

*A Mirror
and Focus
for the Jazz
Community*

EARSHOT JAZZ

May 2005 Vol. 21, No. 5
Seattle, Washington



NICHOLAS HOFFMAN

VICTOR NORIEGA IN SHANGHAI

ELLERY ESKELIN & SYLVIE COURVOISIER

Notes

Art of Jazz Continues

Earshot is pleased to continue the collaboration with the good people at the Seattle Art Museum (SAM) in programming and presenting the Art of Jazz series, now in its 11th year in SAM's spacious 1st Ave lobby.

Always well attended, the after-work concerts are free with museum admission - a great bargain given the two-for-one lineup of fine jazz and major art exhibits set for 2005. The series starts out strong and stays compelling throughout the year. It welcomes back some old friends, showcases exciting artists from out of the region, and presents Seattle musicians in new creative settings. We are grateful to the Seattle Art Museum for its support of this series, and for inviting us to be a part of it.

Thanks, too, to KPLU Radio for its support of the Art of Jazz. We'd especially like to thank Jim Wilke, who records most of the concerts for broadcast on his Jazz Northwest program, Saturday afternoons, from 4 to 5 pm on 88.5 FM, KPLU.

Join us for the Art of Jazz, 5:30 to 7:30 pm, in the SAM lobby. Here is a look at the schedule:

May 12 – Peter Malinverni – stylish New York pianist with vocalist Jody Sandhaus (*See preview this issue on page 12*)

June 9 – Denney Goodhew & the Qhromatics – a new project from Seattle's enduring sax master

July 14 – Johnny Conga's Tumba Caliente – hot Latin jazz for a Seattle summer night

August 11 – Floyd Standifer Quartet – Seattle's jazz treasure leading one of our finest groups

September 8 – Seattle Repertory Jazz Or-

chestra Dectet – Clarence Acox and Michael Brockman lead an all-star tribute to Gerry Mulligan

October 13 – Nancy King and Steve Christofferson – one of the finest jazz singers with swinging piano accompaniment

November 10 – Randy Halberstadt Quintet – the pianist/composer/educator performs new compositions for a new group

December 8 – Seattle Women's Jazz Orchestra – SWOJO swings Big Band Jazz!

NEA Jazz in the Schools

The National Endowment for the Arts has launched NEA Jazz in the Schools, a Web site for high-school teachers of social studies, U.S. history, and music. The site, www.neajazzintheschools.org, features an overview of the initiative, including the first of five curriculum units. Jazz at Lincoln Center, a not-for-profit arts organization dedicated to jazz, produced the curriculum supported by a \$100,000 grant from the Verizon Foundation.

Jack Straw Audio Workshops

Jack Straw Productions is holding classes this spring that will cover basic recording techniques, introduction to ProTools, introduction to producing radio features, field recording, and audio mixing. Workshops are ideal for aspiring and professional musicians, sound artists, writers, journalists, documentarians, and film makers. Call or email Jack Straw Productions at (206) 634-0919 or workshops@jackstraw.org.

EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"

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The new album from
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In One Ear

KPLU School of Jazz

Some of the Puget Sound area's finest school bands and jazz professionals are showcased on a new CD, *KPLU School of Jazz*.

As part of its continuing support of music education in the schools, KPLU developed a mentoring program involving bands from 10 high schools and one middle school, and the participation of 11 local jazz professionals. The fruits of this partnership yielded KPLU School of Jazz, ripe with songs from such composers as Dizzy Gillespie, Benny Golson, Duke Ellington, and Horace Silver.

The CD is made possible through a grant from the Boeing Company. High schools featured on the recording include Ballard, Edmonds Woodway, Garfield, Kent-Meridian, Mountlake Terrace, Newport, Roosevelt, Shorewood, and Stadium. Also heard on the recording is Washington Middle School.

Franklin High School and jazz saxophonist Mark Taylor participated in the mentoring program but did not record any songs for the CD.)

Guest soloists include Ernestine Anderson, Darren Motamedy, Doug Miller, Michael Brockman, Thomas Marriott, Steve Korn, Jay Thomas, Vern Sielert, Tracy Knoop, and Bill Anthony.

KPLU School of Jazz is available at Sonic Boom Records, Silver Platters, Rubato Records, Easy Street Records, Bud's Jazz Records, Mills Music, and other retail outlets, for \$12. All proceeds go toward local music-education programs.

Northwest Free Jazz Festival 2005

Sol Disk is proud to present Northwest Free Jazz Festival 2005. The festival bills itself as the only one of its kind dedicated to the more adventurous, creative side of jazz free from the constructs of traditional jazz performance. Here is a look at the schedule:

Tuesday May 17 – The Julian Priester & Marc Smason Ensemble in performance of "Priester's Cue" & Diller-Crane – TOST, 513 N 36th Street (In Fremont), Seattle, WA, 9pm, \$5, 21 and over

Saturday May 21 – **Monktail Creative Music Concern & The Jack Gold Quintet** – Blue Moon, 712 NE 45th Street, Seattle, WA, 9pm, no cover, 21 and over

Wednesday May 25 – **The Gregg Keplinger Trio & Paul Rucker** – ToST, 513 N 36th Street (Fremont), Seattle, WA, 9pm, \$5, 21 and over

Saturday June 4 – **Amy Denio & The Ficus Trio** – Gallery 1412, 1412 18th Ave E, Seattle, WA, 8pm, \$5-15 sliding scale, all ages

Friday June 10 – **Ion Zoo and 2 Bit Trio** – Gallery 1412, 1412 18th Ave E, Seattle, WA, 8pm, \$5-15 sliding scale, all ages

Admission can be paid at the door for all performances. For a complete listing of events and other information, please visit the Sol Disk Web site at www.soldisk.com.

Free Training: Teaching Skills

The Office of Arts & Cultural Affairs (OACA) is offering "Teaching Artists 101," a free, two-part course for artists wishing to learn or refresh skills in designing and implementing art classes to middle- and high-school youth

Sessions meet on May 10 and June 27 from 10am to 1pm at the Seattle Center House Conference Rooms. Experienced teaching artists will provide hands-on instruction on curriculum development, classroom management and assessment tools. Sessions are open to artists in all disciplines. Space is limited and the registration deadline is May 7, 2005. Contact Irene Gomez at (206) 684-7310 or irene.gomez@seattle.gov.

Professional teaching artists from Arts Corps, a local youth arts organization, will facilitate the classes and provide materials for successful arts activities with youth.

The OACA supports out-of-school arts training through an annual funding program entitled Youth Arts Program. Additional information about all OACA programs can be found at www.seattle.gov/arts.

Sara Gazarek in the studio

Seattle-reared singer **Sara Gazarek**, who has been performing around the country alongside Karrin Allyson, Diane Schuur, and Oleta Adams as part of the Concord Jazz Festival Tour, which is organized by the label of the same name, has also been busy recording her first record on Native Language Music. The disc is due out in August. She is making the recording at Capitol Records in Hollywood, in Studio A, where greats like Frank Sinatra and Nat King Cole have recorded.

Sonarchy in May

This month on **Sonarchy Radio**, which is broadcast on KEXP 90.3FM Saturday nights from midnight to 1 am, jazz and improvised-music offerings begin, on May 14, with Yoko Phono, "a live dub-logic experience mutating music for the 21st century / 3rd world / metropolitan abyss." On May 21, the Harry Edward Pierce Revue, a large ensemble featuring the iconoclastic sounds of the composer, pianist, guitarist and vocalist, updates several American musical traditions with noise and style. On May 28, PlastiQ Phantom, known for his work with electronics, gets help from members of Vells and Psychic Emperor for an hour of experiments and improvisation.

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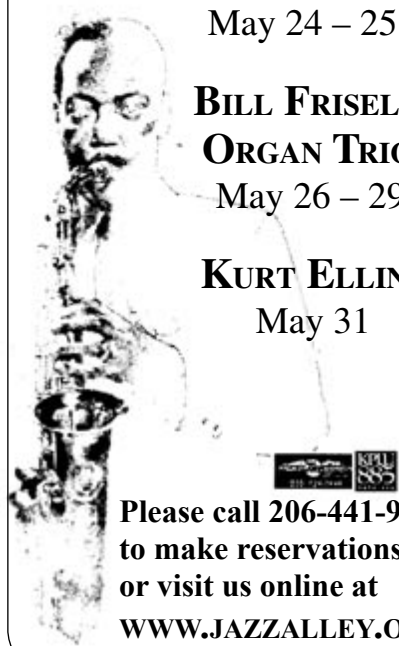
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Six String Belief: Nicholas Hoffman's Road to Music

By TODD MATTHEWS

If you were to chart the career of Bellingham jazz guitarist Nicholas Hoffman, you might be amazed that he even plays the guitar at all.

Hoffman dropped out of the Berklee College of Music in 1978 and moved to the Pacific Northwest, where he worked for a decade as a commercial fisherman. He rarely played music during that period, and he didn't even own a guitar.

His current fascination with the Hammond B-3 organ appears to be more feverish than his interest in the guitar. Along with the non-profit Jazz Project, he books and promotes the "Organ Donor Tour" — a monthly series that brings a different organist to the small town of Bellingham. Moreover, Hoffman has designed an electric winch with remote control ramp in his van specifically for hauling an organ from his home to a different venue every month.

And he's managed to carve out busy performance and recording schedules in Bellingham, Washington — a city nearer to Vancouver, B.C. than Seattle, and with a population of just 70,000 people — without having to travel to bigger cities to earn a living. If there's a jazz performance in Bellingham, chances are pretty good that Hoffman is involved.

Yet, to imagine Hoffman without a guitar is simply impossible. His roots are in music, and date back to his youth, growing up in Hyde Park, Chicago, between the late-1950s and late-1970s.

At the time, Hyde Park was an integrated neighborhood of young white students attending the nearby University of Chicago, and blue-collared African Americans who frequented (and performed in) the neighborhood's blues and jazz clubs. Joseph Jarman, Anthony Braxton, Mike Bloomfield, Paul Butterfield, and many of the Association for the Advancement of Creative Musicians (or AACM) were from the Hyde Park area. Hoffman frequented the blues clubs to see Junior Wells and Muddy Waters. "In a certain sense, it wasn't that odd," Hoffman says, referring to his early interest in jazz and blues — two genres of music that inform his music style. "It was a unique breeding ground for that kind of music and culture. I was just exposed to a lot of that. Being around it led me in that direction."

Like most young guitarists at the time, he started out interested in rock-and-roll — namely, the Beatles. He took guitar lessons when he was nine years old, and was heavily into the psychedelic rock scene by the age of eleven. His parents had played jazz records in the house since he was a toddler, but Hoffman was more interested in Cream. It wasn't until he heard *Bitches Brew* by Miles Davis that he started to explore jazz. "When I heard that



Hoffman performs live in Bellingham with drummer Jud Sherwood and organist Delvon Dumas

album and listened to the John McLaughlin parts," Hoffman recalls, "I really related to that music. That *Bitches Brew* recording that I was listening to was by the same guy who did *Boplicity*, which my parents used to play when I was five years old. How could that be? After awhile, I filled in the gaps. By the time I was 15 or 16 years old, I was interested in jazz."

After high school, Hoffman attended DePaul University for one year. His father taught there, and the music classes were free. It was a good experience for Hoffman while he decided on a formal music school — either Indiana University, North Texas, or Berklee. Indiana University and North Texas had great jazz programs, according to Hoffman, but they weren't geared toward the guitar.

"I could play classical guitar at those schools, but I didn't want to," he explains. "At that time, if I wanted to major in my instrument, jazz guitar, Berklee was the only place I could go." As such, he enrolled at Berklee and moved to Boston in 1976.

The experience nearly ruined his music career.

"At the time, there were 2,000 students," he explains. "Of those, 1,600 were electric guitar players. If you were a saxophone player, you could play with a band. If you were a guitar player, you went to your combo class and there were five other guitarists. I just felt like a grain of sand on a beach. I felt really unimportant. I just never really got comfortable there."

Hoffman returned to Hyde Park. He formed a group with the saxophonist Steve Coleman and found a steady six-month gig at a club on 53rd Street. Hoffman and Coleman were fascinated by two senior jazzmen on the

scene — the tenor saxophonist Von Freeman and the alto saxophonist Bunky Green — and would follow them around town from gig to gig.

