

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2018 Vol. 34, No. 05
Seattle, Washington



Golden Ear Award Recipients

Award recipients (top row) Kenny Mandell, Skerik, Marina Christopher, Erik Hanson, Evan Woodle, Haley Freedlund
(bottom row) D'Vonne Lewis, Dawn Clement, Patty Padden, Greg Ruby

Photo by Daniel Sheehan

Reflections on Cecil Taylor (1929-2018)

By Wayne Horvitz

My first encounters with Cecil Taylor were defined by snow. I am not sure I had even heard Cecil Taylor, but at the age of 17 I took off work early and headed downtown to the Smithsonian to hear Mr. Taylor give a lecture. What I heard was unexpected—a 60-minute barrage of words connecting ideas like a language poet on Benzedrine, as baffling as it was intriguing. I tried to return that evening for the concert, but the roads were treacherous. This was my first impression of Mr. Taylor, and I still hadn't heard a note. Six months later, I was now obsessed with his recordings. I drove with two friends on a college tour, including Antioch, where Taylor was teaching. We hit a major blizzard, and never made it.

I first learned of Taylor's music reading A. B. Spellman's *Four Lives in the Bebop Business*. I didn't realize it then, but things Cecil said influenced me almost as much as his music. By the time I was a sophomore in college, I had heard Cecil play live more than once, and would many times again. For a period, he was the single greatest influence on my music. It was during this time that I decided to attend a concert I thought might be interesting. That I happened to see Olivier Messiaen and Yvonne Loriod perform Messiaen's music for two pianos was, in retrospect, a miracle. I was astounded, and profoundly moved. It changed my life. But it was Cecil's music that had opened the door. Without it I would have been lost.

The irony is that Cecil argued fiercely against something that Messiaen, and



CECIL TAYLOR PHOTO BY DANIEL SHEEHAN

many others (John Cage included) championed, which was the notion that jazz, and its improvisatory language, lacked both the structural integrity and sophistication inherent in Western art music. (1) Cecil articulated the difference between an Afro-Centric and a Euro-Centric aesthetic—in particular, the idea that *the body* has inherent structural integrity. This wasn't an intuitive vs. logical argument, feelings vs. thinking argument. He was advocating the notion that many cultures had faith in the intellectual intelligence of the body. Inherent in our physical being is a structural integrity—the brain is a muscle and the hands have a brain. (Note that we are talking about a relatively brief moment in European culture, and of a certain class. In addition, any virtuoso, in any musical style, needs to cultivate an intense relationship with the intelligence of the body.)

This was a discourse about structure and form. Electronic music furthered

this debate in the mid-20th century. Some saw electronics as liberating artists from the body, in tandem with the removal of traditional interfaces to make music (instruments). With digital technology, this argument continues today. By contrast, Taylor was the fiercest modernist of his time, *and* deeply connected to the past, even the ancient. There was no contradiction; he viewed this paradigm as essential to truth and beauty.

Messiaen's music is as deep and profound as any in the history of human existence. It is tempting, however, to criticize the Euro-centric position as elitist, even racist. (2) 1,200 words does not allow me to address this, nor am I the person to do so. And Cecil Taylor was, clearly, deeply passionate and articulate about the realities of race in 20th century America. But in addition, and in particular, he was fascinated by notions of hierarchy in aesthetics, and calling out the essential contradictions. Cecil wasn't concerned with an "us vs. them" dialectic. He famously stated he "wasn't afraid of his European influences." He was a lover of ballet, the symphony, and the theater. Perhaps the Euro-centric position can be accused of culturally insensitivity, or ignorance—but also of being intellectually incomplete.

The "composition vs. improvisation" argument has, by now, become so soporific as to be almost mind-numbing. Cecil stated, "If an artist practices certain links and licks, structure will appear." (3)

A pencil and paper are used to work through a motif, an algorithm creates a sequence, a pair of hands reworks a

series of intervals. The only significant difference is the time scale. As Eugene Chadbourne said to me once, “Bird uses as much space as Monk, at twice the tempo!” Milliseconds vs. two months at an artist residency. And if you don’t think the brain can be brilliant in milliseconds, then you aren’t awake. In fact, this is the counterargument I use with academics who tout improvisation as some sort of revolutionary construct. Hell, we improvise every time we get on I-5! If not, we’d all be dead by now.

Messiaen was deeply inspired by birdsong. Birdsong—I often think of it as the greatest rhythmic, non-metered music on earth. Not in strict pulse, always definitive and precise. An apt description of Cecil Taylor’s musical language. Eric Dolphy famously practiced in his yard in L.A. with birds. It wasn’t transcription, it was ear training—or the hippest iReal Pro ever.

I used to play sometimes at a place midtown called Soundscape, near 8th Avenue. One day I arrived for a gig and Cecil Taylor and Ornette Coleman were rehearsing for a possible collaboration. I heard later—and this was only rumor—that Ornette didn’t care for playing “out of time.” Considering Ornette and Cecil were the two icons of modern jazz, I was dismayed to hear

this—but in retrospect it made sense. I adore Ornette’s music, but it’s fair to say it wasn’t as great a departure as many professed. Ornette abandoned chord structures, but he didn’t abandon long-standing melodic devices. I often show students two melodic fragments using the same leading tones, scale tone emphasis, etc., both on a dominant chord: one from a Charlie Parker solo, the other from a Mozart sonata. Ornette’s lines share many of the same devices—diatonic lines, but over a shifting tonality and a free length of phrase—another idea found in music from around the globe.

Cecil was interested in the shapes of intervals, the non-diatonic harmonic implications, and the rhythms within a phrase, free from a given tempo or pulse. Monk and Ellington surely led the way, and Coltrane worked both the traditional melodic devices and the intervallic. But the sound of Cecil’s language shares much with Webern, Ives, Ligeti, and Messiaen. Let any Ph.D. in post tonal theory analyze Cecil’s music, and structure will not only exist—it will be blindingly obvious. Like any great composer, the structures are clear, easily evident, and elegant.

A critic once described Cecil’s approach to the piano as “88 drums.” I don’t agree.

Cecil worked pitch sets and intervallic permutations with the best of them; he just arrived at them with a different methodology—an invitation to the logic of the body. And I don’t believe Cecil Taylor would find any contradiction that, as a pianist, he embraced the definitive trope of modern European music—the division of the octave into 12 equal parts. Because above all Cecil Taylor played the piano. He really, really played the piano—and we are all the better for it.

(1) Messiaen himself was a brilliant improviser as an organist, one of the remaining traditions of improvisation in modern European classical music.

(2) Much has changed since the 1950s and ‘60s, the 2018 Pulitzer Prize being an example, one that occurred as I was writing this. Cecil was an early pioneer in articulating these contradictions, and brilliant at doing it. Of course, much remains the same.

(3) This is paraphrased. I could not find the exact quote.

Two recordings for reference

Cecil Taylor, *Silent Tongues* (Arista/Freedom 1974)

Olivier Messiaen (with Yvonne Loriod, pianist), *Vingt Regards Sur L’Enfant Jesus* (Erato ECD 71581)



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(Give)BIG News!

The Earshot Jazz organization has alternately been described as both a Seattle cultural institution and a spunky little non-profit. They're both accurate, and we're happy to be here! As Seattle's non-profit jazz organization, we're also proud to be an integral part of the overall landscape of Seattle's hard-working non-profit organizations. The vibrant cultural fabric of this crazy wonderful city is defined, in large part, by the cultural institutions and spunky non-profits at work here.

In recent years, the GiveBIG initiative of The Seattle Foundation has been instrumental in raising public awareness of the Seattle non-profit sector. GiveBIG has provided the excitement, and the path, for individuals who may not have considered themselves to be philanthropists to make their own contributions, of any size, to their favorite non-profit organizations. The original premise of GiveBIG was that The Seattle Foundation would match any level of donation to some extent, but the program became popular beyond expectations, and the matching pools were quickly exhausted.

But this year, Earshot Jazz has a matching pool of its own! We mentioned last month that Earshot Jazz was selected for a Leadership Award by the Doris Duke Charitable Foundation. Part of that award offers additional matching funding, that can only be granted to match other gifts to our organization—in this case, up to \$20,000! In this last year of the GiveBIG day, it is doubly important

that you donate to Earshot Jazz because we can double your donation, dollar for dollar. Please donate now.

We're coming out of April's Jazz Appreciation Month with a full appreciation of Seattle's varied and vibrant jazz community. We had an incredible Golden Ear Awards, some fantastic concerts, and a series of informative and stimulating community focus group sessions. Thanks to Chris Icasiano for organizing that initiative, to Ruby Smith Love for co-facilitating, and to each of the 27 participants for sharing their passion about Seattle's multi-faceted jazz scene. The sessions were potent. We look forward to more.

And speaking of giving big and Seattle's vibrant cultural community, we send our hearty congratulations to our friends at KEXP on the heels of their stunning announcement about a bequest of close to 10 million dollars, which constitutes the largest private gift to a single radio station...ever. We'd also like to extend our thanks and congratulations to Mr. Jim Kelly, who is retiring as the leading light of 4Culture. The entirety of King County has benefit-



ted from his generosity, hard work, and leadership. Thank you, Jim!

Finally, I know I promised more news on three prestigious national awards that Earshot Jazz has recently received. They include renewed festival support from the National Endowment for the Arts, a Leadership Award from the Doris Duke Charitable Foundation, and program support from the Andrew W. Mellon Foundation. We'll unpack all of that news next month.

Meanwhile, get on board! GiveBIG to your favorite non-profit, and double your donations to Earshot Jazz with our new matching funds!!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

*To ensure the legacy and progression
of the art form, Earshot Jazz cultivates
a vibrant jazz community by engaging
audiences, celebrating artists, and
supporting arts education.*

NOTES



Mark Your Calendars for GiveBIG!

The Seattle Foundation's eighth annual GiveBIG day is **May 9**. On this day of giving, maximize your gift to Earshot by participating in this community giving event. You can help with a donation at any level. Each donation made between midnight and midnight PDT will receive a prorated portion of the matching funds. Find more information at givebigseattle.org.

2019 CMA National Conference Opportunities

Applications are now open for session presentations and ensemble showcases at the 2019 Chamber Music America conference in New York City, January 17–20.

CMA invites speakers to propose 75-minute sessions and workshops on a range of topics. Applications are due by midnight (EST) on Sunday, **May 13**.

Ensembles may apply to perform a 20-minute showcase at the conference, which are an opportunity to market their work to an audience of presenters, artist managers, educators, and other colleagues. Professional ensembles that perform early, classical/contemporary, jazz, or world music are encouraged to apply. Applications are due by midnight (EST) on Sunday, **June 3**.

Applications and details for both sessions and showcases are available at chamber-music.org.

