

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

June 2018 Vol. 34, No. 06
Seattle, Washington



Duende Libre

Jeff Busch, Alex Chadsey, Farko Dosumov

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

Jazz is... Now

Ornette Coleman's 1968 recording *New York Is Now!* helped to define the coming epoch in an interesting way. Aside from the gestalt of its title (New York is *always* now), the release seemed to ignite the tension of the times through the friction created by pushing against existing forms. Fifty years later, the tension of the times still exists, and momentum of jazz still thrives on healthy friction, even in its own home. In fact, all of today's jazz came from the creative risk-taking of forward-thinking artists, working boldly outside of the safe and traditional forms.

That New York quartet, which united Ornette and fellow avant-garde saxophonist (and fellow Texas native) Dewey Redman with the Coltrane rhythm team Jimmy Garrison on bass and Elvin Jones on drums, is also the inspiration for the Broken Shadows quartet that appears on our incredible series of summer concerts. This quartet unites out-of-the-box saxophonists Tim Berne and Chris Speed with another time-tested rhythm team, Bad Plus bassist Reid Anderson and drummer David King, and it's sure to be another for the ages.

One of the ways that the Earshot Jazz organization eagerly serves the artists and audiences of this community is as a respected concert presenter of music at the edges of the jazz mainstream. These are concerts by important and highly acclaimed artists that, for the most part, would not find another stage here. No doubt because, while engaging and important, they are economically counterintuitive for artist and presenter alike. That's why Earshot has been recognized by awards from major funders, locally and nationally, and why we are so grateful for your individual support.

Over the past 30+ years, Earshot Jazz has served up many hundreds of unforgettable concerts in Seattle. Earshot has honored creative pioneers like Cecil Taylor, Henry Threadgill, Toshiko Akiyoshi, Sun Ra, Sam Rivers, and Carla Bley; and we have debuted the work of now-established leaders such as Vijay Iyer, Rudresh Mahanthappa, Myra Melford, Craig Taborn, Kris Davis, and others. In fact, Earshot was the first in Seattle take "risks" on artists like Jason Moran's Bandwagon, Robert Glasper's trio, Ambrose Akinmusire's quartet, and Kris Davis with Tyshawn Sorey, all of whom, believe it or not, played Earshot festival gigs at Tula's early in their careers.

All of this to reaffirm that we have an incredible lineup of concerts this month, and to encourage you to come out to sample some or all of this month's concerts, even if you may not have heard of the artists. They will be satisfying, unique, and absolutely engaging. And they will all be *Now!*

See you out there!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

Executive Director John Gilbreath

Managing Director Karen Caropepe

Earshot Jazz Editor Caitlin Peterkin

Contributing Writers Lucienne Aggarwal, Halynn Blanchard, Ian Gwin, Andrew Luthringer, Peter Monaghan, Tara Peters

Calendar Editors Casey Adams, Jane Emerson & Caitlin Peterkin

Photography Daniel Sheehan

Layout Karen Caropepe

Distribution Karen Caropepe, Dan Dubie & Earshot Jazz volunteers

Send Calendar Information to:

3429 Fremont Place N, #309

Seattle, WA 98103

email / jazzcalendar@earshot.org

Board of Directors Danielle Leigh (President), John W. Comerford (Vice President), Sue Coliton (Secretary), Viren Kamdar (Treasurer), Sheila Hughes, Chris Icasiano, Ruby Smith Love, Jon Perrino, Diane Wah

Emeritus Board Members Clarence Acox, Hideo Makihara, Kenneth W. Masters, Lola Pedrini, Paul Toliver, Cuong Vu

Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org.

Subscription (with membership): \$35

3429 Fremont Place #309

Seattle, WA 98103

phone / (206) 547-6763

Earshot Jazz ISSN 1077-0984

Printed by Pacific Publishing Company

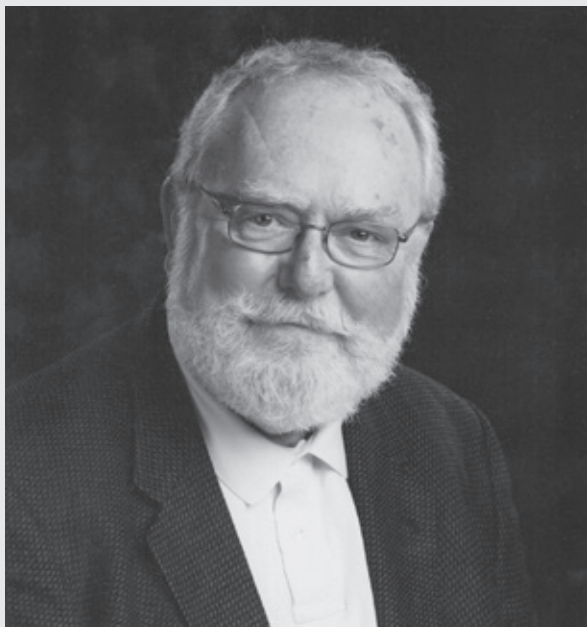
© 2018 Earshot Jazz Society of Seattle

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.



David Marriott, Sr.



DAVID MARRIOTT, SR. PHOTO COURTESY OF THE FAMILY

The Seattle jazz community is mourning the loss of David Marriott, Sr., who passed away on April 30.

The father of trumpeter Thomas Marriott and his brother, trombonist David Marriott, Jr., along with daughter Rebecca Marriott, David Sr. was a strong civic presence in Seattle and pillar of the jazz community for many years. While the parents of three students in the Garfield High School jazz program, David and Helen virtually redefined the potential for jazz education fundraising, establishing a level that remains the model to this day.

David and Helen Marriott have been familiar faces in jazz audiences for many years, supporting the community both as jazz fans and donors, and frequently offering their Queen Anne home for fundraising events. David was a legend in the field of journalism and public relations, with a long and distinguished career. He was a past president of the Earshot Jazz board of trustees, a member of the University of Washington School of Music Visiting Committee, and was deeply involved in the Centrum Foundation and the Jazz Port Townsend Festival.

David Sr. is survived by his wife, Helen, their daughter Rebecca, sons David Jr. and Thomas, along with Thomas' wife Lisa Chick and their three children. The community came together on May 14 at St. Anne's Church and Tula's Jazz Club to express condolences to Helen and the Marriott family. We will all miss this fine gentleman bebopper, father, grandfather, and community leader, who was a personal friend to all of us for many years.

2018 Essentially Ellington Results

All three Seattle area schools who performed in the 23rd Essentially Ellington High School Jazz Band Competition & Festival at Lincoln Center in May were recognized for their performances.

The **Roosevelt High School Jazz Band** received an honorable mention. In the section awards, Roosevelt High School received an honorable mention for their drummers, and their saxophone section was awarded as outstanding. Also in the section awards, **Ballard High School** received an outstanding award for both their trombone and trumpet sections, and **Mountlake Terrace High School** received an outstanding award for their trombone section.

Individuals from all three schools were also highly regarded. **Aaron Korver** (Roosevelt) received an outstanding piano award; **Sophie Parsons** (Mountlake Terrace) received an honorable mention for bass; **Gian Neri** (Mountlake Terrace) received an outstanding guitar award; **Sean Bowman** (Roosevelt) received an honorable mention for alto saxophone, **Aiden Ryser** and **Elliot Halpern** (Roosevelt) each received an outstanding tenor saxophone award; **Xander Johns** (Roosevelt) received an outstanding baritone saxophone award; **Joe Fotheringham** (Ballard) received an honorable mention for trumpet; and **Evan Snoey** (Ballard) received an outstanding violin award.

Congratulations to these local schools for their exacting and spirited performances!

CONTINUED ON PAGE 31

Letter from the Editor: We Have Voice

By the time this issue hits newsstands, it will be just under eight months since one of the most powerful players in Hollywood faced his downfall, as the stories of his decades of sexual harassment and assault culminated into a public reckoning. The Harvey Weinstein scandal was the spark that ignited the larger conversation about sexual misconduct in the workplace. While the #MeToo movement was founded in 2006 by Tarana Burke, it has gone viral in the last months as countless women—this writer included—have stepped forward with their own experiences, sharing their #MeToo stories, and bringing attention to the scale and scope of sexual assault in our society.

For too long, and in all sectors, our culture has not supported victims, with many individuals and institutions diminishing reports of any sign of misconduct. And in the jazz world, where women, women-identifying, and non-binary persons are already marginalized, it can be even harder to step forward with allegations, for fear of major repercussions to one's career, or simply not having structures in place to know how to report such instances. Even at prestigious universities like Juil-

liard, a female student (one of two in the entire jazz program) is unprotected from sexual harassment and misogyny ("Token Girl," Medium.com, by Kalia Vandever, trombonist/composer).

Recently, there has been discussion in our own jazz community about the lack of representation of women, trans, and non-binary musicians in major events and festivals on the scene. While many people (primarily cis-men) were quick to argue that lineups should reflect the demographics of a city's population, the major takeaway was this: women were not being heard. Their own experiences and thoughts were drowned out by men, some of whom even went so far as to cast the "Not All Men" card while simultaneously telling female musicians to "step it up" (sound familiar? #GRAMMYS-somale).

We need to foster a better culture of inclusiveness. Of consent. Of safety. Of diversity. Of artistic freedom. Which is why I'm proud to announce that Earshot Jazz has officially adopted the We Have Voice Code of Conduct (seen right).

We Have Voice is a collective of 14 female and non-binary jazz mu-

sicians, whose mission is to create initiatives that actively enrich our performing arts community and to bring awareness to issues of inequity, including but not limited to sexual harassment and bullying, and to shift the cultural landscape within our community to foster awareness, inclusion, and the creation of safe(r) spaces for all.

Earshot Jazz has always fought for tolerance, representation, and free thinking, but, with this Code, we are publicly committing to doing more for the Seattle jazz scene and beyond.

The tides are turning, albeit slowly. All of us—artists, audiences, and presenters, women, men, trans and non-binary persons alike—should be engaged in the fight for equity *and* equality, continuing the conversation through our work, collaborations, patronage, and curation. If you see or hear something, speak up; and if someone is speaking to you, *listen*.

Jazz is unlike any other art form, constantly evolving. And if the music can evolve, shouldn't those who make and present it be able to evolve with it?

—Caitlin Peterkin, Editor

We Have Voice is a collective of 14 musicians, performers, scholars, and thinkers from different generations, races, ethnicities, cultures, abilities, gender identities, economic backgrounds, religious beliefs and affiliations. More information available at wehavevoice.org.

We Have Voice Collective: Fay Victor, Ganavya Doraiswamy, Imani Uzuri, Jen Shyu, Kavita Shah, Linda May Han Oh, Maria Grand, Nicole Mitchell, Okkyung Lee, Rajna Swaminathan, Sara Serpa, Tamar Sella, Terri Lyne Carrington, Tia Fuller.

THE WE HAVE VOICE COLLECTIVE

CODE OF CONDUCT

TO PROMOTE SAFE(R) WORKPLACES IN THE PERFORMING ARTS

THIS CODE PROMOTES ZERO TOLERANCE FOR HARASSMENT OF ANY KIND, INCLUDING BUT NOT LIMITED TO SEXUAL HARASSMENT AND BULLYING. THE **COMMITMENTS AND DEFINITIONS** HEREIN PROMOTE THE CREATION AND STRENGTHENING OF SAFE(R) SPACES THAT UPHOLD THE EQUITABLE TREATMENT OF ALL PEOPLE REGARDLESS OF THEIR VARIOUS IDENTITIES AND POSITIONALITIES, INCLUDING GENDER IDENTITY, RACE, AGE, ABILITY, ETHNICITY, CULTURE, IMMIGRATION STATUS, SEXUAL ORIENTATION AND IDENTITY, CLASS POSITION AND ECONOMIC BACKGROUND, AND RELIGIOUS BELIEF AND AFFILIATION.