Watching their heroes perform, as well as their own performances at jazz clubs, developed Hoffman's music skills. "It was almost better than being in school," he says. "Coleman was - *still is* - incredibly talented. Sometimes, after he would solo, I would think, 'How am I supposed to solo after that?' I learned a lot playing in the same band."

Coleman and Hoffman amicably parted ways. Coleman moved to New York City. Hoffman considered his next move. "It was time to leave the nest," he says. "In a sense, I felt like I had failed at college. I did well in school, but didn't stay. I was living with my parents in Hyde Park — it was just time to leave."

Hoffman headed west. He visited everybody he knew who had moved west from Chicago. He stayed in Colorado, California and Oregon (where he lived on a commune for a brief period). He had a friend in Bellingham and made the journey north.

When he arrived, Hoffman found friends in a community of artistic, politically active young people protesting nuclear power. "It was kind of a tough transition moving from the middle of a big city like Chicago to a small town," he recalls. "But it was easy to find a place to stay, and people were very open and friendly."

Still, the one thing most important to Hoffman — music — was missing in Bellingham. "There wasn't any music here," he

adds. "I ended up getting away from music altogether."

INDEED, HOFFMAN GOT rid of his guitar and found work as a commercial fisherman working on purse seiners and factory trawlers that took him to the coasts of California, Washington and Alaska. He would work in Alaska for three months straight, then return to Bellingham flush with cash. It was a lifestyle that slowly took its toll. "I was really overworked," Hoffman says. "You work twenty-four hour days at times, and you can't get off the boat for months. Physically, it's really hard work. And when you return, all of a sudden you have a lump of money and nothing to do. That's not so good. Most fishermen ended up really bad alcoholics. It was typical to come back to town and be totally toasted until you jumped back on the boat."

Life as a fisherman, according to Hoffman, was "barbaric" and "anti-social."

"I remember one time, we were at a bar in Sand Point, Alaska and it was just full of wacko fishermen," he recalls. "One guy there described it as Darwin's Theory of Evolution at its worst. In order to survive, you had to act like a macho jerk."

When Hoffman wasn't working on a fishing boat, he had a second career as a poker player. He was so good at cards that he actually made a decent living from his winnings. "I justified it by saying, 'I'm coming out ahead,'" he explains. "I was coming out ahead *financially*, but every other aspect was killing me. It was a really unhealthy environment. I spent a lot of time playing cards in the backrooms of bars. Basically, in order to be a winner, you have to hang out with losers. That's the only way to win."

Hoffman also spent some time skydiving and repairing motorcycles.

While fishing in 1989, Hoffman tore the Anterior Cruciate Ligament ("ACL") in his knee. The injury ended his fishing career. He returned to Bellingham jobless, collected unemployment checks, and wondered what to do for a living. His roommate had a guitar, and Hoffman picked it up on a whim. When he started to casually play a few tunes, his roommate said, "I didn't know you played. Why don't you just take the guitar for awhile?" Hoffman spent the next six months holed up in his room recouping his technique and recovering his chops.

In hindsight, the injury and unemployment were catalysts for Hoffman to return to music. "I was really fortunate to have that time," he says. "It's funny how sometimes something bad happens and it's actually a blessing. I thought blowing out my knee was the worst thing that could have happened in the world. In reality, I wasn't on a fishing boat and I rediscovered music."

After six months holed up in his room learning to play the guitar again, he was ready to set out and perform. He plugged into Bellingham's small music community,

where he met a pianist named Debra Chang, whom he later married. Still, nearly a decade had passed since Hoffman had played the guitar. By his own admission, he was rusty. In one instance, Hoffman arrived to a jam session hosted by tenor saxophonist Hadley Caliman at the Tractor Tavern in Seattle. "I remember Hadley said, 'Well, what do you want to play?'" recalls Hoffman. "I was nervous and just trying to think of something I kind of knew. I said, 'How about Oleo?'" Hadley counted it off and it was so fast. I remember trying to take a solo and my fingers just wouldn't move that fast. I was just sitting there laughing."

Hoffman still laughs about it today. But at the time, he was unsure if returning to music was such a good idea.

"You can't be shy as a musician," he says. "You have to just jump in there. The hard part is when it doesn't go well. It can be real discouraging. But if you don't do that, nothing will happen. A lot of the reason I got away from the guitar was that, when I was 20 years old, I had higher expectations for myself. I wasn't able to meet them, and it was too painful. Finally, I got older and kind of let some of that stuff go. I said, 'I'm just going to play the guitar.'"

HOFFMAN'S INTEREST IN the Hammond B-3 organ developed in 1996, when he set out to record his first album. Though that Seattle jam session might have been a disaster for Hoffman, he wasn't deterred.

He called organist Barney McClure — a musician he had met at an earlier Seattle jam session — and asked if he would be interested in recording an album. Jazz has a long history of guitarists and organists performing together: the organist Jimmy Smith often recorded with guitarists Kenny Burrell and Eddie McFadden; and the guitarist Wes Montgomery often recorded with the organists Smith and Mel Rhyne.

The guitar-organ combo complement each other: the tonal spaces are distinct, and the organ can play a sustained chord while the guitar can complement that sound with a staccato rhythm. "There's a stereotypical wisdom that says, if you have a piano and guitar in the same group, the sound is very similar," explains Hoffman. "They have a very sharp attack and a quick decay. When you are playing with a piano player, you can make beautiful music, but you really have to be aware of each other, and not get in each other's way. It's like having two harmonicas in the same band."

"When the B-3 is playing the bass, it can get a certain kind of feel with the drum — a certain kind of swing that is different, even if it's just a walking bass. I'm not sure exactly what it is. I can't put my finger on it. Maybe it's because the B-3 bass isn't quite as distinct. The upright bass can have a pluck, or a very distinct beginning of the note. With the organ, it's less distinct. The bass kind of comes up,

'nuh-nuh.' It's not quite as sharp a beginning. It's just a real nice set-up. I think that's why a lot of guitarists like it."

Hoffman's interest in the organ also traces back to his Hyde Park roots, where that blues-and-gospel sound was heard frequently in clubs. His love of the organ is evidenced in a unique concert series (promoted by Hoffman and drummer Jud Sherwood) that brings a different organist to Bellingham to perform in a different venue each month. The concert series has featured organists Joe Doria, Bob Murphy (from Vancouver, B.C.), Delvon Dumas, Chris Gestrin (also from Vancouver, B.C.), Barney McClure (from Anchorage), Mikal Majeed (from Los Angeles), Steve Czarnecki (from Santa Cruz), and Dennis Blackmon (from Seattle).

Hoffman provides the organ and shuttles it around town to different venues in a van outfitted with a custom-made electric winch with remote control and ramp designed especially for transporting the Hammond B-3 organ.

In 1996, Hoffman entered a recording studio to lay down tracks for the album *Nick's Tricks*. The personnel included organist McClure, drummer Larry "The Sparkplug" Jones, and saxophonists Rick Mandyck and Brian Kent. His wife, Debra Chang, sang on the recording. The album was released later that year, and consisted largely of standards such as "What is This Thing Called Love?" "You'd Be So Nice To Come Home To," "Take Five," and "Walkin'."

Less than four years later, Hoffman began work on his second album, *Jazzy's Dance*, named after his daughter Jasmine. Hoffman had his sights on Joey DeFrancesco — arguably one of the most popular contemporary jazz organists. DeFrancesco had recorded for Columbia and Concord Records, and with Miles Davis, Grover Washington, Jr., and Houston Person. Hoffman and DeFrancesco had a mutual friend who connected them. DeFrancesco agreed to record the album during his next trip to Seattle. Meanwhile, Hoffman's father became ill. He flew back to Chicago to tend to his father, who eventually passed away. The event derailed plans for the album until Hoffman received a phone call: DeFrancesco would be performing at Jazz Alley in Seattle with Etta Jones and Houston Person. He was available to perform on Hoffman's next album in a few days.

"Music was the farthest thing from my mind," says Hoffman. "I didn't think I was really interested. My brain wasn't there. I hadn't played my guitar for a few weeks. I hadn't been thinking about a recording session. I really wasn't on that path. But I started thinking about it more. Why not do it? I called him back the next day and said I would do it. It all worked out."

Hoffman released the album in February 2000. The personnel included Hoffman and

See Hoffman, page 6

Hoffman, from page 5

DeFrancesco, in addition to saxophonist Hadley Caliman, an additional organist named Dave Mathews, and drummer Mark Ivester. “A lot of people were surprised when I made that record with Joey,” says Hoffman.

Later that year, Hoffman released the album *Blues for Eddie* – named for the bluesman Eddie Boyd. The project highlighted his friendship with the Swedish bassist Peter Axelsson – a friendship that started on the Internet. Axelsson was headed to Bellingham to study with Chuck Israels. He was looking for other musicians in Bellingham with whom he could perform and found Hoffman’s Web site. Axelsson e-mailed some of his recordings to Hoffman, and explained that he led a quartet in Sweden, performed with Chet Baker, Maxine Sullivan, Scott Hamilton, and Gerry Mulligan, and released an album in 1998 entitled *The Natural Way*.

When Axelsson arrived in Bellingham, Hoffman plugged him into his recording and performance schedule. “He’s one of the best bass players I’ve ever played with,” says Hoffman. “We connected personally, too. He was really comfortable and it inspired me to record *Blues for Eddie*.” Hoffman brought in saxophonist Caliman, drummer Ivester, and the pianist Hans Brehmer. The album was released in January of 2002.

In one decade, Hoffman had gone from not owning a guitar to producing and recording three albums that spanned genres of blues and jazz. The experience informed Hoffman that he was first and foremost a guitarist. It also gave him an education producing and recording albums.

“There’s a lot of learning that goes on in recording an album,” he says. “You live by your mistakes, unfortunately. The first album took close to two years to finish. I had an awful lot of perseverance and forced it through. It was a big deal to get it done. I had to really just keep on pushing through all the obstacles. I don’t have that kind of perseverance anymore.

“But luckily, the process is much easier now. I know what you’re supposed to do, and what you shouldn’t do. And I can save a lot of energy by not having to learn as I go.”

LATELY, HOFFMAN’S INTEREST has focused on jazz’s rich history of dueling saxophones: Gene Ammons and Sonny Stitt . . . John Coltrane and Sonny Rollins . . . Eddie “Lockjaw” Davis and Johnny Griffin . . . Dave Liebman and Steve Grossman. Similar to his fascination with the Hammond B-3 organ, Hoffman is interested in the dynamics created by putting two saxophonists together in a group.

Last spring, he produced a concert in Bellingham and invited the tenor saxophone veterans Hadley Caliman and Gary Hammon

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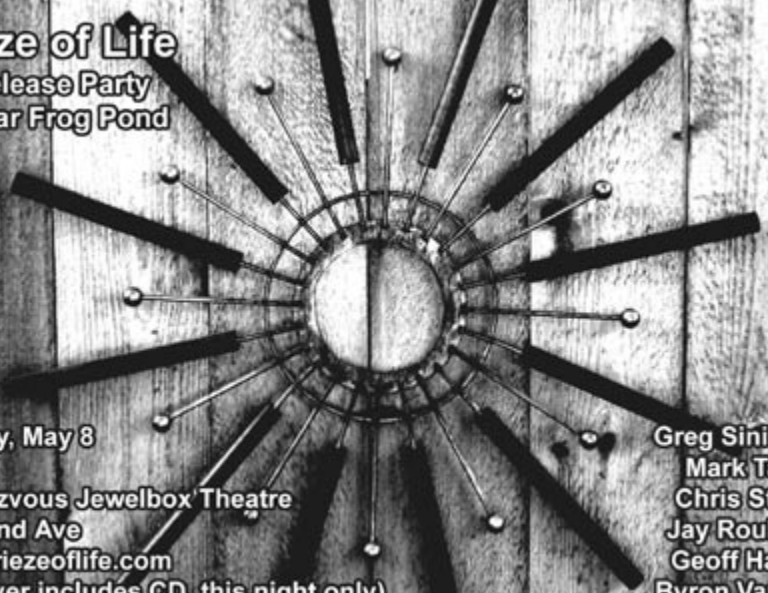
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to perform. Hammon, originally from the Pacific Northwest, had spent several decades on the East Coast and had recently moved to Seattle. That concert inspired Hoffman to name the group and release an album. The result? A quintet called Fangs and a self-titled album released earlier this year. The personnel include Hoffman, saxophonists Caliman and Hammon, drummer Jud Sherwood, and organist Delvon Dumas (who moved from Seattle to Bellingham in March). It was the first recording project where Hoffman delegated duties to bandmembers and the album wasn't entirely his own: Sherwood and Chicago-based Robert Guttman produced the album along with Hoffman; and Hoffman wrote only one of the nine tunes on the album (Hammon wrote two, Caliman wrote one, and the album features classic tunes by Herbie Hancock, Tadd Dameron, Cedar Walton, and Harold Mabern).

