

EARSHOT JAZZ



A Mirror and Focus for the Jazz Community

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Seattle, Washington

Michael Bisio

Photo by Benjamin Stimler



Cornish Announces Spring 2011 Music Series

Cornish College of the Arts announced its spring 2011 Cornish Music Series calendar featuring nearly a dozen concert performances as well as six masterclasses. Highlights include a March 3rd performance by jazz composer, arranger, and band leader John Hollenbeck and his nineteen-piece jazz ensemble. Jazz audiences can also look forward to concerts by jazz vocalists Johnaye Kendrick (February 5th), the always-inspiring Jovino Santos Neto Quinteto (March 5th) and Kelly Harland (April 16th). All Events are at Cornish College's PONCHO Concert Hall, 710 East Roy St., Seattle. Tickets to all concerts are \$18 advance, \$20 general at the door, and \$10 students, seniors & Cornish alumni. Most masterclasses are free. For additional information or to purchase tickets visit www.cornish.edu/music/series or call 206.726.5030.

ON THE HORIZON: Johnaye Kendrick

February 5, 8 PM

PONCHO Concert Hall, 710 East Roy St., Seattle.

Rising jazz vocalist and Cornish Assistant Professor of Jazz Voice Johnaye Kendrick makes her PONCHO debut in a special concert with Sean Jones on trumpet, Randy Halberstadt on piano, Chuck Deardorf on bass, and Mark Ivester on drums. A San Diego native, Kendrick received a bachelor of music degree from Western Michigan University in 2005. In the fall of 2007, she was accepted into the graduate program of the prestigious Thelonious Monk Institute of Jazz. During her time at the Monk Institute, Kendrick worked with many jazz legends, including Terence Blanchard, Wayne Shorter, Herbie Hancock, Danilo

Perez, Kurt Rosenwinkel, and Brian Blade. After graduating from the Institute, Kendrick was immediately hired by trumpeter Nicholas Payton and she continues to tour with the Nicholas Payton SEXTET. She is also the featured vocalist with the Ellis Marsalis Quartet and the New Orleans Jazz Orchestra.

Seattle JazzED is proud to announce the addition of a 4th Ensemble!

Wayne Horvitz to Lead Student New Works Ensemble

Composer, pianist and keyboardist Wayne Horvitz will be directing a music ensemble for experienced middle school and high school musicians who are seeking to stretch their abilities beyond the traditional big band jazz repertoire, this ensemble will expose students to contemporary music concepts, improvisation, and composition. Auditions for this new Seattle JazzEd ensemble will be held on Monday, January 24th from 4 PM to 8 PM at the Rainier Valley Cultural Center (3515 S. Alaska Street, Seattle in the Columbia City Neighborhood). Repertoire will include works by Maria Schneider, Bill Frisell, Wayne Horvitz, Robin Holcomb, Marty Ehrlich, Steve Bernstein, Darcy James Argue, Tom Varner, and Chris Stover. Alternative approaches to improvisation will be explored, including Butch Morris' "Conduction" method and John Zorn's "Cobra". Rehearsals will be held on Saturdays from 3 to 5, beginning February 12 and ending May 7 (approximately 10 sessions) at the Rainier Valley Cultural Center. Tuition is \$500, but scholarships are available. For more information, visit www.seattlejazzed.org.

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MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1986 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.

Viren Kimdar and David Pierre-Louis Establish Seattle Musicians Foundation

The Seattle Musicians Foundation (SMF) has been established with the goal of creating a self-sustaining arts community that supports the creation, performance and recording of original musical works. The non-profit organization will tackle the issue of musician's pay for live performances while keeping an eye towards presenting accessible programs that provide the greatest exposure for the musicians, the audience and proprietors. The group's advisory board includes musicians **Evan Flory Barnes**, **Rochelle House** and **Michael Owcharuk**, as well as co-founder and managing director **Viren Kamdar** and LUCID Jazz club owner and co-founder **David Pierre-Louis**. SMF performances will be scheduled Wednesday through Sunday at LUCID Live Jazz Lounge, and Faire Gallery Cafe will be featuring weekly SMF funded programs every Sunday for the first quarter of 2011. To learn more, visit www.seattlemusiciansfoundation.org.

Peter Eldridge Kicks Off 2011 JazzVox Concert Series

Nich Anderson has presented the intimate JazzVox Concert Series since January 2008, and the series returns for a fourth season on January 28th and 30th. The 2011 series will celebrate male jazz vocalists and will once again take place in Anderson's Auburn home and the Camano Island home of Andy and Patti Carr. Anderson kicks off the 2011 season in January with the outstanding vocalist and composer **Peter Eldridge** of New York Voices fame. January 18th will also mark the release of the first-ever JazzVox CD (OA2), *In Your Own Backyard*, which showcases new studio recordings by many of the

recent JazzVox artists. The schedule of 2011 JazzVox also includes Swiss vocalist and arranger **Beat Kaestli**; lauded jazz vocalist **Kevin Mahogany**; and acclaimed bassist and songwriter **Jay Leonhart**. Directions and specific dates and times for these concerts is available on the JazzVox website, www.jazzvox.com.

Sonarchy Radio Program Announces January/December lineup

Sound wiz **Doug Haire** is the producer and mixer of *Sonarchy*, recorded live in the studios at **Jack Straw Productions** in Seattle. This hour-long broadcast features new music and sound art by Pacific Northwest artists. Now into its 16th year of airing on KEXP 90.3 FM, *Sonarchy* is broadcast every Sunday evening at midnight. *Sonarchy* is supported by Jack Straw Productions (<http://www.jackstraw.org>) and also in part by a grant from Foundation for Contemporary Arts.

This month of January, you can hear live performances by these stellar Northwest Artist. On January 2nd, listen to **Rai**, a jazz rockin' jam band

with **Mike Saskor** and **Russ Grabski** on guitars, **Lennox Holness** on bass, and **Charlie Workman** on drums. Then on January 9th, **However Quiet** presents focused, "inside" music from **Torben Ulrich** - voicings, **Lori Goldston** on cello, **Angelina Baldoz** on trumpet, mutes, and flute and **Jason Scott** on percussion. On January 16th, **Helix** showcases four master improvisors in the classic saxophone and drum duo setting times two. Musicians include **Eric Barber** and **Greg Sinibaldi** on tenor saxophones and **Greg Campbell** and **Paul Kicuchi** on drums. Next up on January 23rd, **Labyrinth and the Desert** offer up maximum sound pressure and overtones from **Andrew McInnis** on juno 106, casio MT-68, piano and harmonium. The performance also includes text by **Martin Schilde**. Finally on January 30th, **David Marriott's Pop Culture** explores the themes of popular culture through original compositions and arrangements. Group members are Marriott on trombone, **Marc Fendel** on alto saxophone, **Geoff Harper** on bass, and **Brad Gibson** on drums.

2011 Is That Jazz? Festival

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GOLDEN EAR AWARDS

Send in Nominations for 2010 Golden Ear Awards

For 21 years, Earshot Jazz has organized an awards process to celebrate the positive accomplishments of Seattle jazz artists over the previous year. This year, we are asking all of you to help nominate artists to be included on the ballot. Your nominations, received by January 15th (please), will be tabulated and condensed onto a ballot that will be published in the February issue and available on www.earshot.com after February 1st. The ballots will include the top four names in each category plus a blank space for write-in votes. Anyone can nominate and vote for anyone. The actual Awards will be bestowed at the Golden Ear Awards Party in March. Stay tuned for details, and thanks for your participation!

My Nominations for a 2010 Golden Ear are...

2010 NW Recording of the Year: _____

2010 NW Acoustic Jazz Group: _____

2010 NW Alternative Jazz Group: _____

2010 NW Jazz Concert of the Year: _____

2010 NW Instrumentalist of the Year: _____

2010 NW Vocalist of the Year: _____

2010 NW Emerging Artist or Group: _____

2010 Jazz Hall of Fame: _____

(see below for a list of people already inducted)

Seattle Jazz Hall of Fame:

1990 Ernestine Anderson, Al Hood,
Chuck Metcalf, Floyd Standifer

1991 Buddy Catlett, Don Lanphere

1992 Jabo Ward, Jim Wilce

1993 Fred Greenwell, Melody Jones

1994 Clarence Acox, Bud Young

1995 Jerome Gray

1996 Norm Bobrow, William O. (Bill) Smith

1997 Lola Pedrini, Bill Ramsay

1998 Jan Stentz, Leon Vaughn

1999 Vonne Griffin, Red Kelly

2000 Bud Shank, Chuck Stentz

2001 John Dimitriou, Julian Priestster

2002 Paul deBarros, Ken Wiley

2003 Ronnie Pierce, Jay Thomas

2004 Gaye Anderson, Hadley Caliman,
Robert Knatt

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2006 Jim Knapp, KPLU

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Michael Bisio

By Peter Monaghan

When Michael Bisio headed back to his native New York state five years ago, he left a gaping hole in Seattle improvised music. During his two decades here, he had staked a claim to being the most consistently innovative of bassists in a city that could boast many great exponents.