Volunteer at the Ballard Jazz Festival

The Ballard Jazz Festival (**May 16–19**) is seeking volunteers for the annual event. Interested volunteers should fill out the online form at ballardjazzfestival.com, or contact Volunteer Coordinator Paul Rauch at volunteer@ballardjazzfestival.com.

Eastside Jazz Club Celebrates 16 Years of Presenting

The Eastside Jazz Club, founded by Cooksie and Lionel Kramer, celebrated 16 years of presenting in Bellevue this past April. Now operating out of the Resonance Theater, Eastside Jazz Club presents monthly concerts featuring top-tier musicians.

On Thursday, **May 17**, the Susan Pascal Quintet with special guest, tenor saxophonist Pete Christlieb, performs their program “Remembering Stan Getz,” revisiting the music of Getz and highlighting his work with vibraphonists Cal Tjader and Gary Burton. The all-star group features tenor titan Pete Christlieb, vibraphonist Susan Pascal, pianist Bill Anschell, bassist Chuck Deardorf, and drummer Mark Ivester. Tickets are \$20 and are available at resonance.events/event/susan-pascal/. For more information about Eastside Jazz Club, visit eastsidejazzclub.com.

Instrumental Ladies of Jazz

Instrumental Ladies of Jazz, a showcase of Seattle jazz women, continues at the Caffe Musica in Greenwood. Upcoming performances are Leah Pogwizd (bass) on **May 18** and Kate Olson (soprano sax) on **June 15**.

Presented by Caffe Musica, Instrumental Ladies of Jazz is a series dedicated to showcasing women instrumentalists who play jazz in Seattle. Performances are the third Friday of each month, from 7 to 9pm, at Caffe Musica (14300 Greenwood Ave N).

Seattle Women's Jazz Orchestra Composition Contest

Seattle Women's Jazz Orchestra (SWOJO) is now accepting scores for its sixth annual jazz composition contest. The winning and honorable mention composers will receive an honorarium and their compositions will be



CALL FOR ARTISTS

Jazz: The Second Century

Deadline May 30

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2018 Jazz: The Second Century series. The series brings the progression of jazz into creative motion on the concert stage. Projects that question and expand the conventions of the jazz form are welcome.

Seattle-area individual artists or groups, in any instrument combination, are eligible. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a letter that speaks to their musical interpretation of the meaning of jazz and of the next stage of jazz music.

Individual artists or ensembles are selected by a blind-jury process. Second Century artists and ensembles perform during July 2018, and are paid a competitive fee for the performance.

Please send submissions electronically to 2ndcentury@earshot.org or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103. **Deadline to apply is May 30.** You can direct questions and comments to Earshot Jazz at (206) 547-6763 or jazz@earshot.org. A list of past Jazz: The Second Century artists and ensembles can be viewed online at earshot.org.

performed and recorded live by the Seattle Women's Jazz Orchestra with a special guest during the 2018 Earshot Jazz Festival in Seattle. Submission deadline is June 30. See swojo.org for details and online application.

The contest was created to encourage the composition and performance of the highest quality jazz ensemble literature playable by high school, college, and professional bands. This project supported in part by Seattle Office of Arts & Cultural Affairs, 4 Culture, and The Seattle Foundation.

On the Horizon

Upstream Music Fest
June 1–3
Pioneer Square, Seattle

Miguel, Valerie June, The True Loves, High Pulp, Lori Goldston, Noel Brass, Jr., Skerik Band, SassyBlack, and more. upstreammusicfest.com

Write Earshot Jazz

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitches, comments, news and announcements to editor@earshot.org.

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The 2017 Golden Ear & Seattle Jazz Hall of Fame Awards



D'VONNE LEWIS WITH AWARD PRESENTER RUBY SMITH LOVE PHOTO BY DANIEL SHEEHAN



MARINA CHRISTOPHER PHOTO BY DANIEL SHEEHAN

By Halynn Blanchard

The first Monday of April kicked off with a standing room-only house of artists and jazz appreciators celebrating accomplishments over this past year by the Seattle jazz community. Earshot Jazz Director and radio host (KBCS and KEXP) John Gilbreath welcomed familiar faces to The Royal Room, showing gratitude for the rare gathering of so many key Northwest musicians, educators, and listeners under the same roof.

“This is a community that might not otherwise have come together,” noted Gilbreath. “It’s a community without walls.”

Kicking off the party with hot-and-heavy grooves was Delvon Lamarr Organ Trio (Delvon Lamarr, organ; Jimmy James, guitar; and Doug Port, drums, seamlessly subbing for David McGraw). Diving into cool originals from the group’s latest LP *Close But No Cigar*, the trio wove in playful melodies from standards and

non-standards such as “Misty,” “Billie Jean,” and “Heard It Through the Grapevine.” The evening’s early birds got the worm: Lamarr announced that the trio would release a new record on—and only to be available for purchase on—Record Store Day, April 21. During their late set, the trio playfully featured new Seattle Jazz Hall of Famer Skerik on saxophone.

Jim Wilke, host of the nationally syndicated Jazz Northwest program, emceed the presentation of the Golden Ear Awards. In a night honoring current creators and helpers across the range of Seattle jazz, special achievement awards were supplemented to recognize those individual accomplishments for which the convenient categories may not fully reflect. Among the freestanding awards given out, Earshot’s own Managing Director Karen Caropepe was recognized by the Jazz Journalists Association (JJA) as a Jazz Hero for her many years of vital work behind the scenes, abetting

and advocating local jazz programs and education.

The evening emphasized the importance of persisting in art education and drew attention to how the spectrum of modern jazz has continued to expand in today’s changing landscape. We extend our congratulations to all the nominees in this annual look at the region’s vibrant and thriving jazz ecology.

NW RECORDING OF THE YEAR

Greg Ruby & The Rhythm Runners, *Syncopated Classic*

Greg Ruby began a project in 2014 to commemorate 1920s Seattle music figure Frank D. Waldron—saxophonist, cornetist, composer, bandleader, and teacher to Quincy Jones, Buddy Catlett, and others. What Ruby discovered was that Waldron left behind a singular, important artifact from his early life: *Syncopated Classic*, a collection of compositions published in 1924 intended for saxophone pedagogy.



DAWN CLEMENT PHOTO BY DANIEL SHEEHAN



GREG RUBY PHOTO BY DANIEL SHEEHAN

Ruby began making arrangements of the music found within *Synco-pated Classic*, finding himself relocating missing pieces from a weathered photocopy of the 32-page document. Since then, Ruby has overseen the recording and late 2017 release of two albums of Waldron's compositions: one honors the original instrumentation of saxophone and piano while the other, now dubbed "NW Recording of the Year," features arrangements made by Ruby for his band The Rhythm Runners (Ruby on guitar and banjo, with multi-instrumentalist Dennis Lichtman, trumpeter Gordon Au, trombonist Charlie Halloran, bassist Cassidy Holden, and drummer Julian MacDonough).

"This record was, I guess you could say, a hundred years in the making," Ruby said while accepting his Golden Ear Award, and extending thanks to a handful of partners in his project including 4Culture, Washington State Black Heritage Society, and Seattle jazz historian Paul De Barros.

NW ACOUSTIC JAZZ ENSEMBLE

Pearl Django

With a performance history spanning more than two decades, Pearl Django endures as one of the most highly re-

garded Hot Club-style groups working today. Although the band's roots are firmly in the music made famous by Django Reinhardt and Stéphane Grappelli, its extensive repertoire includes traditional jazz classics and original compositions. Pearl Django has performed at festivals, dances, and night-spots throughout the U.S. and abroad. They have played at the prestigious Festival Django Reinhardt in Samois sur Seine and have been featured on NPR's "All Things Considered."

The band's signature style is marked by pristine and dexterous string work, colors of Bal Musette, the steady pulse of rhythm guitar, and an unmistakable swing that delights audiences of all musical sensibilities. Throughout the years, Pearl Django has cultivated a devoted and enthusiastic following and they continue to play to packed houses wherever they perform.

(*Earshot Jazz*, March 2017)

NW ALTERNATIVE JAZZ GROUP

Rik Wright's Fundamental Forces

If you ask the band, they're "like jazz, but not." Rik Wright's Fundamental Forces is an award-winning collective of modern progressive jazz players who

Jazz in the Valley

July 27. 28. 29 2018

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the professors
darren motamedy
wind power

d'vonne lewis' limited edition
duende libre w/ chavel mirel
ellensburg big band

bill anschell trio
happy orchestra
mel peterson collective

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JIM WILKE AND PATTY PADDEN PHOTO BY DANIEL SHEEHAN

are known for their genre-bending performances—world beat one minute, rock the next, a touch of jam band, and back to the core of jazz. Blending forward-thinking arrangements with a core groove that listeners can tap their toe to, their music has an undeniable allure that has propelled them all the way to the top of the jazz radio charts.

Wright himself is a true musical chameleon, adapting to a wide spectrum of influences. As a collective, Fundamental Forces interchange jazz-oriented freedoms and rock band rigor, a rare combination. An organic, groove-oriented style has emerged as Wright imprints his compositional voice across a songbook of robust themes and improvisations. Rik Wright's Fundamental Forces isn't short of receiving acclaim from a spectrum of critics, and the band has released four full-length recordings in the Top 10 of the Roots Music and CMJ Jazz radio charts.

NW CONCERT OF THE YEAR

Industrial Revelation Plays Björk

December 20, Neptune Theatre

Seattle's beloved garage-jazz foursome saluted the avant-pop Goliath in the most effective way they could

have: Industrial Revelation played a one-off cover performance of Björk's *Homogenic*, in celebration of the groundbreaking album's 20th anniversary. On December 20 at the Neptune Theatre, the four stellar musicians of Seattle's mainstay—trumpeter Ahamfule J. Oluo, drummer D'Vonne Lewis, keyboardist Josh Rawlings, and bassist Evan Flory-Barnes—commemorated the Icelandic singer/songwriter's third full-length record by performing the album, in its entirety, with backing from modern string ensemble Andrew D.B. Joslyn and the Passenger String Quartet.

Oluo says his initial hints regarding this concert came around the beginning of this year, when tributes of the Radiohead's now two-decade-old *OK Computer* were surfacing left and right. A big fan of *OK Computer*, Oluo instead turned to another 20-year-old fundamental recording, the revered *Homogenic*. Reflecting on his reasoning, Oluo said: "For me, 1997 was just as much defined by *Homogenic*, and it made me think a lot about the way we treat masterpieces made by men versus masterpieces made by women, how we idolize them, and how we choose to honor them, and how rarely men celebrate the music of women."

ramen trio

james dejoie
doug lilla
jay weaver

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SKERIK PHOTO BY DANIEL SHEEHAN



KENNY MANDELL PHOTO BY DANIEL SHEEHAN



This got Olou envisioning how Industrial Revelation would sound playing the incredible tunes of *Homogenic*, pushing him to make it happen. Additionally, the instrumental band was drawn to the challenge of covering the “pop” album, because of its unpredictable, virtuosic melodies not typically associated with the genre. “Björk, in general, and *Homogenic*, specifically [gave us] so much to work with,” said Olou.

