

# SEATTLE JAZZ SCENE

MAY 2019 / no. 40 / GRATIS

17th Annual

## BALLARD JAZZ FESTIVAL MAY 29-JUNE 1, 2019

BALLARD AVENUE JAZZ WALK  
MAINSTAGE CONCERT  
CELEBRATION OF THE DRUM  
GUITAR SUMMIT

FEATURING:

ERNIE WATTS & NEW STORIES / LAGE LUND  
DAWN CLEMENT / OVERTON BERRY / JOHNAYE  
KENDRICK / THOMAS MARRIOTT / BRITTANY ANJOU  
JAY THOMAS / GAIL PETTIS / XAVIER LECOUTURIER  
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BRIAN KIRK / JEFF BUSCH / PHIL SPARKS / D'VONNE  
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GOLDSTONE / TABLE & CHAIRS and more.....

COMPLETE FESTIVAL GUIDE INSIDE



**ERNIE WATTS**  
with New Stories

**LAGE LUND TRIO**

Headliners of the 17th Annual Ballard Jazz Festival  
Friday, May 31st / The Nordic Museum



Norwegian  
guitarist  
LAGE LUND  
performs with  
his trio at  
THE NORDIC  
MUSEUM



### JAY THOMAS: WE ALWAYS KNEW

Legacy is a fleeting notion. Jay Thomas can tell you a thing or two about that, based on his own personal experience as a jazz artist over half a century.

*Read the profile on page 12*

# SEATTLE JAZZ NEWS

## EARSHOT GOLDEN EAR AWARDS

A highlight of the Seattle jazz calendar every year, Earshot Jazz held its 29th annual awards show at the Royal Room this March, celebrating the best in the Northwest over the last year. Saxophonist Alex Dugdale's Fade Quartet opened the evening and Northwest jazz legend Jim Wilke was again the master of ceremonies.

*Awards were presented to:*

RECORDING: **Duende Libre, Drift**  
ACOUSTIC JAZZ ENSEMBLE:  
**Jovino Santos Neto Quinteto**  
ALTERNATIVE JAZZ GROUP: **High Pulp**  
JAZZ INSTRUMENTALIST: **D'Vonne Lewis**  
EMERGING ARTIST OR GROUP:  
**Marina Albero**  
VOCALIST: **Jaqueline Tabor**  
CONCERT: **Maria Schneider with the Seattle Repertory Jazz Orchestra - November 3, 2018, Benaroya Hall**  
SEATTLE JAZZ HALL OF FAME:  
**Bob Hammer**  
**Wally Shoup**  
**Helen & David Marriott Sr.**  
SPECIAL AWARDS:  
**Randy Halberstadt,**  
**Reed Ruddy, Studio X**

## REX GREGORY QUARTET AT TULA'S, THURSDAY, MAY 2



Rex Gregory is one of many New Orleans musicians to leave The Big Easy after hurricane Katrina, with Seattle being the fortunate recipient of this saxophonist's move. In his year and a half here, he has made a significant mark on the scene with his composer's mind, seemingly creating melody after melody during his solos with a large, yet nuanced voice. His new quartet features pianist Bill Anschell, bassist Paul Gabrielson, and Xavier Lecouturier on drums.

*Thursday, May 2, Tula's Jazz Club (2214 Second Avenue). Music begins at 7:30pm.*

## THE TRIPLE DOOR PRESENTS: MAY 5 - KENDRICK SCOTT & ORACLE MAY 7 - EDDIE PALMIERI SEPTET

The dynamic New York drummer, Kendrick Scott, brings his acclaimed group Oracle to The Triple Door on Sunday, May 5. With Taylor Eigsti (piano), John Ellis (sax), and Mike Moreno (guitar).

One of the great pianists of the modern era, Eddie Palmieri effectively blends the music of his Puerto Rican heritage with jazz pianists such as Thelonious Monk, Herbie Hancock, and McCoy Tyner. There is no finer way to ac-



quaint oneself with Latin jazz than to attend a Palmieri performance. Luques Curtis will be on bass, reason enough to attend.

*Sunday, May 5 & Tuesday, May 7 at The Triple Door (216 Union Street, Seattle, 206-838-4333)*

## ART OF JAZZ WITH LAVON HARDISON AT SEATTLE ART MUSEUM ON MAY 9

Earshot presents its monthly convergence of music and art, this month featuring vocalist LaVon Hardison. Hardison's art is strongly influenced by the blues, and accentuated by her time performing in musical theatre. The latter is evident in the audience, as it feels as though she is singing directly to each audience member. Singers of her quality are a rarity on the Seattle jazz scene. Hardison approaches the standard set by Ernestine Anderson, Greta Matassa, and Johnaye Kendrick, though she doesn't perform all that often. This is a great way to introduce yourself to her talents.

The Art of Jazz concerts take place at the Seattle Art Museum, 1300 First Avenue, at 5:30pm and are free with museum admission.

The June 7 Art of Jazz concert features vocalist Mercedes Nicole.

## ORIGIN / OA2 RECORDING NEWS

Origin Records and OA2 Records announces their spring 2019 lineup of new releases. Visit [www.origin-records.com](http://www.origin-records.com) for all the latest.

- XOSE MIGUELEZ, "ONTOLOGY"
- DANN ZINN, "DAY OF RECKONING"
- RODNEY WHITAKER, "COMMON GROUND: THE MUSIC OF GREGG HILL"
- MARLENE ROSENBERG, "MLK CONVERGENCE"
- GRETA MATASSA, "PORTRAIT"
- XAVIER LECOUTURIER, "CARRIER"
- FUMI TOMITA, "THE ELEPHANT VANISHES"
- CHARLIE APICELLA & IRON CITY, "GROOVE MACHINE"
- MATT OLSON, "789 MILES"
- ROSANA ECKERT, "SAILING HOME"
- ERIK SKOV, "LIMINALITY"

*COMING UP...* Hal Galper, Corey Christiansen, New York Voices, Kiki Varela and many more....