When luminaries like multi-hornman Joe McPhee and the erratic but brilliant Charles Gayle came to town, it was Bisio they called on. And no wonder – his formidable technique and protean style, informed by a thorough training in both jazz and classical modes, made him rhythmically disciplined, aesthetically organic, and always daring.

There was always a suspicion, then, that Bisio's talents required a larger stage, and in New York he has found it. Not only has he appeared on an extraordinary number of recordings – some 19 during 2009 and 2010, alone – but he also will head to the United Kingdom and Germany in February to tour with the quartet of titan piano innovator Matthew Shipp. Bisio's place in the Shipp lineup is now solid after a few years of occasional appearances.

That last accomplishment, alone, is worth pondering. Shipp has for years enjoyed the company of bass giant William Parker, not someone anyone

could hope to “replace” so much as to succeed, tremulously.

Bisio has taken to the task with great gusto. And with that, he has demonstrated just how ready he was to step up to the demands of playing in New York. He travels to the city often from his home base, and hometown, Troy, for appearances with an ever-expanding cast of collaborators. He also plays locally, and now teaches bass across the state border in Vermont at Bennington

College's well-regarded jazz program. There, drummer Milford Graves has taught since 1969, and the program also boasts some fine instructors and composers.

Winning an appointment there, thanks to a recommendation from a departing bass instructor, pleases Bisio a great deal. He says: “Bennington College was the first place I ever played chamber music, and when I moved back here, I really had a desire to be there. I really love the school. I love the concept, there.”

That is just one of many opportunities for Bisio. He has played the prestigious Vision Festival in New York City four of the five years he has been back East, with his own quartet, and others. He had earlier played the festival with Joe McPhee and soprano saxophonist Joe Giardullo. “People have been very generous with me,” he says. “They seem to like what I do, I guess.”

Bisio is not bragging, it's just a fact, when he says: “I'm not alone here. I'm not a question mark.”

“I feel like, in Seattle, people liked me more than I knew. But I felt under a microscope, like anything I did wrong was wronger than somebody else who was doing it wrong.

“There are lots of good cats, there, and there's a lot of people who I really love, but here it's just the depth of field



PHOTO BY BENJAMIN STIMLER

is so great. You can pick and choose, and be picked. And if you're willing to work at it, there's just a different sense. It's almost not a talent thing; it's something other than that. There's a certain drive here and a willingness to be in it. People aren't suspicious of you until you give them a huge reason."

His association with Shipp goes back to their sharing the same label at the beginnings of their recording careers, Silkheart. "So, we were aware of each other very early on," says Bisio. "But we didn't meet until the 90s. That was at the old Knitting Factory. It just felt great to meet, and then when I moved to New York first he asked me to do a string piece of his, and then shortly after that we recorded the Postmodern Jazz Quartet with Khan Jamal and Michael T. A. Thompson." That recording appeared on Thirsty Ear in November. First, though, they gave it to Scanner, a UK electronic musician who manipulated it and played along with it. "I really like it," says Bisio. "It's a really cool record."

Then a year ago, Shipp asked Bisio to come along to a festival in Sardinia as part of his trio. "At the end of that he told his European agent, this is my trio," says Bisio. "That was really a thrill."

Shipp has a 2-CD album coming in February called *Art of the Improviser*, with two live sets, one solo, one for trio of Shipp, drummer Whit Dickey, and Bisio. "That was really cool," say Bi-

Just as eagerly as he is anticipating his tour with the Shipp quartet, Bisio awaits the release of his next album under his own name, a recording of solo pieces. Titled *Travel Music*, he

"I feel like, in Seattle, people liked me more than I knew. But I felt under a microscope, like anything I did wrong was wronger than somebody else who was doing it wrong."

sio. "I'll just say it's the best piano trio playing in creative music right now. Everybody's a gem."

What does he like about it? "It's an improvising band that understands the tradition," he says. "That to me has always been important. And this band has it in aces. Everybody understands where we're coming from and it gives us a firm foundation to go someplace else. It's not like we're playing tunes, although we reference different tunes from time to time. It's really cool. Matthew has a certain trajectory that he likes to set. And it all fits. Just to hear what people are playing! I've played with a lot of great drummers, but still I listen to Whit and I say, 'I've never heard that before.'"

will issue it from his own web site, www.michaelbisio.com.

Meanwhile, Bisio has plenty to keep him occupied, as his slew of recent recordings would suggest. They bring to more than 50 his total number of albums. Beginning with *In Seattle*, 1988, on Silkheart, which *Village Voice* hailed as one of the best jazz records of the 1980s, he has been a leader now on 11 albums, and co-leader on 7 duo recordings.

Key to his success, he acknowledges, has been the early training he received from two Seattle-based master musicians, clarinetist and composer William O. (Bill) Smith and trombonist and expansive musical mind Stuart Dempster. He also profited from early



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stints with trumpeter Barbara Donald and saxophonist Carter Jefferson.

Since that start he has performed and recorded with many leading improvisers and progressive jazz musicians, and that has been his recent history, too, as his torrent of recordings in 2009 and 2010 shows.

He released *AM* on CIMP in 2009 with his own quartet. That's his outfit with two other former Seattleites, saxophonists Stephen Gauci and Avram Fefer. On drums is Jay Rosen. The quartet also released *At Vision Fest. XII (Not Two)* in 2009. Both albums drew glowing reviews.

Gauci was also with the trio that Bisio led with pianist Kris Davis, on *Three* (SKM), in 2010.

Bisio led a trio date, *Collar City Creatology* (MJB, 2009) – a trio featuring George Muscatello, a guitarist who like Bisio hails from Troy, of which he says: “As soon as I sat in with him at a jam session we just had this marvelous thing.”

In addition, the bassist co-led two other recording dates during 2009 and 2010. One was *Session at 475 Kent* (Mutable Music), with cutting-edge pianist Connie Brothers – a “superlative recording,” at times “rapturous,” said Jason Bivens in *Cadence Magazine*.

The other was *Live at the Yippie* (No Business Records) with young New York tenor player Lorenzo Sanguedolce, a vinyl-only release.

As a bandmember, Bisio's 2009-2010 releases have been legion. In addition to the Shipp recording with Scanner, he had three albums with the pianist David Arner, a longtime friend of Bisio's and fellow upstate resident. Their free, expansive “Porgy and Bess” treatments are captured on *Porgy/Bess Act 1* (2009) and *Porgy/Bess Act 2* (2010), both on CIMP. (Arner, by the way, also has a duo with former Seattle drummer Matt Crane; it's “off the freaking charts,” exclaims Bisio.)

Bisio is also a member of cellist Tomas Ulrich's well-considered Cargo Cult, a three-string-player band which also had three releases in 2009-2010 on CIMP and Cadence. The other member is electric and acoustic guitarist Rolf Sturm, a 20-year Ulrich collaborator.

Cargo Cult covers more ground than any other band he has played with, says Bisio. “We do free improv, we do classical music, we do Neil Young music. It just covers an enormous range.”

He adds: “I get my string jones there. Tomas and I have this thing where we can just be doing the wildest improv stuff and then hit a unison line that's completely in tune.”

You can read about Bisio's full output on his website, michaelbisio.com – about, for example, the gigs and recordings he performs with poet and performance artist Nicole Peyrafitte, from France, now in New York.

In particular, don't miss Bisio's 2-CD album with Joe McPhee and the World Bass Quartet, *Angels, Devils and Haints* (CJR, 2009). McPhee conceived the project as a tribute to Albert Ayler, although it has no Ayler tunes. McPhee plays tenor sax, alto sax, and pocket trumpet, accompanied by four bassists – Bisio, Dominic Duval, Paul Rogers and Claude Tchamitman. The first disc was recorded at the Europa Jazz Festival in Le Mans in May 2000, the second 17 days later in a French studio. Remarkably, the album achieves its dedicatory purpose with its rare instrumentation. Kurt Gottschalk wrote for *All About Jazz* that McPhee focused in on Ayler's distinctive soulful cry: “There is only the wail, the mysteriously powerful yet precarious scream of Ayler's sax, isolated and then projected across the whole of the quintet, like the dedicatee's soul put under a microscope.”

