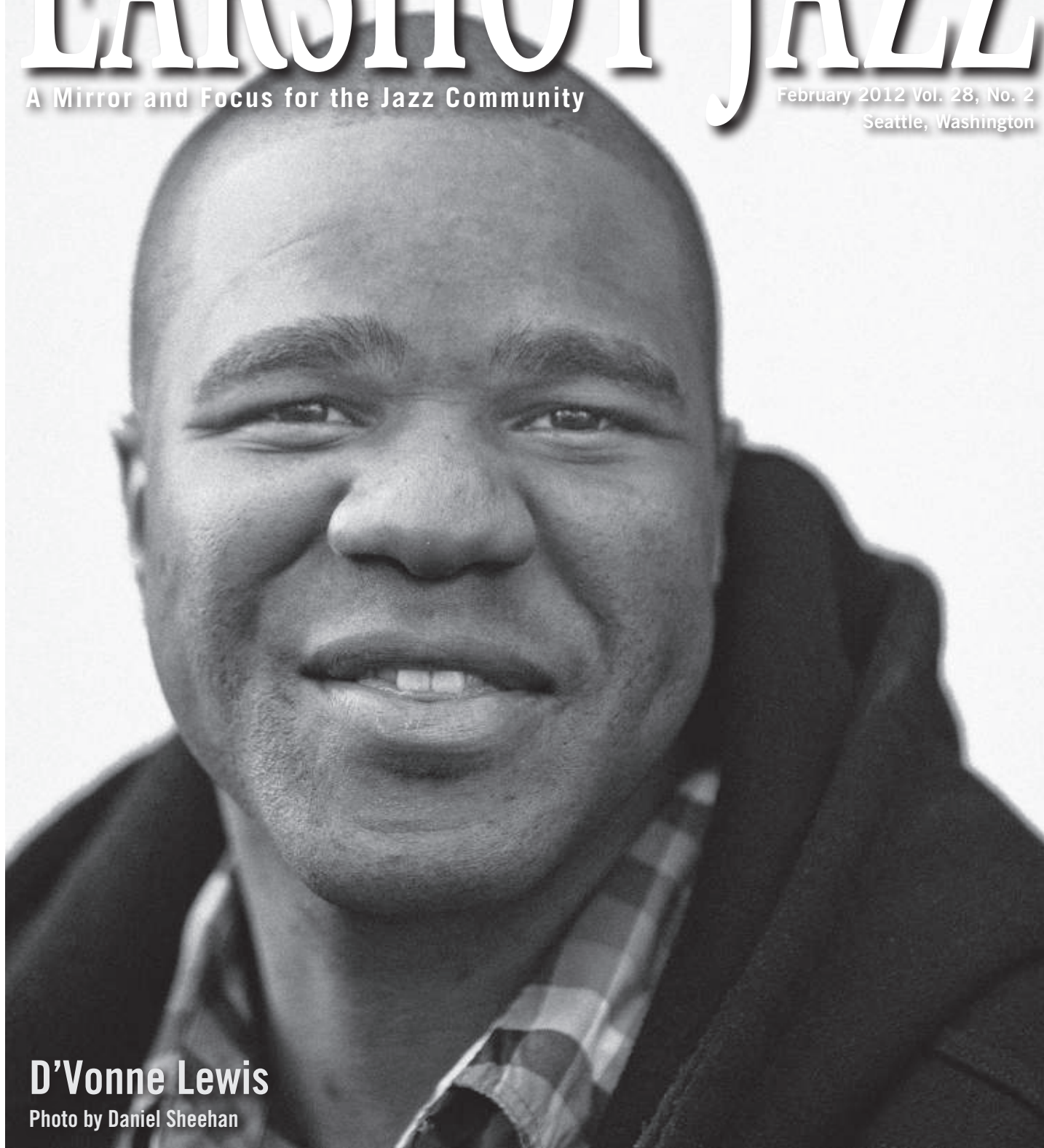


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2012 Vol. 28, No. 2
Seattle, Washington



D'Vonne Lewis

Photo by Daniel Sheehan



Beloved Bassist Chuck Metcalf Memorial Concert

Bassist, thinker, architect, and inaugural Seattle Jazz Hall of Fame inductee Chuck Metcalf succumbed to cancer in January. He was 81. The Legacy Quartet with Clarence Acox celebrates the bassist in a tribute performance, on the stage that Metcalf designed and put in place, at the New Orleans Creole Restaurant on Wednesday evening, March 14.

The young, gigging Metcalf mingled and played with many on the growing Seattle scene, as chronicled in *Jackson Street After Hours – The Roots of Jazz in Washington* by Paul de Barros. By the 1960s, Metcalf was an active jazz bassist and scene builder, holding memorable sessions at his home, mentoring young players on the scene, and organizing events with the Seattle Jazz Society. Living for stretches in San Francisco, Seattle and New York, his outstanding musicianship and enthusiasm were welcome in jazz communities across the nation. Tours in the 1980s with Dexter Gordon and Ernestine Anderson are late-career highlights. His two 1990's recordings *Elsie Street* and *Help Is Coming* are landmarks in Seattle jazz history. Metcalf moved to Santa Fe in 2010, and, in 2011, retired from public performance.

Metcalf's incredible influence on the Seattle jazz ecology is recorded on the Seattle Jazz Scene website through many email tributes and recollections by members of the jazz community. This from Jim Wilke: "Chuck Metcalf was *the* catalyst on the jazz scene when I arrived here in the early 60s. ... Without Chuck's energy and ideas, we would have had far fewer opportunities to hear and play jazz in that time ... and by extension, [in] the Seattle

jazz scene today." Read more at www.seattlejazzscene.com.

Seattle-Kobe Sister City Female Jazz Vocalist Applications Due February 5

The Seattle-Kobe Sister City Association (SKSCA) will send one high school-aged and one adult female jazz vocalist from the greater Seattle area to Kobe, Japan, in May 2012 to be a guest singer at the 13th annual Kobe Jazz Vocal Queen Contest. Every fall for the last twelve years, the winner of the Kobe Jazz Vocal Queen Contest – held in Kobe – has flown to Seattle to make her U.S. debut at Dimitriou's Jazz Alley. Seven years ago, SKSCA began holding a jazz vocalist audition as the reciprocal component of this exchange.

The deadline to apply for first-round auditions in Seattle is February 5. Finalists will be selected by early March and will be invited to give a live audition at Dimitriou's Jazz Alley on March 19. Family, friends and community members are encouraged to come and support the finalists. The suggested donation will be \$5 for students and \$10 for adults, with proceeds supporting this and future Seattle-Kobe jazz auditions. The two winners will be guest vocalists at the Kobe Jazz Vocal Queen Contest held on May 6, at Kobe Asahi Hall in Seattle's sister city, Kobe, Japan. More info is available at www.sksc.org.

4Culture Grants Available for Individual and Group Arts Projects

4Culture's Group Arts Projects (GAP) program provides emerging and established groups in King County with critical project support for art experiences in all disciplines. Award



Executive Director John Gilbreath
Managing Director Karen Caropepe

Earshot Jazz Editor Danielle Bias
Assistant Editor Schraepfer Harvey

Contributing Writers Steve Griggs, Peter Monaghan

Calendar Editor Schraepfer Harvey
Calendar Volunteer Tim Swetonic

Photography Daniel Sheehan

Layout Karen Caropepe

Mailing Lola Pedrini

Send Calendar Information to:

3429 Fremont Place #309

Seattle, WA 98103

fax / (206) 547-6286

email / jazzcalendar@earshot.org

Board of Directors Kenneth W. Masters (president), Richard Thurston (vice-president), Renee Staton (treasurer), Hideo Makihara (secretary), Clarence Acox, Bill Broesamle, George Heidorn, Femi Lakeru, Lola Pedrini, Paul Toliver, Cuong Vu

Earshot Jazz is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org.

Subscription (with membership): \$35

3429 Fremont Place #309

Seattle, WA 98103

phone / (206) 547-6763

fax / (206) 547-6286

Earshot Jazz ISSN 1077-0984

Printed by Pacific Publishing Company

© 2012 Earshot Jazz Society of Seattle

MISSION STATEMENT

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

CONTINUED ON PAGE 22

Bill Anschell in the February 2012 Issue of *JazzTimes*

In the February issue of *JazzTimes*, pianist **Jason Moran** takes the “Before & After Challenge” administered by writer **Thomas Conrad**. The challenge included recordings by Jaki Byard, Keith Jarrett, Wynton Kelly, Brad Mehldau and Vijay Iyer. **Bill Anschell**’s solo piano take on the Eagles’ song “Desperado” from his record *Figments* on Origin was featured in the piece. Of Anschell’s playing before the performer and the name of the tune is revealed, Moran says: “I like that this has a lot of sustain pedal. With those two lines being at equal volume, the sustain pedal gives it a very nice, very specific space. This is a studied pianist – studied like ... he’s not bullshitting.” After the details of the tune are revealed, Moran says, “I enjoyed that. That’s bad.”

Jam Session News

Amore Infused, host to **Tim Kennedy** and **John Terpin**’s Monday session, suffered an electrical kitchen fire in January and has closed for renovations. Stay tuned for the return of this Monday-night session.

A recent Seattle transplant, drummer **Claudio Rochat-felix** hosts a new session on Wednesdays at 418 Public House in Ballard, 418 NW 65th Street, beginning at 9pm. The session opened in December and has featured a rotation of house musicians, including bassists Ian Sheridan and Paul Gabrielson, pianist Eric Verlinde, and guitarist Brendan O’Donnell.

Young pianist **Gus Carns** launched a new session at the Royal Room. The session is on Wednesdays, beginning with house band Brendan O’Donnell (guitar), Carmen Rothwell (bass) and Chris Icasiano (drums) at 9:30pm. Carns states on the web, [\[jazzsession.com\]\(http://jazzsession.com\), that he’s hosting the session “with the intention of providing an outlet for a community of improvising musicians that strive for achieving form-based collective improvisation.”](http://www.royal-</p>
</div>
<div data-bbox=)

Tula’s is closed February 5; look for the Reggie Goings Jazz Offering again in March. Don’t forget to check out other Tula’s monthlies: Greta Matassa jam, first Mondays, and Daren Clendenin jam, third Mondays.

Sonarchy February Lineup Announced

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. The broadcast can be heard live every Sunday evening at midnight at 90.3 FM and on www.KEXP.org. It is also available in its entirety for two weeks following the broadcast in several streaming audio formats. This month’s shows will also be available as podcasts shortly after they air. **Doug Haire** is the producer and mixes these live shows. On February 5, using two microphones, **Rob Millis** and **Jesse Paul Miller** create a sonic interaction with **Millis**’ Jack Straw gallery installation *Fragments of the Story*. On February 12, **Eric Barber**’s Metrilodic features new fusion jazz with Barber on saxophones, pocket synth and iPad, PK on bass and **Olli Klomp** on percussion. On February 19, Kagel Textural presents electro-acoustic improvisations on this Sonarchy Archive Series show from 1997. **James Wood** is joined by **Doug Theriault**, **Mark Collins** and **Matthew Sperry**. Finally, on February 26, Fluke presents **Jim Knapp**’s compositions, with **Brian Kinsella** on piano, **Chris Symer** on bass and **Chris Icasiano** on drums.



THE NEW YORK VOICES

Friends of Frank DeMiero
Present the

DeMiero
Jazz Fest

DEE DANIELS



Three incredible shows!

Thursday • Friday • Saturday
March 1, 2 & 3, 2012

**Don't miss out...
get your tickets early!**

VIP packages and premier seating
are available.

For more info:
www.DeMieroJazzFest.org

*Friends of Frank DeMiero produces this
annual festival to benefit arts education.*



GRETA MATASSA



D'Vonne Lewis

Reveling in the Music Industry

By Steve Griggs

"There is a side of me that comes out so easily around him; there is this way we both laugh deeply together with and at life. This joy is felt on and off the bandstand."

