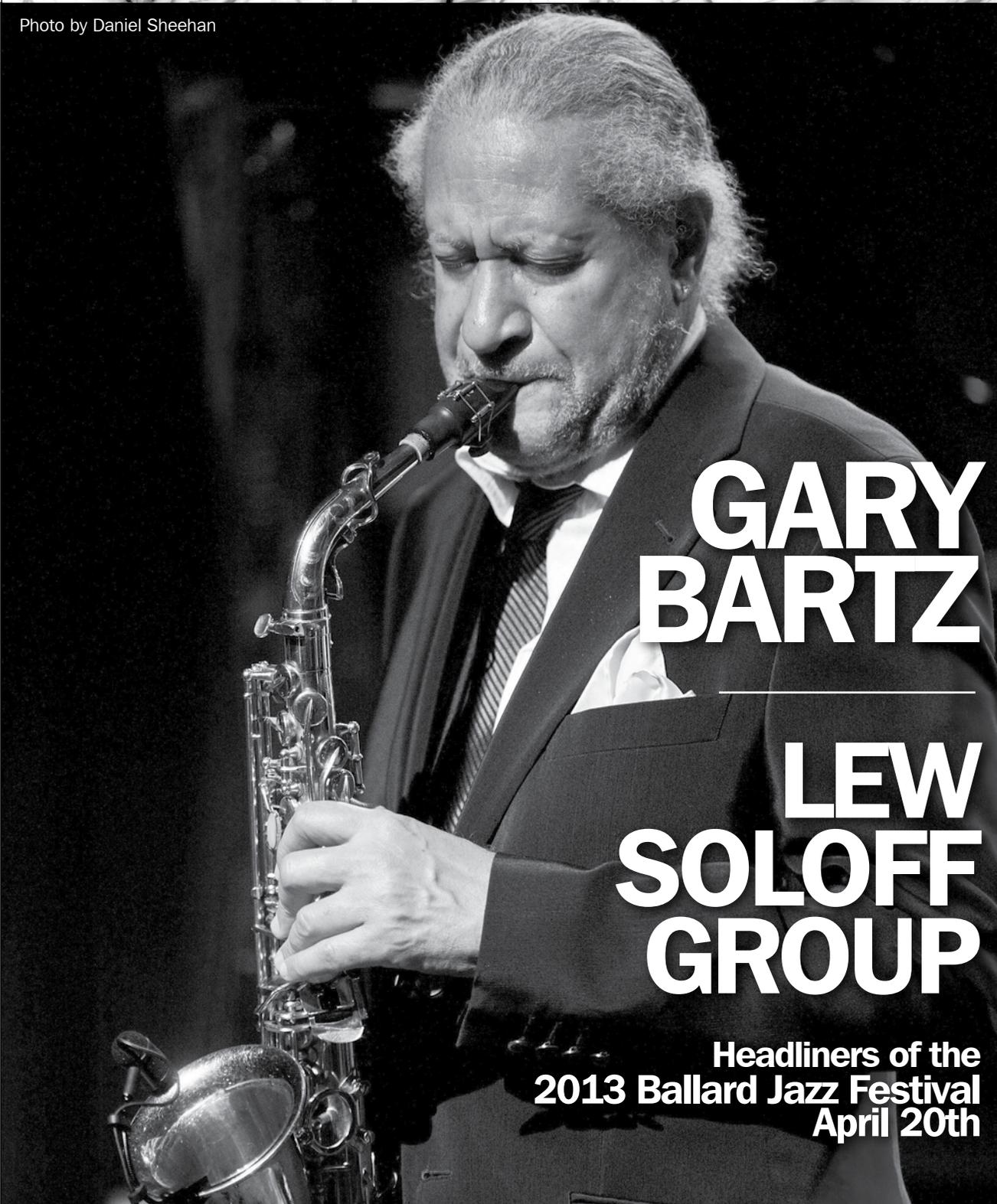


SEATTLE JAZZ SCENE

April 2013 / no. 34 / GRATIS

Photo by Daniel Sheehan



**GARY
BARTZ**

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Headliners of the
2013 Ballard Jazz Festival
April 20th

OFFICIAL PROGRAM for the **BALLARD JAZZ FESTIVAL** April 17-20

BALLARD AVE JAZZ WALK

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POLISH JAZZ POSTERS

COMPLETE FESTIVAL GUIDE INSIDE...

ROSCOE MITCHELL

Nordstrom Recital Hall / June 7

Independent Record Store Day

APRIL 20, 2013 is the National day of the record store with independent shops across the country planning in-store performances, giveaways, and more shenanigans. Let's go shopping! www.recordstoreday.com



Seattle Jazz News

Visit WWW.SEATTLEJAZZSCENE.COM daily for updated event listings

Bellevue Jazz Festival Tickets Available Now

The 6th Annual Bellevue Jazz Festival returns to Downtown Bellevue May 29 - June 2, 2013. National artists, local musicians and high school all stars will perform in free and ticketed venues throughout the weekend.



Shows range from concerts at the Theatre at Meydenbauer — with its ideal acoustics and intimate setting — to tableside sets in downtown bars and hotels. Also hear some of the best school jazz bands from around the Seattle area — an area noted for its depth of student and instructional talent.

Featured artists this year include: the Cyrus Chestnut Trio with special guest Stefon Harris; Kendrick Scott's Oracle; Evan Flory Barnes; and Carlos Cascante y su Tumbao.

In addition, more than 40 shows in various locations will keep the music flowing throughout the weekend, featuring top local and regional artists. Visit: www.bellevuejazz.com.

1st Annual Seattle Women in Jazz Festival, April 26-28

For the opening year of the festival, artists will perform in two main venues Friday and Saturday nights - Egan's Jam House in Ballard and the Rainier Valley Cultural Center. Sunday moves to the Triple Door, the Vera Project at Seattle Center, and Lucid in the University District. Performers include Susan Pascal, Katy Bourne, Rochelle House, Stephanie Porter, SWOJO, Ann Reynolds, Cynthis Mullis, and many more.



Upcoming Racer Sessions

Seattle record label, Table & Chairs, organizes weekly sessions that explore composition and improvisation. The Racer Sessions take place promptly at 8:00 and lasts until 10:00 every Sunday evening at the Cafe Racer, 5828 Roosevelt Way NE, (206) 523-5282. Their mission is to give musicians of all backgrounds and ages the opportunity to

interact with and inspire one another, while establishing a community-accessible home for this music, which they've been doing for several years now.

April 14 - Simon Henneman
April 21 - Ross Hammond & Vinny Golia
April 28 - Gregg Belisle-Chi
May 5 - Beth Fleenor & Workshop Ensemble
May 12 - Christian Pincock
May 19 - Natalie Mai Hall
May 26 - Max Wood

Art of Jazz at the Seattle Art Museum

April 11: Deardorf/Peterson Group
May 9: Tinke Postma Quartet
5:30 to 7:00, Seattle Art Museum Downtown

Earshot continues its collaboration with the Seattle Art Museum in programming and presenting the Art of Jazz Series, now in its 17th year. Always well attended, the after-work concerts are free with museum admission—a great bargain given the two-for-one line up of fine jazz and major art exhibits set for 2013.

The Art of Jazz Series is sponsored by KPLU Radio and hosted by Jim Wilke, who also records most of the concerts for broadcast on his Jazz Northwest program, Sunday afternoons, from 1 to 2pm on 88.5, KPLU.

Origin/OA2 Records Celebrates 15th Anniversary

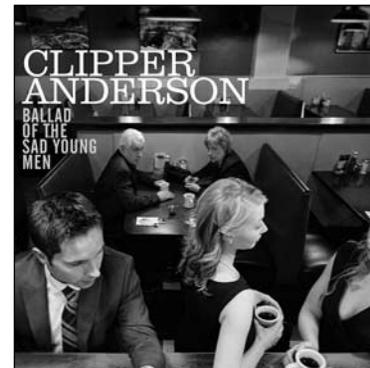
Origin Records celebrates their 15th anniversary with the presenting of the 11th Annual Ballard Jazz Festival, an Origin Records Celebration at Seattle's 2013 Bummer-shoot Festival, along with the usual full-slate of new artists and new releases for the year. Here are some of the new releases for Spring. Visit www.origin-records.com for more information.