"By the time you're done making a CD," says Hoffman, "you're so burned out on the whole thing. You're kind of tired of the music, listening to it, mixing it, going through the process of making it. It's always really hard to push it. I thought maybe if we made more of a group album rather than an individual album, the other musicians might be more involved. They could use it as their own. That way there's more energy for the album to go further. We all have energy for promoting it now, which is actually really nice."

The group hosted a CD release party last month at the Nightlite in Bellingham. The group is also promoted heavily by the Jazz Project – a seven-year-old non-profit jazz program that formed out of the Pacific Northwest Jazz Alliance. The Jazz Project presented nearly 100 jazz concerts in Bellingham last year, including an Art of Jazz series, features series concerts, Nick and Jud's Traveling Organ Donor Tour, a Bellingham Youth Jazz Band performance schedule, and the Progressive Jazz and Garden Tour.

It's an interesting and unusual career path for Hoffman: a big-city kid who drops out of music college to move to a small town and build an impressive music career. Hoffman admits it's strange, but also sees the benefit of such a journey.

"I used to kick myself thinking, 'I could have played music. I wish I hadn't quit. It's too late,'" he says. "That was after quitting for two years. After five years, I thought, 'Man, I shouldn't have done that.'"

"Finally, after about ten years, I got back into it. Of course, I still kick myself for not playing for those years. On the other hand, what you play reflects your life experience. If I had been sitting in a practice room those 10 years, I might not have anything to say. Maybe I would. I don't know. It would be different. Your experiences make you who you are."

For more information about Nicholas Hoffman, visit <http://www.nicholashoffman.com>.

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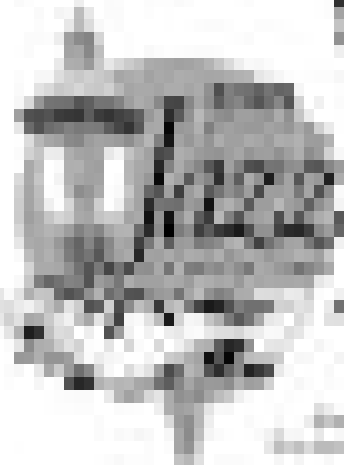


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Shanghai Nights: Victor Noriega's Journeys in Jazz

By TODD MATTHEWS

When Seattle pianist Victor Noriega recently traveled to Shanghai, China, one aspect of his journey posed a big hurdle.

Finding work wasn't a problem: Noriega had a friend who recently opened one of the most popular jazz clubs in Shanghai.

Finding musicians with whom to work was also easy: Noriega plugged into the city's rich music community, working with Chinese jazzmen, as well as musicians from around the world.

The biggest hurdle, according to Noriega, was the language. "Looking back, I just realize it's about the language," Noriega recalls during a recent interview in Seattle. "If you are going

attention to what's going on."

For Western musicians, performances in Asia are equally appealing. The cost of living is inexpensive and Asian audiences and musicians with a feverish interest in America's signature music turn out en masse for performances. For Noriega, who arrived in Shanghai January 17 and returned to Seattle March 14, he found a steady booking at JZ Club in Shanghai. "People come out to JZ Club because it's *the* jazz club," he explains. "People wanted to hang out there and check it out. I was fortunate. There are a lot of gigs in Shanghai that are strictly contract gigs. You work six nights a week at the same place, and it's usually at a hotel where there is kind of a set repertoire. Or a blues club, where they want

Despite a lack of jazz records and instruction, many Chinese jazz musicians nevertheless impressed Noriega. "They were amazing," he adds. "I worked with a few guys there who were really great instrumentalists."

NORIEGA WAS BORN in Vancouver, B.C., raised in Portland, Oregon and moved to Seattle as an adolescent. Music was a big part of his life at an early age. "My dad played piano," he says. "He wasn't necessarily a jazz player, but he was into jazz. He played standards by ear and he improvised. They were standards that most jazz musicians know. I heard all of that stuff growing up." In middle school, Noriega played bass in a rock band — an experience that informed him of the camaraderie of working in a group.

That experience led him to play bass in a blues band in high school. He then developed a deep interest in jazz piano through the jazz program at Lake Washington High School. He also began searching for jazz records and learning more about performers who created the music. "That's when I really started to study," he says. "Lake Washington had a really great program. A lot of care was put into the program and the director was really doing different things. We were able to play great music, the environment was good, and there were a lot of good players there."

Noriega then went to the University of Washington, where he studied under the direction of Marc Seales. While in college, Noriega joined the popular funk / hip-hop group "Hi-Fi Killers" (the group's music appeared on the motion picture soundtrack for "Chicago Cab"), and the acid jazz group "The Sharpshooters." He graduated from the University of Washington in 2000 with a Bachelor of Music degree in Jazz Studies. After graduation, he studied with pianists Dave Peck and Jerome Gray, and went on to build his repertoire in a wide range of gigs, both as a soloist and in various ensembles, in the Seattle area and throughout the Northwest. In 2004, Noriega received an invitation to participate in the Banff International Workshop in Jazz and Creative Music. There he continued to hone his skills studying and working with international musicians Dave Douglas, Bill Frisell, James Genus, Clarence Penn, Brad Turner, Mike Murley, Jason Moran, Han Bennink, and Mark Feldman. He also recorded and performed in concert and club settings with George Lewis and Mark Turner.

His real interest — and arguably his strongest talent — is his songwriting. It's something that he has been doing as far back as high school. In summer of 2003, he entered the studio with bassist Willie Blair, drummer Eric Eagle, and producer Charlie Smith to create a record of Noriega's tunes. That album, entitled



to travel in other parts of the world, being able to communicate is extremely important." By the time Noriega left Shanghai to return to Seattle in mid-March, he knew enough Chinese to give vague instructions to cab drivers and order his favorite meals at restaurants.

Fortunately, there is one language in which Noriega is fluent: the language of jazz. It's a language that translates well. For several years now, many Seattle-based musicians have made the trek to Japan and now, increasingly, China, finding plenty of places to perform and numerous musicians with whom to work. With China's greater openness towards the West seems to come a growing curiosity about jazz.

"For Chinese people, jazz is kind of a new music," Noriega says. "They're paying

more bluesy stuff. The beauty of JZ Club is that I got to play jazz there."

The other beauty was the opportunity to perform with Chinese jazz musicians. The only music school in Shanghai is the Conservatory of Music, which focuses on classical and conservatory music — not jazz. Still, Noriega found a number of jazz musicians to work with. "I was thinking, 'How did they learn to play like that?'" he says. "These guys, they just liked the music so much that they learned it off the old records. They did it the old-fashioned way. And they can't really get too many records out there. I brought my I-Pod with a bunch of stuff and it was a pot of gold, as far as they were concerned. They were like, 'Wow, you can't get any of this stuff here.' That was cool."

See Noriega, page 11



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Noriega, from page 9

Stone's Throw, was released in March 2004.

That album is a clear representation of Noriega's talents, and was well received by several critics. "*Stone's Throw* is an impressive debut recording from a pianist and composer of considerable talent," said Gordon Todd, Jazz Music Director at KBCS-FM, who invited Noriega to discuss his album on the air shortly after its release. "Noriega's tunes crackle with individuality, making it clear that his ambitions reside in innovation not imitation. Introspective at times, energetic and boundary-stretching at others, these tunes seamlessly blend jazz and modern classical influences, expertly rendered by Noriega and his trio. Ranks with the best jazz CDs of the year so far. Victor Noriega is a player to watch."

Critic Jason West, reviewing the album in *All About Jazz*, compared Noriega and *Stone's Throw* to pianist Brad Mehldau and *Anything Goes*. "Like Mehldau," wrote West, "Noriega draws inspiration from various musical styles. His playing is adventurous and without pretension. Loud and clear is the sound of his trio having fun on this recording."

Indeed, the album works well on several levels. Noriega approaches the music from a classically-trained perspective (though he isn't classically-trained, he admits there are similarities and has a certain fondness for that music). The songs on *Stone's Throw* aren't your basic head-solo-solo-solo-head jazz format common among jazz trios.

Instead, the tunes are layered, complex, interesting and rhythmic. The songs aren't formulaic or pre-determined. Noriega has so much up his sleeve, the end result is a richness that is exciting to hear from a young composer like Noriega. It's very original songwriting that leaves a listener feeling that he or she has gone on an uncharted musical journey of sorts.

IN SHANGHAI, NORIEGA brought charts from *Stone's Throw* and performed those songs during his stint at JZ Club. He worked with a group of Chinese musicians, in addition to American performers already living in Shanghai — musicians from Santa Fe, San Francisco and New York City. Because musicians can live cheaply in Shanghai, Noriega found that he had more time to spend rehearsing and focusing on music. "It was a very healthy musical mind-set," he recalls. "Whatever financial distractions you might have here, there's less chance of that happening in China. There was always something to do involving the band. We rehearsed as much as we could and put some time into it. I really got to stretch out and do the things I always wanted to do."

At press time, Noriega was preparing for a spring tour with his *Stone's Throw* trio (bassist Blair and drummer Eagle), with stops in San Francisco/Bay Area, Los Angeles, Eugene,

Gresham and Portland. He also recently received a grant from the Jack Straw Artist Support Program to arrange an album of traditional Filipino folk tunes. "I'm not trying to jazz up the Filipino songs," he explains. "I'm trying to do something that I think is positive and breaks the boundary. It's a challenge because these are traditional folk tunes that I grew up listening to. They're simple, beautiful and straightforward. I'm trying to do something different with them."

Is Noriega planning a return trip to Shanghai?

"I'll say yes — though I'm just not sure when," says Noriega. "Shanghai is a great city. I made some great connections and some wonderful friends there. I got to play my own music with good musicians. Being there

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Pete Malinverni: The Art of Piano

Pete Malinverni & Jody Sandhaus

Thursday, May 12, 5:30 pm - 7:30 pm
Seattle Art Museum: Art of Jazz series

Much-praised New York pianist Pete Malinverni and singer Jody Sandhaus offer original music as well as their own fascinating twists on the Great American Songbook.

Although possessed of all the technical skills that a classical training will impart, Malinverni never dodges technical challenges, but his appeal is that he goes piano on the flash and forte on communication, introspection, nuance, and melody.

He discovered jazz greats like Bud Powell, Ahmad Jamal, and Bill Evans during his classical, conservatory training, and borrowed their swing, drive, and sophistication to augment his own distinctive style.

Malinverni began playing piano at age seven in Niagara Falls, NY, studying classical piano with local legend Laura Copia and continued with other renowned teachers: Elena Belli, Sophia Rossoff, and Anthony Newman. He discovered jazz during his conservatory training, and soon was gigging with the Mel Lewis Jazz Orchestra, Tom Harrell, Ed Thigpen, Lew Soloff, Maria Schneider, and others.

He toured Europe, Japan, and North America, and that set the stage for a series of his own recordings, from the mid-1990s on, including *Of One Mind* (Reservoir, 2000), and his latest *The Tempest* (Reservoir, 2004).

Jim Macnie in the *Village Voice* says that on the latter: Malinverni is “more aggressive and more exquisite than ever

before” playing “snappy” standards and “resolute” originals.

Other reviewers praise his fiery, elegant, technically startling but humble performance – what Enso Fresia of Italy’s *Musica Jazz* called “an extremely unconstrained and brilliant pianism.”

Since 1993 Malinverni, who teaches music at the State University of New York at Purchase, has also served as church musician at the Devoe Street Baptist Church in Brooklyn, NY. Exposure

sometimes exuberant, sometimes tough, sometimes subtly mysterious.

In his four-star *Down Beat* review, Paul de Barros said, “Pete Malinverni doesn’t seem capable of playing a dishonest line,” *Jazziz* commented: “Never showy, Malinverni’s pianistic forte boasts an ability to breathe with the music via a careful balance of articulate melodicism and musical silence.” Thus, he “obtains the highest degree of elegance.”