## FIFTEENTH ANNUAL SEATTLE-KOBE FEMALE JAZZ VOCALIST AUDITION

The 15th Annual Sister City Female Vocalist Jazz Audition will take place at Jazz Alley on Monday, May 13 at 6:30pm. The Seattle Kobe Sister City Association (SKSCA) will select one high school and one adult female jazz vocalist from the greater Seattle area to travel to Kobe, Japan, to perform at the Kobe Shinkaichi Jazz Queen Vocalist Contest in July.

Every fall for the last nineteen years, the winner of the Kobe Jazz Queen Contest has flown from Japan to Seattle to debut in the U.S. at Dimitriou's Jazz Alley.

The High School Division finalists are Kayleigh Ketcham, Corrina Singer, Unathi Machyo, Sage Eisenhour and Tessa Korver.

The Adult Division finalists are Ashlyn Nagel, Julie Creswell, Josephine Howell, Eugenie Jones, Nancy Byers, Marly Mitchell and Susan Lowman Robinson

*The concert takes place on Monday, May 13, at Jazz Alley (2033 6th Avenue, Seattle, 206-441-9729)*

## SEVENTH ANNUAL MILES DAVIS BIRTHDAY CELEBRATION: MAY 24-25

Thomas Marriott presents his annual celebration of Miles Davis at Tula's Jazz Club the weekend of May 24-25.

This year, trumpeter Marriott is joined by heavy-hitters from NYC - pianist Orrin Evans, bassist Eric Revis, drummer Kassa Overall, along with Seattle's own Rick Mandyck on saxophone. Orrin Evans, currently of the Bad Plus, has a recent Grammy nomination, bassist Revis is a long-time member of the Branford Marsalis



Quartet, and Seattle native, Cassa Overall, has been making a huge splash in New York over the last decade.

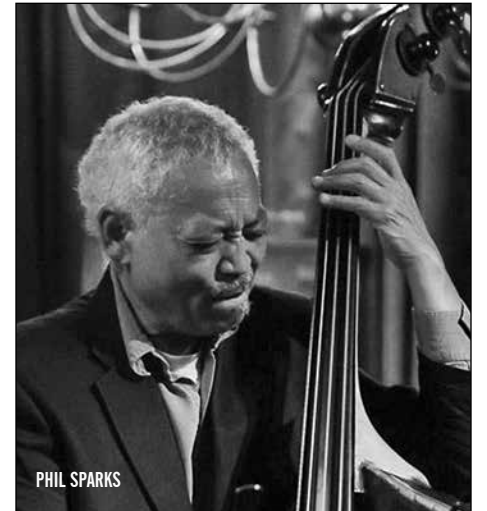
*Tula's Jazz Club (2214 Second Avenue). Music begins at 7:30pm. Reservations recommended (206) 443-4221.*

## BRUCE PHARES REUNION QUARTET WITH JOHN BISHOP, BILL ANSHELL & JAY THOMAS / MAY 16

Bassist Bruce Phares calls in some old friends for an evening not soon to be forgotten. Jay Thomas is a Seattle jazz icon, bringing it on both trumpet and saxophone. Drummer John Bishop is one of the best in the business, known

for his work with New Stories, Hal Galper, Scenes, and Chano Dominguez. Anschell is a prolific performer both in his recordings and live performances as a leader. This quartet of players have decades of history together, and with it, an uncommon chemistry.

*This all-star quartet performs on Thursday, May 16 at Tula's Jazz Club (2214 Second Avenue, Seattle)*



## IF IT IS FRIDAY, THERE IS HAPPY HOUR JAZZ AT THE LATONA

Veteran bassist Phil Sparks has played with just about everyone on the Seattle scene for the past 30 years, so he draws from a deep pool of musicians each Friday to join him in trio at this long time Happy Hour hang in the Green Lake neighborhood.

It is not a great listening room, as there is a lot of conversation, so come prepared for that. It's a great hang to unwind, have a meal, a few beers, and celebrate the end of the week. It serves well as a pre gig hang also, departing to other venues around the city.

Every jazz fan in Seattle should experience the this at least once!

*Phil Sparks performs every Friday from 5-7pm at The Latona Pub (6423 Latona Ave NE, Seattle). No Cover. 21+*

## EARSHOT SPRING CONCERTS

Earshot's Concert Series continues with several performances through June, including:

- May 7: **SATOKO FUJII TRIO**
- June 20: **FABIAN ALMAZAN TRIO with Henry Cole & Linda May Han Oh**
- June 26: **AMINA FIGAROVA SEXTET**
- June 27: **ENDANGERED BLOOD**
- June 29: **LOVE OF LIFE: VINCENT COURTOIS, DANIEL ERDMANN, ROBIN FINKER**
- June 30: **ILHAN ERSAHIN'S ISTANBUL SESSIONS**

*All shows at The Royal Room (5000 Rainier Ave S), except June 20, at Poncho Concert Hall, Cornish College (710 E Roy St). [www.earshot.org](http://www.earshot.org)*

# THE BAD PLUS AND DAVINA AND THE VAGABONDS HEADLINE THE 2019 BELLEVUE JAZZ & BLUES FESTIVAL, MAY 29-JUNE 2

The 12th annual Bellevue Jazz & Blues Festival kicks off May 29, and runs through June 2 at multiple locations in downtown Bellevue. This year's headliners performing at the Meydenbauer Center Theatre are The Bad Plus and Davina and The Vagabonds. Also appearing will be vocalist Sara Gazarek, Darelle Holden Quartet with special guest Kelly Ash, and Kiki Valera with special guest Carlos Cascante.