April Releases:

GEOF BRADFIELD, "MELBA!" (ORIGIN 82637). The Chicago saxophonist composed a suite honoring the great Melba Liston, featuring Jeff Parker, Victor Garcia, and Ryan Cohan.

MARC BERNSTEIN & GOOD PEOPLE, "HYMN FOR LIFE" (ORIGIN 82638). The Denmark-based, New York-bred saxophonist features the great Danish vocalist Sinne Eeg along with master drummer Bob Moses on an evocative set of songs.

CLIPPER ANDERSON, "BALLAD OF THE SAD YOUNG MEN" (ORIGIN 82639). Literally stepping out front, the stalwart Seattle



bassist displays a lush, legato singing style on a gorgeous set of under-heard standards, on his debut vocal recording.

May Releases:

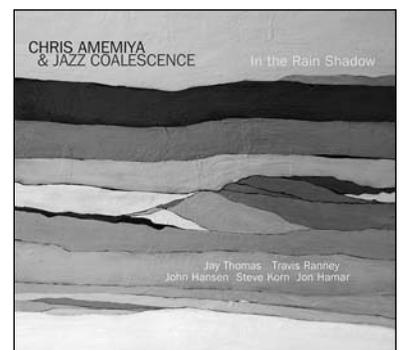
COREY CHRISTIANSEN, "LONE PRAIRIE" (ORIGIN 82640)

The guitarist takes on classic cowboy songs and American folk music in a thoroughly modern jazz setting. Also released on 180g vinyl.

DIEGO BARBER & HUGO CIPRES, "411" (ORIGIN 82641) The New York-based, Spanish guitarist, Barber, reconnects in the Canary Islands with his old friend, electronic musician Hugo Cipres, for a set of modern, electro-jazz, featuring Seamus Blake and Ari Hoenig.

CHRIS AMEMIYA & JAZZ COALESCENCE, "IN THE RAIN SHADOW"

(OA2 22101) A great post-bop set by the NW trombonist, with Jay Thomas, John Hansen, Steve Korn, and more.



LYNN BAKER, "LECTROCOUSTIC" (OA2 22102). With a foot always firmly planted in the modern mainstream, the Denver saxophonist here channels his electric side with nods to influences such as Joe Cocker, Tower of Power and others.

Coming this summer...

Alan Jones & François Théberge, Anne Drummond, Clark Sommers, Ted Brancato, Scenes, and many others...

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IMP FEST

April 25-27/2013

The Chapel Performance Space

The University of Washington's Improvised Music Project is proud to present the fifth-annual Improvised Music Project Festival, or IMPfest. The festival will take place April 25th-27th at the Chapel Performance Space in Wallingford and will feature King Tears Bat Trip, Bill Frisell, Ted Poor, Eric Revis, and UW's own Cuong Vu, who will be performing with University of Washington students.

Now in its fifth year, IMPfest is quickly becoming a Seattle music tradition. The annual festival pairs local up-and-coming musicians with some of the world's top performers in a series of spring concerts. The festival has experienced dramatic growth in its short history, and has played an important role in igniting Seattle's recently expanded new music scene — a scene that has already caught the attention of The New York Times.

The IMP and IMPfest are organized and run entirely by students from the Music department at the University of Washington. In late 2011, many of these same students were involved in the launch of Table & Chairs, a new record label that aims to serve as an anchor for the very same experimental music community that the IMP has helped to develop. In an effort to foster a community of forward thinking experimental musicians, IMP students curate monthly showcases at Café Solstice, and many students also participate in weekly jam sessions at Café Racer, a hub for avant-jazz and freely improvised music in the University District.

For a complete schedule and more information, visit: improvisedmusicproject.com



ROSCOE MITCHELL

June 7/2013

Nordstrom Recital Hall / Benaroya Hall

Presented by Table & Chairs Records

Table & Chairs is proud to present a performance dedicated to Roscoe Mitchell's renowned composition, "Nonaah" [noh-NAY-uh], at Benaroya Hall's Nordstrom Recital Hall on June 7th, 2013 at 8:00 PM. The performance will feature Mitchell giving a rare, extended solo saxophone performance and the world premier of a new arrangement of "Nonaah" for the Table & Chairs group, *Lawson*. *Bad Luck* will also present a contemporary piece rooted in the melodic themes of "Nonaah." The rest of the program will comprise of different arrangements of "Nonaah." The event will also include a pre-concert talk with Mitchell, consisting of discussions about his career and the evolution of the renowned piece, as well as a question-and-answer session.

Born in 1940, Roscoe Mitchell began playing the saxophone at a young age and was drawn to exploratory and improvised music early on. Mitchell is a musician with the rare ability to move comfortably within the realm of contemporary classical music while still creating free, non-tonal improvisations that are spontaneous and emotionally charged.

A founding member of the AACM in 1965, Mitchell helped to expand the creative music scene in Chicago. The AACM held concerts, clinics, and organized a music education program for inner-city youth, which helped to inspire many young Chicagoans.

Mitchell says, "We were interested in controlling our own destinies, because we'd read the books and seen what happened to people who were out there on their own... [We wanted] to reassess the situation and try to band together, so that we could create self-employment for ourselves, sponsor each other in concerts of our own original music, maintain a training program for young, inspired musicians. These are the kinds of things that have kept us going throughout the years."

Soon after the AACM was started, Mitchell formed the Art Ensemble of Chicago in 1967, which stayed together for nearly forty years. Their music stretched the boundaries of jazz and set a new standard for jazz and experimental music, particularly in the 1980s and 90s.

"Nonaah" at its first glimmer was just a melodic line in a piece by the Art Ensemble of Chicago that appeared on the group's 1973 album, *Fanfare for the Warriors*. Soon after, Mitchell developed "Nonaah" further and recorded it as a full piece for solo saxophone.

In 1976, Mitchell gave one of the most notable performances of "Nonaah." When Anthony Braxton was unable to play at a festival in Willisau, Switzerland, Mitchell was called to fill in. At first, the crowd booed and fought the music. He said, "It was a battle... The music couldn't move till they respected me, until they realized that I wasn't going anywhere, and if someone was going it would have to be them." The audience soon began to understand and welcome the music. His performance ended with an encore.

The next arrangement for alto saxophone quartet was recorded in 1977 and released by Nessa Records later that year on Mitchell's album, *Nonaah*. This was a big step for developing the identity of the piece; it was the first album dedicated to "Nonaah," with three of its nine tracks representing different versions of the piece.

From there, Mitchell continued to work on the composition, expanding it for newer and more complex orchestrations. A cello quartet arrangement emerged in 1979; in 1985 came "Nonaah" for flute, bassoon, and piano; and in 2010, the American Composers Orchestra premiered "Nonaah" for chamber orchestra. Roscoe Mitchell performing "Nonaah" at Benaroya Hall will add to this legacy, as will the debut of an arrangement of "Nonaah" that Mitchell has created for the New Music ensemble, *Lawson*, a mixed-instrument ensemble equally immersed in the worlds of improvised and composed music.

For Table & Chairs, the opportunity to present Mitchell in the first ever concert dedicated only to "Nonaah" represents a meaningful and direct connection to the Association for the Advancement of Creative Musicians (AACM), one of the most successful and widely influential artist collectives of all time.

For tickets, go to: www.seattlesymphony.org or www.tableandchairsmusic.com

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Jazz Walk Central (tickets/will call):
NEW YORK FASHION ACADEMY 5201 Ballard Ave NW
open for sales at 5:00, 4/19

WWW.BALLARDJAZZFESTIVAL.COM

2013 BALLARD JAZZ FESTIVAL

Welcome!

As we proudly present the Eleventh-annual Ballard Jazz Festival, we continue to marvel at and are so pleased to be a part of such a unique and thriving community. What was a neighborhood primarily of industrial buildings, dive bars and fishermen when John Bishop moved to Ballard in 1991, is now one of the most dynamic neighborhoods in the country with an ever-expanding collection of restaurants, boutiques, music venues, lounges ... and dive bars and fishermen. With that in mind we give you the 2013 edition of the Ballard Jazz Festival!