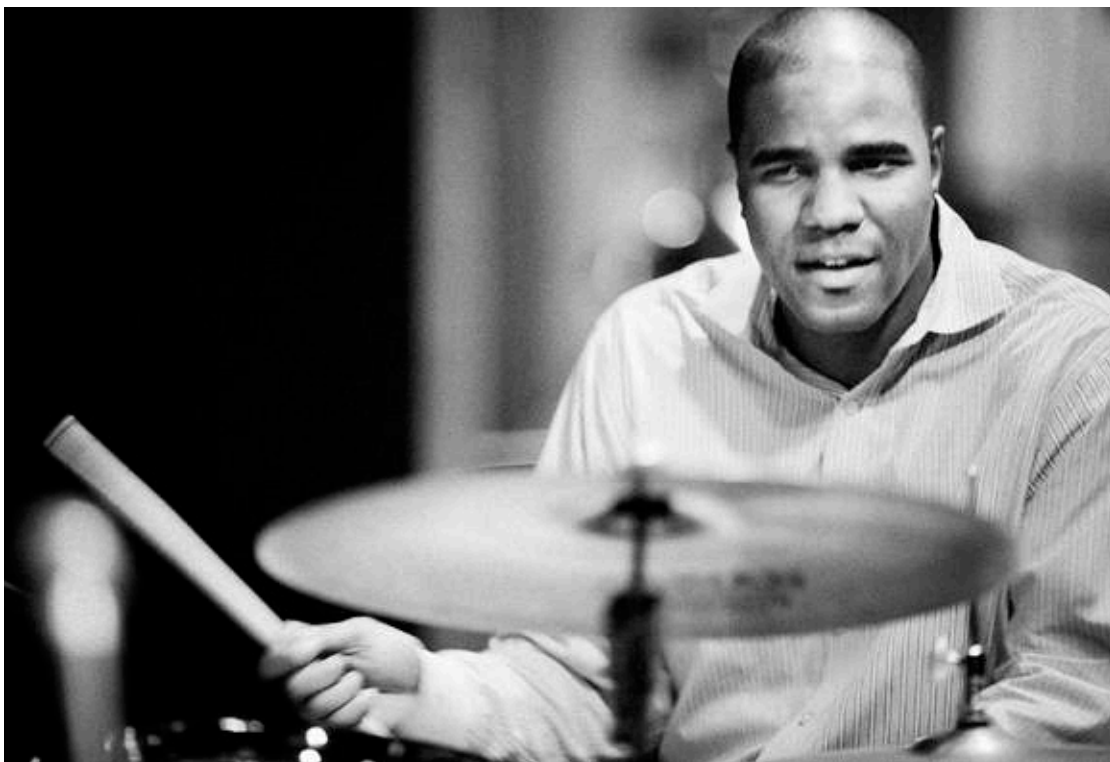
That's what bassist Evan Flory-Barnes says about drummer D'Vonne Lewis. I wonder what side of *me* would come out around Lewis. Now's the time to find out.

Lewis opens the door to his apartment with a long, relaxed, "Yeee-aaah." A native Seattleite, he talks with a warm drawl that evokes sunny southern hospitality. A plaque commemorating a 2006 Earshot Jazz Golden Ear Award for Best Emerging Artist is framed on a side table. I learn that Lewis won Outstanding Soloist awards each of the three years he performed with Roosevelt High School at Jazz at Lincoln Center's Essentially Ellington competition in New York. And he didn't even play any solos!

Albums by his organist grandfather Dave Lewis lie on the coffee table. At 28, D'Vonne Lewis is young, but his musical roots in Seattle run deep. David Eugene Lewis (1939-1998), considered the father of Northwest rock,

signed with A&M Records after being heard by Herb Alpert in a Seattle club. His 1964 single "Little Green Thing" was highlighted on Dick Clark's *American Bandstand*, exposing him to

"When I was younger," Lewis says, "I thought I wanted to play guitar. I would watch the musicians at church and the guitar player was in front. Since the guitar was in front, I thought



D'VONNE LEWIS PHOTO BY DANIEL SHEEHAN.

national audiences. But the influence of the Lewis family on Northwest music goes back even further than that and extends well into the 20th century. Lewis' great-grandfather, David Eugene Lewis Sr., played guitar and gave musical tips to Jimi Hendrix and neighbor Quincy Jones. His great-uncle, Ulysses Lewis, was a partner in the Paramount Theatre, which hosted R&B shows in the 1980s.

he was doing everything."

Lewis' father, David Eugene Lewis Jr., was supportive but not very involved in family life, so Lewis spent most of his time around the home of his grandmother, Beverly Washington. "I was kind of scared of the drums. It was the sound. It was such a big sound, and I was so little at the time. Later, I started beating pots and pans. My grandmother bought me my first drum set.

"My first teacher was Moc Escobedo at Green Lake Elementary School, then Bud Jackson at Hamilton Middle School, and Scott Brown at Roosevelt High School. The school awards for my drumming stoked the fire and the love of it so much.

I switch to alto, and we fly through some bebop changes. Solid time. Wide beat. In this small room, his cymbals are in the face of my horn. I fashion a simple riff melody and Lewis is off, tearing around his tubs. We stop on a dime. The last time I felt this close of

bag of tricks that continually hits me on nearly every performance we play."

Many musicians were quick to heap praise upon Lewis, including trumpeter and KPLU DJ Jason Parker. "He has incredible touch and he knows the history of the music – not just jazz, but most popular music. He can convincingly play just about anything you put in front of him. He is also an attentive listener, both reacting to and propelling the other members of the band. But my favorite thing about playing with D'Vonne is the sheer joy he brings to every note he plays. It's like he's a kid who's just discovered the drums, and that passion and joy comes through the music. It's infectious, both for the band and for the audience. It doesn't hurt that he's the sweetest and most reliable guy around, either."

Lewis has worked so steadily since he attended high school that he decided to forgo college. "I started playing with [saxophonist] Hadley Caliman when I was still in high school. Then I went on a West Coast tour with singer Jennifer Jones and just kept getting gigs." Lewis worked with soul and hip-hop

"I thought I wanted to play guitar. I would watch the musicians at church and the guitar player was in front. Since the guitar was in front, I thought he was doing everything." – *D'Vonne Lewis*

"Then my grandmother showed me this picture of my father on the drums and I said, 'Really? My dad?' I was just shocked I was trying to be a drummer and I see a picture of my dad on the drums. That was just crazy."

We walk through several rooms filled with drum gear and down a low-ceiling stairway to a small concrete basement room. Two drum sets, a water heater, and a utility sink fill the rectangular studio. "It's kind of cold for the first ten minutes down here, so you might want to keep your coat on," he says.

He sits behind one set of drums and taps a few invitations out of his snare. I quickly assemble my tenor saxophone. As soon as the first note is sounded, we are in musical dialog. I throw out some musical questions alternating between dark and light tones. Lewis churns and chuckles around his kit, then sets up a quiet leisurely gait. A four note ascending melody emerges – could be hopeful or mournful.

In my silences, Lewis' hands dart between drums, adding texture, dancing and completing the soundscape. After a few laps around the emerging form, I submerge into a low register and repeat a three-note figure. Lewis fluidly rises to the foreground, pushes and splashes through his cymbals. A shimmering end arrives. Sound waves drift into the corners of the room.

"How about swing?" Lewis suggests. He clicks into a medium burn.

a connection with a drummer was on my 1998 recording session with Elvin Jones.

Flory-Barnes remembers the first close connection he had with Lewis: "I met D'Vonne at a jam session [that] the Aaron Parks Trio was hosting at The Upstage in Port Townsend. D'Vonne sat in and our rapport was instantaneous. The vibe, the good feeling, the smiles were there right away. He was 16 years old."

Josh Rawlings, keyboardist with Lewis for the last eight years, echoes this recognition of talent. "His musi-

"D'Vonne is a musician of depth, humor and character." – *Evan Flory-Barnes*

cality directly transforms anyone who listens. All you have to do is go to a live show and see how people respond – from people dancing, to the guys hunched over bobbin' their heads at the bar, to musicians in the band yelling 'WHOA!'

"Through years of playing with D'Vonne, I've noticed how much he's grown as an explosive and groove-glued drummer. He's now a great risk taker in his solos and playing, and he has developed his own creative voice on the instrument. He also just has this knack to sound amazing in any music situation. It's not all boom-bap or dang-danga-dang. D'Vonne has a

artist Darrius Willrich in the projects Blue Scholars and Source of Labor. He performed his grandfather's music in the band McTuff with organist Joe Doria. Recently, Lewis toured the East Coast with Ethiopian singer Meklit Hadero, celebrated four years of performing with pianist Ron Weinstein at the now defunct Thaik, appeared at the Royal Room with Skerik and Andy Coe, and laid down some tracks for Pearl Jam guitarist Stone Gossard. At press time, Lewis was also performing in the house band for Teatro ZinZanni.

"I really don't know what I'm doing," confesses Lewis. "I try not to get in the way. I try to listen hard. I try to

accompany what's going on." He enjoys listening to recordings of African drumming and New Orleans street beats.

Until five years ago, Lewis worked only as a sideman with many older and more established performers. Despite this success, his grandmother suggested that he play his own music in his own group like his grandfather. Lewis began to think about possible combinations of musicians his own age. One night while Lewis was gigging at Tula's with Caliman, his trumpet-playing friend from high school days, Ahamefule Oluo, sat in. After that reunion,

Oluo suggested playing with Cornish classmate and keyboardist Josh Rawlings. Lewis remembered the magic of playing with bassist Evan Flory-Barnes and recommended he join in. The collaborative mix of Oluo, Lewis, Rawlings, and Flory-Barnes called themselves Industrial Revelation.

Industrial Revelation released self-produced CDs *It Can Only Get Better From Here* in 2007 and *Unreal Reality* in 2010. Both productions sold out. This month the band will release a CD with selections made from a live recording at Olympia's Eastside Club Tavern on September 9, 2010 – the

day after saxophonist Hadley Caliman died.

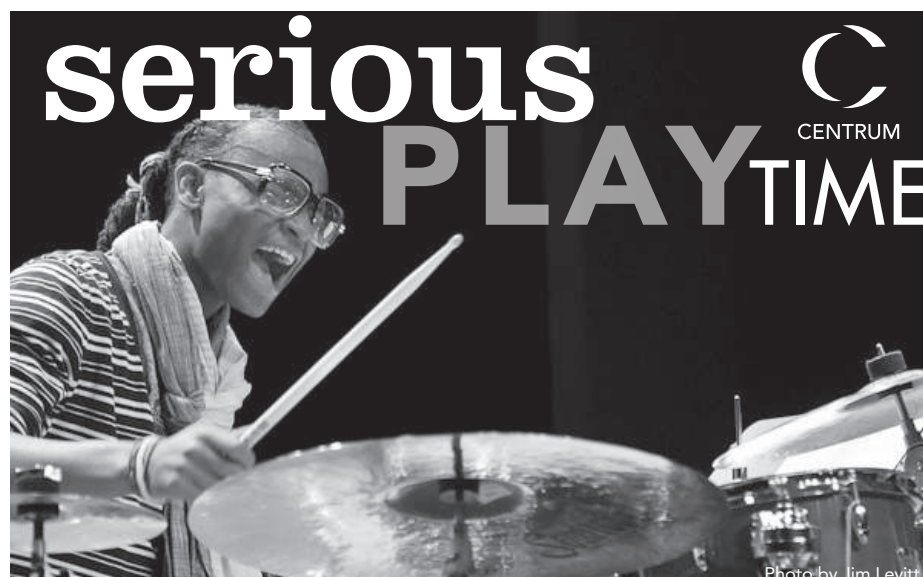
Everyone in the band had studied or played with Caliman and the set that night included "Dedication to Hadley" and "Color of Caliman." In between songs, Flory-Barnes says, "We're definitely playing with his spirit with us."

The new recording features the band at full throttle, with simple song structures, allowing the band to stretch and flow as the spirit calls. No matter what, all the performers *groove* together and Rawlings' electronic effects on the Fender Rhodes put some hair on the funk. Each musician entwines notes into the evolving sound. Their persistent sensitivity magnifies resonance between foreground solo and background accompaniment. The enthusiastic interplay on the bandstand infects the audience, who cheers the band over musical peaks and signifies with solidarity when emotions get deep.