The festival kicks off on Wednesday, May 29 with an all-star cast of musicians, Bake & Friends, featured at Bake's Bar & Bistro.

Saturday's concert featuring The Bad Plus promises to be an exciting evening in Bellevue. The band consists of founding members Reid Anderson (bass) and Dave King (drums) and new member Orrin Evans (piano) – a group of passionate collaborators with no single "leader." *Never Stop II* is the first full-length release from this lineup,

comprised entirely of original music with each member contributing fresh compositions. The New York Times calls it "an exhilarating document" that sparks an exciting new chapter for the iconic group.

Since exploding onto the scene in 2005, Davina and the Vagabonds have grown from a down-and-dirty blues band into one of the most exciting acoustic ensembles on the international stage. This high-energy quintet has established itself with a stellar live show, a professional look, and good old-fashioned hard work. In recent years they have performed in 45 states, 2 Canadian provinces and 12 European countries.

Established in 2008, the festival is a cultural and community event that draws national artists, and showcases regional talent as well. Headlining artists are selected in collaboration with John Gilbreath, executive director of Earshot Jazz. The music presented at the festival reflects the deep tradition

of jazz and blues music in Bellevue, and its surrounding communities, and has become a much anticipated Bellevue rite of spring.

2019 Bellevue Jazz & Blues Festival individual concert tickets for both performances at Meydenbauer Center Theatre are available online ([www.bellevuedowntown.com](http://www.bellevuedowntown.com)), by phone (1-800-838-3006), or in person at the Brown Paper Tickets box office at Meydenbauer Center.

Tickets for Bake's Bar & Bistro performances, available online at [bakesplacebellevue.com/reservations](http://bakesplacebellevue.com/reservations) or by calling 425-454-2776. Tickets for Resonance at SOMA Towers performances available online at [resonance.events](http://resonance.events) or by calling 425-443-2585.



For tickets and information visit:  
<https://www.bellevuedowntown.com/events/jazz-and-blues-festival>



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 for reservations booked before May 15th



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LISTINGS OF GREATER SEATTLE NORDIC EVENTS AT:  
[www.nordicseattle.com](http://www.nordicseattle.com)

# SUMMER JAZZ CAMPS

The **Shoreline Jazz Camp** runs August 12-16 and provides young musicians the opportunity to learn and play with some of the region's most accomplished teachers and performers. The camp includes instruction in large and small ensembles, and a series of master classes that are designed to refine the individual's skills and understanding of jazz. The camp is open to middle and high school students entering grades 7-12 and includes levels beginning to advanced.

Faculty for the Shoreline Jazz Camp include: Jim Sisko, David Marriott, Stuart MacDonald, Dan Kramlich, Jon Hamar, Marina Christopher, Milo Petersen and Matt Jorgensen.

More information can be found online at: <http://www.shorelinearts.net/camps/>

The **University of Washington Jazz Workshop** runs from July 8-12 and is geared toward students of high school age with some experience playing jazz.

Faculty members include Kate Olson, Jay Thomas, Marc Seales, Naomi Siegel, Paul Gabrielson, Susan Palmer and Steve Korn.

More information is available at [uwjazz-workshop.com](http://uwjazz-workshop.com)

The **Summer Saxophone Camp** offers four days of immersion in saxophone study for beginning through advanced high school students. Whether students are interested in jazz, classical, or modern improvisation, the SSI is designed to give saxophonists of all levels of ability the chance to connect with like-minded students and faculty.

SSI coaches are four of the Seattle area's most respected performers and educators, including saxophonists Idit Shner, Evan Smith, Neil Welch, Jessie Smith, Steve Treseler, Kate Olson and Mark Taylor. Students work alongside their coaches in a unique environment of collaboration and mentorship, and are guaranteed a private lesson during the week with one of the SSI's experienced faculty.

The schedule for SSI Summer Saxophone

CLARINETIST ANAT COHEN  
AT JAZZ PORT TOWNSEND



Camp is Eastside High School Camp: July 15-18; Middle School Camp (open to all incoming 7-9th grade students): July 22-25; High School Camp (open to all incoming 9-12th grade students): July 29-August 1.

For more information, visit [SeattleSaxInstitute.com](http://SeattleSaxInstitute.com) or contact Neil Welch at [seattlesaxinstitute@gmail.com](mailto:seattlesaxinstitute@gmail.com).

**Jazz at Cornish** runs July 16-21 and affords talented middle and high school students an opportunity to develop their jazz improvisation skills with the nationally renowned Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting and fun-filled week playing in ensembles with other talented students and will benefit from both formal and informal tutoring by the faculty.

More information is available at [http://www.cornish.edu/summer/courses/jazz\\_at\\_cornish/](http://www.cornish.edu/summer/courses/jazz_at_cornish/)

**Centrum's Jazz Workshop** runs July 21-29 at Fort Warden State Park in Port Townsend. The workshop is open to participants high school-aged and above, so whether you're a journeyman performer, aspiring professional, or an enthusiastic beginner, you'll find colleagues who are the perfect fit for you to make music with.

More information is available at <http://centrum.org/jazz-port-townsend-the-workshop/>



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# 2019 BALLARD JAZZ FESTIVAL

## Welcome!

As we proudly present the 17th 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 in the '90s, is now one of the most dynamic neighborhoods in the country with world-class restaurants, boutiques, music venues, lounges ... and dive bars and fishermen. For 2019, the big news is we've added new venues, consolidating the Ballard Jazz Walk into the vibrant downtown core of Ballard, and present our new "Jazz Walk Central" - the event space, *Cathedral*, at the corner of Ballard Avenue and Market Street.