Malinverni is joined by subtle, swinging New York vocalist Jody Sandhaus, a gifted improviser whose voice is the perfect foil for Malinverni’s skills. Like him, she is highly expressive, and able to evoke a wide range of emotion and gradation.

She has been singing in New York since the 1980s while also raising three children with Malinverni, who is her husband. She has made three albums, which Malinverni has arranged and produced.

Her first album, *Winter Moon* (Saranac Records), presented an “evocative vocalist whose sultry after-hours delivery meshes perfectly with such exquisitely excruciating torch tales as ‘Not in Love,’” as Chuck Berg wrote in *JazzTimes*. He added: “Clearly, Sandhaus is a singer who’s also a musician. She phrases like a horn and swings with uptown élan.” Her subsequent CDs, *I Think of You* and *A*

Fine Spring Morning, confirmed her talent.



to the music of the African-American church has broadened his composition, and infusing his playing with a sense of great purpose and hope.

He is that kind of mainstream pianist whom more jazz fans would appreciate knowing about – wide range of emotion,

Eskelin & Courvoisier: Art First

Ellery Eskelin & Sylvie Courvoisier

Friday, May 20, 8 pm
Seattle Asian Art Museum

If you don't know the music of Swiss improvising pianist Sylvie Courvoisier, this show could be a major revelation.

More on her, later. First let me say that you won't want to miss hearing her better-known collaborator for this evening of compelling musical art, Ellery Eskelin.

He is, simply, one of the leading tenor saxophonists on the scene. The long-time New York resident has for over 20 years produced a prodigious amount of always-fresh and ever-expansive music at the forward edges of whatever jazz has become.

His 20 albums as a leader or co-leader have won high praise and best-of awards from the leading publications.

His respect and renown among his fellow innovators is clear from his work as a sideman on 30 more discs. Leaders turn to sidemen who provide some reassurance that they will play a role rather than try to steal the show. And Eskelin has brought that philosophy – art first, ego last – to all his work. He recently told the *New Republic* that he doesn't have much interest in the time-honored saxophonist's role as stand-out, step-forward soloist. He cites Ornette Coleman's comment, relating to say one of his first albums was mixed: "He said that the engineer put the sax up front, and he didn't like that, because he wanted to be inside the music with the other three. Everybody was equal in that way."

So it is, with Eskelin. His career demonstrates a consistent pattern of seeking out fruitful collaboration, and foregoing the kind of prominence he could share with often-lesser big-name soloists.

After moving to New York in 1983, and continuing his training with sax legends George Coleman and Dave Liebman, he apprenticed with varied musicians, including the organist Jack McDuff. But he kept his eye on the possibilities for making music that was truly innovative in form and aesthetic, too. He

joined the Mikel Rouse Broken Consort, a rock-chamber group that played what came to be known as "totalism" due to its exploration of complex rhythms, intensely delivered.

From that, Eskelin says, he learned rhythmic independence and began to think more innovatively about phrasing and timbre – distinctive treatments of those have long been hallmarks of his work.

Eskelin undertook to transfer the lessons he learned from the Rouse ensemble



to jazz. In a late-1980s trio with Drew Gress and Phil Haynes, he explored deploying the band's instrumentation – sax, bass, and drums – in structures other than what was usual for jazz, and with improvisation as a driving force, not just an ornamentation contained in solos. He said in a recent interview: "I don't write compositions in which improvisation functions to flesh it out or fill it in or color it. It's actually the opposite. I feel like I'm starting with raw improvisation and structuring that."

He found a kindred spirit, in this respect, in drummer Joey Baron, whom he joined in Barondown, and then in with electronicist/sampler Andrea Parkins,

with whom he formed a duo. The latter collaboration bore fruit in the Eremite release *Green Bermudas*, which includes found sound and clips of recordings by Eskelin's singular father, Rodd Keith, who had made his name, although obscurely, in the song-poem form.

The song-poem was – and is – a particularly odd musical genre, dreamed up by record companies as a way of making money easily. Most prominently in ads in trade mags, companies – "song sharks" – have for over 100 years invited aspiring song-lyric writers to send in their words to be set to music and sung by professional players, for money. Keith gained a reputation as the greatest – albeit weird and almost hallucinogenic – creator of the song-poem hybrid. (Want to know more about this curiosity? See www.songpoemmusic.com.)

Eskelin says he did not know much about his father's music while growing up, but has since come to recognize its singular power and skewed grace. On *Green Bermudas*, snatches of Keith's crazed-rockabilly aesthetic, conjoined with his son's and Parkins' screeching, trawling sound, create an even more odd effect than Keith originally had.

Eskelin is a musical omnivore. He says it was R&B that attracted him to the tenor sax, originally. He was into the likes of King Curtis, Earl Bostic, and Bill Dobbitt, and then the more blues-oriented jazzers, like Stan Getz, Sonny Stitt, and Gene Ammons. Then came the stylish Lee Konitz, and the form- and gravity-defying John Coltrane. Eskelin's playing retains "an affable warmth and lanky swing even at its most abstract," as Steve Smith wrote in *Time Out*.

Eskelin's now-10-year-old trio with Parkins (on accordion, piano, and sampler) and drummer Jim Black is now the core band of his many projects.

What all his exposure to so many musical configurations provides him is an ability to make use of what he wants and needs and likes, and let the rest go its own way, with prejudice to none. As he wrote in *Signal to Noise* in 1998, he has little time for parsing out the merits of various kinds of music, preferring to make something

See Courvoisier, page 15

Courvoisier, from page 13

of them all. He particularly would like to find a way to get beyond the divisions between free jazz and its offshoots, in one camp, and traditionalists, in another. He suggests that that can be achieved by acknowledging that free jazz is, by now, traditional jazz: "Within the jazz world a very strong case could be made that the free thing has in fact become mainstream," he wrote. "After all, it's a music that has been around for at least 35 years." The debate



between the neocon and the avant-gardists – about who is playing “real jazz” – miss this historical perspective, he says. “That debate is built around the concept that traditional jazz and 60s free jazz represent polar opposites, mutually exclusive of each other. This mode of thought really ceased to be relevant after the late 60s but for some reason still persists today. It’s an outdated paradigm that has little resemblance to the reality of the scene today. Why should one group of musicians be criticized for playing in 45-year-old styles by another group playing in 35-year-old styles?”

Today’s music – his music – is “going

in myriad directions at once with so many musicians charting personal courses based on their own views of history and their influences from outside the jazz tradition. If there’s any unifying principle in today’s music the word multifarious comes to mind.”

NO ONE BETTER exemplifies Eskelin’s conception than Sylvie Courvoisier. The New York-based Swiss pianist is the daughter of an amateur jazz pianist who began to play the piano at the age of 6, and later studied both jazz and classical music, formally. She was sufficiently gifted to be able to soak up the influences of players and composers as diverse as new-music icons Ligeti, Varese, Schönberg, Schnittke, and Takemitsu, and jazz pianists Thelonious Monk and Bill Evans.

At 30, in 1988, she moved to New York, and released a series of startling recordings, most recently *Abaton*, on ECM, in a trio with Mark Feldman on violin and Erik Friedlander on cello. The album, whose name is an Ancient Greek word referring to a temple chamber where only initiates may enter, and will experience visions, is a set of four composed pieces for piano, cello, and violin, on one disc, and 19 improvised pieces on a second. The composed pieces, Courvoisier has said, are about 20 percent improvised, while the improvisations were recorded immediately after them, and are extensions of them. She said in a 1998 interview for the Swiss arts-funding agency Pro Helvetia: “I often combine purely ‘written’ elements with improvisation. Even when I decide to compose something for a chamber orchestra, I like to leave some windows open for improvisation on the part of the orchestra musicians.”

Her suitability to a collaboration with Eskelin is, then, clear. So is her remaining attachment to jazz, which is perhaps more in spirit than form – not that that division is a key one in jazz art. She said in the Pro Helvetia interview: “I’ve always liked jazz, or rather improvised music, and still do. As I also like contemporary music very much, I’ve always been a little torn between the two. My first recording was more in the direction of jazz, and it’s true that I’ve moved further and further away from jazz in my current works. But I don’t care for labels. There will certainly be a moment in my compositions where there’s a

basic line connecting to jazz. Actually, jazz lives from improvisation; it has helped me develop this instinctive side of musical activity. When you play improvised music, instantaneous composing is what’s really going on. Every improviser is a composer, and in a way the work of composing itself is an improvisation, but of course one that’s slower, more thought over and revised.”

She shares with Eskelin a delight in the sheer pleasures of unanticipated sound. She has composed ravishing sets of pieces for the extraordinary combination of metronomes and other automated soundmakers, barrel organ, piano, tuba, saxophone, violin, and percussion.

In this evening’s duo with Eskelin, the barrel organ and violin may not be on hand, but much of the thrill of skewed encounter between two truly idiosyncratic players, each with a broad view of her and his instrument’s capabilities and history, will be.

If audiences outside New York innovative-music circles have to a large degree not yet discovered Courvoisier, the same cannot be said of European new- and improvised-music fans, nor of some of the leading exponents of it on both sides of the Atlantic. She has performed and recorded, for example, with the likes of John Zorn, Tony Oxley, Joëlle Léandre, Susie Ibarra, Ikue Mori, Fred Frith, Michel Godard, Mark Nauseef, and Dave Douglas. Since 1997, she has been touring widely and regularly in a duo, called Duo, with violinist Mark Feldman (her husband); together they play their own compositions, as well as the music of John Zorn.

Her new band *Entourloupe* features Feldman, French cellist Vincent Courtois, Japanese/New York percussionist and electronicist Ikue Mori, and drummer Gerald Cleaver. Mori also joins Courvoisier in the improvising trio *Mephista*, along with drummer Susie Ibarra (their *Entomological Reflections*, 2004, on Tzadik, is a particularly striking product of their creeping, crepuscular joint vision).

Still worth seeking out is *Birds of a Feather*, her collaboration with percussionist Mark Nauseef, a 1997 album on the excellent Swiss label, Unit Records.

In all these projects, and several others, Courvoisier shows why she is fast coming to be seen as a highly promising way forward for piano art. She creates, as *The Independent* commented “a strong and unmistakably personal mixture of expressionistic, minimalistic, polyphonic, and modern jazz languages.” Her fractured, sheering, particulating sound may ebb into washes of embracing lyricism, then combine abstraction and delight in an uncanny unity.

Admission: \$12 general, \$10 for Earshot Members, Students, and Seniors; available online at www.earshot.org/promo.html

- Peter Monaghan

Sam Rivers: Wildflower Perennial

Sam Rivers Trio

with Doug Mathews & Anthony Cole
Thursday, May 19, 8 pm
Seattle Asian Art Museum

Sam Rivers, the venerable jazz saxophonist, flutist, pianist, and composer who approaching 82 years of age and still playing with the energy of someone a third his age, has been delivering to the jazz world since well before it knew what he was giving it.



In the mid-1970s, he was at the forefront of a revival of midtown New York jazz in large loft spaces that he and fellow musicians reclaimed from the depressed blocks of now-trendy Soho and Noho.

Rivers' recordings from his home and workspace, Studio Rivbea, the most celebrated of the jazz lofts, were issued on Douglas Records on five LPs called the *Wildflower* sessions. The albums encapsulated a movement, an era, and a mood in American music.

Over two weekends, Sam Rivers and his wife, Bea, played host to patrons; Sam Rivers orchestrated the lineups, and performed, too, along with almost 100 other musicians, in numerous configurations. Many well-established

New York figures were there, including drummer Andrew Cyrille, and bassist Jimmy Lyons, but the sessions also attracted players from the seed-bed of much African-American aesthetic exploration, Chicago, some key new-jazz players from Philadelphia and New Haven, as well as such newcomers to New York as the Bay Area's then-very young David Murray.

The immediacy and urgency that the players expressed as they consolidate the forward strides of the free-jazz and New Thing movements of the 1960s contributed to the

making of one of the great documents of modern jazz.

"What do you do when you're locked out? You create your own situation," he said in a 2000 interview. "If there's nothing out there, it's an open field! You can produce your own stuff. We did it in the most expensive city in the world, and with almost no money. It's America - you have to do it yourself."