To promote the release, the band will appear at the Conway Muse in Skagit on February 22, at Vito's in Seattle with Jason Parker on the 23rd, at Creative Music Adventures (the old John's Music storefront) on the 24th, and a late show at the Eastside Club Tavern in Olympia the same night.

"D'Vonne is a musician of depth, humor and character," Flory-Barnes summarizes. "He is deeply musical and open to serve whatever music he is playing. He will shy away from solos yet effortlessly lift a band to great heights. The first time I experienced the depths of his musicianship was during an Industrial Revelation show. Even at the loudest dynamic, he was listening and responding to everything going on in the music. Every explosion and subtlety was all in service of the music."

Journalist and saxophonist Steve Griggs blogs about local jazz at stevegriggsmusic.blogspot.com.





serious **PLAYTIME** **C**
CENTRUM

JAZZ PORT TOWNSEND
JOHN CLAYTON, ARTISTIC DIRECTOR

WORKSHOP AND FESTIVAL
July 22-29, 2012
Fort Worden State Park, Port Townsend, WA

Come to play and learn this summer in beautiful Port Townsend, WA – daily coaching, master classes, combos, big band, concerts, clubs and more. With Benny Green, Johnny Mandel, Dena DeRose, Matt Wilson, and more than 30 other iconic and emerging voices in jazz.

800.733.3608 **www.centrum.org/jazz**  



The Welland Family



Jazz Now! Seattle Podcast Keeps the Music Playing

Jason Parker and David Marriott Jr.'s weekly audio preview of the local jazz calendar

By Danielle Bias

Since debuting in October 2010, the *Jazz Now! Seattle* podcast has been dedicated to shining a spotlight on the amazing jazz music and musicians of the Emerald City. A weekly show, *Jazz Now! Seattle* is hosted by Jason Parker and David Marriott Jr., both very active Seattle jazz musicians. They use their insider knowledge of Seattle's jazz scene to bring listeners an informed perspective. Thus far, they have produced 69 episodes that have been downloaded more than 25,000 times.

Parker is a jazz trumpeter and 25-year radio veteran. He leads his own group, The Jason Parker Quartet, and also plays in many other bands around Seattle, including Water Babies and the Seattle Jazz Composers Ensemble. He just released a new CD with the Jason Parker Quartet, *Five Leaves Left: A Tribute To Nick Drake*, which is a remake of the iconic British singer-songwriter's debut album. He's joined by quartet members Josh Rawlings on piano, Evan Flory-Barnes on bass and D'Vonne Lewis on drums.

Marriott Jr. is a jazz trombonist, composer, arranger, educator and blogger, as well as a two-time Earshot Jazz Golden Ear Award recipient. He is active in a number of Seattle jazz groups, including the Seattle Repertory Jazz Orchestra, and his own groups Septology and the Marriott Quintet. He also, incidentally, created Seattle's original jazz podcast, *Seattle Jazz Scene*.

Earshot Jazz editor Danielle Bias caught up with Parker to get the low



DAVID MARRIOTT JR. AND JASON PARKER. PHOTO BY DANIEL SHEEHAN.

down on why our readers should all be downloading the popular podcast each week.

Bias: So how did you and David come up with the idea to do the podcast? Was there a particular event or issue that spurred it on?

Parker: I've been involved in radio in one aspect or another for the better part of 25 years and have always loved the on-air aspect of the job. I had been thinking about doing some kind of podcasting for a year or two. I kicked around a few ideas, and finally decided that I wanted to do something to spotlight all the great live jazz that happens in this city.

As a jazz musician myself, I was always kind of dumbfounded to learn how little most folks know about what a great scene we have here. There is quite literally some great jazz show happening every night of the week, 52 weeks every year. So I came up with

the name and the concept, but didn't really know how to execute it.

One day in the summer of 2010, Dave Marriott and I got together for coffee and a rap session, and I mentioned the idea to him. His eyes lit up! Dave had a podcast a few years ago and had also been thinking about starting back up with a similar mission. He told me what a huge amount of work it was for one person to produce and suggested that we team up. And so *Jazz Now! Seattle* was born.

Bias: The podcast has become a great way to learn about new music from local musicians, and you feature a lot of music on the show. What goes into selecting the tunes featured?

Parker: I think what makes the podcast cool is that the playlist is completely dictated by who is playing that coming week. We try really hard to make sure that we're covering the

pony boy records presents

JAZZ and SUSHI friday nights 7:30-10pm

Hiroshi's features live jazz with
Pony Boy Jazz Artists, and a new
tasty creation: "Pony Boy Sushi Roll"

Hiroshi's



PONY Boy
ponyboyrecords.com

HIROSHI'S RESTAURANT (206)726-4966
2501 Eastlake Avenue Plaza, Seattle

Open to All - Free



Sunday, February 5, 6 pm

Quiet Fire

The Andre Thomas Quartet
and Friends

Sunday, March 4, 6 pm

The Ham Carson Swing Band

In the tradition of Louis Armstrong,
Lester Young, and Bobby Hackett

100 Minutes of professional jazz
Family friendly concert | Free parking

Seattle First Baptist Church

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

www.SeattleJazzVespers.org/GO/SJV

breadth and depth of the scene and not leaving out any corner of the jazz world. We play bebop, big band, free jazz, funky stuff, veterans, younger cats, students ... anything we can get our hands on!

Dave and I have our favorites and opinions, of course, but because of the nature of the show, those don't really come into play. Our only considerations are the weekly schedule and making sure that the music is of a certain sound quality. As much as we'd love to play people's demos and home recordings, we decided early on that we wanted the show to sound professional, and that means setting a certain standard for sound quality. This is one reason that we started our "Live From London Bridge Studio" series – to help bands get good quality records so that we can plug their gigs.

One thing I will say about Dave and my backgrounds – we come from different parts of the Seattle jazz scene. Of course there is overlap, but we run in slightly different circles and play with different people. This gives us a breadth of knowledge of the scene and the players that is a great benefit to the show. The show is stronger because we're both involved, and we bring our different knowledge to bear on the selections we choose and the information we can provide.

Bias: Where do you record the show? What's the setup (equipment, software) that you use to produce the show?

Parker: The show is recorded mostly at Dave's house. He has a couple of good mics, an XLR to firewire converter, and Vegas recording software. The show is recorded and edited in Vegas, then the MP3 is uploaded to the web, where we use Wordpress for our blog and the Podpress plugin to stream the shows.

Bias: Are most of your listeners in the Seattle area, or do you have lots of listeners outside of Seattle?

Parker: A good chunk of our listeners are in Seattle, but we have fans all over the world. We have recently heard from folks in Virginia, the Netherlands, Texas, Canada, Boston, Italy, England and San Francisco. There's even a jazz musician in Portland who has contacted us about putting together *Jazz Now! Portland*. We're excited about the possibility of franchising the idea all over the country and the world!

Bias: Has the podcast changed much since you started producing it in October 2010? If so, in what way(s)?

I think we've stayed pretty close to our mission since day one, to spotlight the great live music happening each week in the Seattle jazz scene. We've developed different special features, like our "Live From London Bridge Studio" series, and special episodes that have showcased different things, from festival lineups to new releases to our Christmas special and all-request episode.

Bias: Do your fellow musicians give you love or grief about the podcast? How has it been received in general by musicians?

Parker: We've gotten nothing but love from the musicians. Well, except for Geoff Harper, who has his own podcast and has vowed to crush us. We're thankful that we've been well-received, and that the musicians have been spreading the word through their own emails, Facebook and Twitter posts, at gigs and the like. That's the way we'll grow the audience for the show, and thereby help get more people out to gigs and to buy these wonderful musicians' CDs.

Bias: Is there anything else you would like to say or want *Earshot* readers to know about the *Jazz Now! Seattle* podcast?

CONTINUED ON PAGE 22

2012 Seattle Improvised Music Festival

By Schraepfer Harvey

*Presented by Seattle Improvised Music
Co-presented by Nonsequitur*

*Made possible in part by support from
the Seattle Mayor's Office of Arts & Cul-
tural Affairs*

The Seattle Improvised Music Festival (SIMF) is an annual gathering of improvising sound artists from around the globe. Now in its 27th year, the longest running festival of its kind in North America, SIMF takes place February 8-11, 2012, at the Chapel Performance Space in Wallingford. This year, visitors from Tokyo, Berlin, Arizona, Victoria and Vancouver, BC, Philadelphia, and Portland represent a sampling of the world's major players, scenes, and movements alongside Seattle artists.

For some guidance navigating the 2012 festival mix of solos, duos and larger groups, I caught up by phone with current SIMF curator and soprano saxophonist Tyler Wilcox in Baltimore, his hometown. Wilcox brings his performance experiences – from Baltimore, New York, the Pacific Northwest and elsewhere – and a careful reflection on the trajectory of improvised music participants to curate a festival with enormous range and potential, from the contemplative and spacious to the more forcefully stated. He describes the events as a “mix of the established and the ad hoc”; that is, musicians and groups with a previous rapport and simply those that Wilcox thought should work together: “I’m excited to see how it goes.”

Among groups with some established rapport are The Seattle Phonographers



JAMIE DROUIN BY LEHNA MALMKVIST

Union and Jeph Jerman and Jonathan Way – each part of a gestural, textural and contemplative thread that develops in the first two days of the festival. The Phonographers Union re-present field recordings as a collective, to explore our varying and subjective relationships to sound and the world.

With Jerman and Way, we find a “deft and acute manipulation of objects,” Wilcox says. They mix deliberate and fragile sounds, using pine cones or other natural objects, for instance. “It’s an area of work that has developed a lot,” and come to relate to improvised music, Wilcox explains. “Within the contemplative, there’s a huge spectrum.” To open Wednesday night, they join Mathieu Ruhlmann, a frequent collaborator with Jamie Drouin and Lance Olsen.

For Thursday, Wilcox points out Jerman’s historical relationship within the improvisation community. Once active in Seattle in the 80s and 90s, Wilcox says, Jerman performs again with Paul Hoskin, formidable on bass clarinet and one of the Improvised Music Festival’s early founders. They’re with another experienced Northwest improviser, Doug Theriault, to close Thursday.

Another highlight on Thursday is Tokyo guitarist Taku Sugimoto’s composition. Wilcox says guitarist Taku Sugimoto is “truly a restless musician, rigorous.” In the last decade, the guitarist has transitioned from elements of free improv and noise to realms of the sublime and quiet. In this period of austerity, Sugimoto further pursues the performance of composed pieces.



WILSON SHOOK AND JACK WRIGHT PERFORMING AT THE 2010 EARSHOT JAZZ FESTIVAL (DOUG THERIAULT, BACKGROUND). PHOTO BY DANIEL SHEEHAN.

He's a well-known organizer of occasional and monthly experimental music sessions in Tokyo; one past session of note from the turn of the century was called Meeting at Offsite. Sugimoto also runs the label Slub Music. In performance, he brings years of self-investigation to bear, Wilcox says.

By day three, we get deeper into the experience of the history and movements of this music from some severe, humorous and focused artists. Within each night, Wilcox says he's aimed to include at least one artist with a solid conceptual framework, around which a kind of temporary community might develop. Friday includes one such framework, nearly ubiquitous in the art today, present in Pennsylvania saxophonist Jack Wright, a "force of nature within American improv," Wilcox says.

Out of Wright's years of extensive touring and his dedication to the improvising arts comes the common discipline that experience is paramount in improvisation; it's an occurrence, in a time and place, and often singular. The challenging framework can lead to great exchanges in improvisation communities: take Wright with pia-

nist Gust Burns and Portland drummer and cultural advocate Tim DuRoche, for example, on Friday.

Also Friday, are a Matthew Carlson, Jason Anderson duo, a Sugimoto solo performance, and a Northwest quartet, including Wilcox, Jerman, Way and Seattle violist Mara Sedlins.

The festival wraps up with what's become a bit of a tradition: a large group improvisation.