Again, the festival kicks off with two nights of great hanging as we celebrate drummers and guitar players at Conor Byrne Pub. The Northwest is home to an incredible array of great drummers and we will be showcasing just a few of them on Wednesday night's **Celebration of the Drum**, including: STEVE KORN leading his quartet; the dynamic D'VONNE LEWIS fronts his group *Limited Edition*, and percussionist JEFF BUSCH will amaze with his world-inspired grooves.

**The Guitar Summit** has developed into a fan favorite over the last thirteen years, and this year's should be just as inspired with three amazing guitarists on the bill - the internationally revered, JOHN STOWELL, Norway-born/New York-based LAGE LUND kicks off his three-night residency at the festival, and KATHY MOORE, in her Guitar Summit debut, will show why she is one of the most in-demand and versatile guitarists on the west coast.

For the **Mainstage Concert**, we are excited to return to the Nordic Museum's dynamic and acoustically flawless auditorium for performances by the legendary Los Angeles saxophonist ERNIE WATTS, performing alongside a reunited NEW STORIES featuring Seattle's Marc Seales, Doug Miller and John Bishop, and virtuoso Norwegian guitarist LAGE LUND, performing in a trio setting with Seattle bassist Michael Glynn and drummer Matt Jorgensen.

The perennially-packed **Ballard Jazz Walk** on Saturday promises to be another great time as over 90 musicians from the Northwest and New York perform at 10 different venues throughout Ballard. This year we welcome several new venues - Cathedral, Skål Beer Hall, Ballard Station and Kula Movement - to the great partners who have been with us since the beginning - Conor Byrne Pub, Salmon Bay Eagles, Bad Albert's, Ballard Landmark and Egan's Ballard Jam House, all ready to welcome you for a wonderful night of music!

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

Our sponsors make the Ballard Jazz Festival possible. Through their generous support, we are able to bring some of the world's finest jazz musicians to this small fishing village here in Seattle. Please take a moment to acknowledge their contribution with your patronage.

And to you, the Seattle jazz fan, THANK YOU for your continued support of the Ballard Jazz Festival. Please enjoy the week!



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# 2019 BALLARD JAZZ FESTIVAL



Wednesday, May 29, 8:00pm - Conor Byrne Pub, 5140 Ballard Ave NW, \$15, 21+

## CELEBRATION OF THE DRUM

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



### STEVE KORN QUARTET

Mark Taylor - saxophone; Dawn Clement - piano;  
Paul Gabrielson - bass; Steve Korn - drums

Seattle drummer, Steve Korn, is a musician's drummer. Always making the musical content and quality his first priority, Steve's versatile drumming and overall musicianship has made him an integral part of the Seattle jazz scene. Audiences across the United States, Europe and Russia have heralded his work.

Steve has three recordings on Origin Records, and they have received rave reviews and airplay nationally and Earshot Magazine nominations for Best Northwest Jazz recordings. Steve won the Earshot Golden Ear Award for the 2000 Northwest Emerging Artist for the Year.

For well over a decade, Steve has pursued his passion for photography - as a commercial endeavor but also as an essential chronicler of the Northwest music scene. From his powerful "Face" project, to the high-art portraiture of prominent figures in the dance, classical or jazz world for publications, or his "Leading Questions" series, and more, Steve's work will provide a striking view of this period for years to come.

### D'VONNE LEWIS' LIMITED EDITION

Cliff Colon - sax; Farko Dosumov - bass; Jacques Willis -  
vibes; D'Vonne Lewis - drums

D'Vonne Lewis is a self-taught musician/drummer/poet with a background in gospel, funk, and rhythm and blues. Lewis is the grandson of the late-great 'Godfather of rock and roll/soul', the Pacific Northwest's Hall of Famer, Hammond B-3 organ legend, Dave Lewis. Because of Dave Lewis, Seattle's 1950's entertainment scene started on the path to desegregation.

D'Vonne graduated from Seattle's Roosevelt High School where he received numerous high school jazz band awards, including the Jazz at Lincoln Center Outstanding Drum Soloist winner at the Essentially Ellington Jazz Festival for the years of 2000, 2001, and 2002.

While still in high school, D'Vonne was first-call drummer to local and world-renowned artists, including Hadley Caliman; Buddy Catlett; Julian Priester; Floyd Standifer; Jay Thomas; Larry Fuller and Marc Seales, to name a few.

Lewis is also known for his tantalizing, tight and in-the-pocket, hip-hop grooves. He has performed and/or recorded with New Orleans funk legend and bassist George Porter, Jr, Seattle's rich, hip-hop/soul and rock and roll legends such as Stone Gossard of Pearl Jam, Ishmael "Butterfly" Butler of Shabazz Palaces/Digable Planets, Reggie Watts, Sir-Mix-A lot, Macklemore, Source of Labor, Blue Scholars and the ever-soulful vocalist, Choklate. He was awarded the Earshot Jazz Golden Ear Award for Emerging

Artist of 2006 and the Instrumentalist of the Year in 2013.

By strong encouragement from his grandmother and coming to the realization that he comes from a rich, musical "Lewis" family dynasty, D'Vonne formed the 'hard-hitting, cutting-edge quartet, Industrial Revelation. In 2014, the band won The Stranger Genius Award in the music category; won the Earshot Jazz Golden Ear Award for best 'Alternative Jazz Group'; and named 'Best of Seattle' jazz band by the Seattle Weekly, and 'Top Soul Band' of Seattle by City Arts Magazine.