Again, the festival kicks off with the **Brotherhood of the Drum**, at the venerable Conor Byrne Pub. The Northwest is home to an incredible array of great drummers and we will be showcasing just a few of them including Matt Jorgensen, legendary Blues and studio drummer Chris Leighton, the fiery New York drummer, Sylvia Cuenca, and a special performance by Sean Lane who plays a bike. Yes, "a bike." You'll want to see that. **The Guitar Summit** has developed into a fan favorite over the last several years, and this April's should be just as inspired with four amazing guitarists on the bill - New Yorker Tom Guarna, Danny Godinez, John Stowell, and Dave Peterson.

The perennially-packed **Ballard Jazz Walk** promises to be another great time as we welcome several new venues - Hilliard's Tap Room, Peddler Brewery and Volterra's Drawing Room, and a line-up of over 70 great Northwest musicians performing at 12 different venues throughout Ballard.

To properly recover from Friday night's Jazz Walk and prepare for Saturday evening's Mainstage Concert, the festival teams with the Nordic Heritage Museum and Chuck Cady/Ann Babb-Nordling, ReMax NW, to present the Sunday **Swedish Pancake Jazz Brunch** with a dynamic big band led by trombonist David Marriott, Cornish College's Contemporary Big Band, and a vintage Volvo-Saab Auto Show.

For the **Mainstage Concert**, we turn to the intimacy of the Nordic Heritage Museum for performances by the legendary saxophonist Gary Bartz along with the George Colligan Trio, and the quartet of trumpeter Lew Soloff, including bassist Essiet Essiet and drummer Sylvia Cuenca. In addition, we'll have an exhibition of posters by the famed Polish artist Rafal Olbinski. He was art director for the Warsaw-based "Jazz Forum" magazine during the '70s where he created the landmark covers that we'll be presenting at the concert.

We would like to thank our small, but incredible staff of volunteers for all of their hard work and the countless hours that went into making this festival a reality.



TICKETS available from www.ballardjazzfestival.com, Sonic Boom Records or call 206-219-3649

festival staff

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2013 BALLARD JAZZ FESTIVAL

Wednesday, April 17, 8:00pm - Conor Byrne Pub - 5140 Ballard Ave NW, \$15.00, 21+

BROTHERHOOD OF THE DRUM

Sponsored by American Music & The Drum Exchange

Some of America's top drummers (who just happen to live in the NW) gather with their bands for a night of eclectic, spirited music.

SYLVIA CUENCA

Sylvia Cuenca is an active drummer on the New York jazz scene who has performed and toured with such jazz luminaries as Clark Terry, Eddie Henderson, Gary Bartz, Kenny Drew, Jr., John Hicks, George Cables, Marian McPartland, Jon Faddis, Frank Foster's Loud Minority Big Band, Ed Cherry, Bootsie Barnes Kenny Barron, Hilton Ruiz, Dave Valentin, Michael Brecker, Ray Drummond, Ralph Moore, Regina Carter, Richie



Cole, Arthur Blythe, Billy Taylor, James Spaulding, Emily Remler, Valery Ponomarev, Houston Person, Mulgrew Miller, Lew Tabackin, Lew Soloff, Jon Hendricks, Etta Jones, Helen Merrill, Dianne Reeves, Kevin Mahogany, Dave Stryker, Geoff Keezer and Bruce Foreman, Ralph Bowen, Joshua Redman, Vincent Herring, Jesse Davis, Mingus Big Band, The Boys Choir of Harlem and the European based Vienna Art Orchestra, as well as her recordings as a leader, The Crossing and Exit 13. She can be heard on recordings by Clark Terry, Ron McClure, Ted Curson and The Vienna Art Orchestra, among others. As a leader, she performed recently with her own group at the Mary Lou Williams Jazz Festival at the Kennedy Center for the Performing Arts in Washington, D.C.

MATT JORGENSEN

Since moving back to Seattle in 2002 after 10 years in New York City, Matt Jorgensen has been active in all aspects of the Seattle jazz scene. He has recorded five CD's with his group Matt Jorgensen +451 for Origin Records, and has toured extensively from New York to LA and in 2003 picked up an award for "Best Acoustic Jazz Group" by Earshot Jazz.

As a sideman he is frequently called on by an impressive list of musicians including Peter Bernstein, Eric Alexander, Bill Mays, Vincent Herring, George Colligan, Reggie Workman, Tim Ries, Chuck Leavell and others.

Matt is also a founder and co-Artistic Director of the Ballard Jazz Festival and has produced jazz concerts in association with Bumbershoot and others.

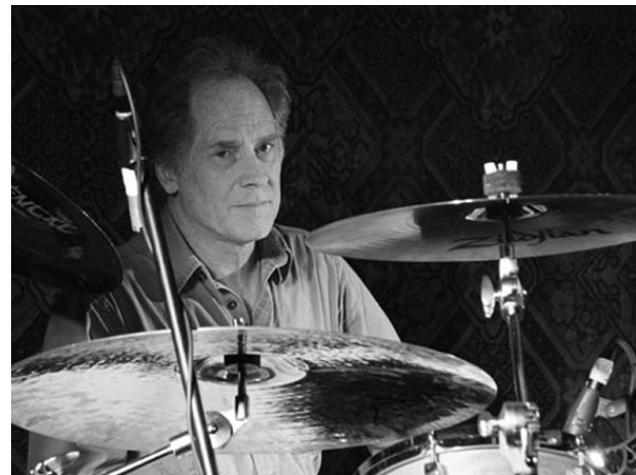
Jorgensen's newest CD, *Tattooed by Passion*, is inspired by the paintings of his late father-in-law, the prominent abstract-impressionist artist Dale Chisman. Jorgensen has created a recording of all original works drawing influence directly from Chisman paintings, his home city of Denver, his life-long friends, and his constant reinvention as an artist. To reflect the power and expanse of Chisman's pieces, Jorgensen, along with trumpeter



Thomas Marriott and saxophonist Mark Taylor, expands his own palette from previous recordings, exploring broad new textures and musical landscapes.

CHRIS LEIGHTON

A Northwest legend, Chris's professional drumming career began in 1970. He performed with seminal rock, blues, pop, and jazz bands throughout the Northwest over the decades and is one of the more recorded musicians anywhere. He has recorded over 1200 commercials, 60 albums/CDs, and numer-



ous movie soundtracks. He has performed live, recorded as a studio musician, record producer, and percussion instructor in the local, regional, national, and international music scenes. Leighton's credits include performances with Bill Frisell, Bo Diddley, Eddie Harris, The Beach Boys, Herb Ellis, Chuck Berry and more.

SEAN LANE

Originally from California and moving to Seattle in 2004, drummer Sean Lane has worked with artists such as Fences, Ivan and Alyosha, Yppah, Perfume Genius, Anomie Belle and Mansions. Over the last three years he has performed at Lollapalooza, Bonnaroo, SXSW and Sasquatch.

Lane will be performing solo on "the bike" ... his own creation.



Thursday, April 18, 8:00pm - Conor Byrne Pub - 5140 Ballard Ave NW, \$15.00, 21+

GUITAR SUMMIT

Sponsored by American Music

TOM GUARNA



Born in Brooklyn, guitarist, composer and arranger Tom Guarna developed an interest in classical guitar performance and composition at the Brooklyn Conservatory of Music in 1986, where he studied guitar with Michael Cedric Smith and composition with Robert Starer. In 1989, he moved to Los Angeles to attend the Guitar Institute of Technology. Shortly after graduating, he moved back to New York, playing local gigs and studying with Steve Kahn and John Abercrombie. In 1991, Guarna began working with saxophonist and best-selling author, James McBride (*The Color of Water*).