It was the ninth album Bisio had made with McPhee, who long ago realized just how much the bassist has to offer.

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Kenny Mandell Makes a Welcome Return

By Peter Monaghan

In mid-December, if you'd wandered on the right evening into the Chapel Performance Space, you might have thought you'd stepped into a different time, one where it was not so strange to be an audience member seated on a stage surrounded by three separate musical duos, performing in alternation.

That's how Kenny Mandell and an assortment of sympathetic colleagues set up, that night. Mandell, a veteran reedman, dreamed up the idea – or excavated from, say, the 1960s – along with drummer Don Berman. The two other duos they enlisted for the occasion were drummer Gregg Keplinger and guitarist Simon Henneman, and percussionist Paul Kikuchi with sound artist Steve Barsotti.

The freshness of the arrangement – and the gamble – served as a kind of coming-back-out for Mandell, a well-known figure in Seattle jazz, but one who has not been much on the scene of late.

He was active on the scene several years ago. More than several. Suddenly he is much in evidence, again. He and Berman have begun a series on the First Friday of each month at the Couth Buzzard Bookstore & Café on Greenwood Avenue. Each month they'll invite a third musician to join them – people like another little-heard but outstanding player, bassist Dennis Staskowski.

In addition, Mandell and Berman are planning another monthly series for Gallery 1412 in the Central District, starting as early as this month.

And they have been playing often at small venues like Smokin' Pete's Barbecue in north Ballard and the Couth Buzzard, which began to offer music when it relocated last year.

During a pause in a recent rehearsal session, Mandell says yes, he has been off the scene, in recent years, but he has hardly been sitting around with his musical heels up, either.

He offers private instruction in saxophone and flute, and directs student combos for middle-school, high-school and adult players. Some years he has directed up to four bands with players ranging from fifth and sixth graders to adults, including some of the hundreds of graduates of area high-school jazz programs who don't play for a living, but still love to take the bandstand.

Mandell's groups play not only jazz but also R&B, funk, and soul arrangements, culminating at the end of 10-week cycles in occasional performances at venues like Egan's Ballard Jam House and Pete's Barbecue.

If he has a group of students who want to play jazz, only, he may work with them on, say, Horace Silver tunes.

The ensembles, says Mandell, offer an outlet for "a lot of guys who could play but maybe haven't, in a while, and I coordinate them. I just direct them, and keep them on task."

"It's a cool thing," Berman chips in. "He has them experiment with free jazz, too."

Mandell used to make marimbas for a living, a good while ago, and when he teaches young musicians, he often gets them involved in some simple in-

strument building. "It's all about listening and playing together," he says.

On that score, says Mandell, he has applied for a small grant to make Ronin recordings with very young players as guest artists. "The focus is to get younger kids more interested in free jazz," he says. "The kids love it, even fifth and sixth graders."

Mandell, playing alto sax, tenor sax, and flute, made a mark more than 20 years ago in Seattle with the bands One Hand Clapping and Voices and then more recently with Pagan Babies.

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The first disbanded as members went their way, among them the outstanding pianist Eric Ring.

The last, a trio with guitarist Dave Nolet and drummer Stephen Flinn, released an album in 1995 on Nine Winds, then prominent among cutting-edge West Coast jazz.

After struggling for so long to make bands happen, starting to play more with Berman, an old friend and kindred spirit, has cheered him greatly, Mandell says.

Berman echoes the sentiment. "Not everyone has the time or the commitment to make it work," he says. But he and Mandell rehearse often, and religiously.

"Bands that rehearse sound more like a band," he says.

"We've been evolving a sound together," Mandell says. "We do a lot of free playing but a lot of it is fairly structured, too."

Originally from Brooklyn, New York, Mandell has been a fan of free jazz and avant-garde music since his early teens. He moved to Seattle in the 1970s and performed in a variety of forms – performance art and world music in addition to various kinds of jazz. His bands performed in many Northwest venues and festivals, some of which Kenny created himself.

So, his reemergence as performer, composer, arranger, and teacher will come as no surprise to long-time Seattle jazz fans.

In Ronin, he and Berman play original compositions as well as arrangements by figures who have inspired them, such as Charles Mingus, Thelonius Monk, and Albert Ayler.

Mandell performs on saxes and flutes, and also pitches in on percussion – congas, plumbing parts, PVC piping...

Ronin's performances and recordings – one in 2000, the second in 2008 – remind listeners that much remains to be mined from the experimentation of

John Coltrane's final years and from 1960s free jazz.

But the duo are happy with tunefulness, of certain varieties, too. Other influences – Lee Konitz, Steve Lacy, and Jimmy Giuffre, as well as chamber-jazz experimentation of the 1960s to 1980s – are keys to that. Says Mandell: "I played a lot of cathartic music back in the day and I still like that, but it's hard to connect with an audience with that. But somewhere there's a place where you can use that same sensibility and not be abrasive."

"Not so much primal scream," offers Berman.

The drummer has daring and drive to match Mandell's. In Seattle since 1979, he has played here with the like-minded bassist Michael Bisio, saxophonist and guitarist Rick Mandyck, trumpeter Jim Knodle and his band Anansi, and their bandmate Lynette Westendorf's quartet.

Early in his Seattle years, the drummer says, "the thing that opened me up was playing with [the late pianist] Al Hood. He was a real mentor to me. He opened me up and freed up my playing quite a bit."

CONTINUED ON PAGE 22



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IS THAT JAZZ? FESTIVAL

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This annual gathering of the out-jazz and jazz-beyond-jazz tribes is in its third annual installment, and is going strong.

It takes its inspiration from statements by two great musical innovators, Ornette Coleman – “Jazz is music in which the same note can be played night after night but differently each time.” – and John Cage – “One may fly, if one is willing to give up walking.”

The results have been, to date, appropriately unhinged and transporting, and this year promises much, again.

Organized by the Seattle Composers’ Salon, the third annual Is That Jazz, features four evenings with eight performances at the listener-friendly Chapel Performance Space.

Headlining the festival, from Los Angeles and New York, is the Nels Cline Singers, a searing outfit led by the extraordinary guitarist and so contrary that despite its name it has no vocalist, although it is augmented, these days, by Yuka C. Honda, variously a pianist, keyboardist, bassist, sampler, and guitarist, ex of Cibo Matto.

FRIDAY JANUARY 21

Empty Cage Quartet

The Empty Cage Quartet has been consistently praised by critics as one of the most interesting and original new jazz groups to emerge from the American West Coast. For over eight years the group has explored new ways to integrate a diverse mix of musical influences, utilizing a unique system that blurs the lines between composition and improvisation.

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An all-star dectet opens the festival and pays tribute to the inspirational iconoclast Sun Ra by playing many of his compositions from the late 1950’s and early 1960’s. Expect sparkly robes, processions, group vocals, flying objects and planetary realignment. The cast of characters includes Seattle new-music godfathers Stuart Dempster and William O. Smith.

SATURDAY JANUARY 22

Operation ID

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Dana Reason

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music, and the avant-garde, Reason is a Canadian-born pianist/composer currently splitting her time between teaching at Oregon State University, composing, and touring with the Dana Reason Trio (Dana Reason, Glen Moore, and Peter Valsamis). See www.wildroseartists.com.

FRIDAY JANUARY 28

Amy Denio + Lucio Menegone

The East Bay Express describes Seattle artist Amy Denio: as “a peripatetic purveyor of multitudinous musical

delights - her one-woman shows are replete with linguistic gymnastics, instrumental improvisations, and more mood elevators than a year’s worth of your favorite pharmaceutical.” Joined by New York guitarist and composer Lucio Menegone.

Douglas Detrick’s Anywhen Ensemble With Guest Wayne Horvitz

Anywhen’s intimate music blends the spontaneity of improvised music with the balance and form of chamber music. Joined by Seattle-based new-music star keyboardist Wayne Horvitz.

SATURDAY JANUARY 29

Triplet

A meeting of minds and spontaneous electrical impulses among Michael Monhart (saxophones and percussion), Tom Baker (fretless guitar and effects), and Greg Campbell (percussion, french horn and cheap electronics).