### JEFF BUSCH

Jeff Busch is an exuberant drummer/percussionist, vocalist, and composer whose passion for soulful music of varied traditions has led him to perform with jazz, blues, and gospel groups - as well as calypso, samba, and Cuban jazz ensembles.

Between 1988-96, Jeff studied fine art, and music in Leeds, England, studying percussion/drum set with Dave Hassel, calypso with steel drum master Dudley Nesbitt, and later Brazilian percussion with Jesse Bannister. In Leeds he first worked as a percussion accompanist for dancers at the Northern Contemporary Dance School; The Phoenix Dance Company and The Northern Ballet.

In 1997, Jeff spent six months in Brazil and studied with a variety of percussionists including Edmilson Costa Teixeira, Gilo do Pandeiro, and Mestres Memeu and Lazaro from Olodum. In 1998 Jeff returned to Brazil and had the opportunity to play and perform with the Jovino Santos Neto group.

Jeff tours regularly, performs with a wide variety of groups, and is a longstanding member of the internationally regarded Jovino Santos Neto Quinteto, his collective trio Duende Libre, and with Cuban jazz groups Rumba Abierta, and Tumbao led by pianist Julio Jauregui; and Cuban dance band Mango Son, led by Roberto Sanchez.



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# THE GUITAR SUMMIT



## KATHY MOORE

*Kathy Moore - guitar; Jeremy Lightfoot - bass;  
Ruby Dunphy - drums*

For nearly two decades, Seattle guitarist Kathy Moore has been a go-to guitarist with her talents ranging from rock to funk to jazz and country. She is a studio musician, arranger, multi-instrumentalist and teacher who performs in many theater projects, and local bands. She has also performed with the likes of Thaddeus Turner (Maktub), Mike McCready (Pearl Jam, Mad Season, Flight To Mars), the band Brad, Crystal Beth and the Boom Boom Band, Shawn Smith, Kim Virant, Grace Love, Wayne Horvitz, Ben Smith, Barrett Martin, Stone Gossard among other respected musicians - she has also played for theater productions such as Passing Strange, Soft Rock Kid, Naked Mole Rat Gets Dressed, Alien Angel, Houses of the Unholy, Operation Mindcrime and many more.

## JOHN STOWELL

*John Stowell - guitar; Rick Mandyck - saxophone;  
Jeff Johnson - bass; John Bishop - drums*

John Stowell began his successful career in the early 1970's with private study with guitarist Linc Chamberland and pianist John Mehegan. Meeting bassist David Friesen in New York City in the late '70s set in motion a whirlwind career that has yet to stop. Their duo recorded and



toured prolifically for seven years, with performances in the United States, Canada, Europe and Australia.

In 1983, they joined flutist Paul Horn for a historic tour of the Soviet Union. This was the first time in forty years that an American jazz group had been invited to play publicly in Russia. In 1993, 1995, 1998 and 2012 John returned to Russia, playing in numerous cities. His two sold-out performances in Kursk may have been the first appearances there by an American jazz musician.

John has been Artist-In-Residence at schools in Germany, Indonesia, Argentina, and in the United States and Canada. Since 1995, he has been a contributing columnist for a number of magazines, including "Downbeat", "Guitar Player", "Canadian Musician", "Soundcheck" (Germany), and "Guitar Club" (Italy).

With David Friesen, they performed on the soundtracks of two Academy Award Nominated short films, and 1978's "Through the Listening Glass" was chosen one of the "Ten Best Jazz Albums of the Decade" by the Los Angeles Examiner.

Stowell was named a "Talent Deserving Wider Recognition" by Downbeat's International Critic's Poll in 1978 and 1979, and has been featured in Japan's "Swing Journal", "The Jazz Guitar" (England), and the Biographical Encyclopedia of Jazz (Leonard Feather and Ira Gitler).

Besides dozens of recordings under his own name, in duo with Dave Liebman, or with the 20-year-old collective "Scenes," his recording credits include: Milt Jackson, Lionel Hampton, Art Farmer, Conte Condoli, Herb Ellis, Bill Watrous, Mundell Lowe, George Cables, Billy Higgins, Billy Hart, Richie Cole, Paul Horn, Tom Harrell, Don Thompson, and many others.



## LAGE LUND

*Lage Lund - guitar; Michael Glynn - bass;  
Matt Jorgensen - drums*

Guitarist Lage Lund kicks off his three-night residency at The Ballard Jazz Festival with a performance at the Guitar Summit.

Lage Lund is acclaimed as one of the finest guitarists of his generation, and one of the more compelling jazz artists today. A regular in the "Rising star - Guitar" category in the Downbeat Critic's Poll, he has been hailed by Pat Metheny as a favorite young guitarist, and is "all music and all soul" according to Russell Malone - one of the judges who awarded Lund top prize in the Thelonious Monk International Jazz Competition.

Armed with a growing and impressive body of original compositions, and mastery of the standard repertoire, Lund swings with great authority displaying a staggering harmonic sophistication and a singularly fluid voice as a soloist. He also brings a "casually magnetic" presence to the stage, "channeling reticence into a whisper-quiet mystique" and "balances his abundant proficiencies with an aesthetic of gleaming calm" (New York Times).

Born and raised in Norway, Lund relocated to Boston after high school on a scholarship to Berklee College of Music. In 2002 he moved to New York and soon became the first electric guitarist ever to enroll at the Juilliard School of Music. In the years since his Monk Competition victory, he has become a sought-after sideman with the David Sanchez Quartet, the Maria Schneider Orchestra, Mark Turner, Seamus Blake and many more.