(*Earshot Jazz*, December 2017)

NW INSTRUMENTALIST OF THE YEAR

Dawn Clement

Dawn Clement has fittingly been likened to Seattle jazz’s Wonder Woman. The pianist/composer/vocalist/educator is one of the most admired spirits in the Pacific Northwest music scene. The musical delicacy and vivaciousness of Clement’s piano playing is truly one of the most cherished treasures to be found in the belly of this artistic city.

Clement has now won four Golden Ear awards; produced six albums; recorded with drummer Matt Wilson, saxophonist Jane Ira Bloom, and trombonist Julian Priester; been hailed by *JazzTimes* magazine as “one of the most interesting of the new crop of

jazz pianists”; performed at the Monterey Jazz Festival and the Kennedy Center; was the Earshot Jazz Festival 2017 Resident Artist; and had three kids and raised them while earning a master’s degree back east and maintaining a full round of teaching duties at Cornish College of the Arts.

NW EMERGING ARTIST

Marina Christopher

Marina Christopher is a versatile, up-and-coming bassist/composer in the Seattle jazz scene. Her skill, cheery nature, and work ethic drive her as a freelance bassist in many musical styles. She’s got vocal chops and to boot: Christopher earned herself a spot as a finalist in the 2017 Seattle-Kobe Female Jazz Vocalist competition.

A product of Mountlake Terrace High School and Central Washington University’s strong jazz programs, Christopher went on to play in the orchestra of the Royal Caribbean cruise ship, later releasing a solid album *Must Love Cats* with an excellent five-piece she put together. Since, she’s worked with Pacific Northwest singers including Eugenie Jones, Jacqueline Tabor, and Billy Brandt.



HALEY FREEDLUND PHOTO BY DANIEL SHEEHAN

She can regularly be heard heading her soul band Marina and The Dreamboats, for which she also writes and arranges. The group is quickly gaining a following having shared the bill with The Hot 8 Brass Band and D'Vonne Lewis' Limited Edition. Christopher has plans to release an album of her own music with Marina and the Dreamboats this spring.

NW VOCALIST OF THE YEAR

LaVon Hardison

LaVon Hardison is more than a singer; she's a multi-talented entertainer who simply lights up a room, raising the roof and bringing down the house. Hardison has brashness and sass when she needs it, but a warm sense of connection is her secret weapon. She has a flair for the theatrical, as well as a big sense of humor, and is as popular with fellow musicians as she is with audiences.

Boston-born and Olympia-based for 20 years, Hardison is an incisive and sensitive interpreter of not only jazz standards, but R&B/soul classics and gems of '60s and '70s pop (her superb 2016 release, *Come Together*, encompassed standards, The Beatles, Ray Charles, Burt Bacharach, and more).



ERIK HANSON PHOTO BY DANIEL SHEEHAN

Hardison is adept at exploring original approaches and revealing hidden layers of nuance in unexpected material. (*Earshot Jazz*, December 2017)

SEATTLE JAZZ HALL OF FAME

Patty Padden

Drummer Patty Padden is famed in the community and beyond for her renowned live performances with some of Seattle's greatest jazz legends including Clarence Acox and Buddy Catlett. Recognition should also be given for Padden's unforgettable humor, angelic vocal abilities, and inspirational outlook.

"This is a pleasant surprise. Sometimes surprises aren't so pleasant," said Padden, accepting her award with a positive moral. Since her chief gigging days, Padden—and her drumming—have endured the effects of multiple sclerosis. Once hopeless that her drum playing was not viable anymore, the always-malleable Padden has picked up guitar after lessons with Phil See, Seattle rock guitarist and fellow MS patient.

Accepting her Seattle Jazz Hall of Fame award in front of the roaring crowd, Padden joked: "I'm so old school that I was around before Earshot."

Thursday Jazz

saxophonist

Mark Lewis with

May.3 Randy Halberstadt

May.10 Milo Petersen

May.17 Overton Berry

May.24 Bill Anschell

May.31 Michael Powers

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- 5.3 - Souf by Ruby Dunphy
- 5.7 - The Royal Room Collective Music Ensemble
- 5.14 - Jacob Szekeley Trio w/ Dennis Hamm & Special Guest Anton Schwartz
- 5.16 - KNKX Presents- Piano Starts Here: The Music of Stevie Wonder, Marvin Gaye, Aretha Franklin, & D'Angelo
- 5.23 - The Westerlies
- 5.24 - Jazz Underground
- 5.25 - Electric Circus
- 5.26 - A Love Supreme w/ The John Hanrahan Quartet ft. Keith Lowe, Hans Teuber, & Marina Albero
- 5.31 - Amy Denio & OU

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WEDNESDAYS ----- The Wayne Horvitz Trio ft. Geoff Harper

PROJECT ROOM ★ PRIVATE EVENTS

Skerik

Seattle's "Dark Lord of the Saxophone," Skerik is a longtime local icon, 2003 Earshot Jazz Northwest Jazz Instrumentalist of the Year, and far beyond a Seattle cult renown, though he absolutely amounts to that description. Skerik's discography is anything but digestible, having appeared on a handful of albums every year since 1992.

"And he still looks the same as he did in the '90s!" noted Wayne Horvitz, inducting Skerik with a moving speech.

The "saxophonics" forefather has developed his sound and concepts over many years of travel, gigging, and hard

work across the U.S. and around the globe, and he is in a position to speak from experience. Skerik's uniquely uncompromising improvisational cosmology is a revolutionary force.

SPECIAL AWARDS

Racer Sessions at Café Racer

For maintaining the artist-run weekly jam session dedicated to free jazz and improvised music

The volunteer-driven Racer Sessions provide meaningful improvisational opportunities through recurring Sunday sessions. A product of the UW

Jazz Program back in 2010, the persevering sessions have been a staple at U District's iconic Café Racer. The beloved cafe bounced back after a mass shooting in 2012, only to struggle to stay afloat during an extended construction project on Roosevelt Way beginning in March 2016. Through GoFundMe efforts and recent city supplementation, Café Racer will be receiving fiscal sponsorship to keep their doors open, and its product of the Racer Sessions alive as ever.

Kenny Mandell, saxophonist

For running weekly jam sessions and starting a weekend jazz festival at Couth Buzzard Books

Saxophonist, flutist, and educator Kenny Mandell has encouraged new and out-of-practice players alike to get back in the scene during weekly open, all-levels jams. May 2016 launched the first Couth Buzzard Jazz Fest, featuring three full weekend days of local music out of Couth Buzzard Books in Greenwood.

Erik Hanson, Executive Director, Jazz Night School

For building a vibrant jazz-education program in the Columbia City community that is available to young and old

Hanson and the work of the Jazz Night School have proved an enduring enrichment of the Seattle Jazz scene. Founded 10 years ago by Hanson, Jazz Night School grew steadily, adding a variety of ensembles and classes for all levels, and in 2011 our community elected to become a non-profit organization. By 2012, the Jazz Night School became our area's largest jazz program for all. We applaud the program for recognizing jazz as a civic issue; the school provides many vessels for players to grow and educational opportunities for people of all ages.

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The Roxy Coss Quintet Wins Groundbreaking Grant

By Paul Rauch

On April 2, The Associated Musicians of Greater New York, Local 802 AFM announced that the Roxy Coss Quintet is the winner of the union's groundbreaking Emerging Artists Project (EAP). The four-year grant program, launched in association with the Orchestra of St. Luke's (OSL), is designed to help artists firmly establish themselves in New York City. The aim is to assure all musicians can afford to live, work, and raise a family in New York.

The competition received submissions from 52 ensembles comprising over 400 musicians. These submissions were evaluated by a distinguished jury of professional musicians including jazz composer Maria Schneider, vibraphonist Stefan Harris, and clarinetist David Krakauer.

Coss, the New York-based saxophonist/composer and bandleader, was born and raised in the Columbia City neighborhood of Seattle, and was a member of the nationally lauded program at Garfield High School, under the tutelage of Clarence Acox. She left some 13 years ago to pursue her jazz dreams in New York, first studying at William Paterson University in New Jersey. She has gained considerable renown for her work with trumpeter Jeremy Pelt, and the release of four well-received albums. Her latest, *The Future is Female* (Posi-Tone, 2018) with her working quintet, is a quantum step forward musically for Coss, as well as expressing her work to achieve gender equality in jazz and beyond.



ROXY COSS PHOTO BY DESMOND WHITE

"Our ensemble is thrilled that we've been selected," says bandleader Coss. "The Union is making a huge effort to be more inclusive and relevant to current, younger musicians on the scene in New York City. Many of the current Union Members are older, and primarily play classical and Broadway music. To include a jazz ensemble for this project, makes a loud statement of their support for jazz musicians and other young musicians who currently don't benefit directly from the Union in more traditional ways."

The grant of \$40,000 is allotted at the rate of \$10,000 per year, and assists band members in terms of salary, health care, pension, promotions, and all aspects of being a working musician in the challenging financial environment of New York City.

"Musicians across New York City know how difficult it can be to for an emerging ensemble to get a firm foothold in the industry and make a living, but this grant is going to go a long way towards helping us thrive," says Coss concerning her working quintet.

Coss has created a distinctive sound with her band, featuring guitarist Alex Wintz, pianist Miki Yamanaka, bassist Rick Rosato, and drummer Jimmy Macbride, all of whom are currently based in New York. Having a consistent working quintet has enabled Coss to get deeper into her original compositions, without the burden of constantly reteaching them to new band members. This grant is a giant step towards each member committing fully to the band, knowing a fair wage awaits.

"Part of the goal with this grant is that it will be easier for the members of my ensemble to commit to my gigs in the future, if they know there is at least a minimum fair wage and terms that will be implemented," she says. "And hopefully this grant eventually allows us to fill out our touring schedule more fully, so we can move toward being a band with more of a full-time performance schedule."

One of the benefits of the grant is receiving opportunities and resources to record and rehearse at The DiMenna Center for Classical Music, provided

by OSL. While OSL is a classical ensemble, they have an eclectic view of the musical world, having such diverse performance credits as Sting's Rainforest Fund Benefit, and Pat Metheny's *A Map of the World* (Warner Bros., 1999).

Local 802 executive board member and OSL harpist Sara Cutler supports having a jazz ensemble win the grant.