HAVE YOU EXPERIENCED OR WITNESSED HARASSMENT
BUT FELT YOU COULDN'T SPEAK UP?

IF YOU ARE IN A POSITION OF POWER,
HOW HAVE YOU RESPONDED TO REPORTS OF HARASSMENT?

THIS CODE OFFERS CLARITY AND TOOLS FOR PEOPLE WORKING IN THE PERFORMING ARTS.

HOW CAN WE COMMIT TO CREATING SAFE(R) SPACES IN THE PERFORMING ARTS?

SPEAK UP, SEEK SUPPORT, OR ASK FOR HELP

when witnessing, experiencing, or suspecting any form of harassment. Your silence may enable an abusive situation.

CREATE MECHANISMS and/or designate persons in your workplace to provide support when needed, allowing people to raise their concerns without fear of retaliation. Listen and respond in a way that safeguards the position of those speaking up.

COMMUNICATE your institution's anti-harassment policies and zero-tolerance protocol clearly to employees, partners, and colleagues at the outset of any work relationship.

WORK COLLECTIVELY to combat bias and stereotypes. Take deliberate steps to root them out and minimize their impact.

FOSTER DIVERSITY in your role as curator, bandleader, conductor, director, producer, journalist, audience member, artist, or in foundations, organizations, institutions, or non-profits. All people benefit when Performing Arts spaces are diverse in gender, age, sexual orientation, race, culture, nationality, class position, financial status, religious affiliation or differing ability.

WHAT IS A SAFE(R) SPACE?

A Safe(r)* Space is a balanced, healthy space where all people feel valued and respected.

*The term "safe(r)" espouses an intersectional approach to the term "safe," acknowledging that what is "safe" shifts depending on one's various identities and positionalities.

HOW IS SEXUAL HARASSMENT DEFINED BY THE LAW?

Sexual harassment in the workplace is prohibited by law. *Quid pro quo* sexual harassment is when a term or condition of employment is contingent upon the acceptance of unwelcome sexual behavior. *Hostile work environment* sexual harassment is when unwelcome sexual behavior of any kind creates an abusive work environment.

WHAT IS A WORKPLACE?

A **Workplace**, whether physical or virtual, can include but is not limited to a stage, dressing room, office, recording studio, classroom, venue/club, jam session, workshop, residency, rehearsal space, private residence/home studio, hotel room, gallery, social media platform, and communication that involves professional matters.

WHAT IS CONSENT?

Consent is a clear and unambiguous agreement to engage in a particular activity. It is expressed outwardly through mutually understandable words or actions. Consent is reciprocal and free of force. Minors, by virtue of being minors, cannot give consent. Someone incapacitated due to drug, alcohol or other substance use cannot give consent.

WHAT IMPACTS CONSENT?

Force, which can be physical, psychological or emotional. Examples include but are not limited to: grabbing, touching, manipulation, stalking, exposing oneself, holding someone down, using weapons, verbal threats, peer pressure, blackmail, guilt, or coercion.

Power Dynamics, which exist in relationships between employer/employee, teacher/student, bandleader/collaborator, director or producer/artist, festival promoter/artist, manager/artist, booking agent/artist, artist/audience, etc.

Abuse of Power, which occurs when offenders use their position to control, manipulate or take advantage of another. Prestige, elder status, institutional clout, or financial power **does not grant** anyone permission to be abusive.

For more information and resources, visit: www.wehavevoice.org





Duende Libre: Global Grooves, Musical Medicine



FARKO DOSUMOV, ALEX CHADSEY, AND JEFF BUSCH PHOTO BY DANIEL SHEEHAN

By Andrew Luthringer

“Duende Libre” translates roughly as “free spirit,” and the dynamic Seattle trio’s music expresses that notion well. But the band explores realms beyond mere freedom: faith in community, positivity, and the core belief that art is a medium for human connection in a fragmented world.

As drummer and percussion wizard Jeff Busch puts it: “In today’s world, where there are a lot of different struggles, music is like a dose of medicine.”

Comprised of founder and bandleader Alex Chadsey on keyboards, Farko Dosumov on bass, and Busch, Du-

ende Libre crafts an intoxicating musical blend that winds through Africa, Cuba, Brazil, and beyond. But this is no mere musical tourist grab bag of genres engineered to demonstrate versatility. Their music is a thoroughly organic blend of groove and vibe, forged through careful study and dexterous versatility, as well as the earnest belief in the transformative power of music.

On June 16, the trio will release their second album, *Drift*. Balancing lushly complex harmony and rhythm with melodic accessibility, and drawing from the well of jazz-based but globally minded musicians such as Chick

Corea, the album is a sublime tour de force and step forward for the band.

Chadsey is the primary composer, but the final creations are truly the collaborative work of all three, and they have developed an effective working method to content with the flood of ideas they produce.

Chadsey elaborates: “Jeff is the voice of reason in the band...He’s like, ‘Would my folks want to listen to this? Would I want to dance to this in my living room?’ And that actually becomes the litmus test!”

“How do we simplify all these ideas and just make something that’s, you

know, a tune? That we can remember?" says Busch. [laughs]

Chadsey continues: "We try to find the balance, keeping it accessible to listeners," ("Non-musician listeners!" interjects Busch). Chadsey continues, "For me, that means trying to craft strong melodies, and not over-write. I want to leave plenty of room for Farko and Jeff to add their own thing to it. I'm trying to stay out of their way, and not dictate too much."

The new album is a riveting listen, but where Duende Libre really create their deepest magic is onstage in front of an audience. The band is prepping for an upcoming CD release event on June 29, which will also feature powerhouse vocalist collaborators Chava Mirel and Frank Anderson.

"It's going to be a special night; the concert is actually a partnership with Rainier Arts Center," says Chadsey. "It's part of a new initiative that they're doing to feature local artists in the space and enrich the community."

To see the band live is to get a sense of the deep respect they have for each other, and the joy they take in connecting with each other and the audience. The good vibes are for real, and they inoculate the three against the travails of creating art in a high-tech world, where music can become just another product data point, and it can be hard to make a living.

Chadsey elaborates: "There's an argument to be made of 'Why even bother to make an album in this day and age, with the way music is generally consumed, and I get that. ...But, it's also a milestone and marker for us as a band, from a creative standpoint. ...This is

the manifestation of all the time we've invested rehearsing, playing shows, touring. For me, that's priceless."

Busch chimes in: "It's cool if you have the resources, and you can make a CD, but at the end of the day, the most

important thing is trying to connect with your bandmates in a positive way, and the people that are listening."

"It's important to have the balance between having this hard-nosed realism about the situation, but not letting that ultimately kill your desire, or need, to create," continues Chadsey.

Dosumov adds, "When you start playing music as a kid, you don't think about anything but just how awesome it is! So why does it have to be different when you turn 40?"

It helps that Chadsey is not only adept at navigating the online world of the modern musician, but has, as Busch call

it, "a particularly positive attitude."

"I've played in some great bands, that I love playing with," says Busch. "But sometimes I'll call for a gig, and no one will return my call [laughs]. They're great players, but some people

are just not as organized. ...Alex has stepped it up in a different way."

The final accounting however, is about intangibles. Chadsey sums it up:

"Did I leave feeling more uplifted? Was I able to connect with the audience? Was I able to connect with my fellow musicians? For me, that's actually the bottom line."

Duende Libre is aural balm for the soul, medicine that goes down easy, and will leave you healed in both body and spirit. Daily use is recommended.

Duende Libre CD Release Party feat. Chava Mirel & Frank Anderson

Friday, June 29
Rainier Arts Center
5117 Rainier Ave S
<https://www.facebook.com/events/220115425419645/>

More gigs:

Duende Libre feat. Chava Mirel & special guest Frank Anderson

Thursday, June 28
The Firefly Lounge
Bellingham

Duende Libre

Thursday, July 19
Geo's Bar & Grill - Greenwood

Duende Libre feat. Chava Mirel at Ellensburg's Music Festival:

Jazz in the Valley
Friday, July 27

KNKX Live Studio Session:

<http://knkx.org/post/duende-libres-seattle-inspired-global-fusion>

"The most important thing is trying to connect with your bandmates in a positive way, and the people that are listening."

—Jeff Busch

"In today's world, where there are a lot of different struggles, music is like a dose of medicine."

—Jeff Busch

Chano Domínguez Flamenco Sketches

Monday, June 4, 7pm
Triple Door
216 Union Street

Presented by Earshot Jazz

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 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 Rubalcaba—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 per-



CHANO DOMÍNGUEZ PHOTO BY LOURDES DELGADO

cussion, 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.”

—Peter Monaghan

Tickets are \$22 adults, \$20 Earshot members and senior citizens, \$10 students and military and are available at thetripledoor.net.

Ken Vandermark & Nate Wooley

Wednesday, June 13, 8pm
Chapel Performance Space
4649 Sunnyside Ave N

Presented by Earshot Jazz & Nonsequitur

Two of the most distinctive innovators in jazz and freely improvised music join forces. An evening of rare music is assured.

Reeds player Ken Vandermark and trumpeter Nate Wooley worked together for several years in the bands of distinguished leaders like Agusti Fernandez, Paul Lytton, and Joe Morris before forming a duo in 2013.

Vandermark had been a catalyst of cutting-edge jazz in Chicago, and then moved to New York in 1989 to continue to explore the terrain of free jazz and experimental music. So he was a standout player long before the MacArthur Foundation honored him in 1999 with one of its famous and generous no-strings-attached fellowships.

He has recorded many albums with his Vandermark 5 quintet and collaborated with the likes of Peter Brötzmann, Hamid Drake, Paal Nilssen-Love, Paul Lytton, Joe McPhee, Joe Morris, and Fred Anderson—renowned innovators, all.

In search of new collaborations and new areas of musical exploration, he travels constantly throughout North America, Europe, and Japan, and wherever he plays is acclaimed. In addition to the tenor sax, Vandermark plays baritone saxophone and the bass and Bb clarinets. He is, as the *Chicago Tribune* put it, a player who “has learned to harness his galvanic energy,



KEN VANDERMARK AND NATE WOOLEY PHOTO COURTESY OF THE ARTISTS

to bring a composer’s craft to the improviser’s art.”

Oregon-raised trumpeter Nate Wooley moved to New York in 2001 and has become an in-demand trumpet player on the booming jazz, improv, noise, and new-music scenes of Brooklyn. Performing with such icons as John Zorn, Anthony Braxton, Ivo Perelman, Matthew Shipp, Sylvie Courvoisier, Fred Frith, and Evan Parker, as well as a host of younger players, his renown has grown as an idiosyncratic kind of trumpeter. He has so convincingly expanded the possibilities of the instrument through nonstandard techniques that even one of the current greats of his instrument, Dave Douglas, has said: “Nate Wooley is one of the most interesting and

unusual trumpet players living today, and that is without hyperbole.”

Since their days of working together in the bands of other leaders, Vandermark and Wooley have released two duo albums—*East By Northwest* (2014) and *All Directions Home* (2015)—and have toured extensively in North America and Europe. Combining composition and improvisation, at times melodic, at times abstract, this duo is, as the *New York Times* put it, “abrasive yet sensual”—it is “music of casual extremity.”

They will celebrate the release of their new album by performing its long-form works.

—Peter Monaghan

Sliding scale \$5-\$15. Tickets and information at earshot.org.