Amazingly, Rivers has retained his expansive aesthetic to this day. If he was a treasure, then, he is like some kind of jazz magus, now, because, 30 years later, the venerable innovator is still at it, from a perhaps unlikely base 1,500 miles to the south, in Orlando, Florida – he moved there in 1991 so he would have

a dependable base for his Rivbea Orchestra, which he filled with local performers, many of them teachers or veterans of Central Florida theme parks in order to record his compositions dating back to 1958.

Doug Mathews and Anthony Cole play in both the orchestra and the Sam Rivers Trio that we will hear here. With his view of all of the whole sweep of American jazz innovation from the 1960s on, Rivers can say of the trio, in all humility: "I'm a musicologist, and I know that this is very rare. As a matter of fact, it's unique in the history of jazz, this group that I'm performing with, this trio. No other trio does these kind of things," he said last year to the BBC. "I mean, it's an experience you will only hear with this group."

Believe it, and come out to this one.

Rivers plays tenor, alto, and soprano saxes in the band, along with piano and flute. Doug Mathews is on acoustic and electric basses, as well as bass clarinet, while Anthony Cole plays drums, tenor sax, piano, and percussion.

See what Rivers means?

The story of Rivers' life in music expresses, like his output, a broad expanse of the country's aesthetic and spiritual history. Raised in a family steeped in revival hymns, plantation melodies, and spirituals (his parents were members of the Fisk Jubilee Singers), he sang in the family vocal group from the age of five before studying violin, piano, and trombone – saxophone would come at the ripe old age of 13. While in the navy, he played with bluesman Jimmy Witherspoon, then went to the Boston Conservatory in 1947 and apprenticed in Boston with the likes of Jaki Byard, Gigi Gryce, Ken McIntyre, and Paul Gonsalves.

From 1955 to 1957 he lived in Florida, and played with vocal legend Billie Holiday, then went back to Boston to work with Herb Pomeroy's big band. For his own combo, he hired then-13-year-old Tony Williams while also acting as musical director for Wilson Pickett, B.B. King, T-Bone Walker, and other blues and R&B greats.

In 1964, he replaced George Coleman in Miles Davis's band, then moved through the bands of Charles Mingus, Andrew Hill, McCoy Tyner, Bobby Hutcherson, Larry Young, and Cecil Taylor. In the mid-1960s he also began recording as a leader.

He maintained his Rivbea loft space through the 1970s and also often taught at the college level, beginning in 1969 (in the 1980s he considered moving to Seattle to take a job here, but, alas...).

That was just the first prime of his career. It would blossom further in a trio with bassist Dave Holland and drummer Barry Altschul – add saxophonist Anthony Braxton, and as if from some blessed place emerged Conference

See Rivers, page 21

Jazz AROUND THE SOUND

SUNDAY, MAY 1

- DH PK and Friends, 10
 FB Amy Stephens Group, 6
 JA Earl Klugh, 6:30 & 8:30
 JW Howard Bulson, 5
 MT Marc Smason & The Chicago 7, 8
 NO Seattle Weekly Music Showcase & Awards
 TU Reggie Goings/Hadley Caliman Quintet, 3
 TU Jim Rotondi Quartet, 8

1 SATCHMO TO MINGUS

Trombonist Marc Smason presents his Chicago 7, a star-studded outfit that plays the early, polyphonic hot-jazz of New Orleans, Chicago, and New York. Repertoire ranging from Louis Armstrong to Charles Mingus is interpreted by some of the region's very best, including (in rotation with tuba player Greg Powers), the bass maestro Buddy Catlett, who toured and recorded for 10 years with Armstrong late in his career. Smason, on trombone, also provides vocals, as does Joanne Klein. On trumpet and sax is Jay Thomas; on sax, Hadley Caliman; Craig Hoyer is on piano; and Steve Banks is on drums. Highly entertaining times guaranteed.

MONDAY, MAY 2

- NO New Orleans Quintet
 RD Doug Zangar, 7:30
 TU Greta Matassa Jazz Jam, 8

2 RAY VEGA PLUS

At 9pm at the Triple Door, with no cover, the Jim Rotondi/Ray Vega Trumpet Spectacular pairs the two fine trumpeter/flugelhornists, and adds the top-flight rhythm section of (the New Stories trio) John Bishop (drums), Marc Seales (piano), and Doug Miller (bass).

TUESDAY, MAY 3

- JA Tierney Sutton, 7:30

Get your gigs listed!

Earshot Jazz provides the most comprehensive listing of improvised music in the Seattle metro area. In print and on the web, it is our mission to help listeners find jazz and musicians find an audience. We are making changes to simplify the process of getting your gigs in our calendar. E-mail us at calendar@earshot.org with details of the venue, start-time, and date.

- MT PK's Trio, 8
 MT PK/Michael Monhart/Jack Gold, 8
 NO Holotradjazz
 TD Arisawkadoria, 9
 TU Jay Thomas Big Band w/ Becca Duran, 8

3-5 TIERNEY SUTTON

To vocalist Tierney Sutton, jazz was double Dutch until, as a student of Russian language and literature at Wesleyan University, she discovered the art form, and soon was on her way to the Berklee College of Music on a scholarship. She had been singing since her early childhood in Milwaukee, but concentrated as a child on choral vocals and musicals. Her debut album, *Introducing Tierney Sutton*, won high praise in 1998, the year she was a semi-finalist in the Thelonious Monk Jazz Vocal Competition. She has matured into one of the most accomplished of modern jazz singers, and into a cherished vocal instructor at the University of Southern California. As demonstrated on her latest CD, *Dancing in the Dark* (Telarc), inspired by the

music of Frank Sinatra, she can boast of great style and technique. She has Christian Jacob on piano, Ray Bronker on drums, and Kevin Axt on bass. One set at 7:30pm; cover \$18.50-\$20.50.

WEDNESDAY, MAY 4

- C* Eric Verlinde Trio w/ Ronnie Pierce and Aria Prame, Whisky Bar, 2000 2nd Ave, 10
 JA Tierney Sutton, 7:30
 JU La Banda Gozona, 7
 NO Floyd Standifer Group
 TU Brian Kirk Quintet, 8

THURSDAY, MAY 5

- JA Tierney Sutton, 7:30 & 9:30
 NO Radio Rhythm Orchestra w/ Pete Leinonen
 RP Brian Kent, Paul Sawyer, Ken Strong, 8
 SB Ari Zucker, Joe Doria, Mike Stone, 9
 TU Steve Treseler Group, 8

5 POO & DEGENERATION

Johnny + The Primordial Poo, Degenerate

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AA	Seattle Asian Art Museum in Volunteer Park, Seattle	LU	Luigi's Grotto, 102 Cherry, 343-9517
AF	Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	MK	Mr. Lucky, 315 1st Ave N Seattle, 282-1960
AW	Arts West, 4711 California Ave SW, West Seattle, 938-0963	MS	Mashiko, 4725 California Ave SE, 935-4339
BP	Bake's Place Prov. Pt, 4135 Providence Pt Dr SE, Issaquah (425) 391-3335	MT	Mr. Spot's Chai House, 5463 Leary Way, 297-2424
C*	Concerts and Special Events	NO	New Orleans Restaurant, 114 First Ave S, 622-2563
CF	Coffee Messiah, 1554 E Olive Way, 861-8233	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CM	Crossroads Shopping Ctr, 15600 NE 8th, Bellevue, (425) 644-1111	PC	Plymouth Congregational Church, 1217 6th Ave, (206) 622-4865
CV	Café Venus and Mars Bar, 609 Eastlake Ave E	PK	The Penny Caf? 1701 NW Market, Ballard 206-784-6426
CZ	Cutter Point 7520 27th St. W, University Pl (253) 565-4935	PM	Pampas Club, 90 Wall St, 728-1140
DH	Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786	PN	Poncho Concert Hall, Cornish College, 710 E Roy St.
FB	Seattle First Baptist Church, Seneca @ Harvard	RD	Richmond Beach Deli, 632 NW Richmond Beach Rd, Shoreline
GR	Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600	RP	Romios Pizza, 3242 Eastlake Ave E, 322-4455
IB	Il Bistro, 93-A Pike St, 682-3049	SA	The Spar, 2121 N 30th, Tacoma, (253) 627-8215
JA	Jazz Alley, 2033 6th Ave, 441-9729	ST	Suite G, 513 N 36th St, 632-5656
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	TA	Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
JU	Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544	TD	The Triple Door, 216 Union St, 838-4333
JW	Julia's of Broadway, 300 Broadway, 860-1818	TO	ToST, 513 N 36th St, 547-0240
KR	Kirkland Performance Center, 350 Kirkland Ave, Kirkland, (425) 893-9900	TT	Tractor Tavern, 5213 Ballard NW, 789-3599
LA	Latona by Green Lake, 6432 Latona NE, 525-2238	TU	Tula's, 2214 2nd Ave, 443-4221
LS	La Spiga, 1401 Broadway, 323-8881	WB	Wasabi Bistro, 2311 2nd Ave, 441-6044

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet

Tuesdays

- NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- CV Matt Jorgensen/Mark Taylor Group, 9:30
 NO Floyd Standifer Group, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon
 SA Kareem Kandi Band, 8
 ST Jazz Night with the Ryan Burns Trio, call for time

Thursdays

- CF Monktail Music Series, 8
 CM Victory Music presents Open Mic, 6
 FL Greg Schroeder Quartet, 8
 JB Kareem Kandi Band, 8:30
 LU Robeson Trio, 8
 NO Ham Carson Quintet, 7
 SQ Darrius Willrich, 10
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

- AF Kareem Kandi Band, 7
 JU Urban Oasis, 9
 LA LHH Trio, 5:30
 LU Robeson Trio, 8
 PM Floyd Standifer, 9

Saturdays

- AF Kareem Kandi Band, 7
 CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 SU Victor Noriega

Sundays

- CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 JU Howard Bulson, 5
 NE Dangerous Brain Clinic, 10
 TD Arturo Rodriguez, 8

Origin Records

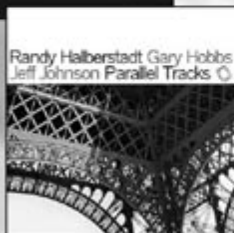
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NEW STORIES

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 Origin 82435

SEATTLE WOMEN'S JAZZ ORCHESTRA

Dreamcatcher
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Art Ensemble, and Amy Denio appear at the Rendezvous Jewelbox Theater (2322 2nd Ave, 10:30, 21+ \$5-15 sliding scale; <http://www.jewelboxtheater.com>). The sweetly-odored poos (they claim) "ferment a potent groove; ejaculating outerspace comet rock down gelatinous rivers of back sweat blues through fields of fiery freejazz frankness. The sound of the crack in the Liberty Bell." With Tobi Stone, Skip Milford, Gabriel Herbertson, Billy Monto, Stephen Fandrich, Stephen Parris, John Seman and John Ewing. (More at <http://www.monktail.com>.) Also on the bill, the Degenerate Art Ensemble who "brew strong, hallucinatory poisons: music, butoh inspired dance and theater - exploding the boundaries of art." DAE emerged in 1999 out of the fertile womb of The Young Composers Collective, a 17-member performance art orchestra founded in 1993; (see www.degenerateartensemble.com). And, also performing, Amy Denio.

FRIDAY, MAY 6

- AF Kareem Kandi Band
 AW Dina Blade and Hans Brehmer, 10:30
 GR Joe Koplin
 JA Ivan Lins, 7:30 & 9:30
 JW Amazing People, 6
 SF Marc Smason & Craig Hoyer, 9
 SR Gail Pettis, 9
 TU Bill Anschell Trio, 8:30

6 LATIN LAYLA

"This," said the Seattle Weekly, "isn't generic salsa but something a lot looser and more exciting, with strong horn solos and plenty of percussive drive." Layla Angulo, a saxophonist, leads her Latin Jazz Orchestra in pieces marked most heavily by the unusual combination of jazz and Afro-Peruvian traditions. The former Cornish College student of Hadley Caliman and Julian Priester spent years in Spain learning the trade from ex-Miles reed player Bennie Maupin. At the Triple Door at 8pm; \$15.