"For us, bringing a jazz group enthusiastically into the union fold is a huge plus," she says. "We, as a union, are looking for ways to serve a new community of musicians in a rapidly changing business. Jazz is a genre in which we have historically had little

coverage. In this regard, the Roxy Coss Quintet is an ideal winner."

While Coss has shifted her base of operations to Gotham, her roots in Seattle are firmly in place. She often returns to visit and perform, and deeply appreciates the support the Seattle community continues to offer, more than a decade since her departure for New York.

"I feel very fortunate that my hometown is Seattle. Not only is it a great city in general, it has a focus on the arts and community, with science and critical thinking at the foundation. It also happens to be a great city for music and jazz. I love the fact that Seattle

has so many different mini-scenes, where everyone has a place to explore their unique styles and visions. I think this value and ideal was ingrained in me from a very young age," says Coss in reverence for her native digs. "I am also grateful I had so many wonderful teachers and mentors growing up in Seattle, and that the support continued on even when I left home. When I return, there has been an ongoing sense of educating, supporting, collaborating and enriching."

As her star continues to rise in the jazz community, her work to achieve gender equality in jazz and provide mentorship for young female musicians is enabled. Coss sees gender equality as a platform for the music to evolve, and for new audiences to be engaged. Simply put, the music is better for all people, both male and female. In Seattle, young musicians have been the beneficiaries of her vision.

"I have worked a lot with the local jazz programs in the area, and become part of that vital community and training ground that feeds the national jazz scene. I have also had many opportunities to perform when I return, and therefore naturally evolve within that same scene from a student to a professional and mentor. I hope that I not only serve as a role model to young girls in the community, but also to the boys who can see a woman be a powerful voice on the scene," states Coss with purpose.

While many of Seattle's brightest stars on the resident scene have journeyed to New York and returned, Coss finds the pace of New York City to her liking, and, in a way, carries the torch of Seattle jazz music forward. Her vision has been given a fresh jump start with the EAP award. How the Roxy Coss Quintet utilizes its current momentum will be interesting and fulfilling to witness moving forward.

For more information on Roxy Coss, visit roxycoss.com.



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Catching Up With: Cuong Vu

By Peter Monaghan

In the days when Eastside high schools dominated the Seattle youth-jazz scene, Cuong Vu was a rising trumpet player at Bellevue High, and Holly Palmer was a star vocalist at Lake Washington High.

At many high-school jazz competitions, “I and my bandmates went to see their band play, especially Holly — she was phenomenal,” says Vu.

This month at Tula’s, they mark a long musical friendship with an evening of songs from *After Hours*, a Great American Songbook album that they are shopping to record labels. With them, in a top-flight lineup, will be pianist Larry Goldings, drummer Jay Bellerose, and bassist David Piltch.

Back at high school, Vu and Palmer got to know each other in all-city and all-state jazz combos. Then, after Vu went off to New England Conservatory of Music on a scholarship, he recalls, “I’d come back here and say to Holly, ‘You gotta come to Boston,’” where he was gigging with fellow Seattle transplants. “So she came and visited us and found her way to Berklee College of Music with a really good scholarship.”

After graduation, they found each other again in New York: “She asked me to be part of a trio with trumpet, guitar, and voice, playing covers and some originals. It was really fun.”

Vu had been working with Jamie Saft, a fellow New England Conservatory graduate, and Seattle friends like drummer Jim Black, who had graduated from Berklee, and saxophonist

Andrew D’Angelo, who linked Seattle friends in the two East Coast cities.

Events that most musicians only dream of were emerging for both Palmer and Vu. First Palmer got a gig singing backing vocals for David Bowie, and Vu ended up doing some recording with him, too: “Bowie came down to one of her gigs in New York, and saw me play.”

That was in 1998, right before Vu got a call from guitar legend Pat Metheny, inviting him into a restructured Pat Metheny Group as a trumpeter and vocalist. Vu joined Metheny, drummer Antonio Sánchez, bassist/vocalist Richard Bona, and two longtime Metheny collaborators, bassist Steve Rodby and keyboardist Lyle Mays. Vu performed with Metheny for several years as both trumpeter and vocalist, and won two Grammy Awards for Best Contemporary Jazz Album, for *Speaking of Now* (2002) and *The Way Up* (2005).

Palmer toured extensively with Bowie in 1999 and 2000, as a vocalist and percussionist, and recorded with him on *Hours* (1999), his later *Bowie at the Beeb*, and the unreleased *Toy*. She has also performed or recorded with Dr. Dre, Gnarls Barkley, Sting, Seal, and Michael Bublé, and worked with big-name pop producers like Howie B. and Don Was, in addition to releasing five well-received albums of her own.

Vu recorded for two days with Bowie, for *Toy*, which Bowie intended as a reworking of pre-Ziggy Stardust-era material, and fame. Bowie never released *Toy*, but one track featuring Vu, “Your Turn to Drive,” ultimately appeared in 2003 as a digital download.



CUONG VU PHOTO BY STEVE KORN

Its last minute features a distinctive and characteristic Vu solo, filtered and somewhat mournful. (These days you can hear it on YouTube.)

From the mid-1990s through the first decade of this century, Vu released several albums in New York, and worked with a who’s who of the city’s leading jazz and jazz-ish players. His primary project as a leader was with bassist Stomu Takeishi and drummer Ted Poor. They marked out idiosyncratic sonic territory and blurred stylistic borders with rich electronic soundscapes that could burst with riveting instrumental fire.

Typical of informed responses has been that of *New York Times* and NPR jazz critic Nate Chinen: “There are aspects of Mr. Vu’s tone that suggest the softer side of Miles Davis, or the moody poise of a Davis emulator like Mark Isham. But Mr. Vu has more subversive designs” conveyed by “sculptured distortion and drones.”

With that kind of rep, a decade ago, Vu came back to the Seattle area, as chair of jazz studies at the University of Washington.

His 10 years at the institution have been fruitful, he says. It has bought him not only collaborations with jazz-program colleagues—until returning to New York a couple of years ago, guitarist Bill Frisell was one of those, and for several years, now, Ted Poor has taught drums there. A frequent collaborator has been a former star student, now faculty member, bassist Luke Bergman.

Vu's releases, featuring those and a few others, have included *It's Mostly Residual* (2005), *Vu-Tet* (2007), and *Leaps of Faith* (2011). 2015 brought a recording with Frisell, Poor, and Bergman, *Ballet: The Music of Michael Gibbs* (RareNoise), an homage to that jazz composer captured at a 2016 show at UW's Meany Hall.

With all that recording, Vu's renown in jazz-ish circles has only increased. He received Europe's Echo Jazz 2017 Awards—International Instrumentalist for his work on his album, *Cuong Vu Trio Meets Pat Metheny* (Nonesuch, 2016), which featured Poor and Takeishi, too.

But being at the UW has also provided Vu with collaborations he might

not have foreseen. Due for fall release is a studio album he is making with Richard Karpen, the director of the UW School of Music and a renowned composer of electro-acoustic music, and, on electronics, Juan Pampin, director of the UW's remarkable Center for Digital Arts and Experimental Media (DXARTS).

The UW jazz program, like many university-level jazz departments, has not been all plain sailing for Vu. It has had a steady stream of visiting faculty members from out East, a supply obviously aided by the faculty Vu has gathered. And students have delighted at the opportunity to rehearse for a week and gig with big names like bassists Eric Revis and Steve Swallow, drummers Billy Hart and Andrew Cyrille, and horn players George Garzone and Tim Berne.

But since the global economic crisis of a decade ago, enrollment numbers have not been what Vu—and, presumably, the UW—would like. Outside of the large, most prestigious conservatories, all jazz programs have struggled.

Plus, Vu admits, with his lengthening time away from New York, he sometimes does despair of being taken a little for granted, in Seattle—which is to say, of playing to audiences of 30 or 40. "It's not that fun," he says.

At times, all that has given Vu pause. Late last year, he said on his Facebook page: "I've been taking a pseudo-hiatus from performing...probably, partly from a serious infection of 'self-re-evaluation.'" So I'm searching and searching and searching." But within a couple of sentences, he could declare: "I think I'm starting to find my way back."

His enthusiasm is returning, he says. He is, after years of not quite finding the opportunity, about to record an album with his wife, pianist Cristina Valdés, one of the foremost interpreters of contemporary music.

And then there's his album with Palmer. It works, Vu believes, because of what they have shared, in music. As youths, "we had a really strong connection because we were fans of each other's playing," he says. "We listened to the same pop music and were really into the same cheesy stuff—from Toto to Chicago to all kinds of pop music." In jazz, they shared a fondness for trumpeter and vocalist—and a star at both—Chet Baker.

Although Palmer has largely been a pop vocalist, he says, "she's got serious jazz chops, and I came out of jazz even though none of my records really display that way of playing." That commonality became clear, recording *After Hours*. "Intuitively, we were able to occupy the same space together and not step on each other's toes. The main thing is maybe the way we breathe together musically."

They go way back. They were even, Vu reveals, each other's senior prom date.

Is there a photo of that? "Not that I'd want anyone to see," Vu laughs. But the long friendship will be on clear display at Tula's.

After Hours: Holly Palmer/Cuong Vu
Thursday, May 17, 7:30pm
Tula's Restaurant & Jazz Club
\$15; 206-443-4221,
reservations@tulas.com



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Abouzied/Balmer/Doria



TARIK ABOUZIED PHOTO BY DANIEL SHEEHAN

Friday, May 18, 7:30pm
Tula's Restaurant & Jazz Club
\$20

In a spectacular Northwest grouping, renowned Seattle drummer and Jazz Instrumentalist of the Year nominee Tarik Abouzied calls on old friend Joe Doria on Hammond B-3 and Portland guitar legend Dan Balmer for a memorable night of music on May 18 at Tula's Restaurant & Jazz Club.

Renowned for his taut, tough backbeats, Abouzied is a veteran of such celebrated Seattle jazz-funk outfits as McTuff and Happy Orchestra. Abouzied has produced six albums collectively between his groups, which also include instrumental funk septet Pocket Change, and modern jazz-fueled Hardcoretet. Currently, the drummer produces new big band Happy Orchestra, which was awarded 4Culture's 2015 Arts Project Grant and won Earshot Jazz's 2017 Alternative Jazz Group of the Year.

With roots together in Seattle's hallmark funk/jazz Hammond organ trio McTuff, Abouzied pairs up again with organ icon Joe Doria. The go-to keys master is hardly in need of an introduction, continually stunning his audiences with his ability to add depth and dimension to every song he performs. Doria is a backbone member to a handful of groups including his own Joe Doria Trio, The Drunken Masters, Skerik's Syncopated Taint Septet, and Spellbinder, featuring renowned drummer Michael Shrieve of Santana.