NELS CLINE, PHOTO BY DANIEL SHEEHAN

Nels Cline Singers with Yuka C. Honda

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Year In Review

By Bill Barton

Earshot Jazz used the phrase “Jazz in the Present Tense” to describe the 2010 Festival and that applies to Seattle year-round when you consider how many world-class musicians reside here. Listeners interested in the more experimental fringes of jazz have a rich array of events to choose from. Working roughly in reverse chronological order, here are a few highlights from the year that has just ended. [Editor's Note: While Barton's reflections on 2010 make a great companion to the Golden Ear Award Ballot included in this publication, it is not meant to influence reader's votes in any way.]

Thursday, October 28 brought AACM composer/conceptualist/alto saxophonist Matana Roberts to the Chapel Performance Space for a presentation of her *Coin Coin*, an ambitious work based on her research into the history of her family. This was an



THE KORA BAND, PHOTO BY DANIEL SHEEHAN

Earshot Jazz Festival event co-presented with Nonsequitur. There was a set of solo saxophone with graphics and a full set of *Coin Coin* with some of Seattle's most accomplished and imagi-

native players: Tom Baker, guitar; Angelina Baldoz, trumpet; Brian Cobb, bass; Marchette DuBois, accordion; Greg Campbell, drums/percussion; Beth Fleenor, clarinet; Lori Goldston,



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JANUARY

WED: PIANO & MORE

- 5 Chris Morton
- 12 Randy Halberstadt & Gail Pettis
- 19 John Hansen
- 26 *Special:* Emerald City Little Band

THU: STABLEMATES

- 6 Bill Anschell & Brent Jensen
- 13 Katy Bourne Duo
- 20 Mordy Ferber & Friends
- 27 Travis Ranney Duo

FRI: JAZZ TRIOS

- 7 Milo Petersen Trio
- 14 Reuel Lubag Trio
- 21, 28 Bryant Urban's Blue Oasis

SAT: VOCAL FAVORITES

- 1 John Hansen & Kelley Johnson
- 8 Carolyn Graye Quartet
- 15 Leah Stillwell Quartet
- 22 Janette West - *CD PARTY*
- 29 Tracy Knoop & Bill Ramsay - *PARTY*

SUN: DANNY KOLKE TRIO

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cello; Tari Nelson-Zagar, violin; and Greg Powers, trombone.

This was unlike anything I've ever experienced before. Yes, it was music, but it was more than that, much more. In some ways it was performance art, utilizing spoken word, primal screams and graphics along with music. In another even more primal and emotionally compelling way it seemed to take the powerful imagery and heart-wrenching emotions of "Strange Fruit" and the most gut-walloping aspects of Delta blues and African-American Gospel music and recast it in a long-

form artistic framework more akin to a symphony or an opera.

It was beautiful and terrifying. Intense was the word that immediately came to mind. Very intense. Too intense for a few in the audience who walked out part way through. Those of us who stayed were perhaps transformed and definitely affected. Affected very deeply and profoundly. This is what great art **should** do, and the occasions when art really does reach this level are all too rare: a balance of viscera and intellect. I mentioned to a couple of people after the concert – well, concert is a wholly inadequate

term – that this was only the second time in over 35 years of attending musical and other arts events that I was literally brought to tears, several times. And throughout I was totally transfixed. No shucking and jiving here. No masks. No pretense.

On Saturday, October 16 The Chicago Underground Duo was at EMP as part of the festival. It took awhile before they warmed up, but when they did, wow. The dynamic range, variety of textures, and moods ranging from contemplative to Fire Music were potent. I've heard a lot of the great drummers live in my time, and Chad Taylor ranks up there with the best of them. The way he combines trap-set with vibes is unique, and his thumb piano playing this night was brilliant. Rob Mazurek on cornet, wooden flute, voice and electronics is a walking repository of jazz brass history, a ceaselessly creative player. He did some ear-opening stuff with mutes and there was an amazing segment where he was playing his horn like a didgeridoo, not touching the valves, playing a cowbell with a mallet simultaneously. Some of the music swung like crazy, some floated like an ephemeral cloud, some grooved with a hip-hoppish snap, some was abstract and pulse-less, some roared like a jet taking off, and it all fit together like an elaborate Chinese puzzle.

Initially, the contrast with the preceding night's sets by The Kora Band struck me. Friday was full of smiles and overt joy. At first this music seemed so **serious** to my ears and eyes. Every musician has a different way to reach "The Zone," that's for sure. And these guys were locked in together in a way that obviously took some intense concentration. Toward the end of the set a bit of lightness surfaced, and it hovered around the new music that they'd apparently never played in performance before.



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The ancestors were amongst us, and echoes of Louis and Baby Dodds, Diz and Max Roach, Max and Brownie, Charles "Bobo" Shaw and Lester Bowie, Lester and Kahil El'Zabar, Don Cherry and Edward Blackwell, Henry "Red" Allen and Krupa, Bill Dixon and Lawrence Cook all made "appearances." It's a continuum, cyclical rather than linear.

Friday, October 15 the festival kicked off by bringing The Kora Band to Tula's for three generous sets celebrating the release of their album *Cascades*. The Kora Band blends West African traditions with jazz-based improvisation in a joyously celebrative fashion.

Seattle is blessed to have two Elders of the trombone world as permanent residents: Stuart Dempster and Julian Priester. The long-awaited duo concert by Priester and pianist David Haney at the Chapel on October 21 was magical. Both men are masters of subtlety and grace, proving that excitement and power don't have to rely on volume or speed. Dempster appeared as a guest with guitarist Brian Heaney's notable new group, Ask the Ages, on several occasions, including a lovely set on July 15 at Egan's Ballard Jam House. He also took part in two superb presentations with percussionist/instrument builder Paul Kikuchi. Earshot's *Jazz: The Second Century* series featured Paul Kikuchi's Portable Sanctuary with Bill Horist and Stuart Dempster on July 22, a double-bill with the Owcharuk 5. This was a beautifully programmed concert that really brought home the *Jazz in the Present Tense* concept. The meditative adventurousness of Portable Sanctuary contrasted nicely with the Owcharuk 5's infectious blend of Ukrainian traditions, edgy jazz and an eclectic assortment of influences. And on October 8, Open Graves (Paul Kikuchi & Jesse Olsen) and friends (Stuart Dempster & Christopher DeLaurenti) presented a remarkable program

of boundary-shattering music, once again at the Chapel.

In addition to Ask the Ages, another interesting new group debuted in 2010, drummer John Ewing's String & Battery Pool, with Mark Oi, guitar; Julie Baldrich, violin; Rachael Beaver, cello; Tim Carey, bass; and Stephen Fandrich, piano. Their September gig at Egan's Ballard Jam House was delightful, with adaptations of childrens songs plus Ewing originals.

The year began auspiciously with the *Is That Jazz?* Series. January 30 at the Chapel was a potent double-bill of the Tom Baker Quartet and the Cuong Vu Trio. The preceding week coupled the

Bill Smith Trio (Brian Cobb & Greg Campbell) with Threat of Beauty (Evan Flory-Barnes' large group.)

Obviously this recap is far from complete. Kahil El'Zabar solo at Sounds Outside, Triptet at Café Racer, Wayne Horvitz/Briggen Krauss/Lê Quan Ninh at the Chapel, Gallery 1412 happenings... It was a very good year for those of us always in search of "new" sounds.

2010 Top Ten CDs listed by **artist** – **title** – **label**

The Kora Band - *Cascades* - OA2

Tom Varner - *Heaven & Hell* - OmniTone

Triptet - *You Can See the Bottom* - Present Sounds

Speak - *Speak* - Origin

Dennis Rea - *Views from Chicheng Precipice* - Moonjune

Owcharuk 5 - *Kobzar* - Brokentine

Mary Halvorson Quintet - *Saturn Sings* - Firehouse 12

Joseph Daley's Earth Tones Ensemble - *The Seven Deadly Sins* - Jaro

Steve Coleman & Five Elements - *Harvesting Semblances and Affinities* - Pi

Kahil El'Zabar's Ritual Trio with Lester Bowie & Malachi Favors - *Ancestors Are Amongst Us* - Katalyst

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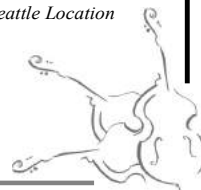
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Randy Oxford, trombone

Jada Amy, lead vocals

Rafeal Tranquillino, guitar & vocals

Jho Blenis, guitar & vocals

Richard Sabol, drums

Farko Dosumov, bass

Sunday, Feb 6, 6 pm

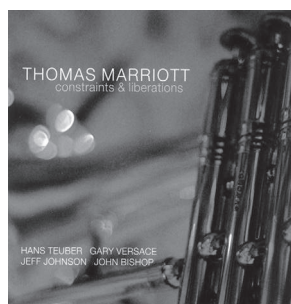
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Thomas Marriott
Constraints & Liberations
 Origin 82577

Released in November, *Constraints & Liberations* is trumpeter and flugel-hornist Thomas Marriott's second release of 2010, and it is his most satisfying disc to date. Marriott leads his quintet of saxophonist Hans Teuber, bassist Jeff Johnson, percussionist John Bishop, and pianist Gary Versace through seven original compositions, including Jeff Johnson's "Clues." Hailed in Paul de Barros' liner notes as Marriott's breakthrough album, *Constraints & Liberations* is certainly a cause for celebration – an intelligently conceived and beautifully executed project that will focus still more eyes on Marriott's rising star.