In 1995, Tom Guarna joined Blood Sweat and Tears and toured extensively for the next three years. Since then, he has forged his own voice as a modern jazz guitarist, performing with a wide range of artists including Wallace Roney, Mark Turner, Branford Marsalis, Randy Brecker, Lenny White, Mulgrew Miller, Billy Hart, Dr. Lonnie Smith, Greg Hutchinson, Javon Jackson, Les McCann, Victor Bailey, Gary Bartz, Fred Wesley, Mike Clark, Tim Hagans, Greg Tardy, Seamus Blake, Marcus Strickland, Ben Williams, Craig Handy, Uri Caine, Chris Minh Doky, The Yellow Jackets, John Benitez, Gary Smulyan, Joe Locke, E.J. Strickland, Billy Drummond, the Mingus Orchestra, The Allman Brothers, Helen Sung, Tessa Souter, Jimmy Herring, Rodney Holmes, Vincent Gardner, George Colligan and Mad Science, and Manuel Valera.

Since 2005, Tom Guarna has recorded five CDs as composer and leader on the Steeplechase Records label.

JOHN STOWELL

"... he has an incredible originality. John is a master creator."

Larry Coryell

Besides being one of the busiest jazz performers on the planet, John Stowell is an in-demand teacher and clinician of jazz guitar and has conducted masterclasses at the world's most prestigious schools of music. His 4 recordings with the group Scenes and 5 solo CDs on Origin Records are available internationally.

John Stowell began his successful career with guitar lessons in his native Connecticut from guitarist Linc Chamberlind, and from John Mehegan, pianist and respected jazz educator at the Julliard School of Music and Yale University. Several years later he met noted bassist David Friesen in NYC and launched a critically acclaimed touring and recording association that lasted 7 years, included multiple albums, and performances around the world. In 1983, Paul Horn, John, David Friesen and Robin Horn were invited to perform in the Soviet Union. It was the first time in 40 years that American jazz musicians had been invited to play public performances in Russia, paving the way for many others to follow. He returned multiple times in the '90s, performing to sold-out concert halls.



DAVE PETERSON

Dave Peterson graduated from Western Washington University in 1977. He moved to Seattle soon after, immediately becoming a core faculty member at Cornish College of the Arts from 1977 to 2011, mentoring dozens of young top guitarists on the scene today. Over the years, Dave has performed with Art Lande, Paul McCandless, Dave Liebman, Bob Moses, Dave Friesen, Paul Motion, Benny Wallace, Gary Peacock, Chuck Israels, Chet Baker, Bud Shank, Esther Phillips, Eddie Harris, Buddy DeFranco, Big Joe Turner,

and as part of the Seattle Composers and Improvisers Orchestra, Dave appeared with Dave Holland, Gil Evans, Carla Bley, Anthony Braxton, Bob Brookmeyer and Sam Rivers. He has appeared on dozens of recordings including The Deardorf/Peterson Group's "Portal," which was included in Windows XP Media Center, and more recently, he rekindled his 25-year old relationship with the famed pianist Art Lande for performances and a new recording.

DANNY GODINEZ

"His guitar soars and speaks a voice all his own..."

Northwest Jazz



Seattle based guitarist/singer/songwriter Danny Godinez performs as a genre-bending, multifaceted entity. He currently enjoys performing solo, with his band, and also collaborating with legendary drummer Michael Shrieve (Santana) in Spellbinder. He has recently been on numerous tours throughout Europe, enjoys teaching and helping students learn about the wondrous world of music.

He has opened for or shared the stage with Robben Ford, ZZ Top, Rodrigo y Gabriela, Kenny Wayne Shepherd, Herbie Hancock, and Jason Mraz among many others.

Joining Danny will be a band of his longtime collaborators, organist Joe Doria, Farko Dosumov on bass, and drumming legend Michael Shrieve.



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BALLARD AVENUE JAZZ WALK

WELLSTONE CONSPIRACY/ JEFF BAKER QUARTET

New York Fashion Academy / 7:00 / all ages
Presented by: Homestreet Bank & GES EVENTS

Wellstone Conspiracy is a collective venture for four of the more prolific jazz musicians residing in the Northwest. The group consists of Idaho-based saxophonist Brent Jensen and from Seattle, pianist Bill Anschell, bassist Jeff Johnson and drummer John Bishop. They recorded *One More Mile* in 2007 under Jensen's name. For their second album, *Motives*, however, they retitled themselves Wellstone Conspiracy as they delved deeper into a melodic music that is steeped in the modern harmonic concepts of Herbie Hancock and Wayne Shorter. The band is highly interlocked and organic with each member adding important components, and Jensen's aching soprano the hub around which the spokes emanate.



Brent Jensen (soprano sax), Bill Anschell (piano), Jeff Johnson (bass), John Bishop (drums).

Called "...one of the best male vocalists in the jazz world today," by WCLK in Atlanta, Jeff Baker has quickly become one of the most significant talents in the next generation of jazz vocalists. His diverse musical recordings, exciting live performances, and infectious energy and personality have gained him accolades from critics and listeners alike. Baker has headlined

numerous festivals and clubs, and has shared the billing and played with some of jazz music's top artists.

Jeff Baker (vocals), David Valdez (sax), Darrell Grant (piano), Dylan Sundstrom (bass), Jason Palmer (drums).

GEORGE COLLIGAN TRIO / MATT JORGENSEN + 451

Conor Byrne Pub / 8:00 / 21+
Presented by: Chuck Cady/Ann Babb-Nordling, ReMax NW & Seattle Jazz Scene

George Colligan is a pianist, organist, drummer, trumpeter, teacher, and bandleader -- now based in Portland, OR -- who is one of the most original and compelling jazz artists of his generation. An award-winning composer (Chamber Music America/Doris Duke Foundation grant recipient) and player (winner, Jazzconnect.com Jazz Competition), Colligan is highly in demand as a sideman, having worked with players like Cassandra Wilson, Don Byron, Buster Williams, and Lonnie Plaxico, both on the bandstand and in recording sessions (appearing on over 100 CDs).



He has released 21 recordings full of his intelligent writing and impressive technique. His latest CD on the Piloo Records Label and entitled *Pride and Joy*. Colligan's musical style incorporates everything from showtunes to funk, from free improvisation to 20th century classical music. His performances include dazzling technique as well as mature restraint. Colligan was on the faculty of the Juilliard School for two years and is currently an Assistant Professor at Portland State University. He is currently a member of Jack DeJohnette's New Quintet. Recently, Colligan started playing the Hammond 44 Melodion (melodica). He also started a popular blog called jazztruth (jazztruth.blogspot.com).

George Colligan (organ), Tom Guarna (guitar), Matt Jorgensen (drums).

Matt Jorgensen is a drummer, producer, composer and arranger who has built an impressive resume as one of the most in-demand jazz musicians on the west coast. He has released five CDs under his own name and is also a co-leader of the group Human Spirit. As a sideman he is frequently called on by an impressive list of musicians including Dr. Lonnie Smith, Eric Alexander, Bill Mays, Stanley Jordan, Corey Christiansen, Thomas Marriott, Ray Vega, Peter Bernstein, Vincent Herring, Bobby Shew, Mike LeDonne, George Colligan, Reggie Workman, Tim Ries, Chuck Leavell and others.

Thomas Marriott (trumpet), Mark Taylor (sax), Ryan Burns (keys), Phil Sparks (bass), Matt Jorgensen (drums).

JOVINO SANTOS NETO QUINTETO

Hilliard's Tap Room / 8:00 / all ages
Presented by: Baxtalo & Supergraphics

Three-time Latin Grammy nominee Jovino Santos Neto, a master pianist, composer and arranger, is among the top Brazilian musicians working

today. A long-time faculty member at Cornish College of the Arts, he has throughout his career been closely affiliated with the Brazilian master Hermeto Pascoal. He was an integral part of Pascoal's group from 1977 to 1992, where he fine-tuned his artistry, performing around the world and co-producing several legendary records. His newest recording, *Veja o Som* (See the Sound), a double CD of duos with musicians such as Bill Frisell, Joe Locke, Paquito d'Rivera, Anat Cohen, Joao Donato, Airto Moreira, Joyce, Paula Morelenbaum and Monica Salmaso, among others, was released on Adventure Music in 2010.

Jovino Santos Neto (piano), Chuck Deardorf (bass), Ben Thomas (vibes), Jeff Busch (perc.), Mark Iverster (drums).