The current festival presents an opportunity for the artists to explore the nuance of their particular aesthetic movement and sometimes that of collaborating artists. "I was trying to figure out how to present side by side, but where you have an exchange," Wilcox says. These evenings are likely to be highly discursive; each of these musicians have challenging and rigorous approaches to improvisation, the result of their artistic self-examination of relationships to sound and silence.

All events are at the Chapel Performance Space, 4649 Sunnyside Avenue, 4th floor, Wallingford. Admission is by \$10-\$25 suggested donation. A festival pass to all events is \$25. More information at seattleimprovisedmusic.us.

2012 Seattle Improvised Music Festival Schedule

WEDNESDAY, FEBRUARY 8

Jeph Jerman, Jonathan Way, Mathieu Ruhlmann

Paul Hoskin, Lance Olsen, Wilson Shook, John Teske, Mark Collins

The Seattle Phonographers Union

Jamie Drouin, Lance Olsen, Mathieu Ruhlmann

THURSDAY, FEBRUARY 9

Jamie Drouin, John Teske, Mathieu Ruhlmann, Jonathan Way

Taku Sugimoto Composition

Mara Sedlins, Jamie Drouin, Lance Olsen, Mark Collins, Jack Wright

Paul Hoskin, Jeph Jerman, Doug Theriault

FRIDAY, FEBRUARY 10

Matthew Carlson, Jason Anderson

Jack Wright, Gust Burns, Tim DuRoche

Jonathan Way, Tyler Wilcox, Jeph Jerman, Mara Sedlins

Taku Sugimoto solo

SATURDAY, FEBRUARY 11

Tim DuRoche, Tari Nelson-Zagar, Wilson Shook, Mark Collins, Doug Theriault

Jack Wright solo

Taku Sugimoto, Jeph Jerman, Tyler Wilcox, Gust Burns

Large group

Jazz in the City of Roses: Portland Jazz Festival Returns

Headliners include Branford Marsalis, Dee Dee Bridgewater, Joey Calderazzo, Roy Haynes, Thara Memory and Vijay Iyer



TIRTHA: VIJAY IYER, NITIN MITTA, AND PRASANNA . PHOTO BY JOZE POZRI.

February 17-26

By *Danielle Bias*

Time doth swiftly fly, as evidenced by the fact that the Portland Jazz Festival (PDX Jazz) has been around for nearly a decade. To be exact, this month's festival will mark the ninth year of existence for one of the Rose City's most beloved music festivals. Jazz Master Wayne Shorter was the headline of the first festival in February 2004, and since then, PDX Jazz has presented many of the biggest names in jazz, including Ornette Coleman, Cecil Taylor, Sonny Rollins, Chick Corea, Charles Lloyd, Pat Metheny, Brad Mehldau, Randy Weston and Esperanza Spalding, to name just a few.

In 2008, PDX Jazz Founder and Artistic Director Bill Royston was nomi-

nated as Jazz Producer of the Year by Jazz Journalists Association. Despite its critical success and strong audience support, the festival almost did not happen in 2009 due to lack of sponsorship. Just in time, Alaska Airlines and Horizon Air stepped up in support, and the festival celebrated the 70th anniversary of the venerable Blue Note Records, featuring headliners McCoy Tyner, Bobby Hutcherson, Lou Donaldson, Jason Moran and Cassandra Wilson. In 2010, PDX Jazz focused on new Norwegian and Scandinavian music, and asked "Is Jazz dead, or has it moved to a new address?" Last year, the festival was themed "Bridges and Boundaries" and introduced a modern twist on the historical collaborations between African American and Jewish musicians.

But all that is jazz history, and now, on to this year's festival. But first, it must be noted that Royston has retired as the festival's artistic director, after a more than 40-year career in the performing arts that was highlighted by a 25-year run as a jazz presenter and festival producer. When he announced his retirement last May, he said: "In 2009, we confronted serious problems to PDX Jazz, and I'm especially proud of how we were able as a team to bring back the festival in 2010 and 2011 ... I'm very excited for the future of Portland Jazz Festival under the capable hands and vision of Don Lucoff."

Lucoff, who serves as the managing director of PDX Jazz, says that Royston has been a mentor and friend for over 20 years, since they first worked together in Pennsylvania on

Editor's Picks

Winningstad Theater

1111 Southwest Broadway Avenue
www.pcpa.com

Thara Memory

Friday, February 17, 7:30pm

Enrico Rava's Tribe

Saturday, February 18, 7:30pm

The Jazz Passengers

Sunday, February 19, 7pm

Newmark Theater

1111 SW Broadway
www.pcpa.com

Roy Haynes Quartet

Friday, February 24, 7pm

Bill Frisell solo & the 858 Quartet

Saturday, February 25, 7pm

Branford Marsalis/Joey Calderazzo Duo

Sunday, February 26, 3pm

Crystal Ballroom

1332 W. Burnside
www.mcmenamins.com/425-crystal-ballroom-home

Vijay Iyer, Prasanna, Nitin Mitta

Saturday, February 25, 3pm



THARA MEMORY PHOTO BY ALFREDO LETTENMAIER.

a festival in the Pocono Mountains. The festival seems to be thriving under Lucoff's direction, once again featuring an impressive lineup in 2012. Officially called the 2012 US Bank Portland Jazz Festival presented by Alaska Airlines, concerts will be held Friday, February 17, through Sunday, February 26, at venues throughout Portland. The eleven-day festival will feature a series of performances by internationally recognized and Pacific Northwest musicians alongside jazz education and outreach events.

Lucoff notes, "The Earshot audience has been quite supportive of our fes-

tival and we share a kinship ... in offering an eclectic mix of artists from around the world. This year is no different with the [Portland] debuts of trumpeter Enrico Rava and pianist Vijay Iyer."

Seattle-based guitarist Bill Frisell will also headline this year's festival. "We are excited about our Bill Frisell program titled 'For Portland Only,' where he will perform with four different configurations – solo, 858 Quartet and tributes to John Lennon, Speedy West and Jimmy Bryant. This will be the first time a U.S. festival has done this on behalf of Bill."



ART OF JAZZ

Rouge

French cabaret band Rouge presents café music and chanson for Paul Gauguin.

Thursday, Feb 9, 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.

Art of Jazz
Sponsors:



SEATTLEWEEKLY



SAM
seattleartmuseum.org

Among this year's other headliners are renowned saxophonist Branford Marsalis and the prolific pianist Joey Calderazzo, playing selections from their latest album, *Songs of Mirth and Melancholy*; the unstoppable, octogenarian drummer and NEA Jazz Master Roy Haynes; and Grammy-Award winning singer Dee Dee Bridgewater, who will perform the songs of Billie Holiday.

PDX Jazz will, surprisingly, mark the Portland debut for 86-year old Haynes. His performance is sure to be one of the highlights of the festival, but Lucoff emphasizes that PDX Jazz is also about showcasing some of the best artists who call the Rose City home. "We have local artists opening for headliners, such as Tony Pacini for Rava and Farnell Newton doing an Art Blakey Tribute opening for the Jazz Passengers," Lucoff explains. "Thara Memory is our Portland Jazz Master this year, doing a tribute to Miles Davis, which is an exclusive program."

This year's festival also includes the Portland Jam Band Marathon, which will showcase the skills of guitarist Charlie Hunter in a solo performance that kicks off an evening devoted to regionally based jam bands. Composer and pianist Iyer will lead an ensemble called Tirtha, featuring India-based guitarist-composer Prasanna and tabla player Nitin Mitta. Tirtha's East-meets-West program is titled "From New York to Tamil Nadu." Later, Rava and his quintet Tribes will span the influential Italian trumpeter's celebrated ECM recording legacy in a show entitled "A Jazz Pilgrim." Not-to-be-missed for fan's of New York's new music scene is a performance by the Jazz Passengers of songs off their first album in 12 years, *Reunion*.

For the complete schedule and to purchase tickets, visit www.pdxjazz.com or call 503-228-JAZZ (5299).

ADVENTUROUS MUSIC

9 A.M. - NOON
JAZZ + GLOBAL BEATS
NOON - 3 P.M.
AMERICANA, CLASSIC TO
CONTEMPORARY

WIT AND ANALYSIS

3 P.M.
THE MICHAEL ERIC
DYSON SHOW
5 P.M.
DEMOCRACY NOW!

WEEKDAYS AT 91.3 & KBCS.FM

kbc
91.3^{fm}

apply online at

WWW.CORNISH.EDU/MUSIC

or call 800.726.ARTS

MORE THAN A CONSERVATORY.
WE'RE AN EXPLORATORY.
COME PLAY A PART.

JAZZ AT CORNISH.

CELEBRATING 40 YEARS OF JAZZ (1971 - 2011)

Cornish College of the Arts offers
a bachelor of music in composition,
instrumental or vocal performance.

pony boy records presents
snoqualmie valley live jazz

BOXLEY'S

• WEDNESDAYS - PIANO + MORE

1 John Hansen
8 Reuel Lubag
15 Randy Halberstadt
22 Darin Clendenin
29 Tony Foster

PONY Boy
RECORDS

• THURSDAYS - STABLEMATES •

2 Chris Clark & Barney McClure
9 Aria Prame Duo
16 Tim Kennedy & Jimmie Harrod
23 Alexey Nikolaev Duo

• FRIDAYS - JAZZ TRIOS •

3 Bryant Urban's Blue Oasis
10 Chris Morton Trio
17 Milo Petersen Trio
24 Reuel Lubag Trio

• SATURDAYS - LYRICAL FAVORITES •

4 Leah Stillwell Quartet
11 Jay Thomas Quartet
18 Kelly Eisenhour Quartet
25 Katy Bourne Quartet

• SUNDAYS - PIANO TRIO • Danny Kolke Trio

• MONDAYS • VOCAL SPECIALS & BLUES
13, 27 Carolyn Gray's Singer's Soiree

101 West North Bend Way, North Bend
425-292-9307 www.boxleysplace.com

www.ponyboyrecords.com

HAMMOND ASHLEY VIOLINS

LARGEST SELECTION OF
DOUBLE BASSES IN THE NW

SALES, RENTALS, LESSONS



HA

New Location

320 3RD AVE NE
ISSAQUAH WA 98027
(425) 392-3963

WWW.HAMMONDASHLEY.COM

PREVIEW

Winter Jazz: Lionel Hampton International Jazz Festival

February 22-25
Moscow, Idaho

Five hours east of Seattle and just eight miles east of Pullman, WA, is the town of Moscow, ID. Home to the University of Idaho, the town transforms itself each year in February into one of the Northwest's warmest spots, with four days of inspired jazz performances by masters, up and comers and students of the trade. This year, the Lionel Hampton Jazz Festival celebrates its 45th anniversary from February 22-25, 2012, under the direction of renowned bassist, arranger, composer and jazz educator John Clayton.

Festival highlights

Wednesday, February 22, 8pm
Paquito D'Rivera with Anat Cohen

The evening concert lineup, presented by Avista Corp., features NEA Jazz Master Paquito D'Rivera and rising star Anat Cohen performing with an all-star quartet, comprised of Josh Nelson on piano, Ben Williams on bass, Graham Dechter on guitar and Kevin Kanner on drums. The University of Idaho Lionel Hampton School of Music Jazz Band I will also strut their stuff.

Thursday, February 23, various times
Matt Wilson's Arts and Crafts
Ray Brown Tribute with John Clayton
Sara Gazarek and Carmen Bradford

Matt Wilson, "one of the most inventive and individualistic drummers in modern music" (*Chicago Reader*), leads his ensemble Arts and Crafts in two sets with special guest trumpeter Terell Stafford.

John Clayton is joined by pianist Larry Fuller and drummer Karriem Riggins, in homage to the late Ray Brown, one of the music's most prolific bassists.

Vocalists Sara Gazarek and Carmen Bradford present an evening of vocal jazz to stoke the fires.

Friday, February 24, 8:30pm
Blind Boys of Alabama and the Ike Stubblefield Trio

The Friday evening performances, presented by Alaska Airlines, will feature five-time Grammy Award-winning gospel group Blind Boys of Alabama. Hammond B3 virtuoso Ike Stubblefield leads his trio in a special performance with special guests saxophonist Jeff Clayton, trombonist Wycliffe Gordon, saxophonist Rickey Woodard, and multi-instrumentalist James Morrison.