The sonority and structure of Marriott's opening "Diagram" immediately point toward one of the trumpeter's main influences, Miles Davis – specifically his Second Quintet. Marriott's quintet briskly dispatches with the melody – a launching point for the improvisations – for the harmonic freedom of Johnson's free-bopping bass and Bishop's skating accompaniment. Marriott and Teuber trade phrases, neither taking an extended solo, before the quintet re-states the melody to impose structure on the spontaneous arrangement (another innovation of Miles' band). Versace, who sat out during the horns' trading, takes

a compelling solo that can't help but seem clipped by the tracks four-minute runtime.

Fine though the playing is on "Diagram," the following "Up From Under" is a richer illustration of the band's vision, and is the first sign that something truly special is taking place. "Up From Under" is reportedly Marriott's personal favorite track of the album, and it is clear why. The band sustains an incredible level of focus and inventiveness throughout the ballad, building off of Versace's thematic improvisation. The presence of the extraordinary Versace, a veteran of John Hollenbeck and Maria Schneider's ensembles, and with whom Marriott played while living in New York, contributes much to the quintet's sound. His playing is at once deeply mysterious, sensitive, and logical. Marriott patiently follows Versace's improvisation with long, warm notes, subtly bent or stressed in articulation, which variations fill the music with power. Marriott's tone is gorgeous, and is a joy to listen to in the lower registers of the horn. Slowly Marriott builds to a climax, his skills as an architect here serving the emotional force of the composition. Teuber follows, and he is more immediately playful, introducing a short bounce to the music. His unexpected phrasing is refreshingly funky and the band clearly enjoys supporting him. Less forcefully dramatic than Marriott and Versace's statements, Teuber balances the arc of the tune perfectly, and repeated listening has revealed him to be a hero of the composition. The out-head features Versace, Bishop, and Johnson building over the static harmony for a weighty close. A stunner.

Things are not so uniformly dark, as the exploding harmonic color of "Constraints and Liberations" shows. Bishop and Johnson's suspended time

is both loose and intensely sensitive. As a whole, the album secures a thrilling balance between these rhythmically-assured fireworks and a wider abstraction, as exemplified by Marriott's "Waking Dream." There Marriott's muted solo is a thought-provoking and complex meditation, quite unlike anything else on the album. His arrangement, meanwhile, is sparse, leaving ample space for his fiercely

CONTINUED ON PAGE 22

BOYS! BOYS! BOYS!

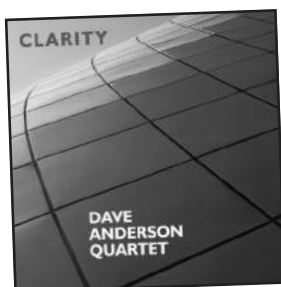


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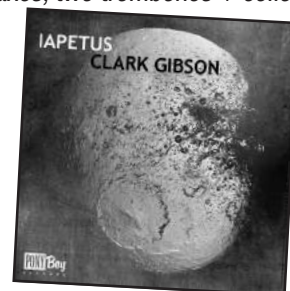
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JAZZ AROUND THE SOUND

january

01

SATURDAY, JANUARY 1

BX John Hansen w/ Kelley Johnson, 7
 C* Jazz in the Corner, Wayward Coffee House (8570 Greenwood Ave N), 8
 MM Rotating Cabaret, 8
 SY Victor Janusz, 10am
 TD Das Schwa, Musicquarium, 9
 TD Noah Gundersen & Courage, 8
 TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9

SUNDAY, JANUARY 2

BA Here. Now., 7:30
 BP Breakfast w/ Michael Gotz, 10am
 BX Danny Kolke Trio, 7
 CR Racer Sessions, 8
 GB Primo Kim, 6
 MM Adam Creighton, 7:30
 SF Jerry Frank, 6:30
 SF Pasquale Santos, 11am
 SY Victor Janusz, 10am
 TU Jacob Zimmerman Quartet, 8
 TU Reggie Goings Jazz Offering, 3
 TU Jacob Zimmerman Quartet, 8

MONDAY, JANUARY 3

AM Ronnie Pierce Jazz Ensemble, 7:30
 GB Primo Kim, 6
 MM Howard Dixon, 7:30
 NO New Orleans Quintet, 6:30
 TO Michael Shrieve's Spellbinder, 9
 TU Vocal jam w/ Greta Matassa, 7:30

TUESDAY, JANUARY 4

JA Pearl Django w/ Martin Taylor, 7:30
 MM Karin Kajita, 7:30
 MX Don Mock, Steve Kim, Charlie Nordstrom, 9
 NO Holotradband, 7
 OW Jam w/ Eric Verlindel & Jose Martinez, 10
 SB McTuff Trio, 10
 TU Jay Thomas Big Band, 7:30

WEDNESDAY, JANUARY 5

BX Chris Morton, 7
 EB The Jon Sheckler Group, 7pm
 JA Pearl Django w/ Martin Taylor, 7:30
 MM Bonnie Birch, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 SF Passarim, 8
 TK Ron Weinstein Trio, 8
 TU Smith/ Staelens Big Band, 7

THURSDAY, JANUARY 6

BC Adam Kessler, Phil Sparks & guests, 9
 BX Bill Anschell & Brent Jensen, 7
 C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 9
 JA Pearl Django w/ Martin Taylor, 7:30
 LJ Hang w/ Teaching, 9:30
 MM Jerry Zimmerman, 7:30
 NO Bob Jackson Quintet, 7
 TD Elvis Alive w/ Vince Mira, 7
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8
 TU Siobhan Brugger Quartet, 7:30

FRIDAY, JANUARY 7

AM Lonnie Williams, 9
 BP Greta Matassa Trio, 7:45
 BX Milo Petersen Trio, 7
 CH Seattle Composers' Salon, 8
 DL Who Da Bossa, 9
 HS Jazz & Sushi, 7:30
 JA Pearl Django w/ Martin Taylor, 7:30 & 10
 MM Joseph Rojo, 9
 NO Thomas Marriott's Flexicon, 8
 SF Djangomatics, 9
 TD Elvis Alive w/ Vince Mira, 7 & 10
 TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
 TU Igor Abuladze & Red, midnight
 TU Katie King Quartet, 7:30
 WS Victor Janusz, 5

SATURDAY, JANUARY 8

BX Carolyn Graye Quartet, 7
 C* Better World, Rockit Space (3315 Beacon S), 7
 C* Mejor Mundo, Agua Verde Caf (1303 NE Boat St), 12:30
 CH Sounds Outside Benefit w/ Scott Adams, Samantha Boshnak, Mark Ostrowski, Stephen Parris, 8
 JA Pearl Django w/ Martin Taylor, 7:30 & 10
 MM Rotating Cabaret, 8
 SF Leo Raymundo Trio w/ Sue Nixon, 9
 SR Gail Pettis Trio, 7:30
 SY Victor Janusz, 10am
 TD Gypsy Rose Lee Centennial, 8

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 BC Barca, 1510 11th Avenue, Seattle, (206) 325-8263
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 BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307
 C* Concert and Special Events
 CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N
 CR Cafe Racer, 5828 Roosevelt Way NE
 DC Dulces Latin Bistro, 1430 34th Ave, 322-5453
 DL District Lounge, 4507 Brooklyn Ave NE, 547-4134
 EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621
 FB Seattle First Baptist Church, Seneca at Harvard on First Hill, 325-6051
 GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734
 HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966
 JA Jazz Alley, 2033 6th Ave, 441-9729
 LC Local Color, 1606 Pike Pl, 728-1717
 LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042
 LM Lombardi's, 2200 NW Market St, 783-0055
 MM Martin's Off Madison, 1413 14th Ave, 325-7000