## BALLARD FESTIVAL ARTIST RECORDINGS

Available at Jazz Festival venues, the Cathedral during the Jazz Walk and the Nordic Museum for the mainstage concert.

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## ERNIE WATTS WITH NEW STORIES

Ernie Watts (saxophone), Marc Seales (piano), Doug Miller (bass),  
John Bishop (drums)

*"He is one of the greatest living tenor saxophonists, at the top of his game."*

- All About Jazz

With his unforgettable trademark sound featured on over 500 recordings by artists ranging from Cannonball Adderley to Frank Zappa, two-time Grammy Award winner Ernie Watts is one of the most versatile and prolific saxophone players in music. During the '70s and '80s, Watts was immersed in the busy production scene of Los Angeles, his signature sound heard on countless TV shows, movie scores, almost all the early West Coast Motown sessions, and with pop stars such as Aretha Franklin and Steely Dan. A chance meeting with bassist Charlie Haden led to Watts performing with Haden's Liberation Music Orchestra and to tours with Pat Metheny's Special Quartet, which included Haden. Touring with Metheny's group in the late '80s was a turning point for him. "The serious energy of Pat's music inspired me to choose work at this level of performance. Every night I listened to and rejoiced in the power I was feeling in the music." Watts' charter membership in Haden's critically-acclaimed Quartet West, continued for almost 30 years until Haden's death. Watts' work for the audiophile Japanese label JVC Music, and now his growing catalog of original music for Flying Dolphin continue to express his joy in the power of jazz.

In 2014, Watts received the prestigious Frankfurt Music Prize (Germany), "for his strikingly melodic saxophone style and his original tone language, with which he has already enriched several generations of musicians." Of the 32 current winners, only 6 have been jazz musicians, with previous honorees including Chick Corea, Paquito D'Rivera, and John McLaughlin.

This concert marks a reunion of sorts for the piano trio New Stories. Formed in 1988, the trio of Marc Seales, Doug Miller and John Bishop was *the* first-call backing group for artists such as Don Lanphere, Mark Murphy, Ernie Watts, Tom Harrell, Slide Hampton, Charles McPherson, Bobby Shew, Jon Faddis, & Larry Coryell for over 20 years.

"Highway Blues," from their 1999 Origin Records release *Speakin' Out* (featuring Watts), was included in Microsoft's Windows XP, making it one of the most widely distributed jazz tracks of all time with over 500 million copies of XP sold.



## LAGE LUND TRIO

Presented in partnership with the Nordic Museum

Lage Lund (guitar), Michael Glynn (bass), Matt Jorgensen (drums)

*"Of the younger cats, Lage is THE one. He's a wonderful player. Scary actually!"*

- Kurt Rosenwinkel

Lage Lund is acclaimed as one of the finest guitarists of his generation, and one of the more compelling jazz artists today. A regular in the "Rising star - Guitar" category in the Downbeat Critic's Poll, he has been hailed by Pat Metheny as a favorite young guitarist, and is "all music and all soul" according to Russell Malone - one of the judges who awarded Lund top prize in the Thelonious Monk International Jazz Competition.

Armed with a growing and impressive body of original compositions, and mastery of the standard repertoire, Lund swings with great authority displaying a staggering harmonic sophistication and a singularly fluid voice as a soloist. He also brings a "casually magnetic" presence to the stage, "channeling reticence into a whisper-quiet mystique" and "balances his abundant proficiencies with an aesthetic of gleaming calm" (New York Times).

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Through frequent appearances and tours stateside and throughout Europe, Asia and around the world, Lund has ascended to the highest ranks as a performer and a creative force. He is among those setting the agenda for jazz improvisation in the 21st century.



# JOHN BISHOP & MATT JORGENSEN NAMED JJA 2019 'JAZZ HEROES'



The Jazz Journalists Association is pleased to announce the 2019 Jazz Heroes: Advocates, altruists, activists, aiders and abettors of jazz who have had significant impact in their local communities. The 'Jazz Hero' awards, made annually on the basis of nominations from community members, are presented by their local fans and friends in conjunction with the JJA's annual Jazz Awards honoring significant achievements in jazz music and journalism.

## JAZZ HEROES - SEATTLE

By Paul de Barros and Robin Lloyd

Drummer, educator, record label owner, graphic designer, publisher, and festival presenter John Bishop has been one of the primary voices in northwest jazz for over 35 years. Drummer and percussionist, bandleader and composer, concert tour director and road manager Matt Jorgensen is the epitome of a modern jazzman, with a keenly personal musical voice, plus the wherewithal to help the music reach its potential audience.

In 1997, Bishop started the jazz label Origin Records (named "Label of the Year" by Jazzweek in 2009) and OriginArts, a graphic design & CD production company, to help further the exposure of creative artists and their music. Jorgensen soon became his business partner. What Bishop told The Seattle Times back in 2002 still sums up their mission: "I've often thought that if somebody came to town and went out to hear music at one of the standard venues, what impression would they go away with? I know all these great players, but you never hear them doing their own music. Something has got to happen as far as getting the good music out there."

Origin was that something, with companion labels OA2 and Origin Classical having to date released more than 600 CDs, including titles by Seattle stalwarts Jay Thomas, Dawn Clement, Chuck Deardorf, Marc Seales and Bill Anschell, as well as nationally-known figures based elsewhere.

Handsomely-designed and professionally-promoted, Origin discs are a source of great pride for Seattle.

In 2003 Bishop and Jorgensen expanded operations to launch the annual four-day Ballard Jazz Festival, which highlights the thriving Seattle neighborhood of old town Ballard and features Seattle's world-class players. Over 15 years the Ballard Jazz Festival has gained an enviable international reputation, recognized for featuring some 80 Pacific Northwest artists every year among top exciting, progressive headliners.