Saturday, February 25, 8:30pm
Roy Haynes Fountain of Youth Band
The Lionel Hampton Youth Jazz Orchestra
Tower of Power

The Lionel Hampton Youth Jazz Orchestra, NEA Jazz Master Roy Haynes' Fountain of Youth Band, and urban soul legends Tower of Power close out the festival with a formidable night of music.

Ticket prices range from \$25-\$45 per night. Special discounts are available to youth and college students. Tickets may be purchased at the Kibbie Activity Center box office, by calling 1-88-88-UI-DAHO, or online at www.UItickets.com. Please see www.jazz.uidaho.edu for venues and times.

Looking Ahead at the Earshot Jazz Spring Series



TIM BERNÉ PHOTO BY ROBERT LEWIS.

As time goes by, the expanding universe of jazz sometimes seems to be going in all directions at all times – forward and back, inside and out, up and down. This fascinating multiplicity of approaches to the music has invigorated the art form like never before, and also challenged capacities to support and, at times, even to clearly define what jazz is. That's why I love to think about jazz in relation to the String Theory developing in physics. We live in a universe (or universes) where all things are interconnected, across multiple dimensions, by the vibrations of jazz fibers at their very core.

The Earshot Jazz organization is in its 27th year in this fascinating continuum, focusing on services to our own jazz community and on the presentation of one-of-a-kind events that celebrate an absolutely vibrant art form.

This year's Earshot Jazz Spring Series (or String Theories) brings you concerts that tap into the core traditions



BEN WILLIAMS PHOTO BY JATI LINDSEY.

and the expansion of jazz music. We invite you to join us for some truly distinctive concerts, and let's have some *fun* with this music!

– John Gilbreath

Tim Berne's Snakeoil

Thursday, March 1, 8PM
Seattle Asian Art Museum,
Volunteer Park

Tickets are \$18 in advance; \$20 at the door; Earshot Jazz members and seniors receive \$2 discount; students pay half price

Saxophonist Tim Berne introduces his new Snakeoil group – Oscar Noriega, clarinet and bass clarinet; Matt Mitchell, piano; Ches Smith, drums – in a program of new music from his first studio album in eight years, and first release on ECM.

Berne's musical constructions for this quartet come about in equal parts sonic structure and attitude. "I was



SIERRA MAESTRA PHOTO BY BART MADJESKI.

looking for strong personalities who are not afraid to express their musical opinions," Berne says. With three skilled improvisers in this dynamic presentation, Berne's found musicians as concerned as he is at shaping the music, he says.

He started in that trust on the project with pianist Matt Mitchell, a "master at managing the transitions, balancing the structural elements and the free elements and cueing events in the scores," Berne says. Berne then invited Oscar Noriega on the project, after a positive rehearsal of some of saxophonist Julius Hemphill's music that the World Saxophone Quartet founder, and Berne mentor, had written for a Lester Bowie gig.

Enter drummer Ches Smith, a West-to-East transplant, with diverse experiences in improvisation, punk and metal backgrounds, who's brought unique and fresh energy to Brooklyn and downtown New York music com-

munities. Smith has a charisma on the drums and a certain timing of explosiveness and expression. Collaborators have found in him a true musicality and an inexhaustible focus on the music in front of him. "I liked Ches' whole vibe," Berne says.

Berne brought Snakeoil to producer Manfred Eicher, who contributed a lot to the overall development of the work, Berne says. That's a bit of a departure for Berne, who since 1996 has primarily released his work on his own label, Screwgun Records. Stepping away from his more controlling tendency on previous works, Berne's opened it up to the musicians and to producer Eicher. "I had a strong wish to work with a producer, to have some feedback in the working process. I wanted a collaboration," Berne says. "I like to give more responsibility to the players and involve them more in the shaping of the music."

Berne was in the Seattle area twice last year – once for some great work with University of Washington students in the early spring and again for the Bellevue Jazz Festival with Michael Formanek's group from *The Rub and Spare Change*. This Snakeoil presentation is your opportunity to witness the continuing evolution of one

of jazz's most markedly independent voices, now with an ECM release.

Ben Williams Group

Friday, March 9, 8PM
Seattle Art Museum

Tickets are \$18 in advance; \$20 at the door; Earshot Jazz members and seniors receive \$2 discount; students pay half price

Rising-star bassist Ben Williams performs with his group at the Seattle Art Museum, downtown. The Washington DC-born, Harlem-based bandleader, musical educator, composer, electric and acoustic bassist was the winner of the 2009 Thelonious Monk Institute International Jazz Competition, an award that helped the young artist produce his debut CD release *State of Art*. That record has galvanized Williams as an emerging and prominent voice in the jazz today.

State of Art is a mature statement stamped with *his* voice: "I wanted to make an album that regular nine-to-five people could enjoy," Williams says, "and to make a deep artistic statement as well. I like music that grooves, and I make sure that my music feels good."

Even before the release of *State of Art*, Williams was one of the most sought after young bassists in the world; his

resume is a who's who of jazz wisdom: Wynton Marsalis, Herbie Hancock, Pat Metheny, Terence Blanchard, Christian McBride Big Band, Nicholas Payton, Paquito D'Rivera, Cyrus Chestnut, Benny Golson, Roy Hargrove, and Mulgrew Miller, to name a few. Williams' warm, woody tone, flowing groove, melodic phrasing and storytelling approach has found favor among musicians, but also a larger audience.

On the bassist's appeal, Nate Chinen of the *New York Times* writes, "Williams took several long solos in his first set at The Jazz Gallery ... and each one felt more like an entitlement than an indulgence."

He's a natural who shares through his music what he sees happening in the world right now. From the liner notes of *State of Art*, by Williams: "This album is my honest and humble attempt at expressing (musically) what it feels like to be alive in 2011."

In this February's issue of *JazzTimes* magazine, writer Giovanni Russonello reports on Williams and contemporaries in Harlem doing just that – Christian Scott, Gerald Clayton, Justin Brown, Jamire Williams. "It's almost like a second coming of the Harlem Renaissance," trumpeter Christian Scott says.

Sierra Maestra

Saturday, March 31
Town Hall Seattle

Tickets are \$26 in advance; \$28 day of show; Earshot Jazz members and seniors receive \$2 discount; students pay half price

Revered in Cuba for decades, Sierra Maestra was originally formed by Juan de Marcos Gonzalez, who subsequently served as guiding spirit and musical director of the Buena Vista Social Club. As the first of the modern-era groups to play in the old-style *son*

Welcome to April in Paris!

One week to experience all the City of Lights has to offer:
art, culture, cuisine, picturesque sidewalk cafes and a
world renowned jazz scene.



Presents

BLUE HORSE GALLERY TRAVEL
Paris Jazz

\$3295
incl. air +
free-form itinerary

Including round trip air fare from Seattle and 6 nights accommodations in a 4 star luxury boutique hotel on the left bank in the heart of Paris, close to sights, museums, shopping, restaurants and of course, legendary music venues.

For details visit:
www.bluehorsegallery.com

or call:
(360) 671-2305

CONTINUED ON PAGE 22

GOLDEN EAR AWARDS

2011 Golden Ear Award Nominees

Cast your ballot by March 15

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees this year were selected by a poll of *Earshot Jazz* readers, jazz performers, audience members, journalists and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Please vote online at www.earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3429 Fremont Pl. N., #309, Seattle, WA 98103, by March 15.

2011 NW Recording of the Year

- ☐ Bill Anschell, *Figments*
- ☐ Jovino Santos Neto, *Current*
- ☐ Thomas Marriott, *Human Spirit*
- ☐ Chuck Deardorf, *Transparence*
- ☐ Other _____

2011 NW Acoustic Ensemble

- ☐ McTuff Trio
- ☐ Susan Pascal Quartet
- ☐ Human Spirit
- ☐ Jovino Santos Neto Quinteto
- ☐ Other _____

2011 NW Alternative Group

- ☐ Bad Luck
- ☐ Neil Welch's Sleeper Ensemble
- ☐ Burn List
- ☐ Andy Clausen's Wishbone Ensemble
- ☐ Other _____

2011 NW Concert of the Year

- ☐ McCoy Tyner Quintet, Jazz Alley, March 3-7
- ☐ Human Spirit, Tula's, October 14 & 15
- ☐ Triptet / Nels Cline Singers, Is That Jazz? Festival, Chapel Space, January 29
- ☐ Royal Room opening, Sunday, December 18
- ☐ Other _____

2011 NW Instrumentalist of the Year

- ☐ Bill Anschell
- ☐ Jeff Busch
- ☐ Joe Doria
- ☐ Chuck Deardorf
- ☐ Other _____

2011 NW Emerging Artist or Group

- ☐ Chris Icasiano
- ☐ Sam Boshnack
- ☐ Kate Olson
- ☐ Beth Fleenor
- ☐ Other _____

2011 NW Vocalist of the Year

- ☐ Jacqueline Tabor
- ☐ Johnaye Kendrick
- ☐ Danny Quintero
- ☐ Elspeth Savani
- ☐ Other _____

2011 Seattle Jazz Hall of Fame

- ☐ Jeff Johnson
- ☐ Jovino Santos Neto
- ☐ Greg Williamson
- ☐ Dave Peck
- ☐ Overton Berry
- ☐ Milt Kleeb
- ☐ Other _____

JAZZ NIGHT SCHOOL

**Learn. Play jazz.
Make progress. Have fun.**

Small Jazz Ensembles, Big Bands,
Classes for Vocalists, Improvisation,
Ear Training, Harmony, Labs & more.

Learn more at jazznightschool.com,
(206) 722 6061, or info@jazznightschool.com.



Ensembles and instruction for beginning and
intermediate instrumentalists and vocalists of all ages.

The Bass Church

The Northwest double bass specialists

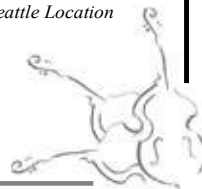
www.basschurch.com

Instruments | Bows | Accessories

Sales, Rentals,
Repairs, Restorations,
Lessons

Convenient North Seattle Location

(206)784-6626
9716 Phinney Ave. N.
Seattle, WA. 98103
~by appointment only~



V
O L U
N T E E R

Earshot is seeking
newsletter mailing coordinator

contact karen@earshot.org for info

YOU + EARSHOT

JAZZ AROUND THE SOUND

February

02

WEDNESDAY, FEBRUARY 1

BX John Hansen, 7, 9
 JA Kim Wilson's Blues All Stars, 7:30
 NO Legacy Quartet w/Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 PO Bill Frisell masterclass, noon
 RR Royal Jazz Session, 9:30
 SF Bossa Nova Quintet, ft Leo Raymundo, Francesca Merlini, 8
 TU Smith/Staelens Big Band, 7:30
 VI Honey Castro, 9

THURSDAY, FEBRUARY 2

BC Barca w/Phil Sparks, Adam Kessler, 9
 BX Chris Clark, Barney McClure, 7, 9
 CG Fu Kun Wu Trio (Jon Alberts, Jeff Johnson, Tad Britton), 8:30
 CH Seattle Improvised Music Festival fundraiser, 8
 FG Jay Thomas Quartet / Steve O'Brien Decomposers, 9, 10:30
 JA Peter White, 7:30, 9:30
 NO Skelbred/Jackson Quintet, 7
 RR Varmint, 9
 TU SCCC Jazz Orchestra w/ Lonnie Mardis, 7
 VI Michel Navedo & Jimmie Herrod, 9

FRIDAY, FEBRUARY 3

BX Bryant Urban's Blue Oasis, 7, 9
 C* Bill Frisell, Steven Stubbs, Mikhail Shmidt (Daniels Recital Hall, 811 5th Ave), 8
 C* IMP Presents (Cafe Solstice, 4116 University Way), 7
 FG Steve O'Brien Quintet / Natacha Castilloux Band, 9, 10
 GT Arrington de Dionysio & Gust Burns, 8
 HS Pony Boy Records Jazz & Sushi, 7:30
 JA Peter White, 7:30, 9:30