One of Portland's most acclaimed music educators and master disciples of his instrument – Dan Balmer – completes the trio. Balmer impresses as one of only five Oregonians to be honored with membership in both The Oregon Music Hall of Fame and the Jazz Society of Oregon Hall of Fame, and has been hailed as “the model of what a contemporary guitarist should be” (*Los Angeles Times*).

—Ed., courtesy of Tarik Abouzied

EARSHOT JAZZ

Summer Concerts

June 4, 7pm and 9:30pm
The Triple Door
Chano Dominguez
Flamenco Sketches

June 13, 8pm
Chapel Performance Space
Ken Vandermark & Nate Wooley

June 16, 7pm and 9:30pm
The Triple Door
Broken Shadows:
Chris Speed, Tim Berne, Dave King, Reid Anderson

June 20, 7pm and 9:30pm
The Royal Room
Aaron Parks'
Little Big

June 21, 8pm
PONCHO Concert Hall
Mary Halvorson's
Thumbscrew

June 22, 7pm and 9:30pm
The Royal Room
Dan Weiss'
Starebaby: Metal Jazz

June 23, 8pm
PONCHO Concert Hall
Thomas Strønen:
Time is a Blind Guide

July 1, 8pm
PONCHO Concert Hall
Eric Revis Quartet

The 16th Annual Ballard Jazz Festival

May 16–19

Various venues, Ballard

The Ballard Jazz Festival returns with its 16th edition May 16–19, in Seattle’s historic Ballard neighborhood. Headlining the festival’s mainstage is Clarence Penn & Penn Station, a New York ensemble that includes pianist Geoffrey Keezer, saxophonist Chad Lefkowitz-Brown, and bassist Yasushi Nakamura. Swedish trumpeter Oskar Stenmark will open the concert, which in turn celebrates the grand opening of the brand-new Nordic Museum Auditorium.

Penn in many ways typifies the approach of artistic directors John Bishop and Matt Jorgensen, bringing in an artist highly regarded in the jazz community, ready for discovery by the Seattle jazz audience. Penn has established himself as both a leader and sideman, paying his dues performing with iconic artists such as Betty Carter, Jimmy Smith, Dave Douglas, and Stanley Clarke. Penn Station explores the eclectic world of the compositions of the great Thelonious Monk, with a contemporary twist. Stenmark approaches jazz through the lens of traditional Swedish melodies, tempered by New York-style post-bop sensibility.

Taking place over four days in historic Ballard, this year’s event has taken on a few notable changes. The



CLARENCE PENN PHOTO COURTESY OF THE ARTIST

Mainstage Concert, normally the closing event on Saturday evening, moves to Friday, while the ever-popular Ballard Jazz Walk will be held on Saturday. This enables the expansion of the walk to the afternoon hours, beginning with the Saturday Jazz Picnic at Peddler Brewery, an all-ages event that welcomes families and under-21 jazz fans. Vibraphonist Susan Pascal will perform with a quintet that includes legendary tenor saxophonist, Pete Christlieb.

Promoted by Seattle-based Origin Records, the event has maintained a true Seattle feel, presenting Seattle jazz

fans with the opportunity to take in the best of the Seattle jazz scene, mixed with national and international artists.

“I want to make sure it’s a local festival, so it sounds like Seattle,” says Bishop of the philosophy he has maintained throughout the festival’s 16-year run. Indeed, the Seattle jazz scene’s annual rite of spring connects the city’s historic and colorful jazz past, with the modern progressive mindset of its vibrant present.

The festival commences on Wednesday, May 16, and Thursday, May 17, with two individual concerts at Conor Byrne Pub, formerly the historic Owl Cafe. Wednesday’s event, dubbed “Celebration of the Drum,”

features three bands led by drummers, including legendary drummer/drum tech Gregg Keplinger. Also featured are veteran drummer and educator Brian Kirk, 20-year-old wunderkind Xavier Lecouturier, and New York drummer Stefan Schatz. Kirk will feature his Nu Trio with beloved performers Phil Sparks (bass) and Nathan Breedlove (trumpet). Lecouturier enlists young bass phenom Ben Feldman, along with two young rising stars, guitarist Lucas Winter and pianist Gus Cairns. Schatz, who recently relocated to Seattle, will in a true sense introduce himself to his new city and its jazz audience.

Thursday brings the “Guitar Summit” to Conor Byrne, featuring bands led by guitarists Milo Petersen, John Stowell, and Andy Coe, each bringing their unique tie into the jazz tradition. Stowell has a long history in live performance and recordings, most notably with bassist David Friesen and the trio Scenes, with Jeff Johnson and John Bishop. Seven-string guitar ace Petersen has long been Seattle’s first-call guitarist, honing his chops with luminaries Cedar Walton, Ernestine Anderson, and Elvin Jones to name but a few. Andy Coe has taken his progressive approach to guitar into the jazz genre, as well as the well-established jam band scene in the Pacific Northwest. He is known in Seattle for his work with Skerik’s Bandalabra, McTuff, and the jam ensemble, The Andy Coe Band.

The Mainstage Concert on Friday evening, May 18, features the aforementioned Penn, and Stenmark, housed in the brand-new Nordic Museum facility in Ballard, which opens on May 5. The new digs also provide a larger capacity, enabling more seats for this perennially sold out show.

The Ballard Jazz Walk on Saturday, May 19, features 21 bands in 10 venues strewn from the Ballard Bridge, down old Ballard Avenue, and up onto Market Street. The event creates a Bourbon Street-like atmosphere for one celebratory evening in old Ballard. It gives area jazz fans the opportunity to sample the depth and quality of the Seattle jazz scene in one location, on one night. The walk upholds the long-held Seattle tradition of pairing the best of the Seattle scene with visiting jazz dignitaries. It is how the festival began in year one, and remains the one day of the festival that is an absolute “can’t-miss” event on the Seattle music calendar.

The uncertainty of the completion date of the new museum, coupled with the loss of a few venues on Ballard Av-

enue, raised some concern about the viability of the event going forward this year. Bishop and Jorgensen had to come up with an alternative plan.

“The biggest challenge was out of fear, just the fear of not being able to come up with something,” says Bishop. In the end, the facility became available, and provided the means to create an even more viable future for the festival.

“This is a huge step up. We thought we were lost, but now we’re found. There’s lots of room to grow, if we’re smart about it,” remarks Bishop, allud-

ing to the myriad of possibilities the new facility presents.

The Ballard Jazz Festival is a mirror that reflects the current state of affairs out on the jazz scene in Seattle throughout the year. In many ways, it upholds the tradition one can experience year-round in clubs and concert halls throughout the city. It is four days that jazz aficionados and those new to the genre alike can witness jazz played at the highest level in a way that tells our story here in Seattle.

—Paul Rauch

For a full schedule, or to purchase tickets, visit ballardjazzfestival.com.

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David Marriott (trombone) ✦ Eric Verlinde (keyboards)
Farko Dosumov (bass) ✦ Jacques Willis (vibes) ✦ Justin Cottrell (sax)
RL Heyer (guitar) ✦ Tom Marriott (trumpet)

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Jazz is a uniting force: that's how musician-in-residence, saxophonist Kenneth Mandel, describes the core of the Greenwood bookstore/all-ages venue Couth Buzzard Books' third annual community jazz festival. An outgrowth of the Couth's numerous monthly jams—ranging from blues and free jazz to Celtic and Brazilian choro—the all-ages festival continues this year with a four-day program which covers both old and new.

"We try and give people a loose historical survey of jazz, featuring the very best in local talent. Those are the two cornerstones," poet and store owner Theo Dzielak tells *Earshot Jazz* one drizzly Saturday morning in between checking stock, pumping espressos, and dialing down the scratchy-sounding big band playing on the eclectic, book-lined space's sound system.

"That was the design of the bookstore, to be a community spot, to all communities," he says. "The jazz festival has the same foundation."

Beginning with roots of jazz, the festival begins Friday with swing trio the Jump Monkeys and guitarist Or-



JIM KNODLE PHOTO BY COURTESY OF THEO DZIELAK

ville Johnson, creating ties with the venue's lively folk and acoustic scene. Says Dzielak of Johnson: "He's like a walking encyclopedia of early music, anything from old folk-y blues stuff, to the bridge from when blues moved into the early jazz era."

On Saturday, the festival highlights vocalists, including Gillian Klein, Julie Cresswell, Jean Mishler, and Scotty Lee, backed by Couth all-stars Lance Lu on drums and Al Pignatoro on gui-

tar. After the Brad Papineau trio—playing in tribute to the late Seattle pianist and composer Al Hood—the Northwest's "sound of jazz" himself Jim Wilke hosts the festival's annual tribute band, dedicated this year to Miles Davis. The group includes session regulars Mikel Rollins on bass, Mike Connors on baritone sax, and Katie Webster on alto sax—though one instrument will remain noticeably absent.

"Jenny Ziefel is going to play the trumpet parts on clarinets," says Mandel. "The other day she said: 'It's very curious you're going to have a white, female clarinetist playing Miles Davis' part.' Why not? ...My understanding of Miles Davis was that you don't get stuck in the past, you always move forward."

Sunday opens with a festival edition of the Couth's open jazz jam, the gathering space for players who range from high schoolers (including students from Ballard and Montlake Terrace) to retirees. The jam is followed by the Seth Alexander Group, "a great composer and player," according to Mandel, who echoes as much enthusiasm for old friends as for his young music students. Closing

CONTINUED ON PAGE 24

UW IMPFest X



BILL FRISELL PHOTO BY DANIEL SHEEHAN



MYRA MELFORD PHOTO BY DANIEL SHEEHAN

May 30 & 31, 7:30pm
Meany Studio Theater
\$10–20

Now spanning 10 years, the annual student-led jazz project known as the Improvised Music Project (IMPFest), produced by the University of Washington's School of Music, shows no sign of slowing down. The festival brings together all-star faculty and students with world-renowned musicians. This year's headliners are guitarist Bill Frisell, jazz pianist Myra Melford, and alto sax player Andrew D'Angelo. The festival runs for two evenings, May 30 and 31, at UW's Meany Studio Theater.

Internationally renowned jazz veteran Bill Frisell needs no introduc-

tion. Both a returning performer at the IMPFest and a well-respected jazz guitarist, creator, collaborator, and pioneer, accolades precede him. *Stereophile* honors him by stating, "for over ten years Bill Frisell has quietly been the most brilliant and unique voice to come along in jazz guitar since Wes Montgomery...[and] he may also be one of the most promising composers of American music on the current scene." Apart from his own undeniable talent, Frisell has been involved in masterful collaborations, working with such diverse and talented performers including Elvis Costello, the Los Angeles Philharmonic, Marianne Faithful, Vernon Reid, Vinicius Cantuária, Bono, Suzanne Vega, Ronald Shannon Jackson, Gus Van Sant,

The Frankfurt Ballet, and Rickie Lee Jones. His collaborations and musical influence continue.