Open to All - Free

For those who love jazz with an inspirational message!
Join us for a secular concert by professional jazz musicians in the beautiful historic gothic sanctuary.



Last Concert of the Season

Sunday, June 3, 6 pm

Paula Byrne Quartet

Paula Byrne, vocals
Randy Halberstadt, piano
Clipper Anderson, bass
Mark Ivester, drums



**PLUS Special
Presentation of the
Seattle Jazz Vespers
"Young Jazz Artist"
Scholarship Award**

SAVE THE DATE:

Season 16 starts on October 7, 2018

100 Minutes of professional jazz
Family friendly concert / Free parking

Seattle First Baptist Church

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

www.SeattleJazzVespers.org/GO/SJV

PREVIEW

Broken Shadows: Chris Speed, Tim Berne, Dave King & Reid Anderson

Saturday, June 16, 7 & 9:30pm
The Royal Room
5000 Rainier Ave S

Presented by Earshot Jazz

The changes that Ornette Coleman brought to jazz 60 years ago were joyful, uplifting ones, but revolutionary—and initially confusing for many.

He confronted tired bebop gestures with an idiosyncratic approach to harmony and chord progression that brought howls from jazz traditionalists who had lost sight of the key component of jazz tradition: innovation.

Still, today, Coleman's contribution is relatively little appreciated, and even less embraced by the majority of jazz musicians. And the same can be said of the fresh approaches of two other saxophone greats of the 1960s and beyond, Dewey Redman and Julius Hemphill. Like Coleman, those two innovators were from the South, and were steeped in the blues bars and the churches of that region: their yelps and laments and hollers.

It was all too much for even some of the most keen-eared leaders of the day, Miles Davis among them. But others, such as Modern Jazz Quartet visionary John Lewis, were alert to what motivated Coleman and others. So, too, are the New York-based members of Broken Shadows: Tim Berne, Chris Speed, Reid Anderson and Dave King.

Significantly, they have named their group for a 1971 Ornette Coleman album that was recorded at the same sessions as the acclaimed *Science Fiction* (although not released until 1982), and that featured Dewey Redman (1931–2006). *Broken Shadows* was a pivotal moment in Coleman's career—a summation of his earlier acoustic albums, and a signal of his turn towards a larger-ensemble future with a full commitment to his "harmolodics" approach, with his Prime Time band.

Like Coleman (1930–2015), Julius Hemphill (1938–1995) was from Fort Worth, Texas, and he followed a related path in music. He moved to St. Louis, co-founded the Black Artists' Group, and then went on to New York during the flourishing of the so-called "free jazz" movement. Beginning with albums like *Dogon A.D.* in 1972 and *Coon Bid'nness* (1975), Hemphill made his points, both musical and political.

In New York, his students included alto saxophonist Tim Berne, one of the two horn players in Broken Shadows. Berne, "a saxophonist and composer of granite conviction" (*New York Times*), like Hemphill proved highly gifted in composition. *The Guardian* called his first release with his early quartet Snakeoil "an object lesson in balancing composition, improvisation, and the tonal resources of an acoustic band." Many Berne releases, in a wide variety of band settings,



REID ANDERSON, TIM BERNE, CHRIS SPEED, DAVE KING PHOTO COURTESY OF THE ARTIST

have followed. He has long been a pivotal figure in New York, bringing together players from across the spectrum of new approaches to jazz and related music. As the *New York Times* put it: "Few musicians working in or around jazz over the last 30 years have developed an idiomatic signature more distinctive than Tim Berne."

Broken Shadows' other horn player is Seattle-raised saxophonist and clarinetist Chris Speed, "one of the principal figures in a dynamic left-of-center jazz/improv scene in the city" (*NY Times*). In bands like Endangered Blood, Human Feel, Chris Speed Trio, yeah NO, and Pachora, as well as the influential Alas No Axis with Jim Black and John Hollenbeck's Claudia Quintet, he has long been a major contributor to the shape of jazz today.


Assuring Broken Shadows a rock-solid foundation are two members of the popular-beyond-jazz-circles Bad Plus, bassist Reid Anderson and drummer Dave King. In addition to the prominence both have achieved with that world-touring trio, King and Anderson have been increasingly active in other contexts. King was, for example, in town for an Earshot presentation in April with the Chris Speed Trio.

He and Anderson drive a Broken Shadows that critic Bradley Bamberger has described particularly well: "Wound through [its] DNA...are the age-old sounds of back-alley bars and carnival midways, funeral processions and holiday parades, the rave-ups of Saturday night shading into the hymns of Sunday morning." Berne, Speed, Anderson, and King achieve "a rocking, roughhewn harmonic convergence wholly in keeping with the source materials, even as their improvisations have a searching, burning modernism of their own."

—Peter Monaghan

Tickets \$18 adults, \$16 Earshot members/senior citizens, \$10 students/military. Tickets and more info at earshot.org.

Note: Tickets do not guarantee seating during shows at the Royal Room. To guarantee a good seat, make a dinner reservation at reservations@theroyalroomseattle.com. The Royal Room is an all-ages venue until 10pm.



THE Royal Room

MUSIC • DINNER • DRINKS

JUNE HIGHLIGHTS

- 6.9 -- Nolatet (Feat. Mike Dillon, James Singleton, and Brian Haas)
- 6.11 - Kenny Washington ft. Anton Schwartz, Marc Seales, Michael Glynn & D'Vonne Lewis
- 6.15 - World Beat Night: Rhythms from Black Panther ft. Massamba Diop of Baaba Maal and the Black Panther Soundtrack performing with Walo Walo ft. Thione Diop and members of Wamba World Beat Band
- 6.16 - Earshot Jazz Presents: Broken Shadows w/ Chris Speed, Tim Berne, Dave King, and Reid Anderson
- 6.18 - Tiny Ghost, Grex (Album Release), and Chris Icasiano
- 6.20 - Earshot Jazz Presents: Aaron Parks' Little Big
- 6.22 - Earshot Jazz Presents: Dan Weiss' Starebaby: Metal Jazz w/ Craig Taborn, Matt Mitchell, Ben Monder, and Trevor Dunn
- 6.23 - Eric Miller & the Easy Winners album release ft. Viasound
- 6.26 - Wayne Horvitz: The Snowghost Sessions ft. Geoff Harper and Eric Eagle

★ LATE NIGHT IN THE LOUNGE ★
 EVERY MON-WED AT 10PM
 MONDAYS ----- The Salute Sessions
 WEDNESDAYS ----- The General Business Band

PROJECT ROOM ★ PRIVATE EVENTS

Aaron Parks & Little Big

Wednesday, June 20, 7 & 9:30pm
The Royal Room
5000 Rainier Ave S

Presented by Earshot Jazz

Heavily lauded University of Washington alum and jazz pianist Aaron Parks is leading his fresh quartet Little Big on a debut West Coast tour in celebration of their new album on Ropeadope Records. Seattle can catch Parks' Little Big during two shows at the Royal Room, Wednesday, June 20.

The color-rich electro-acoustic quintet sees impressive members backing Parks: Greg Tuohey (guitar), Vicente Archer (bass), and Tommy Crane (drums). Each player brings their varied experiences from jazz and improvised music but also electronica, R&B, indie pop, alt-country, and much more to this genre-fluid music, which creates a world of its own.

The forward-thinking Aaron Parks entered the public eye during his

time playing with trumpeter Terence Blanchard. When the New York Times praised Parks for being "a step ahead of everyone else," they were spot on in more than one way: At just 15, the Seattle-raised pianist was a triple-major in math, computer science, and music at the University of Washington. That same year, Parks was selected to participate in the GRAMMY Jazz Band, which led to a move to New York to attend the Manhattan School of Music. At 18, while a member of Blanchard's band, he earned the title of Cole Porter Fellow from the American Pianists Association. Parks appeared on three Blue Note albums by Blanchard before making



AARON PARKS PHOTO BY DENEKA PENISTON

his own debut with 2008's *Invisible Cinema*. In some ways, Parks' newest endeavor with Little Big can be seen

ART OF JAZZ

MERCEDES NICOLE
THU JUN 7, 5:30 - 7:30 PM

Stylish jazz vocals from a Seattle treasure.

Seattle Art Museum, Brotman Forum
1300 First Avenue
Free
visitsam.org/performs

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

Sponsored by



as a continuation of the trajectory set Invisible Cinema—with a deeper commitment to melodic songwriting, modern rhythms, and immersive storytelling.

Joining Parks on guitar is Auckland-born jazz non-purist Greg Tuohey. Tuohey had a guitar in his hands before he was a decade old, and by the age of 15 was playing professionally in jazz clubs. Awarded a scholarship to study at Berklee College of Music, Tuohey used this as a jumping off point to move to New York, where he would work with the likes of Reid Anderson, Mark Turner, Seamus Blake, and Ari Hoenig, eventually becoming a founding member of the collaborative jazz group Flipside. Following an extensive tour with Flipside, Tuohey himself flipped sides as he began working strictly in rock music for over a decade. In 2010, Tuohey picked improvised music back up and released his first jazz record as a leader. Now back on the New York scene, he maintains a rigorous touring and recording schedule with both rock and jazz acts.

On bass is Vicente Archer, one of the most sought-out collaborators of his generation. Archer, born and raised in Woodstock, NY, was a 20-year-old college student in Boston when he was picked up for touring with acclaimed artists Donald Harrison and Eric Reed. That launched him into working and recording with artists such as Terence Blanchard, Kenny Garrett, Wynton Marsalis, Stanley Jordan, Kendrick Scott, and Stefon Harris, among many more. Vicente currently tours with Blue Note recording artists Amos Lee and Robert Glasper, and Grammy Award-winning artist Nicholas Payton.

New York-based drummer, composer, and producer Tommy Crane completes the lineup. A product of The New School, Crane got his start touring with The Mingus Big band in 2002 and has since performed with

notable jazz musicians Greg Osby, Ambrose Akinmusire, Logan Richardson's SHIFT, Becca Stevens, and Yaron Herman. Aside from his work as a core member of Little Big, Crane is the leader of post fusion jazz/rock outfit Late Bloomer and a staple of Concurrence with Paul Horton (Alabama Shakes) and Wood River. Not withholding himself from other genres, Crane contributes to ambient drone and experimental rock music, and he has discovered a niche for himself in audio-visual collaborations. Crane's acclaimed compositions have can be

heard in various podcasts including NPR's "Death, Sex & Money."

If the last decade is any indication of Parks' career and the promise of this new lineup, the world can expect many more milestones out of this singular artist. Perhaps there will be small enlightenments that Little Big gives to us; I'm skeptical that these little moments aren't glimpses into Parks' more profound vision.

—Halynn Blanchard

Tickets are \$18 adult, \$16 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.

21st Jazz in the Valley

2018 • July 27, 28 & 29
Historic Downtown Ellensburg, WA

JazzInTheValley.com

myELLENSBURG.COM

LIVE LIFE IN COLOR

Artwork by Michael Swafford

Thumbscrew: Mary Halvorson, Michael Formanek & Tomas Fujiwara



MARY HALVORSON, TOMAS FUJIWARA, AND MICHAEL FORMANEK PHOTO BY AMY TOUCHETTE

Thursday, June 21, 8pm
Cornish College of the Arts
710 E Roy St

Presented by Earshot Jazz

A fresh force in New York jazz since her arrival there in 2002, guitarist Mary Halvorson appears here with Thumbscrew, an intense trio with veteran bass master Michael Formanek and tirelessly resourceful drummer Tomas Fujiwara.