CHAD McCULLOUGH GROUP featuring WAYNE HORVITZ

Volterra Drawing Room / 8:00 / all ages
Presented by: Freeman

Trumpeter / composer Chad McCullough has been on an upward trend for years. He has three critically-acclaimed albums under his own name on Origin Records, several tours around the globe, and has played a key role in countless ensembles and projects. Called "one of Seattle's young musical gems" by Allaboutjazz.com, he's been carving out a name for himself in modern jazz.

Chad McCullough (trumpet), Steve Moore (trombone), Wayne Horvitz (piano), Geoff Harper (bass), Mark DiFlorio (drums).

TODD BISHOP GROUP PLAYS THE MUSIC OF ORNETTE COLEMAN

Salmon Bay Eagles Downstairs / 8:00 / 21+
Presented by: Bellevue Jazz Festival

Featuring music from the group's Origin release, "Little Played Little Bird," Portland drummer Todd Bishop presents a tribute to the iconic cultural and jazz figure through the reviving of Coleman's music that has rarely been heard outside of the original recordings from the early '60s. This recording is destined to be a pivotal work for Bishop and is a most fitting tribute to the legacy of an American Music giant.



Todd Bishop (drums), Richard Cole (saxes), Paul Gabrielson (bass).

TABLE & CHAIRS LABEL SHOWCASE

Salmon Bay Eagles Upstairs / 8:00 / all ages
Presented by: Bellevue Jazz Festival

Table & Chairs is a record label started in 2011 by a collection of up-and-coming musicians in Seattle's new improvised music scene. Many members of the T&C family have performed as part of the Ballard Jazz Festival in years past including: Neil Welch, Luke Bergman, Chemical Clock, Chris Icasiano, Burn List, and Andy Clausen to name a few. In just under two years, T&C has released two dozen new records, all of which have been received with critical acclaim. In addition to championing the local burgeoning new music scene, T&C also hosts a weekly free-improvisation jam session that has been running successfully for over three years at Cafe Racer in Seattle.

- ANTEATER - (Jacob Zimmerman; Kim Cass; Sam Ospovat)
- VINNY GOLIA / ROSS HAMMOND GROUP - (Vinny Golia; Ross Hammond; Chris Icasiano; Neil Welch)
- CHRISTIAN PINCOCK GROUP - (Christian Pincock; Aaron Otheim; Luke Bergman; Chris Icasiano)

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McTUFF

Lock & Keel / 8:00 / 21+
Presented by: BES Events

Hammond organist Joe Doria brings together some of the best of the NW music scene to create a powerful and jaw-dropping funk and jazz sound like you've never heard. A mix of stellar musicianship, seasoned songwriting and deep groove where no musical stone gets unturned. McTuff is a movin' and groovin' adventure that you will not soon forget.

McTuff has performed at festivals and venues all over the US from Bumbershoot to the New Orleans Jazz Fest.
Cliff Colon (sax), Joe Doria (organ), Andy Coe (guitar), Barrett Martin (drums).

ALLISON MILLER'S BOOM TIC BOOM featuring CUONG VU / ANDY CLAUSEN QUINTET / CORNISH COLLEGE ENSEMBLE III

Leif Erikson Hall / 6:30 / all ages
Presented by: Seattle Divorce Services / Smooth in Seattle

NYC-based drummer Allison Miller defies all boundaries bringing her individual sound to diverse types of music while

preserving their stylistic authenticity. Allison goes from leading her band, BOOM TIC BOOM, to playing with legendary songwriting vocalists Ani DiFranco, Brandi Carlile and Natalie Merchant, to touring with avant-garde saxophonist Marty Ehrlich and legendary organist Doctor Lonnie Smith. She approaches each of these musical situations with her own stylistic identity and a creative, fresh and energetic approach.

Allison was chosen as "Rising Star Drummer" in Downbeat's 53rd and 58th Annual Critics Poll.

Allison Miller (drums), Julie Wolf (piano), Rene Hart (bass), Cuong Vu (trumpet).

Andy Clausen is a New York-based trombonist and composer. An active bandleader since the age of 14, Clausen has released two albums of original music to critical acclaim. The New York Times has described his work as "sleek, dynamic large-group jazz, a whirl of dark-hued harmony and billowing rhythm ... The intelligent sheen of Mr. Clausen's writing was as striking as the composure of his peers ...



It was impressive, and not just by the yardstick of their age."

Hailing from Seattle, Clausen was the recipient of the 2009 Gerald Wilson Award for Jazz Composition from the Monterey Jazz Festival; as well as The 2010 Emerging Artist of The Year Award, and the 2011 Alternative Jazz Group of the Year Award from the Earshot Jazz Festival.

Andy Clausen (trombone), Gregg Belisle-Chi (guitar), Gus Carns (piano), Luke Bergman (bass), Evan Woodle (drums).

JOHN STOWELL / DAVE PETERSON BRUCE PHARES TRIO

Skarbos / 7:00 / all ages
presented by: Christine Reis, Windermere Ballard

Guitarist Dave Peterson has recorded and/or performed with

Art Lande, Paul McCandless, Dave Liebman, Bob Moses, Dave Friesen, Paul Motion, Benny Wallace, Gary Peacock, Chet Baker, Bud Shank, Eddie Harris, Buddy DeFranco, Big Joe Turner, among many others, and as part of the *Seattle Composers & Improvisers Orchestra*, Dave appeared with Dave Holland, Gil Evans, Carla Bley, Anthony Braxton, Bob Brookmeyer and Sam Rivers. He has appeared on dozens of recordings including The Deardorf/Peterson Group's "Portal," which was included in Windows XP Media Center, and more recently, he rekindled his 25-year old relationship with the famed pianist Art Lande for performances and a new recording.

John Stowell (guitar), Dave Peterson (guitar), Bruce Phares (bass).

GAIL PETTIS QUARTET / CLIPPER ANDERSON TRIO / PETER DANIEL QUARTET / CORNISH COLLEGE JAZZ ENS. IV

Egan's Ballard Jam House / 6:30 / all ages
Presented by: Cornish College of the Arts

Five-time nominee and 2007 winner of the Earshot Golden Ear Award's *Northwest Vocalist of the Year*, Gail's rich, warm vocals and understated phrasing have been described as "deliciously soulful" by Cadence Magazine and have inspired comparisons to Nancy Wilson, Sarah Vaughn and Carmen McRae. Her most recent release on OA2 Records, "Here in the Moment," was one of the top recordings of 2010 on American jazz radio and its 4-star review in Downbeat magazine earned it a feature spot in their year-end issue and sales around the globe.

Opening the evening will be bassist Clipper Anderson's

trio playing music from his latest Origin release, "Ballad of the Sad Young Men," his vocal debut, and available in stores April 16.

Gail Pettis (vocals), Darin Clendenin (piano), Clipper Anderson (bass), Brad Boal (drums).

The evening at Egan's starts at 6:30 with a set by a talented group of Cornish music students and then original music by the dynamic Peter Daniel Group. Don't miss this early start to the Jazz Walk!

Peter Daniel (saxophone), Chris Morton (piano), Chris Spencer (guitar), Brad Boal (drums).

ISTVAN REZ / FARKO DOSUMOV

Peddler Brewery / 7:30 / all ages
presented by: Earshot Jazz

Istvan Rez, a Hungarian rambler, recently joined forces with Farko Dosumov, an Uzbek who won the green-card lottery, to create an original sound like none other. Istvan plays an acoustic nylon-string guitar, Farko plays a five-string electric bass. Together they produce a unique flamenco sound that includes many influences such as funk and world music to jazz.

Istvan Rez (guitar), Farko Dosumov (bass).