It's not often that jazz musicians respected in their own rights as players also become accomplished presenters and producers, aiders and abettors of others, creating opportunities and nurturing the jazz community at large. It's hard to imagine the Seattle jazz scene without the contributions made over the past three decades by Jazz Heroes John Bishop and Matt Jorgensen.

*John Bishop and Matt Jorgensen's Jazz Heroes awards presentation will take place during the intermission of the Ballard Jazz Festival Mainstage Concert, Friday, May 31 at 7:30pm*

*Nordic Museum  
2655 NW Market St  
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Linda May Han Oh photo by Vincent Soyez

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# The Ballard Jazz Walk: New Venues, New Sounds

By Paul Rauch

The Ballard Jazz Walk is in many ways the heart and creative soul of the Ballard Jazz Festival. After all, the now four day festival began as a jazz walk in 2002, as a one evening affair.

Resident Seattle jazz musicians mingle with visiting players from around the globe and jazz fans alike, creating a Bourbon St. vibe in celebration of the rich and vibrant jazz culture in our city. It upholds a sense of community, and enables jazz enthusiasts to experience the artists that perform in Seattle year round in one place, on one special evening.

The Ballard Jazz Walk features performances in 10 venues up and down Ballard Ave, and Market St. in historic Ballard. This year's edition includes several new venues, including **The Cathedral** event space that now serves as the collective center of the

walk. There you can buy tickets, pick up will call, explore festival merchandise, and enjoy live music. The venues on the walk will collectively be closer together, enabling festival goers to more easily transition from place to place. More importantly, it creates the vibe one has become accustomed to over the now 17 year history of the event.

Downstairs at The Cathedral, features check-in, tickets and merchandise, with a hip performance space upstairs. You can gather in front of the stage, or chill in the bar area that features a large window view onto Ballard Avenue. Riding the wave of her 2018 release *Flying*, vocal artist **Johnaye Kendrick** teams up with pianist **Dawn Clement**, for alternating sets featuring bassist **Chris Symer**, and drummer **Byron Vannoy**. Clement is as well enjoying critical acclaim for her new release of duo performances, *Tandem* (Origin, 2018).

Alternating sets with Kendrick and



Clement will be the eclectic **Nu Trio**. This trio reunites long time musical collaborators **Nathan Breedlove** (trumpet), **Phil Sparks** (bass), and **Brian Kirk** (drums). Breedlove, who has a storied history on the New York loft scene, as well as with the legendary Ska band The Skatalites, has returned to his old form after a 15 year hiatus. The veterans Sparks and Kirk create a loose fitting harmonic canvas for Breedlove to color with his full, rich tonality, and abstract, angular passages.

Directly across Market St. from The Cathedral, we welcome **Ballard Station** to the BJJ family. This cozy space with a real community vibe will display aptly the diverse array of sounds one will hear journeying from venue to venue. A trio featuring acoustic guitarist **Istvan Rez**, uber electric bassist **Farko Dosumov**, and

percussionist **Anil Prasad** will explore the outer limits of variable forms centering around the flamenco music of southern Spain. Both Rez and Dosumov lend jazz improvisational intuition, while channeling sounds prominently attributable to artists such as Paco de Lucia, and Tomatito. Prasad's main focus is on tablas, drums that originated from the Indian subcontinent. His work creates a mystic ambience that reflects the roots of the Gitano culture in southern Spain that traces its history back to India, and Eastern Europe.

Proceeding south on Ballard Ave. from The Cathedral, festival goers will first encounter another newcomer to the Jazz Walk, **Skål**, a traditional Viking beer and mead hall that recently opened its doors for business in March. The new venue truly carries the character of the Nordic community that originally settled the Ballard neighborhood. Saxophonist **Brent Jensen** will christen the new space with his original take on modern jazz, featuring a top shelf quartet. Drummer **Stefan Schatz** is fresh off a stint with the Jazz at Lincoln Center Orchestra with Wynton Marsalis. Guitarist **Dave Peterson** is a Seattle jazz



legend. Veteran bassist **Michael Barnett** is the pro's pro, with performance and recording credits that include a long time association with Peter Nero.

Crossing Ballard Ave, on to the east side, we welcome once again our friends at **Landmark**, a senior community that has lent great support to the festival in recent years. It is wonderful to welcome Landmark residents and the public at large to this beautiful, comfortable space. The artful vocalist **Gail Pettis** will perform with pianist **Tony Foster** and his trio, bringing her original interpretations of jazz standards. Pettis' style is deeply rooted in the blues, expressed eloquently on her two albums on OA2 Records, *May I Come In*, and *Here In the Moment*.

**Kula Movement** is yet another new venue on the walk this year, a beautiful room open to all ages, perfect for a quiet respite from the vibrant vibe in the clubs.

This room is all about listening, and will feature an all-star quartet featuring some of the city's finest international jazz artists. Trumpeter **Thomas Marriott** is the author of 11 albums on Origin Records, including

his latest, *Romance Language* (Origin, 2019). Tenor saxophonist **Rick Mandyck** is a Seattle treasure, now two years into his comeback after a hiatus of 14 years. Bassist **Jeff Johnson**, and drummer **John Bishop** are long time musical collaborators, including their participation in the eclectic trios of pianists Hal Galper and Chano Dominguez. In this chord-less quartet, they provide a polyrhythmic



foundation for the melodic improvisation expressed by Marriott and Mandyck. They as well are skilled soloists, making this convergence of musical spirits a special place to be.