The trio formed by chance, after Formanek subbed into a band featuring Halvorson and Fujiwara. Already familiar with each other's playing from earlier projects, they adopted a repertoire of originals by all three members of the group, and an approach that emphasizes a cooperative blending of all three instruments rather than an older approach to jazz soloing.

Formanek is among the most dynamic and at times muscular of modern bassists, and Fujiwara, says Nate Chinen in the *New York Times*, "works

with rhythm as a pliable substance, solid but ever shifting. His style is forward-driving but rarely blunt or aggressive, and never random."

As evidenced by the trio's second album, 2016's *Convallaria*, a followup to an eponymous debut album, Formanek and Fujiwara perfectly complement Halvorson's sinuous, mysterious, highly idiosyncratic style. It is one that has won her much acclaim. She is "a singular talent" (Lloyd Sachs, *JazzTimes*), "NYC's least-predictable improviser" (Howard Mandel, *City Arts*), and "one of the most exciting and original guitarists in jazz — or otherwise" (Steve Dollar, *Wall Street Journal*). She also has "been steadily reshaping the sound of jazz guitar...with her elastic, sometimes-fluid, sometimes-shredding, wholly unique style" (Shaun Brady, *Philadelphia City Paper*).

Further testimony to Halvorson's talents is that another of her bands, a trio featuring bassist John Hébert and drummer Ches Smith, was *Down-*

Beat's rising-star jazz band for five years straight following their 2008 debut, *Dragon's Head*.

Among Halvorson's other working bands is an octet with Hébert and Smith along with trumpeter Jonathan Finlayson, saxophonists Jon Irabagon and Ingrid Laubrock, trombonist Jacob Garchik, and pedal steel guitarist Susan Alcorn. The *New York Times* declared its 2016 debut, *Away With You*, "radiant."

Thumbscrew, however, is a special case. *The Village Voice* called its "barage of riffs...both epic and melodic, the low end beefy, and the percussion massive."

Expect great dynamic range, a balance of dulcet melody and whiplash rhythms, otherworldly atmospheres and dancing interludes.

—Peter Monaghan

General admission \$18, Earshot members & seniors \$16, students & military/veteran \$10. Tickets and more information at earshot.org.

Dan Weiss Starebaby

Metal Jazz w/ Craig Taborn, Matt Mitchell, Ben Monder & Trevor Dunn

Friday, June 22, 7 & 9:30pm
The Royal Room
5000 Rainier Ave S

Presented by Earshot Jazz

Here's a mesmerizing quintet in which all five members are bona fide stars.

To get a sense of where they're coming from, bear in mind that the outfit's drummer leader not only is thoroughly schooled in Indian percussion, but has also powered the drive train of the sludge-metal band Bloody Panda.

So, imagine a rather doom-dredged baby gazing out from the bandstand as it savors that combination, with a mischievous glint in its eye and a little cuddly panda blood on its hands.

But there's more: the band weaves into its mix the singular contributions of four of the heaviest hitters in modern-day muscular jazz, electric and acoustic: Ben Monder (guitars), Trevor Dunn (electric bass), and Craig Taborn and Matt Mitchell (keyboards).

Together the five players create slaying yet rollicking jazz-ish music, some of the most vital of this moment in the history of the art form.

Dan Weiss has come to be acclaimed as one of New York's most compelling, innovative drummers behind such recordings as his large-ensemble 2014 outing *Fourteen* and its 2016 follow-up *Sixteen: Drummers Suite*, both on the cutting-edge Pi Recordings label. A graduate of Manhattan School of Music with a major in jazz percussion and a minor in classical composition, he has toured and recorded with the varied likes of Lee Konitz, Rudresh



MATT MITCHELL, BEN MONDER, DAN WEISS, TREVOR DUNN, AND CRAIG TABORN PHOTO BY KYLE JOHNSON

Mahanthappa, Miguel Zenon, Kenny Werner, and David Binney.

Mitchell is a Philadelphian who performs frequently with a host of the most compelling of New York's many expanders of jazz traditions.

Taborn was schooled in the deep, expansive traditionalism of the Association for the Advancement of Creative Musicians and Sun Ra, and the iconoclasm of Cecil Taylor. He toured and recorded with saxophonist James Carter before becoming a first-call keyboardist in both electronic and acoustic settings. He has by now released several albums under his own name and appeared on scores of others.

Guitarist Ben Monder moderates Starebaby's mixture of melody and muscle with edgy fragility and nuanced slashing.

Trevor Dunn on bass is a fabled figure in New York in many varieties of experimental music; particularly celebrated have been his contributions to the inspired musical cacophony of

thrashers Mr. Bungle, Fantômas, and Secret Chiefs 3. He has featured in various Mike Patton and John Zorn projects for skills equally as honed on electric bass as on upright acoustic, as he demonstrated recently in his Seattle appearance with Chris Speed's *Endangered Blood*. Among Dunn's more surprising accomplishments is to have played—with the rock band Melvins Lite—51 gigs in 50 states and D.C. in 51 days in an (apparently unsuccessful) attempt at inclusion in the Guinness Book of World Records.

That's the kind of commitment and staying power Starebaby has, too. Few other bands working today can put the quintet to bed.

—Peter Monaghan

Adults \$18, Earshot members & seniors \$16, students & veterans/military \$10. Tickets and information at earshot.org.

Note: Tickets do not guarantee seating during shows at the Royal Room. To guarantee a good seat, make a dinner reservation.

Thomas Strønen: Time is a Blind Guide

Saturday, June 23, 8pm
PONCHO Concert Hall,
Cornish College of the
Arts
710 E Roy St

Presented by Earshot Jazz

Renowned Norwegian drummer and composer Thomas Strønen and his collective Time is a Blind Guide grace the PONCHO stage Saturday, June 23. Celebrating their second album, *Lucus*, released in January on ECM records, Seattle marks the chamber jazz ensemble's second stop on their United States tour.

Strønen is deeply ingrained in the internationally acclaimed Scandinavian jazz scene, getting his start early on and showing no signs of slowing down. Born in Bergen and raised in the small village of Åsgårdstrand, he started playing drums at the age of 5, later discovering jazz and improvisation at the age of 12. One wonders if there is something on the shores of Åsgårdstrand that nourishes such emotionally arresting art. The expressionist painter Edvard Munch lived and worked in the town, painting his most famous work, *The Scream*, there. Strønen's drumming, too, vibrates with a creative, sometimes dark, intensity that *DownBeat*'s Bobby Reed calls "hypnotic."

After studying jazz and composition for six years at the University and Conservatory of Trondheim (NTNU),



THOMAS STRØNEN PHOTO BY OHWEH

Strønen has been working tirelessly over the last two decades, with some 65-plus records to his name, either solo or as a contributor, on prestigious labels ECM and Rune Grammofon. One of the earliest and most enduring collaborations he developed was with saxophonist Iain Ballamy after a chance encounter. Together, they comprise the band Food, an experimental avant-garde duo that often features additional members including Arve Henriksen, Mats Eilertsen, Maria Kannegaard, and more.

Formed in 2013 as a response to a commission for *Connexions*—a series curated by Fiona Talkington in an effort to bring together Norwegian and British musicians—the Time is a Blind Guide collective has shape-shifted over the years into its current quintet iteration. Eilertsen—who is a leading figure on the Oslo scene in his own right as a bassist and composer—joins

the collective for their Seattle performance, along with Håkon Aase (violin), Leo Svensson Sander (cello), and Ayumi Tanaka (piano). For those who remember Strønen's last performance in Seattle as a part of Eilertsen's trio in 2016, the reuniting of the two musicians, along with the other talented TBG musicians, will offer an experience that is no less mesmerizing and evocative.

Experienced together, the nimble quintet is one part string trio, one

part piano trio, and one part percussion ensemble. Strønen describes the project as a "chamber ensemble with a high improvisational focus" that creates "melodic music with a twist." Indeed, "the ensemble pursues an aesthetic that draws upon many genres, including jazz folk, baroque, new music, avant-garde sounds, film scores and traditional Japanese music," says Reed in *DownBeat*. Their latest album title *Lucus* refers to a letting in of light. Strønen composes in such a way that balances structured restraint with ample space for each collective member to expand and explore, to look deep within before opening up to the light. The result is a sweeping atmospheric soundscape that is lyrical, layered, and expansive.

—Tara Peters

Tickets and information available at earshot.org.

Eric Revis Quartet feat. Kris Davis, Chad Taylor & Ken Vandermark



ERIC REVIS PHOTO BY EMRA ISLEK

Sunday, July 1, 8pm
PONCHO Concert Hall, Cornish College of the Arts
710 E Roy St

Presented by Earshot Jazz

Earshot Jazz is pleased to present titan of modern jazz, Eric Revis, with all-star quartet Kris Davis, Chad Taylor, and Ken Vandermark.

From a schooling as fine as any modern jazzman could hope for, Eric Revis has graduated to a prominent position in performance and composition.

After studying with Ellis Marsalis in New Orleans and Texas, the bassist backed legendary vocalist Betty Carter in the 1990s and then became a fixture of Branford Marsalis' group.

Early in his career, Revis performed with a who's-who of the leading lights of modern post-bop and funk-oriented jazz: Branford Marsalis and his Cannonball Adderley-inspired Buckshot LeFonque project, Chicago neo-bop trumpeter Russell Gunn, and the band of drummer Jeff "Tain" Watts, among them. He has performed with legends like Lionel Hampton and McCoy Tyner, and neo-traditionals like JD Allen, Russell Gunn, and Winard Harper, but also eminent modernists like guitarist Kurt Rosenwinkel and the most torrid avant-gardist of them all, saxophonist Peter Brötzmann.

In creating four albums between 2009 and 2013, Revis' unit with pianist Orrin Evans and drummer Nasheet Waits, Tarbaby, has

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

Joe Bonner
Riley Chatham
Bob Dorough
Dorothea Druel
David Friesen
Bruce Forman
Eddie Gale
Henry Grimes
Barry Guy
Rich Huley
David Haney
Nelson Hensinger
Rashad Knappe
Gordon Lee
Urs Lenzgruber
Roberto Magris
Mudish Mahanthappa
Damon Morris
Glen Moore
Buell Neidlinger
Joe Rosenburg
Brian Smith
John Tchicai
Frank Walton
Matt Wilson

Drumbox Media
Jazz in South Africa
Top Ten Critics Picks of 2016
International Jazz News
CD Reviews
Book Reviews
DVD Reviews
Obituaries

Volume 42 Number 1A
Annual Edition 2016

CADENCE

THE INDEPENDENT JOURNAL OF
CREATIVE IMPROVISED MUSIC

MUSIC FESTIVALS; ONLINE ARCHIVES; ANNUAL MAGAZINE
HUNDREDS OF NEW CD, DVD, AND BOOK REVIEWS PLUS
HOURS OF AUDIO AND VIDEO HISTORIES
DIGITAL AND PRINT EDITIONS.

Call 503-975-5176 or email for details: cadencemagazine@gmail.com

called on a roster of jazz heavyweights. Revis has recorded another four discs with cutting-edge pianist Armen Nalbandian.

Along the way Revis also emerged as one of the most impressive of jazz composers and bandleaders in his own right, composing and performing distinctive, varied music of his own that incorporates much of jazz history and plenty of its future.

He began in 2004 with *Tales of the Stuttering Mime*, and since then has issued a stream of highly acclaimed trio and quartet recordings, rich in their compositions and varied in their instrumental palettes. He has harked to the historical expanse and cultural associations of the art form by incorporating such elements as melodica, string quartet, and washboard.