MARCO DeCARVAHLO / JON ALBERTS / TAD BRITTON

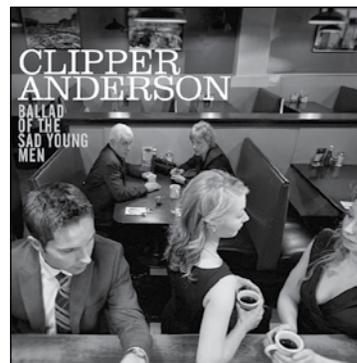
Copper Gate / 8:00 / 21+
presented by: The Copper Gate

Pianist/entrepreneur, Jon Alberts, has been a leading figure in the promotion of live, local jazz players in Seattle since 1995 when he opened the Fremont Noodle House and performed every week with band mates, Hans Teuber, Jeff Johnson and Tad Britton. In 2001, Alberts opened the Thaik restaurant in the heart of old Ballard where he

continued to expand and promote the live, local jazz tradition, twice a week, 52 weeks a year, in Thaik's Fu Kun Wu Lounge, documented on their 2009 release "Apothecary." Esquire Magazine included Fu Kun Wu in its "Top Ten Lounges in America" and the live jazz aspect was a testament to its success. For this Jazz Walk, Alberts moves to another of his clubs, the Copper Gate - which now has a full schedule of regular music to go along with its stellar drink and food menus - and joins his long-time friend and drummer, Tad Britton, and the Brazilian guitarist Marco De Carvahlo

for two sets of jazz & Brazilian music.

Jon Alberts (piano), Marco DeCarvahlo (guitar), Tad Britton (drums).



<http://ges.com>

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Saturday, April 20, 7:30pm - Nordic Heritage Museum, 3014 NW 67th St

TICKETS: General Admission: \$35 / Reserved: \$55 / Students: \$18 / ALL AGES

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GARY BARTZ

featuring the
GEORGE COLLIGAN TRIO

Gary Bartz (saxophone), George Colligan (piano), Phil Sparks (bass),
Matt Jorgensen (drums)

"...his saxophone is the closest thing to a modern day Coltrane as we're ever going to hear." - Keith Zimmerman, Gavin

The Ballard Jazz Festival is very pleased to welcome the legendary saxophonist Gary Bartz to Seattle. Bartz first came to New York in 1958 to attend the Julliard Conservatory of Music. Just 17 years old, Gary couldn't wait to come to the city to play and learn: "Miles' group was in its heyday, Monk was down at the Five Spot, and Ornette Coleman was just coming to town. Things were fresh." In his early 20s, he began performing with the Max Roach/Abbey Lincoln Group and with Charles Mingus' Workshop, quickly establishing himself as the most promising alto voice since Cannonball Adderley. Bartz soon joined Art Blakey's *Jazz Messengers*, making his recording debut on Blakey's 1965 *SOULFINGER* album.

In 1968, Bartz began a deep and lifelong musical association with McCoy Tyner - including performing on the classic *EXPANSIONS* and *EXTENSIONS* albums - which continues to this day. Bartz also formed his own bands at this time and recorded a trio of albums for Milestone. Miles Davis hired Bartz in 1970 and featured him on "Live-Evil." Bartz formed the *Ntu Troop* that year as well, an ensemble that fused soul and funk, African folk music, hard bop, and vanguard jazz into a vibrant whole. His group's recordings from the early '70s have proved influential with soul jazzers, and in hip-hop and DJ circles as well. With over 30 recordings as a leader, as well as more than 100 recordings as a guest artist with others, Gary Bartz long ago took his rightful place in the pantheon of jazz greats.



LEW SOLOFF

QUARTET

Lew Soloff (trumpet), Milo Peterson (guitar), Essiet Essiet (bass), Sylvia Cuenca (drums)

"One often chooses to listen on the presumption that it will transcend the infelicities of society, ameliorate anxiety or transport one to another emotional space. If this is the lift one seeks, the pleasures to be derived from the artful trumpet of Lew Soloff are guaranteed."

- Zoë Ang, Bomb Magazine

A consummate fixture on the New York jazz scene since the mid-'60s, Lew Soloff's career is filled with a rich history of renowned sessions and world-class collaborations. Born in Brooklyn in 1944, Soloff was raised in New Jersey and started studying piano at an early age, taking up the trumpet at 10. Already a professional musician by his teens, he followed his music degree at Eastman with graduate school at Julliard. By 1966, he was performing with Maynard Ferguson and became a regular in the Joe Henderson / Kenny Dorham Big Band. That year he also joined the Gil Evans Group, an affiliation he considers his most influential, a creative relationship that lasted until Evans' death in 1988. In the large bands of the 1960s, Soloff received his continuing education, joining groups led by Clark Terry, Tito Puente, Eddie Palmieri, and the Thad Jones/Mel Lewis Band. But it was in the popular groundbreaking group Blood, Sweat And Tears that Soloff's trumpet solos became an indelible part of American culture. He was an integral part of the band from 1968 to 1973, racking up 9 Gold records, a Grammy for 'Record of The Year' (1969) and creating those searing horn lines in "Spinning Wheel."

Jazz Behind the Iron Curtain

featuring the art of Rafal Olbinski
Art reception before the concert at 6:30pm

On display during the Mainstage Concert will be posters of artwork by the great Polish designer, Rafal Olbinski. Before garnering an international reputation following his move to New York City in 1981, Olbinski spent 10 years in Warsaw working as art director for the Polish jazz magazine "Jazz Forum," creating distinctive cover illustrations using a wide-array of techniques. These covers, published in the 1970s, form the poster collection currently on tour in the U.S.

Rafal Olbinski has received over 150 awards, including gold and silver medals from the Society of Illustrators in New York and Los Angeles. In 1994, he was awarded the International Oscar for the World's Most Memorable Poster, the "Prix Savignac" in Paris. In 1995 the jury led by Mayor Rudolf Giuliani chose his poster as a winner of the "New York - Capital of the World" competition.

Special thanks to Izabela Gabrielson for coordinating the Jazz Forum event. Her PhD research - dedicated to Rafal Olbinski's work as a part of documentation of Polish contemporary emigre art - led to this presentation and multiple other events around the U.S. Izabela recently received her PhD from the Cardinal Stefan Wyszyński University in Warsaw. She lives in Seattle and works for Red Dot Art Fair, an international art fair in New York and Miami.



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Saturday, April 20, 11am - 1:30pm
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SWEDISH PANCAKE JAZZ BRUNCH

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Saturday's events start at 11:00am with the Swedish Pancake Jazz Brunch at the Nordic Heritage Museum along with a classic auto show presented by Washington's vintage Volvo/Saab Sports Club. Performing will be **David Marriott's Triskadeka-band**, offering an exciting & eclectic mix of modern big band sounds. Opening will be Cornish College's Contemporary Big Band, conducted by Tom Varner.

From festivals in Puerto Rico, Japan and Europe to such legendary concert venues as Carnegie Hall in New York and Benaroya Hall in Seattle, David Marriott, Jr. has spent the last twenty years performing with a diverse array of artists in a wide range of musical styles, with the focal points of jazz trombone improvisation and large ensemble playing. In addition to his many performances as a leader, David Marriott, Jr. is an in demand sideman, bringing his trombone to dozens of bands over his career in music, including performances with: Dave Liebman, Kenny Kirkland, Jeff 'Tain' Watts, Ray Vega, Pete Christlieb, John Clayton, Jeff Hamilton, Ernestine Anderson, Ingrid Jensen, Eddie Daniels, Arturo Sandoval, Jimmy Heath, Eliane Elias, Joe Chambers, Ray Barretto, Roy Hargrove, Kim Richmond, Frank Wess, George Cables, Brian Lynch Big Band, Seattle Repertory Jazz Orchestra, Jim Knapp Orchestra, Bob Curnow Big Band, Phil Kelly Big Band, Rob McConnell, Bob Florence, Gerald Wilson, Bill Holman, & many more. Described by one reviewer as an "uncanny and imaginative player whose solos display an extraordinary sense of architecture and conception," award-winning trombonist David Marriott is a musician for the next generation - equally at home as a performer, composer, arranger, and educator.



featuring: Nelson Bell, Aaron Birrell, Richard Cole, Stuart Hambley, Geoff Harper, Matt Jorgensen, Al Keith, Stuart MacDonald, David Marriott Jr., Thomas Marriott, Chad McCullough, Chris Morton and Travis Ranney

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Jeff Johnson

Suitcase

Origin Records 82629

By Dan McClenaghan (courtesy allaboutjazz.com)

Jeff Johnson acoustic & Fender bass; **Hans Teuber** saxophones, bass clarinet, alto flute; **Steve Moore** piano; **Eric Eagle** drums

Bassist Jeff Johnson traveled the United States from the 1970s until 1990. He followed the work during his time of transience, and played an array of styles, from R&B to country, from blues to pop, and jazz. Then he put his suitcase down in Seattle and evolved into something of a house bassist for Origin Records, backing pianists Jessica Williams and Hal Galper, saxophonist Mark Taylor, vocalists Carrie Wicks and Jeff Baker, drummer John Bishop, and many more.