MX MIX 6006 12th Ave South, 767-0280
 NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447
 NO New Orleans Restaurant, 114 First Ave S, 622-2563
 OW Owl 'n' Thistle, 808 Post Ave, 621-7777
 PT Poggie Tavern, 4717 California Ave SW, 206-973-2165
 SB Seamonster Lounge, 2202 N 45th St, 633-1824
 SE Seattle Art Museum, 100 University St, 654-3100
 SF Serafina, 2043 Eastlake Ave E, 323-0807
 SR Sorrento Hotel, 900 Madison, 622-6400
 SU Sunset Tavern, 5433 Ballard Ave, 784-4480
 SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
 TD Triple Door, 216 Union St, 838-4333
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 TU Tula's, 2214 2nd Ave, 443-4221
 WS Sixth Avenue Wine Seller, 600 Pine St # 300, 621-2669

TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
 TU Greta Matassa Quartet, 7:30

SUNDAY, JANUARY 9

BA Here. Now., 7:30
 BP Breakfast w/ Michael Gotz, 10am
 BX Danny Kolke Trio, 7
 CR Racer Sessions, 8
 GB Primo Kim, 6
 JA Pearl Django w/ Martin Taylor, 7:30
 MM Adam Creighton, 7:30
 SF Anne Reynolds & Tobi Stone, 6:30
 SF Alex Guilbert Duo, 11am
 SY Victor Janusz, 10am
 TD Makana w/ Taimane Gardner, 7
 TU Jazz Police Big Band, 3
 TU Jim Cutler Jazz Orchestra, 8

MONDAY, JANUARY 10

AM Ronnie Pierce Jazz Ensemble, 7:30
 GB Primo Kim, 6
 JA Sugar Blue, 7:30
 MM Howard Dixon, 7:30
 NO New Orleans Quintet, 6:30
 TO Michael Shrieve's Spellbinder, 9
 TU Hal Sherman's Bellevue CC Jazz Orchestra, 7:30

TUESDAY, JANUARY 11

CH Greta Harley, 8
 JA Ain't Misbehavin', 7:30
 MM Karin Kajita, 7:30
 MX Don Mock, Steve Kim, Charlie Nordstrom, 9
 NO Holotradband, 7
 OW Jam w/ Eric Verlinde & Jose Martinez, 10
 SB McTuff Trio, 10
 TU Emerald City Jazz Orchestra, 7:30

WEDNESDAY, JANUARY 12

BX Randy Halberstadt presents Special Guest Vocalist Gail Pettis, 7
 C* Marc Smason Trio, Capitol Music Center (1032 NE 65th), 6
 JA Ain't Misbehavin', 7:30
 MM Bonnie Birch, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 TK Ron Weinstein Trio, 8
 TU Q.E.D. CD release: Yet What is Any Ocean, 7:30

THURSDAY, JANUARY 13

BC Adam Kessler, Phil Sparks & guests, 9
 BX Katy Bourne Duo, 7
 C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 9
 JA Ain't Misbehavin', 7:30
 LJ Hang w/ Teaching, 9:30
 MM Jerry Zimmerman, 7:30
 NO Ham Carson Quintet, 7
 SE Art of Jazz: Kelly Eisenhour, 5:30
 TD Kris Orlowski, 7:30
 TK Jon Alberts, Jeff Johnson, Tad Britton, 8
 TU Bert Gulhaugen/ John Hansen Showcase, 7:30

13 ART OF JAZZ: KELLY EISENHOUR

Prolific jazz vocalist Kelly Eisenhour commands the Seattle Art Museum stage for January's presentation of the Art of Jazz concert series. Eisenhour is a skilled songwriter and arranger and received a Grammy for the 2006 album Gladys Knight: One Voice, in which she serves as songwriter, soloist, co-arranger, and assistant choir director. Eisenhour has two more jazz recordings under her own name, Kelly Eisenhour, Now You Know,

and Kelly Eisenhour with the Jeff Hamilton Trio, soon to be released. She has performed with the Boston Pops, whose conductor Keith Lockheart has noted: "Kelly's such a great performer, it's truly a pleasure to share a stage with her. Great sound, great approach to the music, really versatile [...] She's the real thing." And as another Eisenhour colleague has noted: "Kelly Eisenhour is a wonderful vocalist who can really spin a tale. [...] I was inspired and challenged by this music. I truly enjoyed playing on her recording and will look forward to watching Kelly's rise to the recognition level she deserves." Admission is free with museum tickets; performance at 5:30. Later in the 2011 Art of Jazz season, look for Orkestar Zirkonium, Barney McClure Trio, and the Joe Doria, Eric Barber, Byron Vannoy Organ Trio.

FRIDAY, JANUARY 14

AM Lonnie Williams, 9
 BP Gail Pettis Trio, 7:45
 BX Reuel Lubag Trio, 7
 C* Dixie Kings, 3rd Place Books (17171 Bothell Way NE, Lake Forest Park), 7
 CH Amy Rubin, 8
 DL Who Da Bossa, 9
 HS Jazz & Sushi, 7:30
 JA Ain't Misbehavin', 7:30
 MM Joseph Rojo, 9
 NC Bassic Saxx Trio, 8
 NO Thomas Marriott's Flexicon, 8
 SF Kiko de Freitas, 9
 TD Suzanne Westenhoeffer, 7:30 & 10:15
 TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
 TU No Tomorrow Boys & Creem City, midnight
 TU Jay Thomas Quartet, 7:30
 WS Victor Janusz, 5

SATURDAY, JANUARY 15

BP Geoffrey Castle, 7:45
 BX Leah Stillwell Quartet, 7
 CH Seattle Percussion Collective, 8
 JA Ain't Misbehavin', 7:30
 MM Rotating Cabaret, 8
 NC Greta Matassa & Darin Clendenin, 8
 SF Jose Gonzales Trio, 9
 SY Victor Janusz, 10am
 TD Left Hand Smoke, 7:30 & 10
 TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
 TU Marc Seales Group, 7:30
 TU Carolyn Graye Showcase, 3

SUNDAY, JANUARY 16

BA Here. Now., 7:30
 BP Breakfast w/ Michael Gotz, 10am
 BX Danny Kolke Trio, 7
 C* Garfield Jazz Winter Concert, Quincy Jones Performance Center (400 23rd Ave), 7
 CR Racer Sessions, 8
 GB Primo Kim, 6
 JA Ain't Misbehavin', 7:30
 MM Adam Creighton, 7:30
 SF Jerry Frank, 6:30
 SF Pasquale Santos, 11am
 SY Victor Janusz, 10am
 TD Vicci Martinez Band, 7:30
 TU Jay Thomas Big Band, 4
 TU Jim Cutler Jazz Orchestra, 8

MONDAY, JANUARY 17

AM Ronnie Pierce Jazz Ensemble, 7:30

GRETA MATASSA

"A marvel of virtuosity" —Los Angeles Times

Award-winning vocalist, recording artist and teacher offering private instruction, workshops and clinics.



Greta has coached many winners of the Lionel Hampton Jazz Festival and Kobe Sister City jazz competitions and helped start the careers of several of the area's current jazz headliners.