6-8 IVAN LINS

After winning fame in Brazil in the 1970s, the vocalist/composer/keyboardist Ivan Lins won worldwide attention for his 1979 album, *A Noite*, with its now much-covered "Love Dance." The "master of harmony," as the New York Times dubbed him, specializes in romantic, passionate melodies in appealing arrangements, and is sufficient a tunesmith that artists as diverse as George Benson, Quincy Jones, Sergio Mendes, Toots Thielemans, The Crusaders, and Manhattan Transfer, have covered his compositions. On this visit, he appears with Teo Lim (drums), Leonardo Amuedo (guitar/acoustic guitar), Ze Carlos (acoustic guitar/cavaquinho), Marco Brito (keyboards), and Nema Antunes (bass). Friday/

Saturday 7:30pm & 9:30pm, Sunday 6:30pm & 8:30pm; cover \$21.50-\$23.50.

6 DECIPHERING DOUG HAIRE

At Gallery 1412 (1412 18th Ave E, 8pm, all ages, always reasonable cover) Ciper (Tari Nelson-Zagar, Tom Swafford, violins; Greg Sinibaldi, bass clarinet; Jesse Cantebury, clarinets), seasoned improvisers, all, also draw on their experience in jazz, bluegrass, rock, and classical to craft subtle and intense compositions that exploit the timbral possibilities of their instrumentation. Further spicing up things will be location sound recordist Doug Haire for an evening of narrative abstractions created through careful listening and a love of sound. Ciper and Haire have been exploring the many new sonic possibilities opened up by combining Doug's vast library of location recordings of everything from street scenes to animals to wedding bands (which he is able to select at will) with Ciper's distinctive take on improvised acoustic music.

SATURDAY, MAY 7

- GR Joe Koplin
 JA Ivan Lins, 7:30 & 9:30
 JW Karen Shivers and Karin Kajita, 6:30
 SN Anita Culver Trio, 8
 SR Gail Pettis, 9 P M
 TU Greta Matassa Quintet, 8:30

7 BARBER AND CLEMENT

Both Eric Barber (saxophones) and Dawn Clement (piano) are seasoned improvisers in a wide variety of ensembles, and put their Duo together to showcase beautiful compositions that are rarely performed. They focus on original material and hand-picked compositions by artists such as Thelonious Monk, Kenny Wheeler, Egberto Gismonti, Astor Piazzolla, and Keith Jarrett. Clement is certainly one of the Seattle artists to watch over the next few years, one who may well make that treacherous transition to the New York big time. At Gallery 1412 (1412 18th Ave E, 8pm, all ages - not sure of the cover, but it's always very reasonable)

SUNDAY, MAY 8

- DH PK and Friends, 10
 JA Ivan Lins, 6:30 & 8:30
 JW Howard Bulson, 5
 LS Gail Pettis w/ Randy Halberstadt & Clipper Anderson, 7
 TU Jazz Police Big Band, 3
 TU Jim Cutler Jazz Orchestra, 8

8 YOUTH JAZZ

The Seattle Youth Jazz Ensemble presents its spring concert at the Triple Door. Three groups, including a big band, will perform under the direction of Denney Goodhew, Robbie Jordan,

and Erik Esvelt. At 7pm; \$15.

MONDAY, MAY 9

NO New Orleans Quintet
RD Doug Reid & friends, 7:30
TU Darin Clendenin jam, 8

9 CONVERSATIONS

A fine postbop quartet converses at the Triple Door's free bar stage while you chat: Saul Cline and Mark Taylor, saxophones; Jeff Johnson, bass; and Matt Jorgensen, drums.

TUESDAY, MAY 10

JA Pearl Django, 7:30
NO Holotradjazz
TD Arisawkadoria, 9
TU Emerald City Jazz Orchestra, 8

10-11 PEARL DJANGO

A CD release party for the popular gypsy-jazz combo's eighth album, *Chasing Shadows*. Neil Andersson and Greg Ruby (guitars), Rick Leppanen (bass) and Michael Gray (violin) with special guests Greg Williamson (drums) and David Lange (accordion) celebrate the styles made most famous by Django Reinhardt and Stephane Grappelli in the years immediately preceding World War II. There was, of course, only one of each of those, but Pearl Django pays homage to their dazzling, swinging sound, but of late the band has added Latin touches and drums to arrive at a refreshed, upbeat sound of their own. Cover \$18.50-\$20.50; one set each day 7:30pm.

WEDNESDAY, MAY 11

C* Eric Verlinda Trio w/ Ronnie Pierce & Aria Prame, Whisky Bar, 2000 2nd Ave, 10
JA Pearl Django, 7:30
NO Floyd Standifer Group
TU James Dejoie Quartet, 8

11 PARRIS IN THE SPRING

At the Triple Door at 7:30pm (cover \$18), Rebecca Parris sings while Jovino Santos Neto plays piano. Of the seasoned, accomplished vocalist, Robert Tate in *Jazz Now* wrote (reviewing a DVD of jazz vocalists): "The real magic comes from Rebecca Parris, who walks right off the video into the living room and tears me up with her absolutely gorgeous rendition of Billy Strayhorn's 'Lush Life.'" Jovino Santos Neto is a Seattle-based world-class performer who has worked with Hermeto Pascoal, Sergio Mendes, and Airtó Moreira and Flora Purim, and who teaches at Cornish.

THURSDAY, MAY 12

JA Bobby Caldwell, 7:30
JW Pasquale, 6:30
NO Ham Carson Quintet
SB Ari Zucker, Joe Doria, Mike Stone, 9
SE Pete Malinverni, 5:30
TU Adrienne Wilson Allstars, 8

12 PETE MALINVERNI

In the foyer of the Seattle Art Museum, at 5:30pm, free with museum entry. See preview in this issue.

12-15 BOBBY CALDWELL BIG BAND

The Manhattan-born, and Memphis- and Miami-raise son of show-biz parents, a staple of smooth-jazz and adult-contemporary radio, Bobby Caldwell, "the blue-eyed singer in the slouch hat," was much influenced early on by the crooners - Sinatra, Nat King Cole... - and the refined arrangements of the likes of Billy May, Don Costa, and Nelson Riddle. He won fame for sensual, "heart-felt" hits like "What You Won't Do For Love" and "Next Time I Fall." He visits with plenty of back-up, a big band that will, presumably, assist him in performing tracks from his latest album, *Perfect Island Nights*, which he describes as a "blue-eyed soul album," and a "natural extension of his best-selling recording, *Soul Survivor*." The terms used to describe his music will not be as important to his many fans as the mere fact that this is Bobby Caldwell, "one of the most revered vocalists and songwriters in contemporary music," who performs latter-



Jazz vocalist Tierney Sutton will perform live at Jazz Alley May 3 - 5

day Steely Dan-like stylings that are anodyne distillation or enervating dilution, depending on your preferences. But some of the terms he himself uses to describe his thing are: contemporary R&B pop, tropical-tinged, soaring balladry, and intimate smooth-jazz stylings. His skills in song-writing have been exemplified by hits he has written for performers like Chicago, Boz Scaggs, Amy Grant, Neil Diamond, and Al Jarreau. Caldwell's classic "What You Won't Do For Love" has been recorded and sampled by more than 100 artists, including Boys II Men. If your raw courage extends to going on dates, this is the kind of outing you may want to undertake. At Jazz Alley; cover \$30.50-\$32.50.

FRIDAY, MAY 13

C* Seattle Women's Jazz Orch. Silent Auction, Mount Baker Community Club, 2811 Mount Rainier Drive S., 7:30
C* Us Air Force Airmen Of Note Jazz Band, Bellevue Community College Gym, 7:30
AF Kareem Kandi Band
BP Gail Pettis w/ Randy Halberstadt & Jeff Johnson, 8
GR First Circle
JA Bobby Caldwell, 7:30 & 9:30
JW Katrina Wibel, 6:30
SN Karin Kajita, 6:15
TU Jay Thomas CD Release, 8:30

13 JONATHAN SIELAFF & DAVE HIRVONEN

Two of Portland's most prominent young improvisers, Dave Hirvonen and Jonathan Sielaff, draw on sources from around the improvised-music globe to produce sounds rich and diverse. They play clarinets, guitar, and electronics. At Gallery 1412 (1412 18th Ave E, 8pm, all ages, where the cover charges are always most reasonable).

13 JAY THOMAS CD

The highly accomplished multi-hornman introduces his new CD, *Accidentally Yours* (McVouty), with the help of some old friends: Jon Wikan, drums; Jon Hamer, bass; and Wataru Hamasaki, a young tenor-sax player from Japan, whom Thomas first heard there. With his rich, full, emotive sound, he resembles, says Thomas, a bit like "Lester Young with some Warne Marsh thrown in," but with his own thing, too. Hamasaki recently won the Selmer Saxophone competition in Japan, and also earned his MD - but, says Thomas, now plans to practice tenor rather than medicine. (Score one for the hepcats.) The album is now out, which has a different rhythm section (Geoffrey Keezer's trio), and shows off

Thomas's mastery of postbop jazz with help from versatile, winning vocalist Becca Duran. At 8:30pm, cover \$12.

13 SWOJO

At the Mount Baker Community Club, the Seattle Women's Jazz Orchestra performs at a Benefit Concert and Silent Auction, with special guest artist Kelley Johnson. See www.swojo.org for details. The accomplished big band is also playing on May 27 (see below).

SATURDAY, MAY 14

GR Barbie Anaka
JA Bobby Caldwell, 7:30 & 9:30
PK Marc Smason Trio, 3:30
TU Stadium HS Band Fundraiser, 3
TU Susan Pascal Quartet, 8:30

14 QUEEN MAB

This Canadian/Dutch trio features Lori Freedman, bass/clarinet/clarinet; Marilyn Lerner, piano; and Ig Henneman, viola. Their distinctive sound and spontaneous interaction guarantees lively, direct music. For this project the trio has created a program of new pieces, inspired by Hector Berlioz's "Queen Mab Scherzo." Each member of the trio has contributed pieces that, while inspired by the Scherzo, reflect individual points of view and tastes. Berlioz's piece offers bold rhythmic articulations, irregular and yet expansive melodies, freely contrapuntal textures, and unusual instrumentation. By using this nearly 200-year-old composition to spark chemistry, Queen Mab's members create adventurous new music. At Gallery 1412 (1412 18th Ave E, 8pm, all ages, where the cover charges are always most generous).

SUNDAY, MAY 15

DH PK & Friends, 10
JA Bobby Caldwell, 6:30
JW Howard Bulson, 5
NO wo Scoops Moore, 4
TU Jim Cutler Jazz Orchestra, 8
TU Garfield Bands, Jay Thomas Big Band, 3

15 MARTYR OF THE REVOLUTION

Another of the area's fine high-school jazz programs struts its stuff at the Triple Door. At Nathan Hale High, 25 percent of the school's 1,000 students take part in the music department's programs, which include two jazz ensembles and a vocal-jazz ensemble. The jazz ensembles consistently finish at or near the top of regional and national festivals, and has performed with Herbie Mann and Kenny Rogers.

Director Rich Sumstad has taken such honors as the Washington State Music Educators award for outstanding music educator of the year, and the Christa McAuliffe Excellence in Education Award. You'll hear why. At 7pm; cover \$25.

MONDAY, MAY 16

NO New Orleans Quintet
RD Doug Reid & friends, 7:30
TU Kelley Johnson vocal jam, 8

TUESDAY, MAY 17

JA Wild Magnolias, 7:30
MT PK's Trio, 8
NO Holotradjazz
TO Diller/Crane, 9
TU Roadside Attraction Big Band, 8

17 PRIESTER ET AL

Opening the Northwest Free Jazz Festival, trumpet legend Julian Priester takes the stage with local counterpart Marc Smason in a performance of "Priester's Cue." Craig Hoyer in on keyboards and Greg Campbell on drums. Opening: Diller/Crane, improvised music from saxophonist Adam Diller and drummer Matt Crane, two of the most outstanding of a younger generation of vanguardists in the city. At TOST.

17-18 WILD MAGNOLIAS

The Wild Magnolias, a band of New Orleans Mardi Gras Indians, like all their tribe, kick up their hams in outlandish threads and regalia. Their leader is the legendary Big Chief Bo Dollis, who is acclaimed for not only his vocal talents, but also for his gruff, hip singing and vocal improvisation. A staple of the New Orleans Jazz and Heritage Festival, his fragrant Magnolias have been often recorded, and have appeared in many settings. With him are Geechie Johnson (percussion and vocals), June Yamagishi (guitar), Charles Moore (bass), Doug Belote (drums), Bo Dollis, Jr. (backing vocals and tambourine), and Irving "Honey" Bannister (backing vocals and cowbell). Set times Tuesday and Wednesday are at 7:30pm. Cover \$20.50-\$22.50.