For his own recordings, he favors a free jazz approach and the trio—saxophone, bass and drums. His trio, with saxophonist Hans Teuber's smooth, fluid sound in the center, is spacious and cool, a sort of West Coast Zen music. But on *Suitcase*, Johnson adds a pianist into the fold for the first time since 2001's *Art of Falling* (Origin Records).

The quartet's chemistry is remarkable. While Johnson has been playing and recording with Teuber for more than twenty years, pianist Steve Moore and drummer Eric Eagle are newcomers who have lent a new dimension to the bassist's sound. Moore, in this setting, is very effectively stingy with the notes he plays, placing them perfectly in this flexible, chamber music-like ensemble; and Eagle is a master of percussive subtlety who has no problem laying on a bit of muscle when the situation calls for it. And it calls for it on Johnson's "Scene West," and "Soweto Man," where the bassist leads the group deep into the groove.

With the exception of the disc's opener, "Shake it Off," an in-the-moment, four-way improvisation, all the tunes are from Johnson's pen, written during his "twenty years of wandering" around the country, following the jobs. "Avion" features Teuber on bass clarinet, contributing a smooth, deep tone to a tune that floats, untethered in a cloud-drift mode. "Kiwi" is a rather jaunty, light-stepping waltz and "Artist" has a brooding, late night mood, with Teuber at his most beautiful.

"Letters for Marcy," written for the special lady in Johnson's life, is a gorgeous, tender love song, with Johnson singing the woman's praises in the most poignant of fashions on



his Fender Jazz bass, before Teuber blows in like an intimate whisper. The band closes with "Soweto Man," with Teuber's alto flute layered over a steady dance beat, wrapping up Johnson's finest recording to date.

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Chad McCullough & Bram Weijters

Urban Nightingale

Origin Records 82626

By Dan McClenaghan (courtesy allaboutjazz.com)

Chad McCullough trumpet; **Bram Weijters** piano; **Piet Verbist** bass; **John Bishop** drums

Chad McCullough, with one CD under his own name—the outstanding *Dark Wood, Dark Water* (Origin Records, 2009)—has also contributed his distinctive voice to recordings by the Kora Band and Tunnel Six, all under the Origin Records banners. But the Seattle-based trumpeter must have a European sensibility; his finest work to date has been in teaming, as co-leader, with artists from the other side of the Atlantic—Slovakian pianist Michal Vanoucek, on *The Sky Cries* (Origin Records, 2010), and Antwerp-based pianist Bram Weijters, on *Imaginary Sketches* (Origin Records, 2011), and now, again with Weijters, on what could be a breakout effort for both players, *Urban Nightingale*.



Recordings that are tagged "breakouts" aren't necessarily way better than the efforts that preceded them. It's more a matter of the output reaching a critical mass of sustained excellence that pushes the music to a level where it gains greater notice. A re-visitation of McCullough's previous CDs as leader or co-leader reveals a well-developed artist who is smart enough to pick great sidemen starting out with his *Dark Wood, Dark Water* debut. He is a rare instrumentalist who makes each note sound as if it were imbued with a deeper meaning. Certainly a player with great chops, his approach—especially on his two teamings with Weijters—is one that is a measured and deliberate, often introspective, sometimes gorgeously melancholic, and one that employs a continuity of mood and atmosphere that the best recordings have.

That said, Weijters is, perhaps, more responsible for the concepts of their two CDs together. His is the dominant songwriting voice, having penned five tunes to McCullough's two on *Imaginary Sketches* and seven tunes to McCullough's two on *Urban Nightingale*. His piano playing has a distinctively searching quality, and he has added to his arsenal (or at least brought it into play since *Imaginary Sketches*) the Fender Rhodes, which he uses to give some of the tunes a gritty, urban atmosphere.

Inside the sound is the perfect, understated bass pulse of Piet Verbist and subtle percussive intricacies of drummer John Bishop the super sideman in the drum chair for Origin Records, also the label's honcho, and one of the finest CD cover art designers in jazz, rounding out the quartet on an outstanding set of sounds.

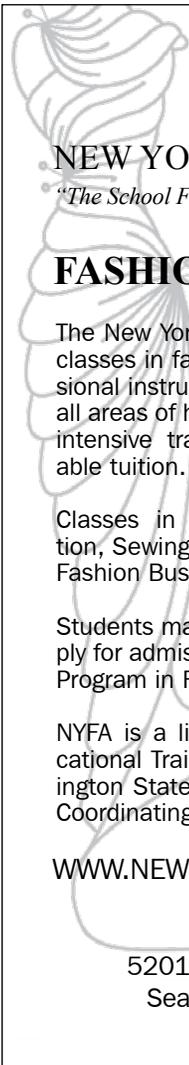
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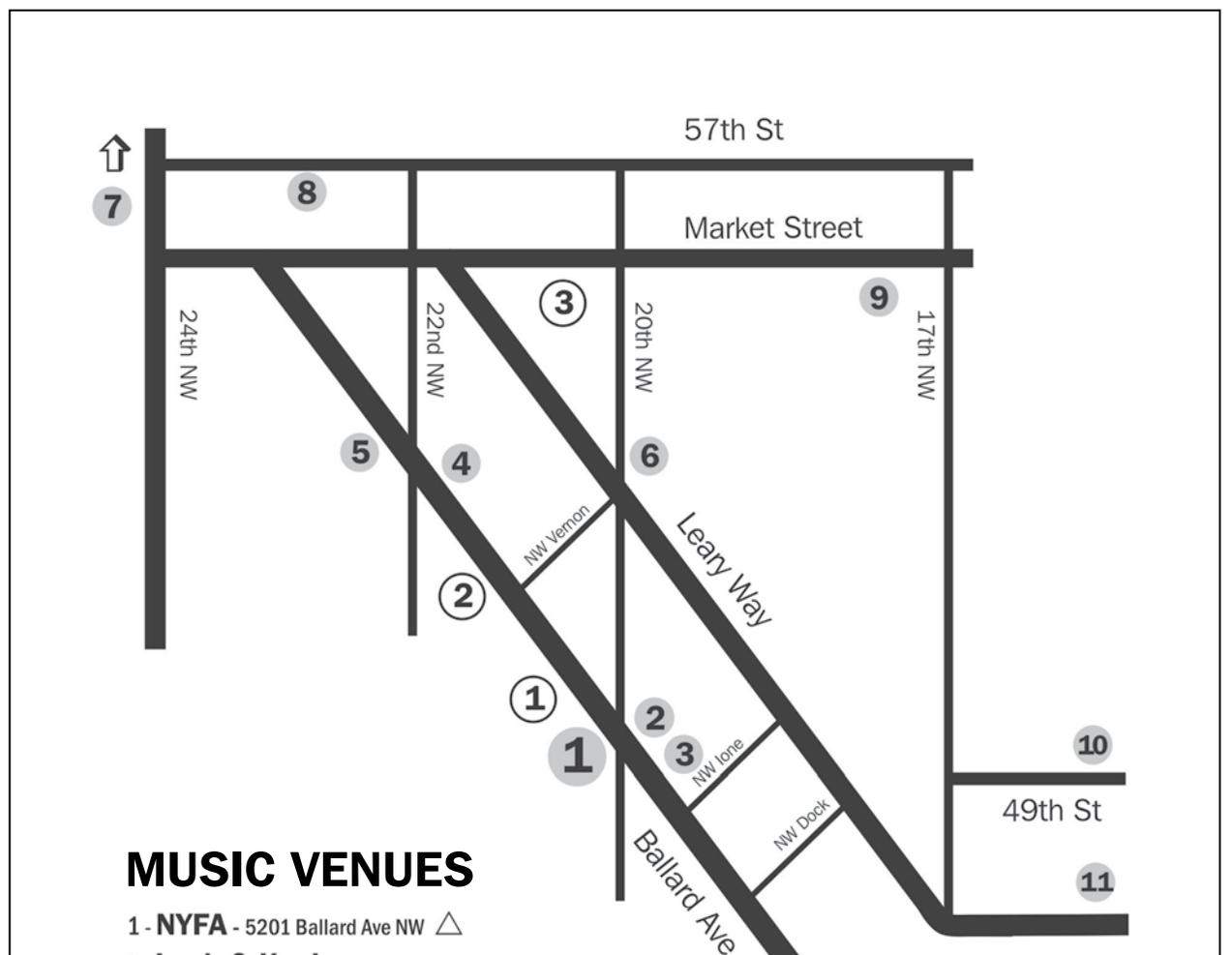
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- 5 - **Volterra Drawing Room** - 5411 Ballard Ave NW △
- 6 - **Salmon Bay Eagles** - 5216 20th Ave NW
- 7 - **The Copper Gate** - 6301 24th Ave NW
- 8 - **Leif Erikson Hall** - 2245 NW 57th Street △
- 9 - **Egan's Jam House** - 1707 NW Market △
- 10 - **Hilliard's Tap Room** - 1550 NW 49th St △
- 11 - **Peddler Brewery** - 1514 NW Leary Way △