Laughter's Necklace Of Tears appeared in 2008, followed by *Parallax* (2012), *City Of Asylum* (2013), *In Memory of Things Unseen* (2014), *Crowded Solitudes* (2016), and *Sing Me Some Cry* (2017). Revis has called on the likes of pianists Jason Moran and Kris Davis; saxophonists Ken Vandermark, Bill McHenry, and altoist Darius Jones; and drummer/percussionists Nasheet Waits, Andrew Cyrille, and Chad Taylor.

The diversity of those collaborators reflects the range of styles Revis has incorporated into his compositions. As many critics have observed, in his explorative approach to writing and performing music he is informed by the past but not bound or limited by it. His arrangements are melodic, assured, with plenty of color, hue, and interest for fans of both straightahead and direction-changing jazz.

And then there's his tone. "Eric's sound," says Branford Marsalis, "is the sound of doom; big, thick, percussive."

Revis deploys it to great advantage regardless of who is along on the ride. In a 2013 interview, he said: "My criteria for putting any group together (or being in a group), is pretty straightforward. Cool, intelligent, forward-thinking individuals. That and they are all phenomenal musicians ... with very distinct personalities."

His collaborators consistently excel in both enrichment of jazz traditions and embrace of extemporaneous invention. In recent days, and for his Seattle appearance, that expansionism comes from three players with sterling pedigrees.

Kris Davis has established a mighty reputation on piano in New York jazz circles. Her 2017 *Downbeat* rising star award came somewhat belatedly, be-

cause by then she had 10 albums as a leader, including the highly regarded 2016 release, *Duopoly*. Her skills have made her a valued bandmate of the likes of John Zorn, Terri Lyne Carrington, Craig Taborn, Don Byron, Tyshawn Sorey, Michael Formanek, Tony Malaby, and Mary Halvorson.

Drummer Chad Taylor co-founded the Chicago Underground ensembles after beginning his career in his teens in Chicago. Among leaders to call on his talents have been Fred Anderson, Derek Bailey, Cooper-Moore, Pharoah Sanders, Marc Ribot, Peter Brötzmann, and Malachi Favors.

Saxophonist Ken Vandermark was a catalyst of cutting-edge jazz in Chicago, exploring the terrain of free jazz and experimental music long before the MacArthur Foundation honored him with one of its famous no-strings-attached fellowships. In search of new collaborations and new fields of musical exploration, he travels constantly throughout North America, Europe, and Japan, and wherever he plays is acclaimed.

—Peter Monaghan

General admission \$20, Earshot members/seniors \$18, students & military/veterans \$10. Tickets and more information at earshot.org.



SEATTLE DRUM SCHOOL OF MUSIC

PRESENTS

Thursday night Jazz Improvisation Class

featuring Dawn Clement!

Also—now enrolling vocalists, guitarists, bassists, keyboardists, and drummers for Summer Rock Band Camps!

(206) 364-8815 - info@seattledrumschool.com - www.seattledrumschool.com

2018 TD Vancouver International Jazz Festival



MACY GRAY PHOTO COURTESY OF THE ARTIST



JULIAN LAGE PHOTO BY NATHAN WEST



KAMASI WASHINGTON PHOTO BY B+ & MIKE PARK

June 22–July 1

Various venues, Vancouver, BC

What better way to experience the Pacific Northwest's jewel of a summer than indulging in one of the region's most famous and creative jazz festivals? The TD Vancouver International Jazz Festival is set to deliver a dynamic lineup of artists (more than 1,800), both local and international, from June 22 through July 1. Run by one of Canada's largest not-for-profit music presenters, the Coastal Jazz and Blues Society, the festival is in its 33rd year. Over a period of 10 days and nights, the festival will feature more than 300 concerts, approximately half of which are free. The events take place at a variety of venues around Vancouver, with artists to suit every taste.

The festival's Marquee Series, located at the Queen Elizabeth Theatre, features headliners Macy Gray, Kamasi Washington, Bonobo, and Robert Plant. Vocalist Macy Gray, the '90s R&B superstar and multi-platinum

Grammy Award-winner, will take the stage on June 28. Saxophonist giant Kamasi Washington, who leads the avant jazz way with his progressive, improvisational music that incorporates hip-hop, classical, and R&B, will be performing on June 24. Bonobo (Si Green), billed by the festival as "one of the biggest electronic artists of our times," is credited with "[creating] shifting soundscapes that meld jazz, electronica, trip-hop and classical and setting them to glorious visuals to create a show that is a feast for the eyes as well as the ears." Green and his band will be performing on June 25. Robert Plant, best-known as Led Zeppelin's frontman, will collaborate with the Sensational Space Shifters on June 29. Plant and the Space Shifters have invited folk star Seth Lakeman to help create their unique and spellbinding concoction of American roots music, Celtic folk, and North and West African rhythms.

There are several other series designed to meet a variety of jazz tastes. The Vogue Series, located at the historic Vogue Theatre, promises shows that are "fun, upbeat and eclectic." The venue also has a dance floor for those who want to move along to the music. This series features artists such as the soul-infused band St. Paul and the Broken Bones, indie group Dirty Projectors, the Spanish Harlem Orchestra, and dobro/lap steel star Jerry Douglas.

The Performance Works Series showcases modern, easygoing jazz on Granville Island. This series will feature artists such as Julian Lage, GoGo Penguin, Mary Margaret O'Hara & Peggy Lee, and Gerry Granelli with Robben Ford, as well as many others. As a special bonus, on Canada Day, Sunday, July 1, the music at Granville Island is free all day.

The Pyatt Hall Series features classic jazz by artists such as Roberta Gambarini, Russell Malone, and Emmet

Cohen, while the Imperial Series offers newer-sounding, funkier jazz from the likes of the electronic funk-pop group KNOWER and the Afrofuturist group Sons of Kemet. The Innovation Series, located at The Ironworks and also at The China Cloud, offers even more boundary-pushing experimental jazz with artists including Thumb-screw, Dan Weiss' Starebaby, Peggy Lee's Echo Painting, the Tomeka Reid Quartet, Lisen Rylander Löve with Invisible Taste, Cat Toren & Fabian Kallerdahl, and more.

Downtown Jazz, which is a family-friendly outdoor space in Vancouver Art Gallery and Robson Square, will host free weekend performances. Their lineup includes the funk band Ghost-Note and the Nubian pop group Al-sarah and the Nubatones, who've styled themselves as "East African retro pop." Downtown Vancouver's David Lam Park will host more free concerts including such bands as the Motown soul band, Queer As Funk, and the Bollywood party-infused group, Red Baraat. Granville Island will host a slew of free concerts as well including the Korean music-inspired band, The Watermill Project; the acoustic bluegrass group, Wildwood Fire; and an improv group that plays abstract expressionist painting-inspired music called Parker Woods' Otra.

There's a wide range of jazz experiences to immerse yourselves in at the TD Vancouver International Jazz Festival. To learn about all the options, the Coastal Jazz blog entry titled "Insider's Guide to the Festival," available at coastaljazz.ca/insiders-guide-to-the-festival/, is particularly helpful, as is the comprehensive downloadable festival guide.

—Lucienne Aggarwal

For more information, full schedule, and tickets, visit coastaljazz.ca.



HAMMOND ASHLEY
VIOLINS

New! Daily pick up and delivery in Seattle and North Lake Washington areas

7 Luthiers, double bass set up and restoration experts, and makers on site

Free consultation in shop or by appointment in Seattle

Lessons

Since 1964

970 5th Ave NW
Suite 100
Issaquah WA 98027
www.HammondAshley.com



concerts
connections
community
culture

Volunteer with Earshot

We're seeking a newsletter volunteer coordinator, mailing coordinator, calendar data entry volunteer, neighborhood newsletter distribution volunteers, and more

For more info, contact karen@earshot.org

NW Summer Festivals

Bellevue Jazz & Blues Festival

May 30–June 3

Various venues, Bellevue, WA

Deva Mahal, Dr. Lonnie Smith, Curtis Stigers with the Full Circle Big Band, Carlos Cascante y su Tumbao, Darelle Holden, and more. (425) 453-3110, www.bellevuedowntown.com/events/jazz-and-blues-festival

Upstream Music Fest

June 1–3

Pioneer Square, Seattle, WA

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

Chateau Ste. Michelle Concert Series

June 10–September 15

Chateau Ste. Michelle, Woodinville, WA

Taj Mahal & Keb' Mo', Chris Botti, Jethro Tull, Chris Thile, Ben Folds, Dirty Dozen Brass Band, Chris Isaak, Lyle Lovett, Ben Harper & Charlie Musselwhite, The Gipsy Kings, Béla Fleck, Yes, John Fogerty, Sheryl Crow, Michael Franti & Spearhead, Rodrigo y Gabriela, and more. (425) 488-1133, www.ste-michelle.com

Britt Pavilion Series

June 12–September 14

Britt Pavilion, Jacksonville, OR

Preservation Hall Jazz Band, Cyril Neville, & Walter Wolfman Washington. Arlo Guthrie & Janis Ian, Trombone Shorty's Voodoo Threauxdown ft. Galactic, Ziggy Marely, Father John Misty, Brandi Carlile, and more. (800) 882-7488, www.brittfest.org

TD Vancouver International Jazz Festival

June 22–July 1

Various venues, Vancouver, BC

Kamasi Washington, Macy Gray, Bonobo, Robert Plant and the Sensational Space Shifters, Thumbscrew, Julian Lage, Dan Weiss Starebaby, Ken Vandermark, and more. (888) 438-5200, (604) 872-5200, www.coastaljazz.ca

TD Victoria International JazzFest

June 22–July 1

Various venues, Victoria, BC

Macy Gray, Dee Dee Bridgewater, Al Muirhead, Jamison Ross, Allison Au, Ellen Doty, Ghost-Note, Morgan James, GoGo Penguin, Julian Lage, Vincent Herring, and more. (250) 388-4423, www.jazzvictoria.ca

Taste of Tacoma

June 22–24

Point Defiance Park, Tacoma, WA

Indigo Jazz Band, Blue Mountain Spanish Sound, Michael Powers, Scott Lindenmuth, and more. (425) 295-3262, www.tasteoftacoma.com

Drayton Harbor Music Festival

July 8–14

Blaine Performing Arts Center, Blaine, WA

Greta Matassa, Camille Bloom, Nick Biello, student showcases, and more. (360) 820-8312, www.draytonharbormusic.org

Vancouver Island MusicFest

July 13–15

Comox Valley Fairgrounds, Courtenay, BC

Arlo Guthrie, David Amram, Eve Goldberg, Shakura S'Aida, Dustbowl Revival, Josh White Jr., and more. (250) 871-8463, www.islandmusicfest.com

Cathedral Park Jazz Festival

July 20–22

Cathedral Park, Portland, OR

Reggie Houston, Norman Sylvester Band, The Quadraphones, Tahira Memory, and more. (503) 709-3366, www.jazzoregon.com/cpjazz

Bite of Seattle

July 20–22

Seattle Center, Seattle, WA

Michael Powers, Scott Lindenmuth, Stickshift Annie with Kimball & the Fugitives, Paul Richardson, and more. (425) 295-3262, www.biteofseattle.com

Jazz Port Townsend

July 22–29

Fort Worden State Park, Port Townsend, WA

Jazzmeia Horn, Terrell Stafford, Dave Stryker, Jeff Hamilton, John Clayton, Jean and Marcus Baylor, Tamir Hendelman, Donald Vega, Katie Thiroux, Matt Wilson, and more. (360) 385-3102, www.centrum.org

Jazz in the Valley

July 27–29

Downtown Ellensburg, WA

D'Vonne Lewis' Limited Edition, Happy Orchestra, Bill Anschell, Duende Libre ft. Chava Mirel, and more. (888) 925-2204, (509) 925-2002, www.jazzinthevalley.com