17 (-JUNE 10) FREE-JAZZ FESTIVAL

Local record producer Sol Disk has put together a set of gigs at venues around the city over the next several weekends to create the Northwest Free Jazz Festival 2005. The event runs from Tuesday May 17 to Saturday June 10. The events (see highlight boxes for more details) are: May 17: Julian Priester/Marc Smason Ensemble, Diller/Crane; May 21: Monktaile Creative Music Concern, Jack Gold Quintet; May 25: Gregg Keplinger Trio, Paul Rucker; June 4: Amy Denio, Ficus Trio; June 10: Ion Zoo, 2 Bit Trio.

WEDNESDAY, MAY 18

C* Eric Verlinde Trio w/ Ronnie Pierce & Aria Prame, Whisky Bar, 2000 2nd Ave, 10
JA Wild Magnolias, 7:30
NO Floyd Standifer Group
TU SCCC Jazz Band, 8

THURSDAY, MAY 19

AA Sam Rivers Trio w/ Doug Mathews & Anthony Cole, 8
JA Michael Franks, 7:30 & 9:30
JW Jazukha, 6:30
NO David Friesen jazz
RP Village Jazz, 8
SB Ari Zucker, Joe Doria, Mike Stone, 9
TU Dina Blade Quartet, 8

19 SAM RIVERS!

The veteran all-star brings his seasoned, highly idiosyncratic trio to the Seattle Asian Art Museum, presented by Earshot Jazz. See preview, this issue. Admission: \$14 general; \$12 Earshot members, students, and seniors; tickets available at the door and online at <http://www.earshot.org/promo.html>.

19 MORE THAN ONE DOSE

Avant-hip-hop vocalist Cristin Miller joins Gust Burns and One Dose to make new sounds and texts, fragmented, hybrid, yet nonetheless coherent and full of intention. Adam Dose One Drucker is best known for his work with

the groups Clouthead, Themselves, and most recently, Subtle. He has helped pioneer new forms in hip hop that take as antecedents both musique concrète and Dadaist poetry as well as the whole hip-hop book from DJ Kool Herc to Public Enemy, to Aceyalone, etc. Vocalist Cristin Miller has been involved in the Seattle improvised music community for several years, as well as making up half of the band Emma Zunz, which has been active in Seattle for the past year. After growing up in Tacoma on a steady diet of Eric B and Rakim, Gang Starr, KMD, Third Bass, and Del, Gust Burns began exploring the worlds of jazz and improvised music. Now heavily involved with the improvised music scene in Seattle, Burns performs regularly on both piano and tape recorders, and is co-organizer of gallery 1412 and Seattle Improvised Music Festival. At Gallery 1412 (1412 18th Ave E, 8pm, all ages, \$10-\$15

19-22 MICHAEL FRANKS

More adult-contemporary vocals, this time from Michael Franks, who has recorded to popular acclaim with Kenny Barron and Ron Carter. He came to prominence with his 1976 hit single, "Popsicle Toes," and has enjoyed great fan support ever since for his wistful, unobjectionably romantic vocal style. He visits with long-time collaborators Charles Blenzig (piano and keyboards), Chris Hunter (saxophone), and Veronica Nunn (vocals), along with Willard Dyson (drums) and Sean Conly (bass). Two sets each night (Thursday-Saturday, 7:30pm and 9:30pm; Sunday 6:30pm and 8:30pm); cover \$30.50-\$32.50.

FRIDAY, MAY 20

AA Ellery Eskelin & Sylvie Courvoisier, 8
AF Kareem Kandi Band
GR Greta Matassa
JA Michael Franks, 7:30 & 9:30
NO Chris Stevens Band
TT Arisawkadoria
TU Bernie Jacobs Quartet, 8

20 ESKELIN & COURVOISIER

Earshot Jazz presents two of the most exciting talents on the New York scene, saxophonist Ellery Eskelin and pianist Sylvie Courvoisier, at the Seattle Asian Art Museum, 8pm. Admission \$12 general, \$10 for Earshot Members, Students, and Seniors; available online at www.earshot.org/promo.html (see preview in this issue).

SATURDAY, MAY 21

C* Monktaile Creative Music Concern: Jack Gold Quartet, The Blue Moon, 712 NE 45th St., 9
GR Jazz Unlimited
JA Michael Franks, 7:30 and 9:30
NO Chris Stevens Band
SN Anita Culver Trio, 8
TU New Stories, 8:30

21 NORTHWEST FREE JAZZ

At the historic Blue Moon (712 NE 45th St; 9pm, no cover, 21 and over), the Northwest Free Jazz Fest continues with performances by Monktaile Creative Music Concern's Non Grata and the Jack Gold Quintet. Non Grata combines about 20 of the MCMC's many outstanding players, including bassist John Seman and drummer Mark Ostrowski, in "a chamber orchestra that plays jazz, a jazz band that plays metal, a metal band that plays country, a country band that plays funk, a funk band that plays punk, a punk band that plays music, musicians having a good time...the retarded children of art music and we're running with scissors." First, hear the Jack Gold Quintet: Michael Monhart and Brian Kent, saxophones; Jim Knodle on trumpet; Michael Bisio on bass, and Jack Gold on drums: "fiery and on edge, by turns pushing things toward chaos then reining the sound back in structure's direction."

21 IMPROV WORKSHOP

Gust Burns leads the monthly improvised music workshop, co-presented by Seattle Improvised Music and Gallery 1412. The workshop is a hands-on, music making experience for those well versed in musics such as jazz, classical, rock,

etc, as well as those with no music experience whatsoever. Listening is the key, as the group plays with several different exercises and ideas, and practices improvisation in many different groups sizes and situations. This is a great way to gain insight into the making of improvised music, either for a curious audience member, or musicians wishing to gain experience and meet new collaborators. At Gallery 1412 (1412 18th Ave E, 2pm, all ages, \$5 suggested donation, but no one turned away.)

21 JAZZ DISMANTLING

Tari Nelson-Zagar (violin); Paul Hoskin (clarinet, baritone sax); Gust Burns (piano); Paul Rucker (bass); and Greg Campbell (percussion) will tug the hair off your chest, or make it grow there. Guaranteed. At Gallery 1412 (1412 18th Ave E, 8pm, all ages).

SUNDAY, MAY 22

DH PK & Friends, 10
JA Michael Franks, 6:30 & 8:30
JW Howard Bulson, 5
LS Gail Pettis w/ Darin Clendenin & Clipper Anderson, 7
PN Julian Priester/Marc Smason Ensemble, Diller/Crane
TU Jim Cutler Jazz Orchestra, 8
TU Rainy City Riff Raff, 3

22 HELP GALLERY 1412

The small black-box venue, a true boon for the area's improvising scene, holds a benefit in which about 10 musicians will play for 5 minutes each, and bring along food to nourish you in that way, as well. Likely 5-minuters include Annie Lewandowski, Greg Campbell, Jason Anderson, Noriaki Watanabe, Paul Hoskin, Sam Mickens, Gust Burns, and Adam Diller.

22 FISH OUT OF WATER

Fish Out of Water consists of percussionist Toshi Makihara, sound artist Susie Kozawa, and American koto master Elizabeth Falconer. They cross boundaries and delight the open-eared. They're like taking an aural excursion across the wild waves of the Pacific on a raft. Their tools include seaweed, a long piece of wood, a skin-covered sphere, toys, and sticks. At Gallery 1412 (1412 18th Ave E, 8pm, all ages).

MONDAY, MAY 23

NO New Orleans Quintet
RD Karin Kajita / Kevin McCarthy vocal jam, 7:30
TU Darin Clendenin jam, 8

23 PAOLI MEJIAS

Puerto Rico-born Paoli Mejias, a mid-30s standout on conga and percussion, classifies himself as a "percusionista de formación callejera" – a percussionist who learned his trade on the streets, by watching and absorbing the styles of players there. On the streets or in front of a record player, he listened and learned – from Patato Valdes, Batacumbele, and Irekere, and then set out on a pro career in his teens. That has taken him to collaborations with the likes of Tito Puente, Paquito D'Rivera, Dave Samuels, David Sanches, Danilo Perez, Cick Corea, Marc Antony, and most notably an eight-year stint with Eddie Palmieri. He has also collaborated on Alex Acuña's Grammy-nominated Acurela de Tambores, and on Tito Puente and Eddie Palmieri's Grammy-winning Masterpiece. Palmieri, in particular, taught Mejias the benefits of experimentation and flash. The result is a modernized sound, the next generation of the evolving Latin-jazz story. Helping Mejias tell the tale, and to celebrate the release of his CD Mi Tambor, are Nestor Toro (alto sax), Yan Carlos Artime (piano), Aldemar Valentin (bass), and Antonio Escipe (drums). At 7:30pm, \$17.

23 TOSHI MAKIHARA

Sound of the Bluff presents Volute! with Toshi Makihara, a most distinctive percussionist; Tom Swafford, violin; and Nathan Levine, bass. Their freely improvised chamber music has been described as "verging on the sublime." This should be a beauty. At Gallery 1412 (1412 18th Ave E, 8pm, all ages).

TUESDAY, MAY 24

- JA Jacqui Naylor, 7:30
- NO Holotradjazz
- TU Hal Sherman's Monday Night Jazz Orchestra, 8

24 HORVITZ/HOLCOMB ODEON QUARTET

We'll give you the short version of the pitch: Go hear this. Wayne Horvitz and Robin Holcomb are two of the most vital forces for musical expansion and deepening that they city has ever been fortunate to count as citizens. Both made their names on the New York scene before they moved here, some 15 years ago, and they continue to command huge respect among new-jazz and new-music listeners. Here, they are in concert with the odeonquartet – Gennady Filiminov and Jennifer Caine (violin), Heather Bentley (viola), and Page Smith-Bilski (cello) – to celebrate the release of their CD Solos (Songlines), which is already winning glowing notices. The odeonquartet is, as Gavin Borchert said in the Seattle Weekly, a “young, vibrant group [that] has made a Kronos-like commitment to a 20th century music all over the artistic map – from serialism, evocations of folk and pop music from around the world, American classics, and European neo-Romanticism.” Holcomb and Horvitz, married 25 years and “irrevocably influenced by each other's music,” as Horvitz put in the album's liner notes, interpret their own and each other's pieces on the album, and also play some improvisations and modern classics. What Horvitz says of Holcomb's pieces – that they illustrate “what makes Robin's music so unique and compelling” – could equally be said of his own contributions. The evening will feature odeonquartet on its own, performing Horvitz's “Mountain Language III,” and Holcomb and Horvitz will play both solo and in improvisations on piano and electronics with the quartet. To top it all off, the couple will have the use of the Triple Door's fine Steinway D piano. At 7:30pm, cover \$16.

WEDNESDAY, MAY 25

- C* Eric Verlinde Trio w/ Ronnie Pierce & Aria Prame, Whisky Bar, 2000 2nd Ave, 10
- JA Jacqui Naylor, 7:30
- NO Floyd Standifer Group
- TO Greg Keplinger Trio, Paul Rucker, 9
- TU Greta Matassa vocal workshop, 8

25 KEPLINGER AND RUCKER

Headlining: the Greg Keplinger Trio plays solid, hard-swinging, improvised jazz “flowing

like chunks of concrete being ripped up out of a parking lot.” With the great drummer are the equally talented saxophonist Michael Monhart and Bay Area organist Richard Phillips. Opening: acclaimed cellist Paul Rucker, solo. Recent recipient of the Earshot Golden Ear Award for “Best Emerging Artist of the Year,” Rucker's CD Oil was nominated for the Earshot Jazz Northwest CD of the year in 2003, while the Paul Rucker Large Ensemble was nominated for the “Best Outside Jazz Group” award. At ToSt (513 N 36th St), 9pm, \$5 (21+).