△ - All-Ages venues

BALLARD JAZZ WALK MAP

Friday, April 19, 7:00pm



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Leading Questions: John Bishop

Drummer/photographer Steve Korn searches the soul of the Seattle Jazz scene through his camera lens and some intriguingly open-ended questions...

Interview & photography by Steve Korn

(leadingquestionsproject.blogspot.com)

Someone once told me that it'd be good to get a day job sometime, so I did a temp job once in 1981 where I made \$36 for 10 hours of lifting slabs of bacon with a large hook. It ended up being a good motivator.

When I was 14 I was working through some very nice beats on my silver-sparkle Decca drums. The neighbors were not amused, but somehow I ignored the pain I was causing and persevered as I got to know my new friend.

My parents were always surrounding us with music, art, books, political talk and travel without making a big deal out of any of it. A nice result is that I'm afforded an ongoing wealth of inspiration from my sister and brothers, who each possess a bundle of imagination, curiosity, and follow-through. It's what I aspire to.

The piece of music that I'll always have somewhere in my brain is "So What." My dad used to play *Kind of Blue* on many weekend mornings starting back when I was a toddler and that same record has been following me around ever since.

If I could do it all over again, I'd pay way more attention, practice more, brush more, act better, not waste as much time, learn a foreign language, be braver...or possibly not.

Discipline is a given to do anything competently, it's a very unfriendly word though.

Some of my best ideas come to me at the last possible moment before I need them. And yes, I could venture that procrastination enters into it.

More is more because it's not "less is more," which has always kind of bugged me. While it is a great concept, usually it's delivered (with a knowing look and a raised eyebrow) to a young musician as a key to 'good art.' I'd probably go with "enough is enough, and you'll know it when you get there."



Music has taught me that working together is a really good idea.

When I'm playing well, it feels like Vanilla Caramel Fudge ice cream. The only problem is I have a hard time being objective while playing, so my hopes are always that the whole of the music is working well no matter how completely together or lacking my playing is. If the paradiddle-diddles are flowing properly though, I do feel like ice cream.

When I look at where I'm at right now I'm glad I didn't try to make plans for my future back in my 20s. Though I could possibly have "had it all" at this point, I'm pretty sure I wasn't that smart. Better to improvise...

The future of jazz is as a music, fine and strong, but the business end of it is going to need some retooling. Fortunately, there are a lot of very creative people around who can't help themselves but to keep making music. Hopefully the world can eventually catch up to them again.

Running a record label is like working!

I started a label because it seemed at the time, like it was something that could be faked semi-easily and would give a home for a few projects we were working on. Having had no expectations, it's been quite an experience to witness the process of the many people and many small events tumbling together over the years to create this 'machine.'

In the big scheme of things, what really matters is community.

I'm happy when I've got things to do. I'm also happy when I've got nothing to do.

Some musicians just don't understand how much they know. Often derided from an early age, they spend their lives being told they don't know how to construct a productive life, they don't know business, and they don't know what being responsible means. Pooley! I ask for advice from a musician (or my wife, of course) about most anything before I seek out a civilian.

Teaching has been a great education. I deserve some college credit for it in fact. Never knowing what one bone-headed thing you might say will stick in a student's head for the rest of their lives, makes for an ongoing, & humbling, learning experience. I'm relieved I haven't heard about too many of those moments yet and honored that some of the relationships have grown into very important, life-long friendships.

The thing that makes me nervous on stage is having a mic put in front of my face in order for me 'to say a few things.'

Right now, I should get back to work....

As a drummer, educator, record label owner, graphic designer, publisher, and festival presenter, John Bishop has been a primary voice in Northwest Jazz for over 30 years. He has performed in concerts and clubs with Bobby McFerrin, Lee Konitz, Slide Hampton, Benny Golson, Ernie Watts, Mark Murphy, George Cables, Kenny Werner, Don Lanphere, Hadley Caliman, Nick Brignola, Bobby Hutcherson, Dr. Lonnie Smith, Julian Priester, Eric Alexander, Conte Condoli, Harold Mabern, Herb Ellis, Buddy DeFranco, Pete Christlieb, Joanne Brackeen, Jon Faddis, Jack Sheldon, Carla Bley, Steve Swallow, Kenny Rankin, Charles McPherson, Hal Galper, Tom Harrell, and countless others. Along with numerous jingle, film-score, demo & multi-media recording sessions, he's appeared on more than 90 albums including sessions involving Rudy Van Gelder & Teo Macero, and a Grammy-nominated recording on RCA with singer Mark Murphy and New Stories. Bishop was inducted into the Seattle Jazz Hall of Fame in 2008.

Presently, Bishop is a member of New York pianist Hal Galper's Trio, where over the course of 6 years, they've released 4 albums and toured the U.S., Canada and Europe. Other ongoing projects include the cooperative bands – "Scenes" with John Stowell & Jeff Johnson; "Wellstone Conspiracy" with Brent Jensen, Bill Anschell, & Jeff Johnson; and the Chad McCullough & Bram Weijters Group, a Belgian/American project.

In 1997, Bishop started Origin Records (named Jazzweek's 2009 "Label Of The Year") and OriginArts, a graphic design & CD production company, to help further the exposure of creative artists and their music. In partnership Matt Jorgensen, they have released over 400 recordings by 260 artists. In 2002 they added another jazz label, OA2 Records, a classical imprint, Origin Classical in 2008, and in 2003 began Seattle's annual Ballard Jazz Festival. He has designed 450 CD packages and multiple book covers, banners, posters, and other graphics for clients around the globe. www.johnbishop.net



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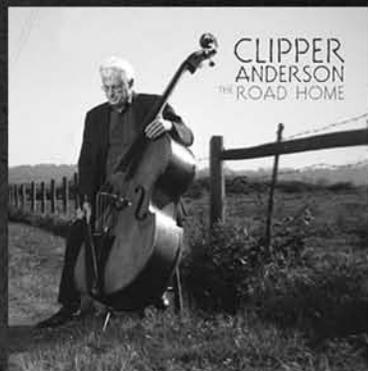
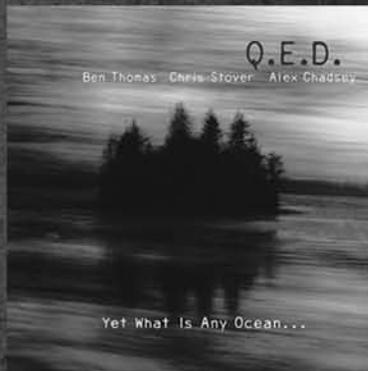
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