Jazz pianist Myra Melford's successful two-decades career combines an amalgam of influences. Initially inspired by the blues traditions she grew up with in Chicago, her music has since developed in new directions. Gathering ideas from such varied sources as the literary works of Rumi, Albert Camus, and Kōbō Abe, along with her deep interest in Aikido, Siddha Yoga, and traditional ideas derived from the Huichol people, she creates unique music. *Berkeleyside* calls her "a visionary bandleader with a singularly expansive sound embracing a global array of influences. While she's known for her percussive attack and

roiling keyboard technique, Melford is also a deeply soulful player with a passion for Afro-Caribbean grooves, the blues and classical Hindustani music.” Not only does she take these dynamic and divergent influences and interpret them for the piano, but she uses the harmonium and the electric keyboard to create music that can be both blissful and dramatic. Melford currently works with two ensembles: the quintet Snowy Egret and the collective known as Trio M. Her most recent awards include the Doris Duke Charitable Foundation’s Performing Artist Award and being named a Guggenheim Fellow.

Raised in Seattle, saxophonist/composer Andrew D’Angelo makes waves wherever he finds himself. As a young adult he moved to New York and then Boston, becoming part of such progressive jazz ensembles as Human Feel, Either/Orchestra, and Tyft. Human Feel was willing to break musical boundaries, and, as D’Angelo tells it, “would prove to be one of the central incubators of new jazz for the 1990s.” Over the past 20 years, he’s collaborated with Erik Friedlander, Bobby Previte, Jamie Saft, Cuong Vu, and Matt Wilson, among others. D’Angelo says that his music takes influence from jazz traditions as well as leaning heavily on electro-acoustic music and modern classical music. *JazzTimes* magazine praises D’Angelo as “an expressionist [who] wields a visceral, heart-on-sleeve tone.” He’s a tenacious, turbulent musician who’s not afraid to be musically radical.

—Lucienne Aggarwal

For more information about IMPFest X, visit music.washington.edu. To buy tickets, visit tickets.artsuw.org.

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The 2018 Bellevue Jazz & Blues Festival

May 30–June 3

Various venues, Bellevue, WA

Currently in its 11th year, the Bellevue Jazz & Blues Festival celebrates community and the creative power of music with more than 40 live concerts. Top national and regional artists, as well as promising student talent, appear in venues across downtown Bellevue, with headliners Deva Mahal and the Dr. Lonnie Smith Trio performing at the Meydenbauer Center Theatre. The Eastside's premier jazz and blues event takes place over the course of five days, running from May 30 through June 3.

Deva Mahal is the daughter of legendary blues musician Taj Mahal, with whom she wrote the song “Never Let You Go” on his Grammy Award-nominated album *Maestro*. Her inborn passion and soaring talents make her a formidable and inspirational artist. She has performed onstage alongside such legends as Etta James, Dianne Reeves, The Roots, and Cyndi Lauper, and collaborated with a wide-ranging array of artists, including TV on the Radio and Sharon Jones and the Dap Kings. “My music speaks a lot about pain and heartache, but I dive into those feelings, submerge myself in them so I can work through them and get to the other side,” she has said.

Dr. Lonnie Smith is an unparalleled musician, composer, performer, and recording artist, hailed as a “legend,” a “living musical icon,” and as the most creative jazz organist by a slew of music publications. Always ahead of the curve, it is no surprise Dr. Smith's fan-base is truly worldwide. In spring



DR. LONNIE SMITH PHOTO COURTESY OF THE ARTIST

of 2017, Smith was the recipient of the NEA Jazz Masters Award, the highest honor in jazz. “Jazz is American Classical,” he proclaims. “And this music is a reflection of what’s happening at the time... The organ is like the sunlight, rain and thunder...it’s all the worldly sounds to me!”

Highlighted artists include Curtis Stigers with The Full Circle Big Band playing a smooth, ballad-heavy blend of soul and rock; Carlos Cascante y su Tumbao, an active member of the Spanish Harlem Orchestra; and the Darelle Holden Quartet, featuring a silky-smooth songstress with deep musicality.

Many Northwest favorites complete the lineup: 2014 Seattle Jazz Hall of Fame inductee Greta Matassa; 2016 Seattle Jazz Hall of Fame inductee Bill



DEVA MAHAL PHOTO COURTESY OF THE ARTIST

Anschell; Northwest piano mainstay Overton Berry; sultry vocalist Gail Pettis; renowned keyboardist Deems Tsutakawa; saxophonist, improviser, and educator Kate Olson; Grammy-nominated instrumentalist Josh Rawlings; top-flight sax man Kareem Kandi; pianist Eric Verlinde; keyboard artist/pianist Darin Clendenin; and many more.

The festival also presents noteworthy performances by the Mark DuFresne Band and the Rumba Kings. DuFresne, a sought-after blues talent, was awarded by The Washington Blues Society as best vocalist, songwriter, and harmonica player more than any other artist. The Rumba Kings are a Spanish guitar-driven instrumental band, comprised of George Stevens (guitar, bouzouki), Johnny Bacolas (producer,

bass, bouzouki, guitar), Teddy Adams (guitar), Tor Dietrichson (percussion), and Andrey Zasytkin (drums).

Since its launch, the festival has also hosted a non-adjudicated student showcase featuring college, high school, and middle school ensembles from around the Puget Sound. 2018 participating schools include Edmonds-Woodway High School, with past performances at the Essentially Ellington Competition & Festival in NYC, and Bellevue College Jazz Combo, having performed with top honors at the Lionel Hampton, Reno, and Fullerton Jazz festivals. School bands perform on the final two days at the Bellevue Arts Museum.

Bellevue's foremost annual jazz and blues music event is sure to reward listeners venturing to the Eastside. Festival events are produced in part by non-profit organization Bellevue Downtown Association and sponsored by the City of Bellevue, Microsoft, Washington Federal, 4Culture, Bellevue Arts Museum, KNKX 88.5 FM, Bellevue Reporter, 425 Magazine, and Gravity Creative.

For tickets and full lineup see online at bellevuedowntown.com or call 1-800-838-3006.

—Marianne Gonterman

Couth Buzzard, from page 20

Sunday night is the My Favorite Things band, which includes Don Berman on drums, Dick Valentine on woodwinds, Mart Hasegawa on bass, and special guest Bruce Barnard on guitar.

Monday, a day of experiment, covers the shape of jazz to come. As Mandel explains, "[it] features a lot of people in solo and duo contexts where they get to play whatever they want. They don't have to adjust their set for us." These include guitarists Matt Benham and Simon Henneman; one half of Bad Luck, saxophonist Neil Welch; and Jim Knodle, the hard-working veteran trumpet player and improviser whom Mandel rates "like the Don Cherry of Seattle." Sunday's program also includes electro-harpist Carol J. Levin, percussionist Schraepfer Harvey, and Ziefel in their elegantly shocking trio The Likes Of, and finishes with the CD release concert of Mandel's 3 Corners project, with guitarist Tim Volpicella and keyboardist Curtis Dahl.

Funded through public support, including an Indiegogo campaign, the festival follows the open-minded philosophy that the festival's organizers—social activists of the Vietnam era—apply day in and day out in their work teaching and organizing within the community. At least, that's part of what brought Dzielak, a former public defense attorney, and Mandel, who's experienced managing food-cooperatives, together in the first place.

"I'm not St. John the Baptist in the desert or anything...anybody can knock on doors and ask others to participate," the latter says about his role with typical New York flair, "It's all about inclusiveness...for me the purpose is: let's collaborate, what can we do together?"

And watching yet another musician carrying an instrument case come in through the door as the store starts buzzing with curious visitors, locals, and book browsers taking their morning coffee, it's hard to imagine what we can't.

—Ian Gwin

For a complete schedule and ticket info for the Couth Buzzard Community Jazz Festival, visit buonobuzzard.com.



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Chano Domínguez Flamenco Sketches

Monday, June 4, 7 & 9:30pm
Triple Door
\$25

Earshot Jazz is pleased to present one of today's most celebrated jazz pianists and composers, Chano Domínguez, whose singular work is defined by his flamenco origins. Performing two sets on June 4 at the Triple Door, Domínguez is joined by vocalist Blas Córdoba, flamenco dancer Daniel Navarro, bassist Alexis Cuadrado, and drummer Henry Cole.

The distinctive performances and recordings of pianist Chano Domínguez result from his decades of exploration of the intersections of jazz and flamenco—an exploration that has culminated in acclaimed renditions with his quartet, *Flamenco Sketches* of the Latin-influenced compositions of Miles Davis.

Born in Cádiz in 1960, Domínguez played flamenco guitar as a child before taking to the piano and, in his 20s, fronting the progressive Latin-rock band CAI. CAI released three albums before Domínguez went out alone in 1981 to push the most thrilling aspect of its output: its knitting of jazz and flamenco.

He refined his approach for a decade in Europe, his reputation growing as he received such awards as first prize in 1986 in Spain's National Jazz Young Talents Contest with his band Cadix, and as a 1990 finalist in the Martial Solal Piano Competition in Paris.

After winning the 1992 Muestra de Jazz awarded by Spain's Institute of



CHANO DOMINQUEZ PHOTO BY LOURDES DELGADO

Youth, he recorded his first album as a leader and composer, and in 1993, he moved to New York just as that album, *Chano*, appeared.

Mergers of jazz and various forms of Latin music are hardly unusual; what sets Domínguez's variant apart is his marriage of jazz and flamenco, the latter itself a result of the meeting of the musical and dance traditions of Western Europe and, from far to the east, Romani (gypsy) peoples. It has won Domínguez a variety of honors, including jazz publications' best album for several of his discs, as well as four Grammy nominations: for best flamenco album of 2011 and 2015 for *Iberico* and *Bendito*, both on Blue Note, and for *Calle 54* in 2001.

During his career, Domínguez has performed and recorded with a who's who of Latin jazz—Paco de Lucía, Paquito d'Rivera, Jerry Gonzalez, Chucho Valdez, Gonzalo Rubal-

caba—as well as some of the greats of any sort of jazz—Joe Lovano, Herbie Hancock, Jack DeJohnette. Perhaps the highlight of his output, though, has been his *Flamenco Sketches* on Blue Note in 2012. Released to mark the fiftieth anniversary of the release of Miles Davis' classic *Kind of Blue*, it presented his renditions of “Flamenco Sketches” and “So What,” and reached the top 40 of *Billboard*'s jazz albums chart.