For teaching info, performances and cds: 206-937-1262 GRETAMATASSA.COM

CURTAIN CALL

weekly reoccurring performances

MONDAY

AM Ronnie Pierce Jazz Ensemble, 7:30
 GB Primo Kim, 6
 MM Howard Dixon, 7:30
 NO New Orleans Quintet, 6:30
 PT Better World, 8
 TO Michael Shrieve's Spellbinder, 9

TUESDAY

MM Karin Kajita, 7:30
 MX D. Mock, S. Kim, C. Nordstrom, 9
 NO Holotradband, 7
 OW Jam w/ Eric Verlinde & Jose Martinez, 10
 SB McTuff Trio, 10

WEDNESDAY

MM Bonnie Birch, 7:30
 NO Legacy Band w/ Clarence Acox
 TK Ron Weinstein Trio, 8

THURSDAY

BC Adam Kessler, Phil Sparks & guests, 9
 C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 9
 LJ The Hang w/ Teaching
 MM Jerry Zimmerman, 7:30
 NO Ham Carson Quintet, 7
 TK J. Alberts, J. Johnson & T. Britton, 8

FRIDAY

AM Lonnie Williams, 9
 DL Who Da Bossa, 8
 HS Jazz & Sushi, 7:30
 MM Joseph Rojo, 9
 TH Lance Buller Quartet, 9
 WS Victor Janusz, 5

SATURDAY

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

SUNDAY

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

GB Primo Kim, 6
MM Howard Dixon, 7:30
NO New Orleans Quintet, 6:30
TD Aurelio w/ Garifuna Soul, 7:30
TO Michael Shrieve's Spellbinder, 9
TU Vocal jam w/ Darin Clendenin Trio, 7:30

TUESDAY, JANUARY 18

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

WEDNESDAY, JANUARY 19

BX John Hansen, 7
JA Jacky Terrasson Trio, 7:30
MM Bonnie Birch, 7:30
NO Legacy Band w/ Clarence Acox, 8
TD Dan Reed Band, 7:30

TK Ron Weinstein Trio, 8
TU Martine Bron & Jennifer Kienzle, 7:30

THURSDAY, JANUARY 20

BC Adam Kessler, Phil Sparks & guests, 9
BX Special Guest: Mordy Ferber & Friends, 7
C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 9
C* Bobby Shew w/ Edmonds-Woodway High School, EWHS Great Hall (7600 212th St SW, Edmonds), 7:30
JA Peter White, 7:30 & 10
LJ Hang w/ Teaching, 9:30
MM Jerry Zimmerman, 7:30
NO Ham Carson Quintet, 7
TK Jon Alberts, Jeff Johnson, Tad Britton, 8
TU Sonando, 8

20-22 BOBBY SHEW

Legendary jazz trumpeter Bobby Shew makes a series of rare appearances in the Pacific Northwest this January. A seminal figure in jazz and jazz education

since the early 1970's, Shew is a world-class soloist and veteran of the ensembles of Horace Silver, Art Pepper, Woody Herman, Oliver Nelson, Benny Goodman, and Buddy Rich, to name a few. Shew is also known for his work on the Hollywood studio scene of the 1970's and 80's, having played on the soundtracks to films such as "Rocky" and "Grease," as well as television scores from popular shows such as "Taxi," "Happy Days," and "Hawaii 5-0." Bobby Shew's expertise in music spans more than 50 years as a sideman and as a leader. Fans and listeners in the Seattle area in for a real treat. During his three-day trip to the Northwest, Shew first performs a concert with ensembles from Edmonds-Woodway High School on Thursday, January 20 at the school's Great Hall (7600-212th St SW, Edmonds). The show begins at 7:30pm and tickets are available at the door. On Friday, January 21 Shew will play Tula's Restaurant and Nightclub (2214 2nd Ave) with a rhythm section comprised of ace-Seattle musicians Phil Sparks (bass), Bill Anschell (piano) and Matt Jorgensen (drums). Music begins at 7:30pm. A tireless and insightful educator, Shew uses his sensitivity and creativity to inspire the next generation of jazz players and teachers. Shew presents a clinic and lecture sponsored by Kennelly Keys Music at Roy's Place, a performance space adjacent to the Lynwood Kennelly Keys Music Store (4918 196th St Southwest, Lynnwood, WA). The clinic begins at 1:00pm on Saturday, January 22. Tickets available at the door.

FRIDAY, JANUARY 21

AM Lonnie Williams, 9
BP Bake & Friends, 7:45
BX Bryant Urban's Blue Oasis, 7
CH Is That Jazz? Festival: Sun Ra Tribute Band, Empty Cage Quartet, 8
DL Who Da Bossa, 9
HS Jazz & Sushi, 7:30
JA Peter White, 7:30 & 10
MM Joseph Rojo, 9
NC David George Quartet, 8
NO Thomas Marriott's Flexicon, 8
SF Tim Kennedy Trio, 9
TD Mamak Khadem, 7:30
TD Daniel Rapport, Musicquarium, 5:30
TD Paul Benoit, Musicquarium, 9
TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
TU Bobby Shew Quartet w/ Bill Anschell, Phil Sparks, Matt Jorgensen, 7:30
WS Victor Janusz, 5

SATURDAY, JANUARY 22

BX Janette West, CD Release Party, 7
C* Mejor Mundo, Agua Verde Cafe (1303 NE Boat St), 12:30
C* Jazz It Up! Fundraiser With Special Guests Vern Sielert And Bill Anschell At Shorecrest Performing A, 7:30 p.m.
C* Bobby Shew Clinic, Roy's Place next to Kennelly Keys Music Store (4918 196th St SW, Lynnwood), 1
CH Is That Jazz? Festival: Operation ID, Dana Reason, 8
JA Peter White, 7:30 & 10
MM Rotating Cabaret, 8
SF Leo Raymundo Trio, 9
SR Gail Pettis Trio, 7:30
SY Victor Janusz, 10am
TD Pasatempo Rebetika, 7:30

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aurelio with garifuna soul

FRIDAY/JANUARY 21 • 7:30PM
mamak khadem

SATURDAY/JANUARY 22 • 7:30PM
pasatempo rebetika

WEDNESDAY/JANUARY 26 & THURSDAY/ JANUARY 27 • 7:30PM
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TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
TU Greta Matassa Quartet, 7:30

SUNDAY, JANUARY 23

BA Here. Now., 7:30
BP Breakfast w/ Michael Gotz, 10am
BP Motown Review, 7:45
BX Danny Kolke Trio, 7
CR Racer Sessions, 8
GB Primo Kim, 6
JA Peter White, 7:30
MM Adam Creighton, 7:30
SF Anne Reynolds & Tobi Stone, 6:30
SF Alex Guilbert Duo, 11am
SY Victor Janusz, 10am
TD Loudon Wainwright III, 7:30
TU Easy Street Jazz Band, 4
TU Jim Cutler Jazz Orchestra, 8

MONDAY, JANUARY 24

AM Ronnie Pierce Jazz Ensemble, 7:30
GB Primo Kim, 6
MM Howard Dixon, 7:30
NO New Orleans Quintet, 6:30
TO Michael Shrieve's Spellbinder, 9
TU Katie Bourne Quartet, 7:30
TU Katy Bourne Quartet, 7:30

TUESDAY, JANUARY 25

JA Bill Charlap Trio, 7:30
MM Karin Kajita, 7:30
MX Don Mock, Steve Kim, Charlie Nordstrom, 9
NO Holotradband, 7
OW Jam w/ Eric Verlinde & Jose Martinez, 10
SB McTuff Trio, 10
TU Music Works Big Band, 8:30
TU Newport High School Jazz Band, 7:30

WEDNESDAY, JANUARY 26

BX Special: Emerald City Little Big Band, 7
JA Bill Charlap Trio, 7:30
MM Bonnie Birch, 7:30
NO Legacy Band w/ Clarence Acox, 8
TD Hawaiian Legends in Concert, 7:30
TK Ron Weinstein Trio, 8
TU Lisa Fox Group, 7:30

THURSDAY, JANUARY 27

BC Adam Kessler, Phil Sparks & guests, 9
BX Travis Ranney Duo, 7
C* Killerbees, Waid's Haitian Cuisine (1212 E Jefferson), 9
JA WAR, 7:30 & 10
LJ Hang w/ Teaching, 9:30
MM Jerry Zimmerman, 7:30
NO Ham Carson Quintet, 7
TD Hawaiian Legends in Concert, 7:30
TK Jon Alberts, Jeff Johnson, Tad Britton, 8
TU Bruce Staelens Quintet, 7:30

FRIDAY, JANUARY 28

AM Lonnie Williams, 9
BX Bryant Urban's Blue Oasis, 7
C* Peter Eldridge, see jazzvox.com for details, TBA
C* Savani World Jazz Quintet & Tangabrazo, Columbia City Theater (4916 Rainier Ave S)
CH Is That Jazz? Festival: Amy Denio & Lucio Menegone, Douglas Detrick's Anywhen w/ W Horvitz, 8
DL Who Da Bossa, 9
HS Jazz & Sushi, 7:30

JA WAR, 7:30 & 10
MM Joseph Rojo, 9
NC Greg Schroeder Trio, 8
NO Thomas Marriott's Flexicon, 8
SF John Sanders Quartet, 9
TD Wood Brothers, 8
TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
TU Susan Pascal Quartet, 7:30
WS Victor Janusz, 5