THURSDAY, MAY 26

- JA Bill Frisell, 7:30 and 9:30
- JW Anthony Degennaro, 6:30
- NO Ham Carson Quintet
- SB Ari Zucker, Joe Doria, Mike Stone, 9
- TU Milo Peterson & the Jazz Disciples, 8

FRIDAY, MAY 27

- AF Kareem Kandi Band
- GR Michael Powers Group
- JA Bill Frisell, 7:30 and 9:30
- SN Karin Kajita, 6:15
- TD Hiroshima, 7 & 10
- TU Kelley Johnson Quartet, 8:30

27, 30 JORGENSEN'S +451

On Friday May 27 at Crossroads Market (NE 8th & 156th Ave. NE in Bellevue) and on Monday May 20 at the Triple Door, you have two opportunities to hear drummer Matt Jorgensen's stellar +451 band, with Mark Taylor (saxophones), Phil Sparks (bass), and Ryan Burns (Fender Rhodes). No cover, either night.

27 SWOJO

At Third Place Books (Lake Forest Park Towne Centre, 17171 Bothell Way NE), the accomplished Seattle Women's Jazz Orchestra performs at a Benefit Concert and Silent Auction, with special guest artist Kelley Johnson. See www.swojo.org for details.

SATURDAY, MAY 28

- C* Dr. Foo, Stuff Cafe, 4216 6th Ave NW (at Leary Way), Seattle, 206-783-7883
- GR Michael Powers Group
- JA Bill Frisell, 7:30 & 9:30
- JW Kelley Johnson & Karin Kajita, 6:30
- NO Bluesberry - Marmalade Blues
- TD Hiroshima, 7 & 10
- TU Hadley Caliman Quartet, 8:30

28 BINAURALITY

Sonority presents Binaureality II: An Evening of Electroacoustic Music, as part of its series of presentations of Northwest composed electroacoustic and computer music, curated by Jeth Rollins Odom. This year's program includes composers Chris DeLaurenti, Steve Layton, Bonnie Miksch, Christopher Penrose, and Jarrad Powell. The works chosen display a myriad of compositional, theatrical, and technological techniques being used today to create compelling audio art: soundscape collage, “virtual orchestral” composition, live interactive video, and dance. At Galley 1412 (1412 18th Ave E, 8pm, all ages.)

SUNDAY, MAY 29

- DH PK & Friends, 10
- JA Bill Frisell, 6:30 & 8:30
- JW Howard Bulson, 5
- NO David Keys
- TU Fairly Honest Jazz Band, 3
- TU Jim Cutler Jazz Orchestra, 8

MONDAY, MAY 30

- NO New Orleans Quintet
- TU Darin Clendenin Jazz Jam, 8

TUESDAY, MAY 31

- JA Kurt Elling, 7:30
- MT PK's Trio, 8
- NO Holotradjazz
- TU Magnolia Big Band, 8

31 KURT ELLING

Through June 5, Chicago-based vocalist Kurt Elling appears with longtime collaborator Laurence Hobgood on piano. Elling, a multi-Grammy nominee, is a “Beat” vocalist celebrated for his vocalese renditions of great horn solos, but he does much more. “The thinking man's vocalist” (JazzTimes) often alludes to writers like Rilke, Rexroth, Proust, and Kerouac in his eclectic work, which have won him several Down Beat and JazzTimes polls and Jazz Journalist Association awards. Each of his albums, said Down Beat, “has been vital to the evolving art of male jazz singing,” and they have taken him to acclaimed performances around the world. Since his second Blue Note disc, The Messenger, he has been accompanied by the increasingly hailed Laurence Hobgood as pianist, producer, arranger, and composer. Conservatory-trained in jazz and classical piano, Hobgood moved to Chicago in 1988 and has won attention with his own groups. Together he and Elling were named 1995 Chicagoans of the year in the arts by the Chicago Tribune. Also in the band are Rob Amster (bass) and Frank Parker (drums). Set times Tuesday and Wednesday at 7:30pm, Thursday through Saturday at 7:30am and 9:30pm and Sunday at 6:30pm and 8:30pm. Cover \$20.50-\$24.50.

COMING IN JUNE

1 SONNY FORTUNE & ALI

At the Triple Door (7:30pm, \$20), the saxophone veteran Sonny Fortune, whose sound is a distillation of all the best in jazz of the last 50 years, appears with Rashied Ali, who accompanied the sax demigod John Coltrane on his last celestial explorations. Fortune began his career with Elvin Jones and Frank Foster, then joined Mongo Santamaria's group. In 1970 he did a stint with distinctive vocalist Leon Thomas, and then settled for over two years with McCoy Tyner's band. He next set out as a leader, and also worked with Buddy Rich. Everything changes in September 1974, when Miles Davis offered Fortune a spot in his fusion group. Over the space of a year, he recorded with Davis on four albums, Big Fun, Agartha, Pangaea, and Get Up With It. He later spent 10 years in the Nat Adderly Quartet and as a featured soloist in Elvin Jones's Jazz Machine. In 1987-88, he was part of the Coltrane Legacy Band with McCoy Tyner, Elvin Jones, and Reggie Workman. In 2000 he recorded In the Spirit of John Coltrane with Workman and Rashied Ali.. All that just begins to describe a very long, varied career in which he has recorded many albums as a leader, many of them acclaimed.



Kurt Elling performs live at Jazz Alley May 31

Rivers, from page 15

of the Birds, a transcendent 1972 album on ECM.

In the 1980s he spent four years – surprisingly, but to his own delight – in Dizzy Gillespie's band.

Throughout, Rivers has demonstrated an admirable currency in jazz. He also has always possessed a distinctive personal style, which he said, in the 2000 interview, is something he aspired to: "I have my own approach - just like John Coltrane, Lester Young, Coleman Hawkins, Miles Davis, etc. They are all performing in the tradition, but with their own identity."

He explained: "The three reasons I go to hear musicians perform: first, to enjoy, then to analyze, then to make sure that I don't imitate what they've done. They make their statements. But I'm not in the business of rep-

etition - I'm trying to make a statement, my own personal contribution to the music."

Mathews and Cole have been the backbone of both his trio and orchestra for 12 years, although Anthony Cole has been working with him since moving to Orlando in 1981.

Cole came up on the L.A. scene, and has the unusual distinction of playing not just drums, but also tenor sax and piano in Rivers' trio. In various Florida funk, soul, jazz, world beat, rock, post-rock, improvisational groups, he plays those instruments, as well as bass, and he also sings. He is a member of Steven Bernstein's Diaspora Blues.

Doug Mathews is similarly versatile. He plays electric and acoustic bass and also bass clarinet in Rivers' trio. He studied at Berklee College Of Music, and has backed artists as varied as Alphonse Mouzon, Lynn Arriale, and Tex Beneke. He leads a creative, improvising ensemble in the Orlando area, and has

played in ensembles with maverick Australian/German violinist Jon Rose and slide rumpeter Steven Bernstein.

The trio, Rivers says, "is a one-time experience in life, if you don't come back and hear us again, which would be different anyway."

Admission: \$14 general; \$12 Earshot members, students, and seniors; tickets available at the door and online at <http://www.earshot.org/promo.html>



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REALTIME



DIMITRE

Bill Frisell
Richter 858
 Songlines

Paul Motian
I Have the Room
Above Her
 ECM

As a listener, it's easy to get lazy facing these two Bill Frisell sessions, what with all the expectations that come along anytime the region's most renowned guitarist cuts a CD. His reputation is such that assuming – before listening, that is – that Frisell's playing will square with styles he's worked on for decades is nearly a given.

That *Richter 858* is a session composed to accompany the visual art of Gerhard Richter heightens expectations that the music will be as abstract in its form as the liquid, snaking quivers that Richter paints. But right off the bat, instantly, Frisell's opening salvo roars: cellist Hank Roberts, violist Eyvind Kang, and violinist Jenny Scheinman find extreme registers without pause or hesitation. The violin scratches across the top, the viola scrapes the middle, and the cello races to stay on course. Meanwhile, Frisell eludes



the fury, playing a simple-enough set of spare notes that defy any expectations. They're not spacy, not equivocal, and certainly not of a kind with the unfurled energetics of Frisell's string partners. They're also no particular indication of what's to come.

Indeed, this set of eight compositions, each of which has a 1:1 relationship with a Richter painting, is an exercise in string music of the highest order – whether you consider that bluegrass or Schubert. The third segment in particular heads toward a region that's more predictably “classical,” if that means anything any longer. The violin and viola cascade in downward-leaning figures while the Roberts moderates on cello and makes elegant segues between those strings and Frisell's guitar coloring. It's gentle and touching, especially when set against some of the less tonal passages. As for those that prefer their ideal string music far from the madding classical crowd, the fifth segment contains fantastic dancing steps that evince motion in tippy little bursts that walk you through the art with the guitar jutting out from a billowing curtain of cello that has Kang and Scheinman almost two-stepping in almost counterpoint. And if you can't visualize anything from the tunes, you certainly can with the accompanying booklet, a small digest on the music-to-art relationship and a peerless display of visual art in a CD jacket.

One could surely be forgiven for assuming that *I Have the Room Above Her* might sound like several of sessions that drummer Paul Motian has cut with saxophonist Joe Lovano and Frisell in his trio. Yet again, however, the music surprises.

Frisell sounds more defined, more assertive in his tone – even while not exceeding a flowing, contoured shape. He plucks and chimes and sounds like a pair of guitars as Lovano plays long tones, abbreviated flurries, and Getz-at-midnight phrases. Indeed that's what this session overall has as its great asset: A suggestion at all times that phrases are building blocks, the stuff that can, on the back of Motian's windswept cymbals and whispered snare, make for great improvised jazz.

Those who know *Sound of Love* (1998) or the earlier JMT trio sessions certainly have a good idea of how this set will sound, but the directions here are more clear, more starkly stated than on earlier Motian trio releases. That juxtaposition that has Frisell suprising

with more clear articulation and Lovano in a slow-mo tone without losing his architectural reach indicates that Motian's learned exactly how to eke something new out of his veteran cohort. ECM's atmospheric production only serves to bolster the whole shebang.

Now, for those who're eager evermore to find Frisell in unexpected settings, also try out the new Vic Chesnutt release, *Ghetto Bells* (New West). Chesnutt's cut a dozen albums in the last 15 years, and his wry, nothing-off-limits approach to songwriting hasn't sounded as good almost anywhere in his catalog. It's off-center like all Chesnutt releases, and Frisell helps the listener find new angles and corners constantly.

-Andrew Bartlett

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1 Goings/ Callman Quintet 3-7 \$7 Jim Rotondi Quartet 8-12 \$12	2 Greta Matassa Jazz Jam 8-12 \$7	3 Jay Thomas Big Band w/ Becca Duran 8-12 \$5	4 Brian Kirk Quintet 8-12 \$7	5 Steve Treseler Group 8-12 \$7	6 Bill Anschell Trio 8:30-12:30 \$12	7 Greta Matassa Quintet 8:30-12:30 \$12
9 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	9 Jazz Jam w/ Darin Clendenin Trio and Jeff Brennan 8-12 \$7	10 Emerald City Jazz Orchestra 8-12 \$5	11 James DeJoie Quartet 8-12 \$7	12 Andrienne Wilson Allstars 8-12 \$8	13 Jay Thomas CD Release: <i>Accidentally Yours</i> w/ Jon Wikan John Hansen Jon Hamer & Wataru Hamasaki 8:30-12:30 \$12	14 Stadium HS Band Fundraiser 3-7 \$TBA Susan Pascal Quartet 8:30-12:30 \$12
15 Garfield HS Bands III & IV 3-4 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	16 Kelley Johnson Jazz Jam 8-12 \$7	17 Roadside Attraction Big Band 8-12 \$5	18 SCCC Jazz Band with Lonnie Mardis 8-12 \$5	19 Dina Blade Quartet 8-12 \$7	20 Bernie Jacobs Quartet 8:30-12:30 \$12	21 New Stories with Brent Jensen and Rob Walker 8:30-12:30 \$12
22 Rainy City Riff Raff 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	23 Jazz Jam with Darin Clendenin Trio and Carol Anstach 8-12 \$7	24 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	25 Greta Matassa Jazz Vocal Workshop 8-12 \$8	26 Milo Peterson and the Jazz Disciples 8-12 \$7	27 Kelley Johnson Quartet 8:30-12:30 \$12	28 Hadley Callman Quartet 8:30-12:30 \$12
29 Fairly Honest Jazz Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	30 Jazz Jam with Darin Clendenin Trio and Isabella Dugraf 8-12 \$7	31 Magnolia Big Band 8-12 \$5				