Domínguez deployed, there, the flamenco elements that make his recordings, and particularly his live performances, so thrilling; nods to the greatest Spanish

composers, such as de Falla, Albeniz, and Granados, as well as traditional elements like clapping by a *palmero*, dancing and singing by a *cantaor*, and the use of flamenco percussion, particularly the *cajón* wood box. As will be apparent in his quartet performance here, the *palmero*, in particular, blends the quite different rhythmic traditions of flamenco, with its varyingly accented 12-beat cycles, and jazz.

The result, for all Domínguez's incorporation of such elements as Cuban *son* and jazz-fusion modes, “remains intensely Spanish,” Ben Ratliff wrote in the *New York Times*.

“The concept is unique, the playing brilliant,” Paul Rauch wrote in *All About Jazz*. “Domínguez revolutionized the use of the piano in flamenco.”

He added: “While much of latin jazz is rhythmic adaptation of traditional compositional and harmonic

components of the form, Domínguez has distinguished himself as a true pioneer of flamenco jazz.” While the flamenco *palos bulería*, or *soleá* “may seem incomprehensible to the sensibilities of the swing or jazz ballad forms, Domínguez ... seamlessly blends these musical worlds together compositionally, and in their obvious commonalities — those derived through the art of improvisation.”

—Peter Monaghan

Tickets and more information at earshot.org.

ON THE RADIO

Jazz Radio

88.5 KNKX hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley’s the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. Full schedule and info at knkx.org.

Abe Beeson hosts The New Cool, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Rob-

in Lloyd’s Jazz Caliente, 5pm, where jazz meets Latin rhythms.

Jim Wilke’s Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am. Full schedule information is available at kexp.org.

91.3 KBCS, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcs.fm.

91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor’s Den, Mondays, 8-10pm. **102.9 KLOI-LP Lopez Island**, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio, **hollowearthradio.org**, Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Hollow Earth Radio is Seattle’s free-form online radio station that supports the local music communities in the greater Pacific Northwest and tries to create an open, encouraging stage for underrepresented voices. More at facebook.com/blackrootsradiojl and hollowearthradio.org.



JAZZ INSTRUCTION

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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

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

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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

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To be included in this listing send up to 15 words to jazz@earshot.org.

JAZZ AROUND THE SOUND

May

05

TUESDAY, MAY 1

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Pedrito Martinez Group, 7:30pm
 MQ Frank Kohl Trio, 5pm
 NC Brazilian Saxophonist Daniela Spielmann
 w/ Adriana Giordano, Marina Albero, Dean
 Schmidt & Jeff Busch, 7:30pm
 OW Tuesday Jazz Night, 9pm
 RR Casa de la Trova hosted by SuperSones, 8pm
 SB 5 Stories Jazz Collective, 8pm
 SB Joe Doria, 9:30pm
 TU Tim Kennedy Band, 7:30pm

WEDNESDAY, MAY 2

BH Angélique Kidjo: Remain In Light, 7:30pm
 BP Sue Nixon Trio, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Pedrito Martinez Group, 7:30pm
 NC Jazz Jam with Darin Clendenin Trio, 7:30pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR Souf by Ruby Dunphy, 8pm
 RR Wayne Horvitz Trio featuring Geoff Harper,
 10pm
 SC Return to the Jazz Forest, 7pm
 TD Djangomatics, 5pm
 TK Live Jazz w/ Jon Alberts, Jeff Johnson & Eric
 Eagle, 8pm
 TU Eric Verlinde Trio, 7:30pm
 VI Bar Tabac, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, MAY 3

BC Adam Kessler, Phil Sparks and Guests, 9pm

BP Darelle Holden Quartet, 8pm
 BP Mark DuFresne Band, 8pm
 EB Eric Verlinde, 6pm
 EG Jacob Zimmerman Group, 7pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis & Randy Halberstadt, 8pm
 JA Earl Klugh, 7:30pm
 MQ Marina Christopher, 9pm
 NI Nitelite Jam Session, 8pm
 OS Jonas Myers, 7pm
 PD Greg Ruby & Maggie Kim, 8pm
 SL Secret Jazz Club Concert, 7pm
 TD Victor Horky & His Silk Road Swing, 5pm
 TU Overton Berry and Bruce Phares, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Random Guys, 9pm

FRIDAY, MAY 4

BT Live Jazz Trio, 6pm
 CM The Ted Dortch Quartet, 7pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 EG Kareem Kandi Band, 9pm
 ES Daniel Davison, 6pm
 HS Michel Navedo & Brazil Novo, 7pm
 JA Earl Klugh, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Happy Orchestra Trio, 8:30pm
 NC Pearl Django, 8pm
 NI Alex Guilbert Trio, 8pm
 OC India: Shadow and Light, 8pm
 SP India: Shadow and Light, 7pm
 TU Alex Dugdale Fade Quartet, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, MAY 5

BP Locurano, 8pm
 BT Live Jazz Trio, 6pm
 EB Frank S. Holman III, 6pm
 EG Marilyn Deering with Victor Janusz & Medearis
 Dixon, 7pm
 ES Daniel Davison, 6pm
 JA Earl Klugh, 7:30 & 9:30pm
 MQ The Hot McGhandis, 9:30pm
 OS 200 Trio, 8pm
 RR Cinco de Mayo: Latin Fiesta with Alma y
 Azúcar and special guests, Supersones
 Quintet, 9pm
 SW Seattle Women's Jazz Orchestra with special
 guest Jake Bergevin, 7:30pm
 TU Stephanie Porter Quintet, 7:30pm
 VI DTR Trio, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, MAY 6

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CC Frank Vitolo, 6pm
 CM The New Rhythmatics, 12:30pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted By Stuart
 Zobel, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde with Josephine Howell, 6pm
 FB Seattle Jazz Vespers: Dave Desrochers and the
 Seattle Jazz Quartet, 6pm
 HS Emma Caroline Baker, 10:30am
 JA Earl Klugh, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm

Calendar Key

AB The Angry Beaver	HS Hotel Sorrento	RR The Royal Room
BC Barca	JA Dimitriou's Jazz Alley	RY Rhythm & Rye
BH Benaroya Hall	KH Karen Hille Phillips Center for the Performing Arts	SB Seamonster Lounge
BL Ballard Elks Lodge	LA Latona Pub	SC WJMAC at Sylvia Center for the Arts
BP Bake's Place Bellevue	MQ Musicquarium at the Triple Door	SE Seattle Art Museum
BT Brass Tacks	MT Mac's Triangle Pub	SL The Stables
CC Capitol Cider	MV Marine View Church	SP Stage 7 Pianos
CM Crossroads Bellevue	NB Naked City Brewery	SW Shorewood Performing Arts Center
CR Cafe Racer	NC North City Bistro & Wine Shop	SY Salty's on Alki
CS Charles Smith Wines Jet City	NI Nitelite Lounge	TB Tutta Bella Neapolitan Pizzeria
CZ Couth Buzzard Books	NL Nectar Lounge	"Wallingford"
DT Darrell's Tavern	OC OmCulture	TD Triple Door
EB El Gaucho Bellevue	OS Osteria la Spiga	TK ThaiKu
EG Egan's Ballard Jam House	OW Owl 'n' Thistle	TU Tula's
ES El Gaucho Seattle	PD Pink Door	UW UW Meany Studio Theater
FB Seattle First Baptist Church	PG Paragon	VI Vito's
FT Fremont Tavern	RE Resonance at SOMA Towers	WW Wildflower Wine Shop in The Old North Bend Firehouse

MV Tom Grant with guest vocalist Shelly Rudolph, 5pm
 RR Garfield High School Choir, 7pm
 SP India: Shadow and Light, 7pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MAY 7

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Brad Gibson Trio, 5pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR The Royal Room Collective Music Ensemble, 7:30pm
 RY PC & J and Friends, 8pm

TUESDAY, MAY 8

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Joey DeFrancesco Trio, 7:30pm
 OW Tuesday Jazz Night, 9pm
 RR The Full Circle Jazz Ensemble with Special Guest Tim Hickey on Tap Shoes, 8pm
 RR Wayne Horvitz Trio featuring Geoff Harper, 10pm
 SB 5 Stories Jazz Collective, 8pm
 SB Joe Doria, 9:30pm
 TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, MAY 9

EB Eric Verlinde, 6pm
 EG Vocal Jam, 9pm
 EG Vocal Showcase, 7pm
 ES Daniel Davison, 6pm
 JA Joey DeFrancesco Trio, 7:30pm
 MQ Jacques Willis Trio, 5pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang Jazz Open Mic, 8pm
 SC Tardo Hammer Trio, 7pm
 TU Jim Sisko's Bellevue College Orchestra / Newport High School, 7:30pm
 VI Brazil Novo, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, MAY 10

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 EG Jamie Jenson and Bob Jones, 7pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis w/ Milo Petersen, 8pm
 JA Eugene Groove, 7:30pm
 MQ Jacob Szekely Trio, 5pm
 NI Nitelite Jam Session, 8pm
 OS Jonas Myers, 7pm
 PD Greg Ruby & Maggie Kim, 8pm
 SB Kareem Kandi, 9:30pm
 SE Art of Jazz: Hans Teuber & Jeff Johnson, 5:30pm
 TU Jared Hall Quintet featuring Vincent Herring w/ John Hansen, Michael Glynn, Matt Jorgensen, 7:30pm

VI Casey MacGill, 5:30pm
 VI Jennifer Kienzie, 9pm

FRIDAY, MAY 11

BT Live Jazz Trio, 6pm
 CM Choroloco, 7pm
 EB Tom Kellock, 6pm
 EG Dina Blade Sings Johnny Mercer, 9pm
 EG Don & George Stone and Friends, 7pm
 ES Daniel Davison, 6pm
 JA Eugene Groove, 7:30 & 9:30pm
 KH Pacific Lutheran Jazz Ensemble featuring Alto Saxophonist Vincent Herring, 8pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 RR True Loves // Crack Sabbath // Guy/Horvitz Duo: Benefit for STUDIO 23, 8pm
 TD Kurt Elling, 7pm
 TU Marc Seales Band, 7:30pm
 VI Max Wood Trio, 9pm

SATURDAY, MAY 12

BT Live Jazz Trio, 6pm
 CM Market Street Jazz Band, 7pm
 CS Elena Maque "Chance" Single and Music Video Release, 8pm
 EB Frank S. Holman III, 6pm
 EG Chip Parker Quartet, 7pm
 EG Peter Spencer, 9pm
 ES Daniel Davison, 6pm
 JA Eugene Groove, 7:30 & 9:30pm
 OS Rick Mandyck and Paul Gabrielson, 8pm
 RY 45th St Brass & Human Ottoman, 9pm
 TD Kurt Elling, 7pm
 TU Susan Pascal Quartet with Bill Anschell, Jeff Johnson, John Bishop, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, MAY 13