LA Latona happy hour w/ Phil Sparks, 5
 LB Keely Whitney w/ Paul Richardson, 7
 LJ Rippin Chickin, 9:30
 NC Pearl Django, 8
 NO Flexicon w/Thomas Marriott, 8
 RR Painting the Town Red: The Music of Billie Holiday, 9
 SF Pasquale Santos, 9
 SR Marco de Carvalho, 7:30
 TU Marc Seales, Fred Tuxx, Chuck Deardorf, Mark Ivester, 7:30
 VI Casey MacGill, 8

SATURDAY, FEBRUARY 4

BP Tom Grant, 7:45
 BX Leah Stillwell Quartet, 7, 9
 JA Peter White, 7:30, 9:30
 LB Butch Harrison, 7
 PO Tom Varner Nonet, 8
 RR The Meter Maids, 9
 SF Leo Raymundo Trio, ft Sue Nixon, 9
 SR Deems Tsutukawa, 7:30
 SY Victor Janusz, 9:30am
 TU Greta Matassa Quartet, 7:30
 VI The James Band, 9:30
 VI Ruby Bishop, 6
 WV Katy Bourne & Randy Halberstadt, 8

SUNDAY, FEBRUARY 5

BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Better World Trio w/ Marc Smason, Michael Gotz, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 CR Racer Sessions: Natalie Hall, 8
 DT Kevin McCarthy session, 8
 FB Andre Thomas Quartet, 6

FG Monktil session, 8
 GB Primo Kim, 6
 JA Peter White, 7:30
 LJ The Fever, 8
 RR Jim Knapp Orchestra, 7:30
 SF Jerry Frank, 6:30
 SF Pasquale Santos brunch, 11am
 SY Victor Janusz, 9:30am
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, FEBRUARY 6

GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch, 8
 RR Seattle Conduction Band, 8:30
 TU Greta Matassa jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, FEBRUARY 7

CG Suffering F*ckheads (Ron Weinstein, Dan Pearson), 8
 JA Bobby Broom and The Deep Blue Organ Trio, 7:30
 MX Don Mock, Steve Kim, Jacques Willis, 8
 NO Holotradband, 7
 OW Owl jam w/ Eric Verlinde, Jose Martinez, 10
 PO Wayne Horvitz's "Smokestack Arias" masterclass, 12:30
 RR Miles and Karina, 8
 SB McTuff Trio, 10
 TU Jay Thomas Big Band, 7:30
 VI Jason Parker Quartet, 9

WEDNESDAY, FEBRUARY 8

BX Reuel Lubag, 7, 9

GET YOUR GIGS LISTED!

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

Calendar Key

AV Agua Verde, 1303 NE Boat St, 206-545-8570	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BC Barca, 1510 11th Ave E, 325-8263	GT Gallery 1412, 1412 18th Ave	PH 418 Public House, 418 NW 65th St, 206-783-0418
BH Benaroya Hall, 200 University St, 206-215-4747	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	PK People's Republic of Koffee, 1718 12th Ave, 206-755-5727
BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335	JA Jazz Alley, 2033 6th Ave, 441-9729	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	LA Latona Pub, 6423 Latona Ave NE, 206-525-2238	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
C* Concert and Special Events	LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CG Copper Gate, 6301 24th Ave NW, 706-3292	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SE Seattle Art Museum, 1300 First Ave, 654-3100
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	MX MIX 6006 12th Ave S, 767-0280	SR Sorrento Hotel, 900 Madison St, 206-622-6400
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
EB Egan's Ballard Jam House, 1707 NW Market St, 206-789-1621	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TD Triple Door, 216 Union St, 838-4333
FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	OW Owl 'n' Thistle, 808 Post Ave, 621-7777	TU Tula's, 2214 2nd Ave, 443-4221
FG Faire Gallery Cafe, 1351 E Olive Way, 206-652-0781	PB Paratii, 5463 Leary Ave NW, 206-420-7406	VI Vito's, 927 9th Ave, 682-2695
		WR White Rabbit, 513 N 36th St, 588-0155
		WV Wild Vine Bistro, 18001 Bothell Everett Hwy, Bothell, 425-877-1334

C* Pourquoi Pas (Avalon Restaurant, 2940 SW Avalon, West Seattle), 6:30
 CH Seattle Improvised Music Festival, 7
 JA Bobby Broom and The Deep Blue Organ Trio, 7:30
 LJ Caffeine, 9:30
 NO Legacy Quartet w/Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Royal Jazz Session, 9:30
 TD Katy Bourne (Musicquarium), 5
 TU Nikki Schilling CD release, 7:30
 VI Jerry Zimmerman, 7

THURSDAY, FEBRUARY 9

BC Barca w/Phil Sparks, Adam Kessler, 9
 BX Aria Prame duo, 7, 9
 CG Fu Kun Wu Trio (Jon Alberts, Jeff Johnson, Tad Britton), 8:30
 CH Seattle Improvised Music Festival, 7
 FG The Jon Sheckler Trio, 8
 JA Tower of Power, 7:30, 9:30
 LJ Acoustic Accolades w/ Verbal Oasis, 9:30
 NO Ham Carson Quintet, 7
 PK Music for the Peoples ft Amy Denio & John Ewing, 9
 RR Varmint, 9
 SB Eric Barber's MetriLodic, 8
 SE Art of Jazz: Rouge, 5:30
 TU William Charney's IOUs, 7:30

FRIDAY, FEBRUARY 10

BX Chris Morton Trio, 7, 9
 C* Jose Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 7
 CH Seattle Improvised Music Festival, 7
 EB The Schwa, 9
 HS Pony Boy Records Jazz & Sushi, 7:30
 JA Tower of Power, 7:30, 9:30
 LA Latona happy hour w/ Phil Sparks, 5
 LB Trish Hatley w/ Hans Brehmer, 7
 NC Double Scotts On The Rocks, 8
 NO Flexicon w/Thomas Marriott, 8
 RR Sonny Clark Memorial Sextet, 9
 SF John Sanders & Saul Cline Duo, 9
 TU Johnaye Kendrick Quartet, 7:30
 VI Jovino Santos Neto, 8

SATURDAY, FEBRUARY 11

BH Andre Feriante w/ Overton Berry (Nordstrom Recital Hall), 8
 BP Pearl Django, 7:45
 BX Jay Thomas Quartet, 7, 9
 CH Seattle Improvised Music Festival, 7
 JA Tower of Power, 7:30, 9:30
 LB Rochelle House Duo, 7
 RR The Meter Maids, 9
 SF Jose Gonzales Trio, 9
 SR Nikki DeCaires w/ Karin Kajita, 7:30
 SY Victor Janusz, 9:30am
 SY Elizabeth Dawson, 8
 TU Thomas Marriott Quartet, 7:30
 VI Barrett Martin Group, 9:30
 VI Ruby Bishop, 6

SUNDAY, FEBRUARY 12

BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Better World Trio w/ Marc Smason, Michael Gotz, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 CR Racer Sessions: Andrew Olmstead, 8
 DT Kevin McCarthy session, 8

GB Primo Kim, 6
 JA Tower of Power, 7:30, 9:30
 PG Bob Strickland Jazz Jam, 5
 RR Scrape, 7:30
 SF Alex Guilbert Duo brunch, 11am
 SF Anne Reynolds & Tobi Stone, 6:30
 SY Victor Janusz, 9:30am
 TU Jazz Police Big Band, 3
 TU Jim Cutler Jazz Orchestra, 8
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, FEBRUARY 13

BX Carolyn Graye's Singer Soiree, 7, 9
 C* Peter Brotzmann film (Grand Illusion Cinema, 1403 NE 50th St), 9
 GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch, 8
 RR Racer at the Royal Room, 9
 SF Pasquale Santos, 7
 TU Dave Marriott Big Band, 7:30
 WR Spellbinder, 9:30

13-16 PORTRAIT OF PETER BROTZMANN

Soldier of the Road: A portrait of Peter Brotzmann, directed by Bernard Josse, is a recent look at 70-year-old, legendary German saxophonist Peter Brotzmann, who is still one of the most innovative and aggressive reedsmen working today. This new documentary captures the energy and freedom of Brotzmann the sax skronker, and sheds light on a lesser known aspect of his life as a painter. *Soldier of the Road* is a portrait of the creativity and inspiration of one of the world's great modern artists, featuring Evan Parker, Han Bennink, Fred Van Hove, Ken Vandermark, Joe McPhee, Michael Wertmüller and more. The film screens at Grand Illusion Cinema, February 13-16, 9pm. More information is available at www.grandillusioncinema.org.

TUESDAY, FEBRUARY 14

AV Jacque Lorrainzar, Marc Smason, Andy Zadrozny, 6
 BP David Lanz, 7:45
 C* Peter Brotzmann film (Grand Illusion Cinema, 1403 NE 50th St), 9
 CG Suffering F#ckheads (Ron Weinstein, Dan Pearson), 8
 JA Brian Culbertson, 7:30, 9:30
 MX Don Mock, Steve Kim, Jacques Willis, 8
 NO Holotradband, 7
 OW Owl jam w/ Eric Verlinde, Jose Martinez, 10
 RR Julian Priestler / Rob Scheps Project, 8
 SB McTuff Trio, 10
 SF Sue Nixon, 8
 TD Sinatra at the Sands, 6:30, 9:30
 TU Greta Matassa Quartet w/ Barney McClure, Jon Hamar, Mark Ivester, 7:30

WEDNESDAY, FEBRUARY 15

BX Randy Halberstadt, 7, 9
 C* Peter Brotzmann film (Grand Illusion Cinema, 1403 NE 50th St), 9
 JA Brian Culbertson, 7:30, 9:30
 NO Legacy Quartet w/Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Royal Jazz Session, 9:30
 TU Hal Sherman's Bellevue Community College Jazz Band, 7:30

THURSDAY, FEBRUARY 16

BC Barca w/Phil Sparks, Adam Kessler, 9
 BX Tim Kennedy, Jimmie Herrod, 7, 9
 C* Peter Brotzmann film (Grand Illusion Cinema, 1403 NE 50th St), 9
 CG Fu Kun Wu Trio (Jon Alberts, Jeff Johnson, Tad Britton), 8:30
 JA Brian Culbertson, 7:30, 9:30
 LJ Roots, Vibes & Rhythm session, 9:30
 NO Ham Carson Quintet, 7
 RR Varmint, 9
 TU Fred Hoadley's Sonando, 8
 VI Ron Weinstein Trio, 9

FRIDAY, FEBRUARY 17

BP Gypsy Soul, 7:45
 BX Milo Petersen Trio, 7, 9
 CH Tiffany Lin, Adrienne Varner, 8
 EB Rochelle House Large Ensemble, 9
 HS Pony Boy Records Jazz & Sushi, 7:30
 JA Brian Culbertson, 7:30, 9:30

CURTAIN CALL

weekly recurring performances

MONDAY

GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch, 8
 WR Spellbinder, 9:30

TUESDAY

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

WEDNESDAY

NO Legacy Band w/ Clarence Acox
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Royal Jazz Session, 9:30

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
 CG Fu Kun Wu Trio, 8:30
 NO Ham Carson Quintet, 7

FRIDAY

HS Jazz & Sushi, 7:30
 LA Latona happy hour w/ Phil Sparks, 5
 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

LA Latona happy hour w/ Phil Sparks, 5
 NC David George Quartet, 8
 NO Flexicon w/Thomas Marriott, 8
 RR Painting the Town Red: The Music of Billie Holiday, 9
 SF Tim Kennedy Trio, 9
 SR Brazil Novo, 7:30
 TD Ranger and the Re-Arrangers, 5
 TU Stephanie Porter Quartet, 7:30
 VI Casey MacGill, 8

SATURDAY, FEBRUARY 18

BP Gypsy Soul, 7:45
 BX Kelly Eisenhour Quartet, 7, 9
 C* Better World w/ Marc Smason, Joanne Klein (Brickyard BBQ, 2308 California SW), 9:30
 C* Jose Gonzales Trio (909 Bistro, 909 SW 152nd St, Burien), 7:30
 CH Taina Karr, 8
 JA Brian Culbertson, 7:30, 9:30
 RR Skerik's Bandelabra, 9:30
 SF Leo Raymundo Trio, ft Sue Nixon, 9
 SR Gail Pettis, 7:30