Oregon Festival of American Music

August 1–11

The John G. Shedd Institute for the Arts, Eugene, OR

"In the Hands of the Muses: Tributes to Songbook Masters & Mentors," celebrates the creators and practitioners of the Great American Songbook through personal tributes. (541) 434-7000, www.theshedd.org

Jazz and Oysters

August 18

Nahcotta Boat Basin, Ocean Park, WA

F.J. Marx Quartet, Eugenie Jones, 45th Street Brass, Ilwaco High School Jazz Band. www.watermusicfestival.com

Vancouver Wine & Jazz Festival

August 24–26

Esther Short Park, Vancouver, WA

Artists TBD. www.vancouverwinejazz.com

DjangoFest NW

September 19–23

Whidbey Island Center for the Arts, Whidbey Island, WA

Tcha Limberger, Cyrille Aimée, Adrien Moignard, Gonzalo Bergara, Jason Vieaux, and more. (360) 221-8262, www.wicaonline.org

JAZZ INSTRUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Carolyn Graye – Voice, piano, theory, songwriting, improvisation. MA. 206.687.0426, www.carolyngraye.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Christian Pincock – trombone, trumpet, composition, improvisation. Maple Leaf studio. 10+ years teaching all ages/styles. Active performer. www.ChristianPincock.net, (505) 352-4447

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

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

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

Ann Reynolds – Jazz piano, improvisation, and latin music with emphasis on Cuban musical styles. 206-499-6995. annpianista@gmail.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



CENTRUM

JAZZ

PORT TOWNSEND

John Clayton, Artistic Director

WORKSHOP AND FESTIVAL JULY 22-29, 2018

Coaching, rehearsals, master classes, theory, special topics and 60 performances—including yours.

THIS YEAR HONORING
BLUE NOTE LEGEND
LEE MORGAN WITH
FEATURED ARTISTS.

Terell Stafford, Jeff Hamilton, Stefon Harris, Matt Wilson, Jazzmeia Horn, George Cables, Gary Smulyan, Taylor Eigsti, Tamir Hendelman, Graham Dechter, Katie Thiroux, Marcus and Jean Baylor plus 20 more. **Special track** for music educators.



Stefon Harris

**APPLY AT
CENTRUM.ORG/JAZZ**

Open to instrumentalists and vocalists
high school-aged and older.



Contraband *Reloaded* Hey Phil! Records

In 2011, when the Seattle Symphony performed music from “Legend of Zelda,” “Halo,” and “Super Mario Bros.,” classical aficionados learned what anyone who knew how to whistle the “Overworld” theme already knew: the art of video games partly turns on its indelible music. Yet as early as 2008, Seattle saxophonists Cliff Colón and J. Charles had recognized enduring 8-bit music through jazz in their Contraband project. Taking its name from Konami corporation’s run and gun style ‘80s era console game *Contra*, Contraband transcribed the game’s high-energy electronic score into a suite of action-packed jazz which echoed the original’s bracing cooperative gameplay and colorful 3D graphics. For Contraband’s sophomore release, *Reloaded*, the band is indeed reloaded, tackling other classic Konami themes from *Metroid* and *Castlevania*, in a larger ensemble adding Jacques Willis (vibes), Andy Coe (guitar), Farko Dosumov (bass), Thomas Marriott (trumpet), and David Marriott

Jr. (trombone), to original members Colón, Charles, Eric Verlinde (keys), and D’Vonne Lewis (drums). Like the near-superhuman warriors in the original *Contra* game, Contraband rely on their herculean instrumental powers to play their way through gnarly levels of fast-paced contemporary fusion.

As on the first record, Colón and Charles stand out for their solos, Colón’s hearty tone on tenor pairing off with Charles’ brisk, but equally as fiery sound, turning the heroic shuffle of the original “Legend of Zelda” theme into a soul shakedown. Since many of the original songs were synthesized, some instrumental weight falls on the capable keyboardist Eric Verlinde, who nails fine details like backgrounds and more overt elements, such as the loquaciously baroque organ solo intro to “Castlevania III – Riddle.” Overall, the album does present an abundance of standout solos, as in the “boss level” of “Metroid – Kraid’s Lair,” in Coe’s unexpected metric variations, and with Willis’ rapid-fire vibe work, in which he re-sequences the main theme as if pounding cheat codes on an N64 controller. And that’s not to mention the rhythm section, especially the fine-tuned interaction between bass and drums, audible when Lewis and Dosumov revamp the theme to the online slot machine game “Secrets of the Forest” into a churning slow jam.

Reloaded has a lot of surprises in store for those who’ve put their time in at the console, such as the addition of guitarist RL Heyer who shreds on the album’s closer “Silver Surfer,” to name one example. But even for those who don’t, the inventiveness, humor, and excitement of Contraband’s arrangements should intrigue any jazz fan ready to level up.



Hans Teuber & Jeff Johnson *Deuce* Origin

Veterans of the Seattle scene and kindred “wise musical souls,” saxophonist Hans Teuber and bassist Jeff Johnson have aptly named their duo debut. The etymology of “deuce” traces back to the number two, but along the way has picked up the spice of the devil and the underworld aura of the gambling den: like rolling snake eyes, a deuce pins the player at their own game. Similarly, in *Deuce*, Teuber and Johnson lay down all their cards. With cunning turns of phrase, their swinging dialogue always seems to come to draws, sounding like the politic conversations of two close travelers on the whims of luck, the winds of change, and the ways of chance.

Like any good match, Teuber and Johnson play on one another’s unique strengths. Teuber takes the upper register with his spiraling, boppishly decorative approach on tenor and alto saxophones, where Johnson joins him with his earthy melodies, double stops, and melodic slaps, sometimes doubled by the horn’s clapping pads. In its cool

formal approach, the duo's co-written original material—taking up most of the album—appropriately brings out the instrumentalists' faculty for both song and sound. For "Hummingbirds" and "Let's Pretend," Johnson reveals his quick yet harmonically fine bowing, whereas Teuber tests a thin line between the horizontal motion of his melodies and the vertical of overtone clusters. For their aptly titled "Hot Rod," based on a slick blues theme, Johnson cruises with guitaristic string vamps and quick switches, with Teuber's fluttering lines running with it like a motor's moving parts.

Apart from their own material, the duo treats a few classic ballads, but re-models them in their own unbridled, swinging renditions; thus the pleading ode of Irving Berlin's "How Deep is the Ocean?" becomes a playfully acrobatic burlesque, while the late-night advance of Bob Haggard's "What's New?" changes its setting from a lush ball to a bustling street somewhere downtown. The grit and grime of the blues, however, always lurks somewhere in the distance, stepping out on a notable cover of Jimmy Reed's "Bright Lights, Big City." Though they only outline the pounding rhythm of the original, its fundamental rock comes out in the almost palpable snap of strings and shiver of grace notes.

Just as any great solo performer can convey the size and complexity of a full band from a just a few key resources, Teuber and Johnson handle their material together like a full band. At the same time, the indicative space they create between one another produces an intimacy which reinforces the sensitive, telling, and sometimes wild convictions of two of Seattle's greats.



Duende Libre *Drift* Self-released

If the United Nations' General Assembly had a house band, it might sound something like Duende Libre. Negotiating on a platform of jazz and cool-fusion, Alex Chadsey (piano, composition), Farko Dosumov (bass), and Jeff "Bongo" Busch (percussion) entertain the music of Europe, Africa, and the Americas with both the strategic exuberance and cool-headedness of trained diplomats. Duende Libre return from the studio a year after their self-titled debut with *Drift*, sounding like a band that's far surpassed its own sustainable development goals.

On *Drift*, the band's cultural confluence, which melded pre-existing alloys like jazz fusion and Afro-Caribbean music, has spread like its own musical confidence. Joined by vocalist Chava Mirel (who, like Chadsey, is another veteran of reggae royalty Clinton Fearon's group), the trio focuses less on the familiar '70s Rhodes sound, to more on varied modes on its meditative and ingeniously immersive pieces. Chadsey writes now in gestures closer to that of his idols and peers, revealing

his own voice further in the process. Hence it's not hard to see where the album's piano-based opener "Zephyr," a suspensefully floating ode, takes its sophisticated and symphonistic structure if compared with tracks like "Choro," Chadsey's dramatic tribute to Jovino Santos Neto.

As to the mix of traditions and approaches mastered by the entire band, their very rendering of these has become richer, not merely in solos but in comping and melodic statement.

Dosumov's upper register improvisations have a lyrically vocal quality, enhanced by the use of octaving pedals, though only part and parcel of the popping sound on the mix of hip-hop layout and afro-beat build up in the title track "Drift." His tight groove with Busch stands out on the Chick Corea classic "Spain," as well as the multi-part "Subway." For this track, Chadsey has the band switch from full-on funk to a more laid-back vibe, like ducking out of said transport's crazed rush and climbing into the chill of the night. Here, listeners may take note of Busch's melodic work on the cowbell, in addition Mirel's bright harmonies in the background, featured throughout the album's varied pieces.

For "Bosphorous," the trio mixes a Phrygian mode figure with a swinging Latin funk-march, describing a scene of a treacherous danger lurking among heightened nobility. Like the crossing of cultures at the seat of empires in the world's most narrow strait, Duende Libre combines the various traditions around us into compelling stories of what we have in common. And while telling these stories, one can hear, too, how the group drifts into the unique hybrid of what it is itself.

—Ian Gwin

JAZZ AROUND THE SOUND

June

06

FRIDAY, JUNE 1

BP Mark DuFresne Band, 9pm
 BT Live Jazz Trio, 6pm
 CZ Jazz First Fridays, 8pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Michel Navedo & Brazil Novo, 7pm
 JA Spyro Gyra, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Freudian Slurp, 8:30pm
 MQ Swing 3PO, 5pm
 NC Trish, Hans & Phil, 8pm
 RR JazzED: All-Star Combos, 6:30pm
 TU Kareem Kandi, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, JUNE 2

BP The Rumba Kings, 7pm
 BT Live Jazz Trio, 6pm
 CM Mach One Jazz Orchestra, 7pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Spyro Gyra, 7:30 & 9:30pm
 NC Clave Gringa Quartet, 8pm
 NI Jeremy Shaskus' Pyramid Scheme, 8pm
 OS Key Up, 8pm
 PL The Carolena Matus Trio, 5:30pm
 TD Brian Nova Big Band, 8pm
 TU Bill Anschell Quartet with Brian Monroney,
 Chris Symer, and Brad Boal, 7:30pm
 VI Don't Move, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, JUNE 3

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CM Dan Duval & Good Vibes Quartet, 12pm
 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, 6pm
 ES Josephine Howell, 7pm
 FB Seattle Jazz Vespers: Paula Byrne Quartet,
 6pm
 HS Eli Meisner, 10:30am
 JA Spyro Gyra, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 SC Jazz Combo Classes, 12pm
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra / North Seattle
 College, 7:30pm
 TU Katie King Vocal Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 4

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 Evan Smith Studio Recital, 6pm
 RR Matt Carr Septet "Chorus in Via", 8:30pm
 RR The Salute Sessions, 10pm
 SC Jazz Combo Classes, 7pm
 TD Chano Dominguez Flamenco Sketches, 7pm

TUESDAY, JUNE 5

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Grace Kelly – A Joy Party!, 7:30pm
 KX Jacqueline Tabor Live on KNKX, 12:15pm
 RR Casa de la Trova hosted by SuperSones, 8pm