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Red & Ruby, 12:30pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam With Kenny Mandell, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7PM, 6pm
 JA Eugene Groove, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 NB North Seattle Youth Jam, 5pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TD Kurt Elling, 7pm
 TU Jazz Police, 4pm
 TU Reuel Lubag "Premiere" CD Release Party with Ben Feldman, Ed Littlefield, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MAY 14

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Lean On Me: José James Celebrates Bill Withers, 7:30pm
 MQ Joel Bean Trio, 5pm
 MT Jazz Night, 9pm

CURTAIN CALL

.....
 weekly recurring performances

MONDAY

CC EntreMundos Jam, 9:30
 EB Tom Kellock, 6
 MT Triangle Pub Jam, 9
 NL Mo' Jam Mondays, 8:30
 RR The Salute Sessions, 10

TUESDAY

EB Eric Verlinde, 6
 OW Tuesday Jazz Night, 9
 SB 5 Stories Jazz, 8
 SB Joe Doria Presents, 9:30

WEDNESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 6
 PD Casey MacGill, 8
 PG Paragon Hang, 8
 WW Future Jazz Heads, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 EB Eric Verlinde, 6
 ES Daniel Davison, 6
 ES Alexey Nikolaev, 8
 FT Mark Lewis & Friends, 8
 NI Nitelite Jam Session, 8
 OS Jonas Myers, 7
 PD Greg Ruby & Maggie Kim, 8
 VI Casey MacGill, 5:30

FRIDAY

BT Live Jazz Trio, 6
 EB Tom Kellock, 6
 ES Daniel Davison, 6
 LA Happy hour w/ Phil Sparks, 5

SATURDAY

EB Frank S Holman III, 6
 ES Daniel Davison, 6

SUNDAY

AB Beaver Sessions, 9
 CR Racer Sessions, 8
 DT Darrell's Tavern Jazz Jam, 8
 EB Tom Kellock, 6
 ES Eric Verlinde with Josephine Howell, 6
 MQ Brian Nova Jazz Jam, 7
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5
 VI Ron Weinstein Trio, 9:30

NL Mo Jam' Mondays, 8:30pm
 RR The Jacob Szekeley Trio with Dennis Hamm
 and special guest Anton Schwartz, 8pm
 RR The Salute Sessions, 10pm

TUESDAY, MAY 15

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Lean On Me: José James Celebrates Bill
 Withers, 7:30pm
 OW Tuesday Jazz Night, 9pm
 SB 5 Stories Jazz Collective, 8pm
 SB Joe Doria, 9:30pm
 TU LineUp! Dawn Clement & Mark Taylor,
 7:30pm

WEDNESDAY, MAY 16

EB Eric Verlinde, 6pm
 EG Valerie Piacenti and Nicholas Moore, 7pm
 ES Daniel Davison, 6pm
 JA Lean On Me: José James Celebrates Bill
 Withers, 7:30pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR KNKX Presents: Piano Starts Here: Soul/R&B
 Keyboard Icons – The Music of Stevie Wonder,
 Marvin Gaye, Aretha Franklin, D'Angelo,
 7:30pm
 RR Wayne Horvitz trio featuring Geoff Harper,
 10pm
 SC Brian Lynch, 7pm
 TU Axiom Quartet, 7:30pm
 VI Hans Teuber Ensemble, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, MAY 17

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 EG Raphael Z Quartet, 9pm
 EG Twin Tenors Jazz Band, 7pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis & Overton Berry, 8pm
 JA Madeleine Peyroux, 7:30pm
 NI Nitelite Jam Session, 8pm

OS Jonas Myers, 7pm
 PD Greg Ruby & Maggie Kim, 8pm
 RE Eastside Jazz Club Concert Series, 7:30pm
 RR Mi casa es tu casa! A benefit for the Seattle/
 King County Coalition on Homelessness, 7pm
 SL Secret Jazz Club Concert, 7pm
 TU Holly Palmer, Cuong Vu "After Hours",
 7:30pm
 VI Casey MacGill, 5:30pm
 VI Mingish, 9pm

FRIDAY, MAY 18

BT Live Jazz Trio, 6pm
 CF Instrumental Ladies of Jazz – Leah Pogwizd
 and Ann Reynolds duo, 7pm
 EB Tom Kellock, 6pm
 EG Margo Murphy & John Roberts with Ruthie
 Dornfield, 7pm
 ES Daniel Davison, 6pm
 HS Jacqueline Tabor, 7pm
 JA Madeleine Peyroux, 7:30 & 9:30pm
 MQ Ranger & The Re-Arrangers, 5pm
 MQ Rik Wright's Fundamental Forces, 9pm
 RR Robin Layne Band's CD Release Concert & En
 Canto, 9pm
 TU Abouzied / Doria / Balmer, 7:30pm

SATURDAY, MAY 19

BT Live Jazz Trio, 6pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 HS Savage – Carlson Duo, 7pm
 JA Madeleine Peyroux, 7:30 & 9:30pm
 VI The New Triumph, 9pm
 VI The Sufferings of Ron and Mike, 9pm
 VI The Tarantellas, 6pm

SUNDAY, MAY 20

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 BL Alex Guilbert's Stampede Seven, 1pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted By Stuart
 Zobel, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm

ES Eric Verlinde with Josephine Howell, 6pm
 HS Frank Clayton, 10:30am
 JA Madeleine Peyroux, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 RR Nathan Hale High School Jazz Concert,
 5:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Jim Cutler Jazz Orchestra / UW Jazz, 7:30pm
 TU Seattle Music Academy, 4pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MAY 21

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Christian Pincok's Scrambler, 8pm
 RR The Salute Sessions, 10pm
 RY South Sound Swing Orchestra, 8pm
 TD Janiva Magness, 7:30pm

TUESDAY, MAY 22

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Sean Jones featured Guest with Mercer Island
 and Bothell HS Jazz Ensembles, 7pm
 OW Tuesday Jazz Night, 9pm
 SB 5 Stories Jazz Collective, 8pm
 SB Joe Doria, 9:30pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, MAY 23

EB Eric Verlinde, 6pm
 EG Vocal Jam, 9pm
 EG Vocal Showcase, 7pm
 ES Daniel Davison, 6pm
 JA Halie Loren, 7:30pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR The Westerlies, 7:30pm
 RR Wayne Horvitz trio featuring Geoff Harper,
 10pm
 SB Freudian Slurp, 10pm



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SC Mabes and Terrel, 7pm
 TU Ph Factor Big Band, 7:30pm
 VI Ben von Wildenhaus, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, MAY 24

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 EG Kelly Ash Student Showcase, 7pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis & Bill Anschell, 8pm
 JA Bobby Caldwell, 7:30pm
 NI Nitelite Jam Session, 8pm
 OS Jonas Myers, 7pm
 PD Greg Ruby & Maggie Kim, 8pm
 RR Jazz Underground CD Release Party, 8pm
 TU Jared Hall Quintet with Tal Cohen, Paul
 Gabrielson, John Bishop, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Matt Jorgensen Quartet, 9pm

FRIDAY, MAY 25

BT Live Jazz Trio, 6pm
 CZ Couth Buzzard Jazz Fest, 7:30pm
 EB Tom Kellock, 6pm
 EG Favorite Things – A Tribute to the Music of
 Miles Davis, 9pm
 ES Daniel Davison, 6pm
 HS Breaks and Swells, 7pm
 JA Bobby Caldwell, 7:30 & 9:30pm
 MQ Daniel Rapport Trio, 9pm
 MQ Victor Horky & His Silk Road Swing, 5pm
 RR Electric Circus, 9pm
 RR Ranger and the Re-Arrangers, 6pm
 TU Sixth Annual Miles Davis Birthday Celebration
 with Thomas Marriott, 7:30 & 9pm
 VI Yada Yada Blues Band, 9:30pm

SATURDAY, MAY 26

BT Live Jazz Trio, 6pm
 CZ Couth Buzzard Jazz Fest, 1pm
 EB Frank S. Holman III, 6pm
 EG Lady 'A' and her Backporch Blues Showcase,
 7pm

EG Matt Jorgensen International Quartet, 9pm
 ES Daniel Davison, 6pm
 HS Chip Parker – Darin Clendenin Duo, 7pm
 JA Bobby Caldwell, 7:30pm
 JA Bobby Caldwell, 9:30pm
 NC Duende Libre, 8pm
 RR A Love Supreme with The John Hanrahan
 Quartet, 6pm
 TU Sixth Annual Miles Davis Birthday Celebration
 with Thomas Marriott, 7:30 & 9pm
 VI Afrocop, 9:30pm
 VI Jerry Zimmerman, 6pm

SUNDAY, MAY 27

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CC Forman-Finley Band with Cherrie Adams, 6pm
 CR Racer Sessions, 8pm
 CZ Couth Buzzard Jazz Fest, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at
 7PM, 6pm
 HS Savage Carlson Duo, 11:30am
 JA Bobby Caldwell, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Greta Matassa Sextet with Alexey Nikolaev,
 Susan Pascal, Darin Clendenin, Clipper
 Anderson, Mark Ivester, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MAY 28

CC Cider Jam Mondays, 9:30pm
 CZ Couth Buzzard Jazz Fest, 1pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm

TUESDAY, MAY 29

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm

JA Ballard High School Vocal and Jazz Bands, 7pm
 MQ Frank Kohl, 5pm
 OW Tuesday Jazz Night, 9pm
 SB 5 Stories Jazz Collective, 8pm
 SB Joe Doria, 9:30pm
 TU Critical Mass featuring Pete Christlieb,
 7:30pm

WEDNESDAY, MAY 30

BP Bellevue Jazz & Blues Festival Presents:
 Carlos Cascante Y Su Tumbao, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Edmonds-Woodway High School Jazz
 Ensembles, 7pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang Jazz Open Mic, 8pm
 SB Cole Schuster Organ Band, 9:30pm
 SC Brad Shigeta Quartet, 7pm
 TU Bren Plummer Quartet, 7:30pm
 UW IMPFest X w/ Bill Frisell, Myra Melford and
 Andrew D'Angelo, 7:30pm
 VI Jimmie Herrod, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, MAY 31

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Bellevue Jazz & Blues Festival Presents: The
 Darelle Holden Quartet, 8pm
 BP Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis & Michael Powers, 8pm
 JA Spyro Gyra, 7:30pm
 NI Nitelite Jam Session, 8pm
 OS Jonas Myers, 7pm
 RR Amy Denio and OU, 8:30pm
 SB Satin Sirens, 11pm
 SL Secret Jazz Club Concert, 7pm
 UW IMPFest X w/ Bill Frisell, Myra Melford and
 Andrew D'Angelo, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Marina Albero Ensemble, 9pm

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