SY Victor Janusz, 9:30am
 TU Susan Pascal Quartet, 7:30
 TU Seattle Teen Music, 2
 VI Ruby Bishop, 6

SUNDAY, FEBRUARY 19

BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Better World Trio w/ Marc Smason, Michael Gotz, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 CR Racer Sessions: Stratic, 8
 DT Kevin McCarthy session, 8
 FG Steve O'Brien Decomposers workshop, 9
 GB Primo Kim, 6
 JA Brian Culbertson, 7:30, 9:30
 RR Washington Composers Orchestra (WACO), 7:30
 SF Pasquale Santos brunch, 11am
 SF Jerry Frank, 6:30
 SY Victor Janusz, 9:30am
 TU Jay Thomas Big Band, 4
 TU Jim Cutler Jazz Orchestra, 8
 VI Ron Weinstein Trio, 9:30

VI Ruby Bishop, 6

MONDAY, FEBRUARY 20

GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch, 8
 RR Seattle Conduction Band, 8:30
 TU Darin Clendenin Trio jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, FEBRUARY 21

C* One Love group w/ Marc Smason (Alki Tavern, 1321 Harbor SW), 8
 CG Suffering F#ckheads (Ron Weinstein, Dan Pearson), 8
 JA Regina Carter's Reverse Thread, 7:30
 MX Don Mock, Steve Kim, Jacques Willis, 8
 NO Holotradband, 7
 OW Owl jam w/ Eric Verlinde, Jose Martinez, 10
 SB McTuff Trio, 10
 TU Roadside Attraction, 7:30

WEDNESDAY, FEBRUARY 22

BX Darin Clendenin, 7, 9
 JA Regina Carter's Reverse Thread, 7:30
 LJ Caffeine, 9:30
 NO Legacy Quartet w/Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Royal Jazz Session, 9:30
 TU Seattle Women's Jazz Orchestra, 7:30
 VI Jerry Zimmerman, 7

THURSDAY, FEBRUARY 23


BC Barca w/Phil Sparks, Adam Kessler, 9
 BX Alexey Nikolaev duo, 7, 9
 C* John Patitucci masterclass (Brechemin Auditorium, UW School of Music), 1:30
 CG Fu Kun Wu Trio (Jon Alberts, Jeff Johnson, Tad Britton), 8:30
 CH Jim Bartz/StringStation, 8
 EB Peter Bernstein, Chuck Deardorf, Matt Jorgensen, 7, 9
 JA Pete Escovedo Latin Jazz Orchestra, ft Juan & Peter Michael Escovedo, 7:30, 9:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 RR Varmint, 9
 TU The Offbeats Singer Showcase w/ Kelley Johnson, 7:30
 VI Jason Parker Quartet, 9

23, 29 PETER BERNSTEIN & VINCENT HERRING

SeattleJazzScene.com presents Peter Bernstein and Vincent Herring with Seattle artists. In collaboration with drummer **Matt Jorgensen**, SeattleJazzScene.com will present one-night-only performances by guitarist **Peter Bernstein** (Feb 23, 7pm and 9pm, Egan's Ballard Jam House, \$15) and saxophonist **Vincent Herring** (Feb 29, 7pm and 8:30pm, Royal Room, \$12).

Bernstein has been a part of the international jazz scene since 1989, working with a diverse roster of artists, including Jimmy Cobb, Larry Goldings, Dr. Lonnie Smith, Joshua Redman, and Diana Krall. For this show, he will be joined by bassist **Chuck Deardorf**, with Jorgensen on drums.

Herring's set the following week will also feature Deardorf and Jorgensen, plus pianist **Bill Anschell**. The impressive list of artists and bands that he has worked with includes Nat Adderley, Cedar Walton, Freddie



A melody, a rhythm, a beat.

Hear it on 88.5 KPLU's *Midday Jazz*
 weekdays from 9 a.m. to 3 p.m.

Hubbard, Dizzy Gillespie, Art Blakey and The Jazz Messengers, Horace Silver Quintet, Jack DeJohnette's Special Edition, The Mingus Big Band, and the Jazz at Lincoln Center Orchestra.

For complete details on each show, visit www.seattlejazzscene.com.

FRIDAY, FEBRUARY 24

BX Reuel Lubag Trio, 7, 9
C* Jose Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 7
HS Pony Boy Records Jazz & Sushi, 7:30
JA Pete Escovedo Latin Jazz Orchestra, ft Juan & Peter Michael Escovedo, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
NC Greta Matassa & Darin Clendenin, 8
NO Flexicon w/Thomas Marriott, 8
PO Sachal Vasandani, 8
PO Sachal Vasandani masterclass, noon
RR Painting the Town Red: The Music of Billie Holiday, 9
SF Jerry Frank, 9
SR Nikki DeCaires w/ Karin Kajita, 7:30
TU Kelley Johnson Quartet, 7:30

SATURDAY, FEBRUARY 25

BX Katy Bourne Quartet, 7, 9
C* Pete Escovedo & Sons drum clinic (Drum Exchange, 4501 Interlake Ave N), 1
C* Barry Lieberman & Friends masterclass w/ John Patitucci (Brechemin Auditorium, UW School of Music), 2
CH Adam Tendler, 8
JA Pete Escovedo Latin Jazz Orchestra, ft Juan & Peter Michael Escovedo, 7:30, 9:30
RR The Meter Maids, 9
SF Pasquale Santos, 9
SR Overton Berry, 7:30
SY Victor Janusz, 9:30am
SY Elizabeth Dawson, 8
TU Greta Matassa Quartet, 7:30
TU Bishop Blanchet Jazz Band, 3
VI Ruby Bishop, 6

25 LATIN JAZZ PERCUSSION CLINIC

Legendary percussionist **Pete Escovedo** and his sons Juan and Peter Michael Escovedo lead a free drum clinic on Saturday, February 25 at 1pm at The Drum Exchange (4501 Interlake Ave. N., Wallingford). All levels are welcome. Born in California in 1935, Escovedo began his musical journey while attending high school in Oakland, CA. At the age of sixteen, he began playing the saxophone and then discovered percussion, which became his love of rhythm and his dream of playing Latin Jazz music. Today, Escovedo leads one of the top Latin jazz orchestras in the country, performing his own unique sound, and continues to deliver his music throughout the world.

SUNDAY, FEBRUARY 26

BP Michael Gotz brunch, 10am
BX Danny Kolke Trio, 6, 8
C* Barry Lieberman & Friends w/ John Patitucci, Marc Seales (Brechemin Auditorium, UW School of Music), 2
C* Better World Trio w/ Marc Smason, Michael Gotz, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
CR Racer Sessions: Aaron Otheim, 8
DT Kevin McCarthy session, 8
GB Primo Kim, 6

JA Pete Escovedo Latin Jazz Orchestra, ft Juan & Peter Michael Escovedo, 7:30
LJ TransLUCID, 6
PG Bob Strickland Jazz Jam, 5
SF Anne Reynolds & Tobi Stone, 6:30
SF Danny Ward brunch, 11am
SY Victor Janusz, 9:30am
TU Jim Cutler Jazz Orchestra, 8
TU Fairly Honest Jazz Band, 3
VI Ron Weinstein Trio, 9:30

MONDAY, FEBRUARY 27

BX Carolyn Graye's Singer Soiree, 7, 9
GB Primo Kim, 6
MT Triangle Pub jam w/ Pavel Shepp, 8:30
NO New Orleans Quintet, 6:30
PB Paratii session w/ Jeff Busch, 8
TU Boyd Phelps Sax Attack, 7:30
WR Spellbinder, 9:30

TUESDAY, FEBRUARY 28

C* UW jazz ensembles (Brechemin Auditorium, UW School of Music), 7:30

CG Suffering F#ckheads (Ron Weinstein, Dan Pearson), 8
JA The Benny Golson Quartet, ft Buster Williams, Carl Allen, Mike LeDonne, 7:30
MX Don Mock, Steve Kim, Jacques Willis, 8
NO Holotradband, 7
OW Owl jam w/ Eric Verlinde, Jose Martinez, 10
SB McTuff Trio, 10
TU The Little Big Band, 7:30
VI Wally Shoup Quartet, 9

WEDNESDAY, FEBRUARY 29

BX Tony Foster, 7, 9
C* UW jazz ensembles (Brechemin Auditorium, UW School of Music), 7:30
JA The Benny Golson Quartet, ft Buster Williams, Carl Allen, Mike LeDonne, 7:30
NO Legacy Quartet w/Clarence Acox, 8
PH 418 session w/ Claudio Rochat-felix, 9
RR Royal Jazz Session, 9:30
RR Vincent Herring Quartet w/ Bill Anschell, Chuck Deardorf, Matt Jorgensen, 7, 8:30
TU Greta Matassa workshop performance, 7



2214 Second Ave, Seattle, WA 98121
www.tulas.com; for reservations call (206) 443-4221

FEBRUARY 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
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 7pm to receive a \$5 discount on your cover charge. NOTE: No discounts on Valentine's Day.			1 BIG BAND JAZZ Smith/ Staelens Big Band 7:30-11PM \$10	2 BIG BAND JAZZ SCCC Jazz Orchestra w/ Lonnie Mardis 7-11PM \$5	3 Marc Seales Fred Tuxx Chuck Deardorf Mark Ivester 7:30-11:30PM \$15	4 Greta Matassa Quartet 7:30-11:30PM \$15		
5 Closed	6 JAZZ JAM with Greta Matassa 7:30-11PM \$10	7 BIG BAND JAZZ Jay Thomas Big Band 7:30-11PM \$5	8 CD RELEASE Nikki Schilling 7:30-11PM \$10	9 William Charney's IOU's 7:30-11PM \$10	10 Johnaye Kendrick Quartet 7:30-11:30PM \$15	11 Thomas Marriott Quartet 7:30-11:30PM \$15		
12 BIG BAND JAZZ Jazz Police BIG BAND 3-7PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	13 BIG BAND JAZZ Dave Marriott Big Band 7:30-11PM \$5	14 VALENTINE'S DAY Greta Matassa Quartet w/ Barney McClure Jon Hamar Mark Ivester 7:30-11PM \$20 <i>No Discounts</i>	15 BIG BAND JAZZ Hal Sherman's Bellevue Community College Jazz Band 7:30-11PM \$7	16 HOT LATIN JAZZ Fred Hoadley's Sonando 8-11PM \$10	17 Stephanie Porter Quartet 7:30-11:30PM \$15	18 Seattle Teen Music 2-5PM \$5 Susan Pasquel Quartet 7:30-11PM \$15		
19 Jay Thomas Big Band 4-7PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	20 JAZZ JAM with the Darin Clendenin Trio 7:30-11PM \$10	21 BIG BAND JAZZ Roadside Attraction 7:30-11PM \$8	22 BIG BAND JAZZ SWOJO Seattle Women's Jazz Orch. 7:30-11PM \$10	23 The Offbeats Singer Showcase w/ Kelley Johnson 7:30-11PM \$10	24 Kelley Johnson Quartet 7:30-11:30PM \$15	25 Bishop Blanchet HS Jazz 3-6PM Greta Matassa Quartet 7:30-11PM \$15		
26 Fairly Honest JAZZ BAND 3PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	27 Boyd Phelps Sax Attack 7:30-11PM \$10	28 BIG BAND JAZZ The Little Big Band 7:30-11PM \$5	29 Greta Matassa "The Jazz Singer" Workshop Performance 7-11PM \$10	  <p>Featured in Downbeat Magazine's Guide of 100 Great International Jazz Clubs.</p>				

Notes, from page 2

amounts ranged between \$1,000 and \$8,000 in 2011. Grant applications are due on **March 7**.

Similarly, the Individual Artist Projects program provides critically needed funds to artists of all disciplines who reside in King County to create and present their work. Eligible projects may be at any stage of development, including initial planning, development and final production. In 2011, 4Culture awarded amounts that ranged between \$1,000 and \$8,000. Individual Artists Projects grant applications are due on **March 14**.