RR The Automat with Darren Loucas, Geoff
 Harper, and Eric Eagle, 10pm
 SB 5 STORIES JAZZ, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Tim Kennedy Band / Northwest School,
 7:30pm
 VI Grace Love, 8:30pm

WEDNESDAY, JUNE 6

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Grace Kelly – A Joy Party!, 7:30pm
 MQ Jacques Willis Trio, 5pm
 NC Jazz Jam w/Darin Clendenin Trio, 7:30pm
 RR Jazz Night School featuring Big Band Blue,
 6pm
 RR The General Business Band, 10pm
 SB Danny Godinez & Friends, 10pm
 SC Michael Van Bebber, 7pm
 TK Live Jazz w/ Jon Alberts, Jeff Johnson & Eric
 Eagle, 8pm
 TU Eric Verlinde Trio, 7:30pm
 VI Bar Tabac, 9pm

THURSDAY, JUNE 7

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Darelle Holden Quartet, 8pm
 CH Ramen Trio – CD Release Concert, 8pm
 EB Eric Verlinde, 6pm
 EG Jacob Zimmerman Group, 7pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis, 8pm
 JA Jeffrey Osborne, 7:30pm
 MQ How Now Brown Cow, 8:30pm
 NC Correo Aereo, 7pm
 NI NiteLite Jam Session, 8pm
 OS Shawn Schlogel, 7pm

Calendar Key

AB The Angry Beaver
 BC Barca
 BH Benaroya Hall
 BP Bake's Place Bellevue
 BT Brass Tacks
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CO The Conway Muse
 CR Cafe Racer
 CT Columbia City Theater
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 ED Edmonds Center for the Arts
 EG Egan's Ballard Jam House

ES El Gaucho Seattle
 FB Seattle First Baptist Church
 FT Fremont Tavern
 HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 KC Kirkland Performance Center
 KX KNKX Studio
 LA Latona Pub
 MQ The Triple Door Musicquarium
 MT Mac's Triangle Pub
 MV Marine View Church
 NB Naked City Brewery
 NC North City Bistro & Wine Shop
 NI NiteLite Lounge
 NL Nectar Lounge
 OS Osteria la Spiga

PL Patriots Landing
 PO PONCHO Concert Hall
 PY Puyallup Meeker Days Festival
 RA Rainier Arts Center
 RR The Royal Room
 RY Rhythm & Rye
 SB Seamonster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 SY Salty's on Alki
 TD Triple Door
 TK ThaiKu
 TT Tractor Tavern
 TU Tula's
 VI Vito's
 WW Whisky West

RR Jazz Night School featuring two big bands, vocalists, and numerous small ensembles, 6pm
 SB Barrellhouse Gang, 7:30pm
 SE Art of Jazz: Mercedes Nicole, 5:30pm
 TT Hackensaw Boys w/ Birch Pereira and The Gin Joints, 9pm
 TU Phil Parisot Quintet with Jared Hall, Steve Treseler, Dan Kramlich, and Michael Glynn, 7:30pm
 VI Marina Christopher Ensemble, 9pm

FRIDAY, JUNE 8

BT Live Jazz Trio, 6pm
 CM The Offbeats, 7pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Swing 3PO, 7pm
 JA Jeffrey Osborne, 7:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Sweetspot Combo, 5pm
 NC Jacqueline Tabor's CD Release, 8pm
 NI Bren Plummer, 9pm
 RR Jazz Night School featuring various small ensembles, 6pm
 VI Kate Olson Ensemble, 9pm

SATURDAY, JUNE 9

BT Live Jazz Trio, 6pm
 CM Mark Lewis Trio, 7:30pm
 EB Frank S. Holman III, 6pm
 EG Angie McKenzie, 9pm
 EG Elise Kloter, 7pm
 ES Daniel Davison, 6pm
 HS Eugenie Jones, 7pm
 JA Jeffrey Osborne, 7:30 & 9:30pm
 MQ BlueStreet Jazz Voices, 8pm
 OS Clave Gringa Trio, 8pm
 RR Liberty High School Jazz Band and Combos, 5pm
 RR Nolatet (feat. Mike Dillon, James Singleton, and Brian Haas), 9pm
 TD Jazz After Dark, 8pm
 TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, and Mark Ivester, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, JUNE 10

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Kareem Kandi, 6pm
 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, 6pm
 ES Josephine Howell, 7pm
 HS Kay Bailey, 10:30am
 JA Jeffrey Osborne, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 MV Kenny Washington Quintet featuring Anton Schwartz, 5pm
 NB North Seattle Youth Jam, 5pm
 RR Columbia City Beatwalk featuring Trovadoro, 7pm
 SC Jazz Combo Classes, 12pm
 SY Victor Janusz, 10am
 TD Nellie McKay, 7:30pm

TU Jazz Police, 4pm
 TU Jim Cutler Jazz Orchestra / Edmonds Community College, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 11

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 Kenny Washington feat. Anton Schwartz, Marc Seales, Michael Glynn & D'Vonne Lewis, 8pm
 RY Birch Pereira & The Gin Joints, 8pm
 SC Jazz Combo Classes, 7pm

TUESDAY, JUNE 12

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jamison Ross, 7:30pm
 MQ Rochelle House, 5pm
 RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm
 SB 5 STORIES JAZZ, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, JUNE 13

CH Ken Vandermark & Nate Wooley, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jamison Ross, 7:30pm
 MQ Some'tet, 5pm
 RR Goss Productions Music School, 7pm
 RR The General Business Band, 10pm
 SC Chuck Findley and Pete Christlieb, 7pm
 TU Jim Sisko's Bellevue College Orchestra / Bellevue High School, 7:30pm
 VI Paul Gabrielson Trio, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, JUNE 14

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis, 8pm
 JA Brian Culbertson "Colors of Love" Tour, 7:30pm
 NI Nitelite Jam Session, 8pm
 OS Shawn Schlogel, 7pm
 SB Barrellhouse Gang, 7:30pm
 SB Kareem Kandi, 9:30pm
 TD Ramsey Lewis, 7:30pm
 TT Contraband Reloaded (album release) w/ McTuff, 8pm
 TU Delvon Lamarr disORGAnized Hammond B-3, 7:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, JUNE 15

BT Live Jazz Trio, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Monty Banks, 7pm
 JA Brian Culbertson "Colors of Love" Tour, 7:30 & 9:30pm

CURTAIN CALL

.....
 weekly recurring performances

MONDAY

CC EntreMundos Jam, 9:30
 EB Tom Kellock, 6
 ES Eric Verlinde, 6
 MT Triangle Pub Jam, 9
 NL Mo' Jam Mondays, 8:30

TUESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 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

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 Shawn Schlogel, 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

LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Happy Orchestra Quartet, 9pm
 NI Alex Guilbert, 8pm
 RR Joe Casalini, acoustic bass and Michael Biller,
 guitar: An evening of jazz duets, 6pm
 TD Ramsey Lewis, 8pm
 TU Jacqueline Tabor's CD Release, 7:30pm
 VI Michael Owcharuk Ensemble, 9pm

SATURDAY, JUNE 16

BH Seattle Repertory Jazz Orchestra – Dee
 Daniels: My Favorite Things, 7:30pm
 BT Live Jazz Trio, 6pm
 CH Kin of the Moon & Renee Baker, 8pm
 EB Frank S. Holman III, 6pm
 EG Mark Christian Miller – Story Time for Adults,
 9pm
 ES Daniel Davison, 6pm
 HS Delilah Pearl and the Mantarays, 7pm
 JA Brian Culbertson "Colors of Love" Tour, 7:30
 & 9:30pm
 MQ Marina Christopher, 9pm

OS Jacob Zimmerman, 8pm
 RR Broken Shadows: Chris Speed, Tim Berne,
 Dave King, Reid Anderson, 7 & 9:30pm
 SB Cuban music with Kiki Valera & Cubaché,
 7pm
 TD Ramsey Lewis, 8pm
 TU Greta Matassa Tribute to Frank Sinatra with
 Alexey Nikolaev, Darin Clendenin, Clipper
 Anderson, and Mark Ivester, 7:30pm
 VI James Band, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, JUNE 17

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CC Jazz: FADE Quartet, 6pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted By Stuart
 Zobel, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm
 ES Josephine Howell, 7pm
 HS Emma Caroline Baker, 10:30am
 JA Brian Culbertson "Colors of Love" Tour,
 7:30pm
 KC Seattle Repertory Jazz Orchestra – Dee
 Daniels: My Favorite Things, 2pm
 MQ Brian Nova Jazz Jam, 7pm
 PY Dan Duval & Good Vibes Trio, 12pm
 SC Jazz Combo Classes, 12pm
 SY Victor Janusz, 10am
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 18

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ED Seattle Repertory Jazz Orchestra – Dee
 Daniels: My Favorite Things, 7:30pm
 ES Eric Verlinde, 6pm
 MT Jazz Night, 9pm
 NL Mo' Jam Mondays, 8:30pm
 RY Olympia Jazz Senators, 8pm
 SC Jazz Combo Classes, 7pm

TUESDAY, JUNE 19

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jeff Lorber Fusion, 7:30pm
 SB 5 STORIES JAZZ, 8pm
 SB Joe Doria Presents, 9:30pm
 TU LineUp! Dawn Clement & Mark Taylor with
 Michael Glynn & D'Vonne Lewis, 7:30pm

WEDNESDAY, JUNE 20

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jeff Lorber Fusion, 7:30pm
 RR Aaron Parks & Little Big, 7 & 9:30pm
 RR The General Business Band, 10pm
 SC Vincent Herring Quartet, 7pm
 TD GoGo Penguin, 7:30pm
 TU Axiom Quartet with Alexey Nikolaev, John
 Hansen, Michael Glynn, and Phil Parisot,
 7:30pm
 VI Brad Gibson Presents, 9pm

THURSDAY, JUNE 21

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis, 8pm
 JA Spanish Harlem Orchestra, 7:30pm
 MQ Michel Navedo, 5pm
 NI NiteLite Jam Session, 8pm
 OS Shawn Schlogel, 7pm
 PO Thumbscrew (Mary Halvorson, Michael
 Formanek, Tomas Fujiwara), 8pm
 TD Nels Cline and Scott Amendola, 7:30pm
 TU Eastside Modern Jazz Orchestra, 7:30pm

FRIDAY, JUNE 22

BT Live Jazz Trio, 6pm
 CT Seattle Interprets Jobim 2018, 8pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Spanish Harlem Orchestra, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm



MQ Daniel Tappert Trio, 9pm
 MQ Djangomatics, 5pm
 NC Cuban music with Kiki Valera & Cubaché,
 8pm
 NI Brent Jensen, 8pm
 RR Dan Weiss' Starebaby: Metal Jazz, 7 &
 9:30pm
 TU D'Vonne Lewis Quartet, 7:30pm
 VI Johnny Astro, 9pm

SATURDAY, JUNE 23

BT Live Jazz Trio, 6pm
 CO Market Street Dixieland Jazz Band @ Conway
 Muse, 8pm
 EB Frank S. Holman III, 6pm
 EG Tribute to Bruce Cockburn, 7pm
 ES Daniel Davison, 6pm
 JA Spanish Harlem Orchestra, 7:30 & 9:30pm
 MQ Roberta Donnay and The Prohibition Mob
 Band, 9pm
 NI Bren Plummer, 9pm
 OS Nancy Erickson & Shawn Schlogel, 8pm
 PO Thomas Strønen: Time is a Blind Guide, 8pm
 TU Gail Pettis Quartet, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Monty Banks, 9:30pm