SATURDAY, JANUARY 29

BX Tracy Knoop & Bill Ramsay, CD Release Party, 7
CH Is That Jazz? Festival: Triplet, Nels Cline Singers, 8
JA WAR, 7:30 & 10
MM Rotating Cabaret, 8
SF Javier Anderson Trio, 9
SY Victor Janusz, 10am
TD Asylum Street Spankers, 7:30 & 10
TH Lance Buller w/ Phil Sparks, Chris Spencer, & Mike Slivka, 9
TU Johnaye Kendrick Quartet, 7:30

SUNDAY, JANUARY 30

BA Here. Now., 7:30
BP Breakfast w/ Michael Gotz, 10am
BX Danny Kolke Trio, 7
C* Peter Eldridge, see jazzvox.com for details, TBA
CR Racer Sessions, 8
GB Primo Kim, 6
JA WAR, 7:30
MM Adam Creighton, 7:30
SF Jerry Frank, 6:30
SF Danny Ward, 11am
SY Victor Janusz, 10am
TD Halyards, 7:30
TU Randy Burgeson Quintet, 8
TU Chrissy Lewis Quintet, 3

MONDAY, JANUARY 31

AM Ronnie Pierce Jazz Ensemble, 7:30
GB Primo Kim, 6
MM Howard Dixon, 7:30
NO New Orleans Quintet, 6:30
TO Michael Shrieve's Spellbinder, 9
TU Boyd Phelps Sax Attack, 7:30



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JANUARY 2011

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Tula's Restaurant & Jazz Club Featured in <i>Downbeat Magazine's</i> Guide of 100 Great International Jazz Clubs.						1 CLOSED HAPPY NEW YEAR
2 Reggie Goings Jazz Offering 3-7pm \$8 Jacob Zimmerman Quartet 8pm \$10 gen/\$5 stud	3 JAZZ JAM with Greta Matassa 7:30pm \$10	4 BIG BAND JAZZ Jay Thomas Big Band 7:30pm \$5	5 BIG BAND JAZZ Smith/ Staelens Big Band 7pm \$10	6 Siobhan Brugger Quartet 7:30pm \$12 gen/\$7 stud	7 Katie King Quartet 7:30 \$15 AT MIDNIGHT: Igor Abuladze & Red \$5	8 Greta Matassa Quartet 7:30pm \$15
9 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8pm \$5	10 BIG BAND JAZZ Hal Sherman's Bellevue CC Jazz Orchestra 7:30pm \$7	11 BIG BAND JAZZ Emerald City Jazz Orchestra 7:30pm \$5	12 Origin CD Release "Yet What is Any Ocean" w/ Q.E.D. Ben Thomas Chris Stover Alex Chadsey 7:30pm \$10 or \$15 w/CD	13 Bert Gulhaugen John Hansen Showcase 7:30pm \$10	14 Jay Thomas Quartet 7:30 \$15 AT MIDNIGHT: No Tomorrow Boys & Green City \$5	15 Carolyn Graye Showcase 3-6pm \$10 Marc Seales Group 7:30pm \$15
16 Jay Thomas Big Band 4pm \$5 Jim Cutler Jazz Orch. 8pm \$5	17 JAZZ JAM with the Darin Clendenin Trio 7:30pm \$10	18 BIG BAND JAZZ Roadside Attraction 8pm \$8	19 Martine Bron & Jennifer Kienzle 7:30pm \$10	20 HOT LATIN JAZZ Fred Hoadley's Sonando 8pm \$10	21 Bobby Shew Quartet w/ Bill Anschell Phil Sparks Matt Jorgensen 7:30pm \$15	22 Greta Matassa Quartet 7:30pm \$15
23 Easy Street Jazz Band 4pm \$8 Jim Cutler Jazz Orch. 8pm \$5	24 Katy Bourne Quartet 7:30pm \$10	25 Newport HS Jazz Band 7:30pm Music Works Big Band 8:30pm \$5	26 Lisa Fox Group 7:30pm \$10	27 Bruce Staelens Quintet 7:30pm \$10	28 Susan Pascal Quartet w/Dave Peterson 7:30 \$15	29 Johnaye Kendrick Quartet 7:30pm \$15
30 Chrissy Lewis Quintet 3pm \$5 Randy Burgeson Quintet 8pm \$5	31 Boyd Phelps Sax Attack 7:30pm \$10	CALL 206-443-4221 FOR EARLY ARRIVAL DISCOUNTS MONDAY thru THURSDAY: Make dinner reservations and arrive by 7pm to receive a 10% discount on all food items. FRIDAY and SATURDAY: Make dinner reservations and arrive by 7:00 pm to receive a \$5 discount on your cover charge.				

Notes, from page 2

Apply for 2011 Arts NW Booking Conference Showcase

The 31st Annual Arts Northwest Booking Conference, will be held from October 17-20, 2011 in Eugene, OR. Artists invited to apply online

Mandell, from page 10

He says: "I've been getting into more-creative, free music the last 10 years."

He also accompanies singers – Greta Matassa and others. And lately he has joined a new group led by innovative

for a juried showcase at www.artsnw.org. The Juried Showcase component of the conference is renowned for its commitment to quality and diversity, as well as its reputation as one of the most effective methods for artists to make themselves known to presenters in the west. Twenty-six or more per-

pianist Michael Owcharuk that also includes a previous third member of Ronin, bassist Nate Omdal.

"I'm getting in with the young boys, too," Berman quips.

In the absence of Omdal, Ronin now is a duo, but Mandell and Berman of-

forming artists or groups are selected by a peer panel process to present a 12-minute excerpt of their work. An additional 25 or more artists will be eligible for the much loved After Hours Showcasing too!

ten experiment with a guest. In recent days, for example, they have played with improvising saxophonist Wally Shoup and idiosyncratic electric guitarist Ed Petry.

Berman says he is pleased to have, in Mandell and Ronin, a setting that accommodates his range of interests. A Midwest native, he earned music and percussion degrees at Oberlin College and the University of Illinois.

His uncle was a leading classical violinist, and his father a symphony violist who played with the New York Philharmonic, and other symphony orchestras, and who taught for many years at the Oberlin Conservatory.

Of playing with Mandell, he says: "We're having fun with music, is what we're doing."

Marriott, from page 16

individual bandmates to discover the composition's meaning. Each original composition yields a fresh approach by the quintet, while never straying below total conviction.

The closing "Treadstone 71" pays homage to the *Bourne Identity* series with an eerie, repeated horn figure. The track is largely a feature for Bishop, who controls the pacing and intensity of the performance and who is nothing short of magnificent. It is a beguiling and appropriate close to the album, raising still more questions as it punctuates the session. But if there is one thing now certain about the path Marriott will pursue next, it is that it will be his own. I would tune in to follow.

-Peter Walton

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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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

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Marc Smason - Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools and privately. www.marcsmaison.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

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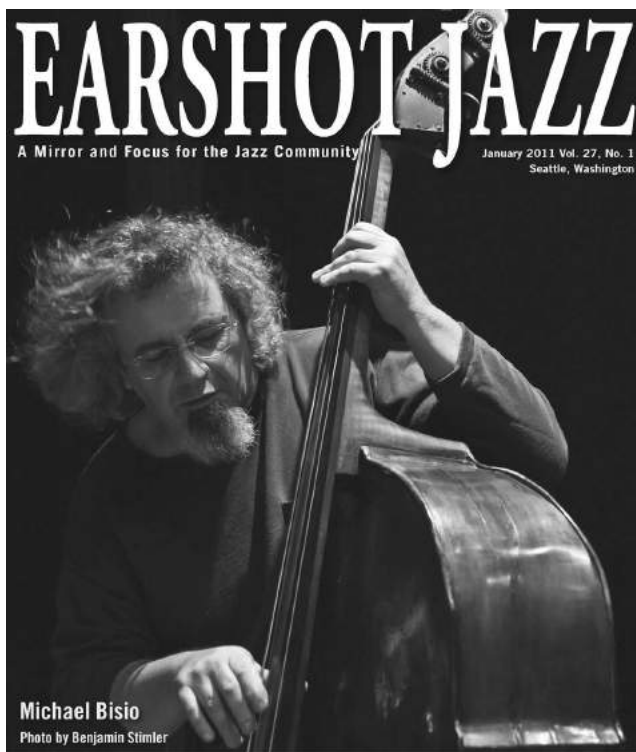
Yakup Trana - Cornish graduate, professional guitarist. Guitar instructions for all levels; (425) 221-3812, ytrana@hotmail.com

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