For complete details on both grants, visit www.4culture.org or call 206-296-7580.

Artist Trust Fellowship Applications Due February 26

Applications are now available for the 2012 Artist Trust Fellowship. This program recognizes practicing professional artists of exceptional talent and demonstrated ability in all disciplines.

Fellowships acknowledge an artist's creative excellence and accomplishment, professional achievement and continuing dedication to their artistic discipline. Sixteen fellowships will be granted in 2012 to generative artists in sixteen different categories, in the amount of \$7,500. Artist Trust is also offering a free webinar on February 16 about applying for the fellowship. Complete details are available at www.artisttrust.org or by contacting Miguel Guillén, Artist Trust Program Manager, at miguel@artisttrust.org or 206-467-8734, ext. 11.

Seafair Weekend Seeks Musicians

Seattle's popular Seafair event, featuring exciting sites with boats and planes, also places a strong emphasis on musicians and entertainers. The application process is now open for those interested in performing at Seafair Weekend on the Main Stage! Seafair Weekend will take place Friday, August 3-Sunday, August 5, at Genesee Park on Lake Washington. The due date is May 15. For more info, visit the

Seafair website at www.seafair.com or contact Andrew Scott at andrew@seafair.com or 206-728-0123, ext. 118.

Bake's Place to Relocate to Downtown Bellevue

Bake's Place relocates to downtown Bellevue this spring, where the club plans to present live music six nights a week from an array of genres, including jazz, R&B, and Latin, blues and more. "We simply want to present more music. There is such a wealth of outstanding musicians of every genre," Bake's Place proprietor Craig Baker says. Bake's Place began twelve years ago in a bed and breakfast that Baker operated out of his home in Redmond. The business moved to Issaquah in the summer of 2004. The new Bellevue location will include a full-service bar, a dining room with both floor and mezzanine seating. February events are still at the location in the Providence Point community. For more information about Bake's Place, visit www.bakesbellevue.com.

Jazz Now! Seattle, from page 8

Parker: We welcome any and all comments, suggestions and requests. This is truly a labor of love for Dave and me, and we want more and more people to be aware of just how great we have it here in Seattle as far as jazz music goes. We also have some big plans for 2012, including more "Live From London Bridge Studio" sessions, video casts, live tapings from venues

and perhaps even some live shows presented by *Jazz Now! Seattle*.

Bias: What's the best way for artists to submit their music to the podcast?

Parker: The best way for artists to contact us is through the "Submit Music" link on our website at JazzNowSeattle.com. Seattle jazz artists of all kinds are encouraged to send us their CDs or MP3s for consideration. We listen to everything that comes in.

One thing that we ask of the musicians reading this is *please* get us your music! We want to feature your shows and your CDs on the podcast, but can only do so if you get them to us.

For more information about Jason Parker, visit www.oneworkingmusician.com. Learn more about David Marriott Jr. at www.redraspus.com. You can find the Jazz Now! Seattle podcast at www.JazzNowSeattle.com. New episodes are posted each Thursday.

Spring Series, from page 16

lineup – *tres*, guitar, trumpet, bongo, güiro and vocals – Sierra Maestra recalls the style's golden age of the 1920s and 30s. Five of the original nine members remain. They are pioneers in reviving this style for new generations and reintroducing it into the Cuban – and global – mainstream.

Sierra Maestra is named after the mountain range in the eastern part of Cuba as a tribute to the birthplace of *son*. Nominated for a 2010 Latin Grammy, the group now celebrates 34 years since its formation. *World Music Central* says, "If *son* is indeed the soul of Cuba, then Sierra Maestra are the heartbeat at the center of that soul." Oh yeah, there will be a dance floor.

Wolter Wierbos

Thursday, April 12 &
Friday, April 13
Venue announcement to come

The humorous and stunningly virtuosic Dutch trombonist hosts a workshop and performs. Stay tuned for venue announcements and ticket info.

JAZZ INSTRUCTION

Osama Affi – Upright/electric bass instruction. Worked with Kurt Elling, Nnenna Freelon, Tribal Jazz, Yanni, Vanessa Paradis. (206) 877-2285 www.myspace.com/osamaaffi

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

Dave Anderson – Improvisation instruction/coaching, any level/instrument, from saxophonist/composer in Greenlake neighborhood. (206) 553-9957, davean@comcast.net, www.daveandersonjazz.com

Bob Antolin – Saxophone and Improvisation (all instruments). Jazz & World focus. NE Seattle. (206) 355-6155 or brightmoments@comcast.net

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

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

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

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

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

Julie Cascioppo – Coaching to improve your performance on all levels. with Jazz/cabaret singer Julie Cascioppo. www.juliesings.com 206-286-2740

Frank J. Clayton – Basic to advanced double bass, drums and ensemble. 23 yrs playing and performing in NYC. Studies at Berklee, Manhattan and Juilliard schools. (206) 779-3082

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

Peter Cramer – voice, saxophone, and piano private instruction. Honors BM Cornish 07'. www.petercramermusic.com, or 612 308 5248.

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, email: fahlingjazz@yahoo.com, web site: www.fahlingjazz.com

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

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

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

Steve Grandinetti, MEd – 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; grassoosarg@hotmail.com

Ed Hartman – YAMAHA Performing Artist. Jazz, Latin, percussion lessons (drumset, vibraphone, congas) @ The Drum Exchange. FREE intro. lesson. (206) 545-3564, edrums@aol.com

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

Diane Kirkwood – Recording Artist/Jazz Vocalist. Private Vocal Coach/Performance & Audition Coach. Students/Adults (425) 823-0474 or dianekirkwood1@hotmail.com

Scott Lindenmuth – Jazz Guitar Instruction. Improvisation, theory, technique. Beginning through advanced. (425) 776-6362, www.scottlindenmuth.com, info@scottlindenmuth.com

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, wmon@monchan.com

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

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

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

Ahamfule J. Oluo – Trumpet instruction all levels. Studied at Cornish, member of Monktaill 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 thru advanced. 206-932-5336 susan@susanpascal.com, www.susanpascal.com

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

Bren Plummer – Double Bass Instruction: Jazz and classical. BM (NEC), MM, DMA (UW). Experienced freelance jazz and orchestral player. brenplummer@gmail.com (206) 992-9415

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

Steve Rice – Jazz piano instruction, North Seattle; rice4plex@aol.com, (206) 365-1654

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

Muri Allen Sanders – jazz piano & accordion instructor interested in working with motivated intermediate level young people. (206) 781-8196

Greg Sinibaldi – Improvisation/composition using 12-tone technique, all instruments & levels, ensemble coaching, workshops. (206) 675-1942; greg@gregsinibaldi.com

Marc Smason – Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools & privately. www.marcsmason.com

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

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

David L. Smith – Double bass and electric bass. Teaching all styles & levels. BM Eastman School of Music, MM Univ. of Miami. (206) 280-8328; musicprosnw@comcast.net

Amy Stephens – Jazz piano, theory, improv, composition, classical piano also. BM/BM, MM Indiana Univ., 10+ yrs teaching experience. (206) 240-7632, amy@amystephens.com

Ev Stern's Jazz Workshop: 18 years of jazz ensembles, classes, lessons. All ages, instruments, levels. evstern.com; (206) 661-7807; evstern@comcast.net

Jacob Stickney – saxophone. Rhythm, sight-reading, musicianship, harmony, arr. & composition. jacobstickneymusic@gmail.com

Tobi Stone – Saxophone/Clarinet. All ages/levels. Attention to tone, technique, theory, improvisation. BM, 10 years teaching/performing. Member Reptet & Tiptons. (206) 412-0145

Ryan Taylor – Guitarist with extensive performance/teaching background. For information, ryan-taylor@earthlink.net or call (206) 898-3845

Andre Thomas – Intermediate to advanced techniques for the modern drummer as applied to jazz and bebop. (206) 419-8259

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

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

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

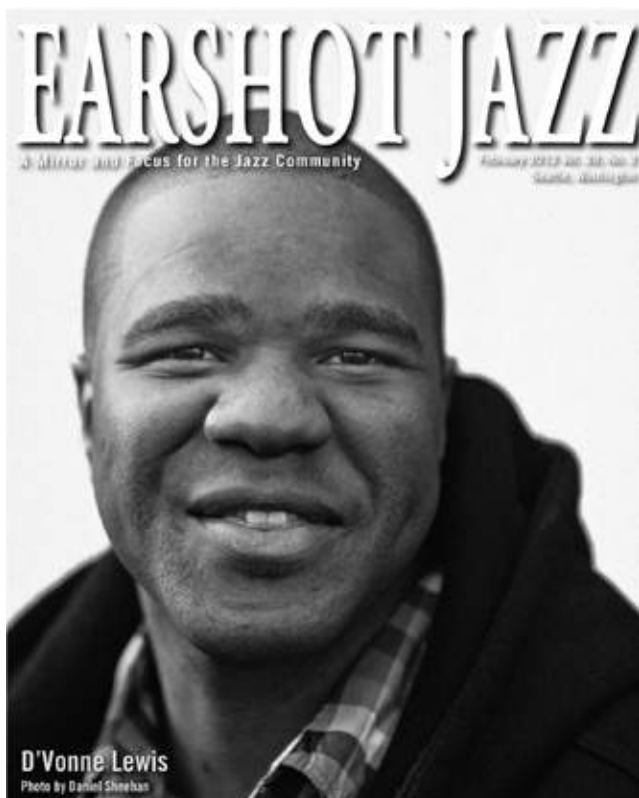
Debby Boland Watt – Vocal instruction in Jazz, Improvisation & Bobby McFerrin's Voicestra. Cornish BM: Vocal Jazz & MFA: Improv & Comp (243) 219-5646 or www.debbywatt.com

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

Garey Williams – Jazz Drum Instruction. (206) 714-8264 or garey@gareywilliams.com

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

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



COVER: D'VONNE LEWIS
PHOTO BY DANIEL SHEEHAN

IN THIS ISSUE...

Notes	2
In One Ear	3
Profile: D'Vonne Lewis	4
Profile: <i>Jazz Now!</i> Seattle Podcast Keeps the Music Playing	7
Preview: 2012 Seattle Improvised Music Festival	9
Preview: Jazz in the City of Roses: Portland Jazz Festival Returns	11
Preview: Winter Jazz: Lionel Hampton International Jazz Festival	14
Preview: Looking Ahead at the Earshot Jazz Spring Series	15
Golden Ear Awards Ballot	17
Jazz Calendar	18
Jazz Instruction	23

CLASSIFIEDS

Jazz records: we stock over 34,000 items: CDs, LPs, DVDs, videos, books. Over 1500 labels, domestic & imports. Worldwide shipping. Good service/prices. www.cadencebuilding.com; (315) 287-2852.

Classifieds cost \$10 for 25 words or less, 50 cents per additional word. Copy and payment accepted through the 15th of the month prior to publication.

EARSHOT JAZZ MEMBERSHIP

A \$35 basic membership in Earshot brings the newsletter to your door and entitles you to discounts at all Earshot events. Your membership also helps support all our educational programs and concert presentations.

Type of membership

- ☐ \$35 Individual
☐ \$60 Household ☐ \$100 Patron ☐ \$200 Sustaining

Other

- ☐ Sr. Citizen – 30% discount at all levels
☐ Canadian and overseas subscribers please add \$8 additional postage (US funds)
☐ Regular subscribers – to receive newsletter 1st class, please add \$5 for extra postage
☐ Contact me about volunteering

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE # _____

EMAIL _____

Earshot Jazz is a nonprofit tax-exempt organization. Ask your employer if your company has a matching gift program. It can easily double the value of your membership or donation.

Mail to Earshot Jazz, 3429 Fremont Pl N, #309, Seattle, WA 98103

EARSHOT JAZZ
 3429 Fremont Place N, #309
 Seattle, WA 98103
 Change Service Requested

NON-PROFIT ORG
 U.S. POSTAGE
PAID
 PERMIT No. 14010
 SEATTLE, WA