SUNDAY, JUNE 24

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam With Kenny Mandell &
 Friends, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 ES Josephine Howell, 7pm
 HS Savage Carlson Duo, 10:30am
 JA Spanish Harlem Orchestra, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 SC Jazz Combo Classes, 12pm
 SY Victor Janusz, 10am
 TU Big Band Jazz: Jim Cutler Jazz Orchestra,
 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 25

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Jazz Night, 9pm
 NL Mo' Jam Mondays, 8:30pm
 RY Seattle Women's Jazz Orchestra, 8pm
 SC Jazz Combo Classes, 7pm

TUESDAY, JUNE 26

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jimmy Webb, 7:30pm
 MQ Frank Kohl Trio, 5pm
 SB Joe Doria Presents, 9:30pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, JUNE 27

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Jimmy Webb, 7:30pm

RR Charles Street Messengers release their first
 album!, 8pm
 RR The General Business Band, 10pm
 SB Cole Schuster Organ Trio, 10pm
 SC Adam Thomas, 7pm
 TU Ph Factor Big Band, 7:30pm
 VI Wally Shoup, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, JUNE 28

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FT Mark Lewis, 8pm
 JA Acoustic Alchemy, 7:30pm
 NI NiteLite Jam Session, 8pm
 OS Shawn Schlogel, 7pm
 TD Sing Low, Indigo, 8:30pm
 TU Jared Hall Quartet, 7:30pm
 VI Satin Sirens, 9pm

FRIDAY, JUNE 29

BT Live Jazz Trio, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Breaks & Swells, 7pm
 JA Acoustic Alchemy, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Afrocop, 9pm
 MQ Victor Horky & His Silk Road Swing, 5pm
 RA Duende Libre CD Release feat. Chava Mirel &
 Frank Anderson, 8pm
 TU Stephanie Porter Quintet, 7:30pm
 VI Lushy, 9:30pm

SATURDAY, JUNE 30

BT Live Jazz Trio, 6pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Acoustic Alchemy, 7:30 & 9:30pm
 TU Marc Seales Band, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Tim Kennedy Trio, 9:30pm

CONTRA3BAND
 (with MCTUFF)

FEATURING
 Andy Coe (guitar) ✦ Cliff Colon (sax) ✦ D'vonne Lewis (drums)
 David Marriott (trombone) ✦ Eric Verlinde (keyboards)
 Farko Dosumov (bass) ✦ Jacques Willis (vibes) ✦ Justin Cottrell (sax)
 RL Heyer (guitar) ✦ Tom Marriott (trumpet)

THURSDAY JUNE 14th
8 PM • \$12 / \$15 COVER
THE TRACTOR TAVERN
www.tractoravern.com



88.5 KNKX

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. This month's program highlights include excerpts from Celebration of the Drum at the Ballard Jazz Festival on **June 3** and vocalist Mercedes Nicole at the Art of Jazz on **June 17**.

90.3 KEXP

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

91.3 KBCS

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 kbc.fm.

91.7 KSVR

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

102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio

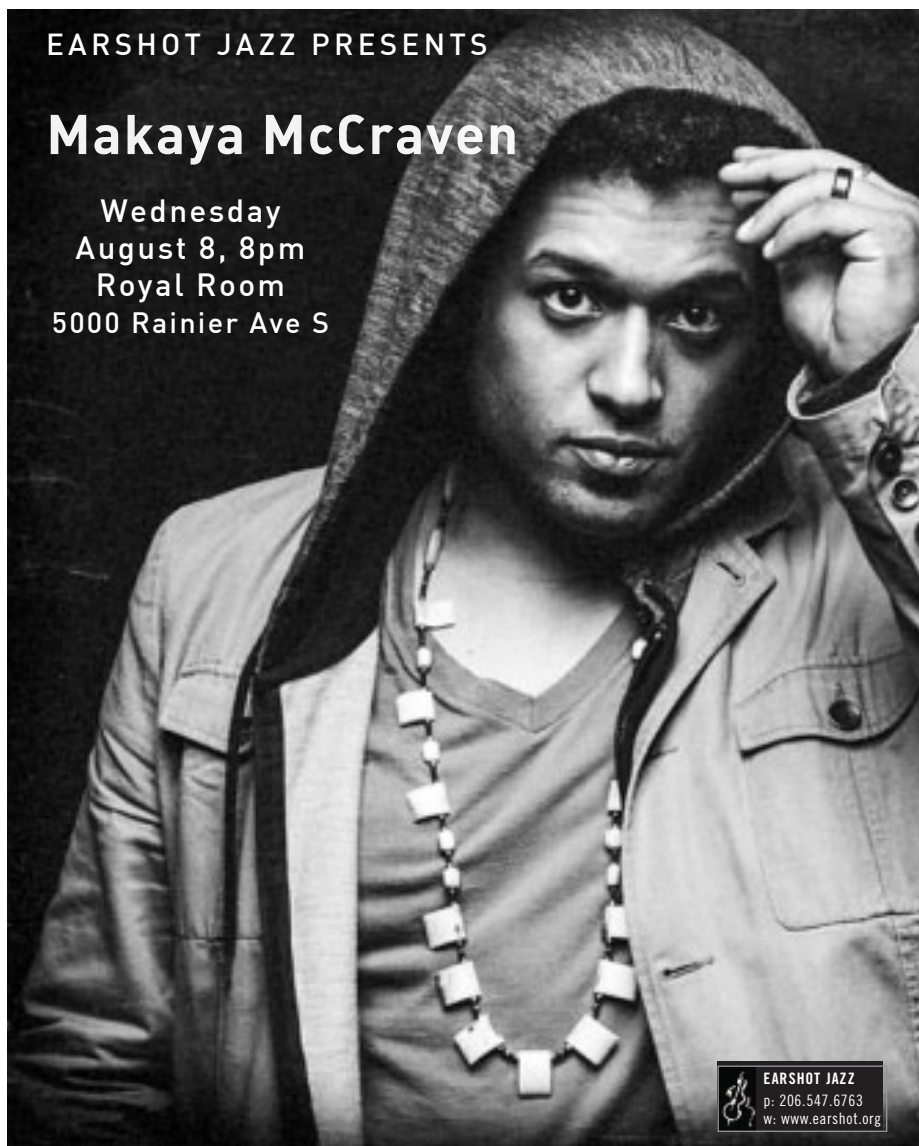
Hollow Earth Radio, hollowearthradio.org, Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

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.

EARSHOT JAZZ PRESENTS

Makaya McCraven

Wednesday
August 8, 8pm
Royal Room
5000 Rainier Ave S



2019 CMA National Conference Opportunities

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

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 are available at chamber-music.org.

BlueStreet Voices Presents Jazz After Dark

Join BlueStreet in downtown Seattle for their swingin' season closer at the Triple Door on Saturday, **June 9**. Program will feature selections from Nat King Cole, Bessie Smith, Art Blakey and the Jazz Messengers, Blossom Dearie, Sarah Gazarek, and more. Doors open at 6:30pm; music begins at 8pm. Tickets are \$25 in advance, \$28 at the door, and are available at thetripledoor.net.

Aaron Copland Fund Performance Program

The Aaron Copland Fund for Music's 2018 Performance Program grant cycle is now open. The deadline is **June 30**. All applications must be submitted through the online portal at coplandfund.org/programs/performance-program.

The Performance Program was created to support performing and presenting organizations whose artistic excellence encourages and improves public knowledge and appreciation of serious contemporary American music. The

Copland Fund supports contemporary classical music and jazz.

More information and application available at coplandfund.org.

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 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.

CityArtist Projects Application Now Open

Applications are now open for the Seattle Office of Arts & Culture's CityArtist Projects, with a deadline of **July 11**.

CityArtist Projects supports the development and presentation of work created by generative Seattle-based individual artists/curators. The 2019 cycle will accept proposals from artists/curators working in dance, music and theater (including scriptwriting). Applicants can request one of the following set amounts: \$2,000, \$5,000, or \$8,000. Awarded artists will need to offer a public presentation in city limits of Seattle.

More information and application available at seattle.gov/arts.

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.

The Bass Church
The Northwest double bass specialists
www.basschurch.com

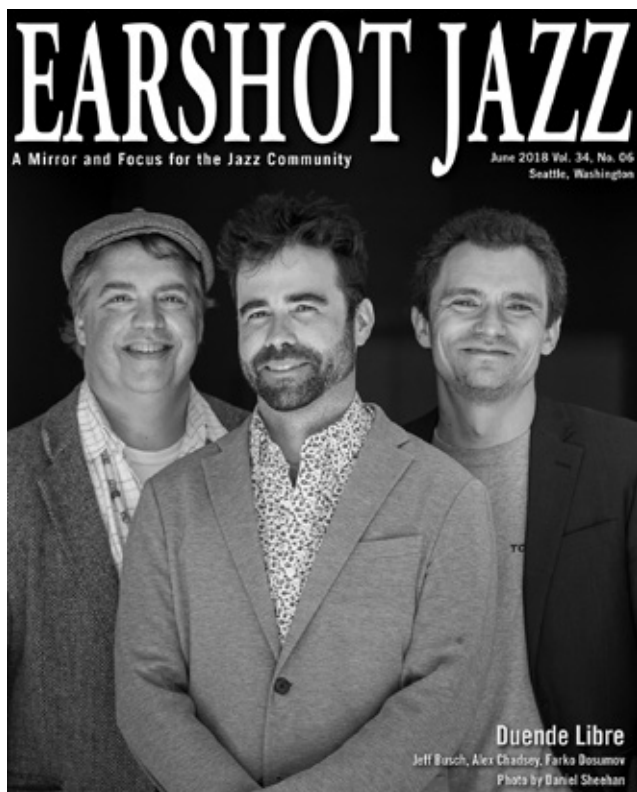
Instruments | Bows | Accessories

Sales, Rentals,
Repairs, Restorations,
Lessons
Convenient North Seattle Location

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







DUENDE LIBRE PHOTO BY DANIEL SHEEHAN

IN THIS ISSUE...

Letter from the Director: Jazz is... Now	2
In Memorium: David Marriott, Sr.	3
Letter from the Editor: We Have Voice	4
We Have Voice: Code of Conduct	5
Duende Libre: Global Grooves, Musical Medicine	6
Preview: Chano Domínguez Flamenco Sketches	8
Preview: Ken Vandermark & Nate Wooley	9
Preview: Broken Shadows: Chris Speed, Tim Berne, Dave King & Reid Anderson	10
Preview: Aaron Parks & Little Big	12
Preview: Thumbscrew: Mary Halvorson, Michael Formanek & Tomas Fujiwara	14
Preview: Dan Weiss Starebaby	15
Preview: Thomas Strønen: Time is a Blind Guide	16
Preview: Eric Revis Quartet feat. Kris Davis, Chad Taylor & Ken Vandermark	17
Preview: 2018 TD Vancouver International Jazz Festival	19
NW Summer Festivals	21
Jazz Instructors	22
For the Record: CD Reviews	24
Jazz Around the Sound	26
On the Radio	30

EARSHOT JAZZ

3429 Fremont Place N, #309
Seattle, WA 98103

Change Service Requested

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

EARSHOT JAZZ MEMBERSHIP

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

Type of membership

- ☐ Individual (\$35) ☐ Additional tax-deductible donation _____
☐ Household (\$60) ☐ Patron (\$100) ☐ Sustaining (\$200)

Other

- ☐ Sr. Citizen – 30% discount at all levels
☐ Canadian subscribers please add \$5 additional postage (US funds)
☐ Regular subscribers – to receive newsletter 1st class, please add \$10 for extra postage
☐ Contact me about volunteering

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE # _____

EMAIL _____

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

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