The **Ballard Eagles Club** houses two event venues, upstairs and downstairs. While these stages are in the same building, they reside in different musical galaxies. Downstairs, Seattle jazz legend **Jay Thomas** performs music from his new release, *I Always Knew* (Origin, 2018). Thomas is the featured soloist on both saxophone and trumpet, and seems to be



producing his finest work at this stage of a career that spans half a century.

Upstairs is occupied by **Table & Chairs**, a Seattle based organization devoted to the creation of new music. They focus on music, and experiences outside of mainstream distribution. A visit to this venue enriches the Jazz Walk experience, as one can experience jazz expressionism on a completely different wavelength. Broaden your perspective on what "jazz is" in this adventuresome environment.

Up on Market St., **Egan's Ballard Jam House** has for more than a decade provided a space for a plethora of jazz events ranging from world class jazz adventurers, to student showcases. In the true spirit of community, pianists **Brittany Anjou**, and **Overton Berry** alternate sets that cross three generations. In essence, the venue demonstrates why jazz is indifferent to age and all aspects of the human condition that inspire separation of spirit.

Berry is a Northwest jazz icon, and the last remaining active musician who frequented the integrated Jackson St. scene in the 1950's. He was music director for much of the entertainment at the 1962 World's Fair in Seattle, and has since performed regularly in the area. He is living, walking history of the remarkable timeline of jazz music in Seattle.

Anjou, who hails from Seattle, is a Brooklyn based pianist, composer, and multi-instrumentalist who has shared a stage with the likes of Wynton Marsalis, Clark Terry and Elysian Fields. Her jazz perceptions incorporate her interest in many experimental forms. Riding the wave of her well received new release *Enamigo Reciprocataj* (Origin, 2019), she will perform in trio with innovative bassist **Evan Flory-Barnes**, and Portland based drum-

Saturday, June 1, 6:30pm - Cathedral, 5449 Ballard Ave NW, \$40

# BALLARD AVENUE JAZZ WALK

## Cathedral

5449 Ballard Ave NW / ALL AGES / WILL-CALL PICKUP  
Sponsored by: Origin Records/ SuperGraphics

7:00PM & 9:00PM

### DAWN CLEMENT / JOHNAE KENDRICK QUARTET

Dawn Clement - piano; Johnae Kendrick - vocal;  
Chris Symer - bass; Byron Vannoy - drums

8:00PM & 10:00PM

### NATHAN BREEDLOVE TRIO

Nathan Breedlove - trumpet; Phil Sparks - bass;  
Brian Kirk - drums

## Conor Byrne Pub

5140 Ballard Ave NW / 21+

Sponsored by: Spring Creative & Consulting

7:30 & 10:30PM

### LAGE LUND TRIO

Lage Lund - guitar; Michael Glynn - bass;  
Matt Jorgensen - drums

9:00 & 11:45PM

### DX-TET

Xavier Lecouturier - drums; Dylan Hayes - piano;  
Ben Feldman - bass; Santosh Sharma - tenor sax;  
Willie Bays - alto saxophone

## Kula Movement

5340 Ballard Ave NW / All Ages

Sponsored by: KNKX

7:00 - 10:00PM

### MARRIOTT / MANDYCK JOHNSON / BISHOP

Thomas Marriott - trumpet; Rick Mandyck - tenor sax,  
Jeff Johnson - bass; John Bishop - drums

## Egan's Ballard Jam House

1707 NW Market Street / All Ages

Sponsored by: Seattle Divorce Services / Kennelly Keys

6:15PM

### BELLEVUE COLLEGE JAZZ COMBO

7:00PM & 9:45PM

### OVERTON BERRY TRIO

Overton Berry - piano; Mike Eytcheson - bass;  
Andre Thomas - drums

8:30PM & 11:00PM

### BRITTANY ANJOU TRIO

Brittany Anjou - piano, Evan Flory-Barnes - bass,  
Todd Bishop - drums

## Ballard Landmark

5433 Leary Ave NW / All Ages

Sponsored by: Hampton Inn Seattle/Northgate

7:00 - 10:00PM

### GAIL PETTIS QUARTET

Gail Pettis - vocals; Tony Foster - piano; Nate Parker - bass;  
Julian MacDonough - drums

## Skål Beer Hall

5249 Ballard Ave NW / All Ages

Sponsored by: Nordic Council of Greater Seattle

7:00 - 10:00PM

### BRENT JENSEN QUARTET

Brent Jensen - saxophone, Dave Peterson - guitar,  
Michael Barnett - bass, Stefan Schatz - drums

## Bad Alberts

5100 Ballard Ave NW / All Ages

Sponsored by: Christine Reis / American Music

7:00 - 11:00PM

### JACQUELINE TABOR

Jacqueline Tabor - vocals; Cole Schuster - guitar;  
Geoff Harper - bass; Max Holmberg - drums

## Salmon Bay Eagles (downstairs)

5216 20th Ave NW / ALL AGES (until 10)

Sponsored by: Seattle Jazz Scene

8:00PM - MIDNIGHT

### JAY THOMAS SEXTET

Jay Thomas - trumpet/saxophones, Oliver Groenewald - trumpet,  
Travis Rainey - saxophone, John Hansen - piano, Doug Miller -  
bass; Julian MacDonough - drums

## Salmon Bay Eagles (upstairs)

5216 20th Ave NW / ALL AGES

Sponsored by: Earshot Jazz

## TABLE AND CHAIRS RECORD LABEL SHOWCASE

8:00PM: SHERIDAN RILEY

9:15PM: LORI GOLDSTONE

10:30PM: SAMANTHA BOSHNACK

## Ballard Landmark (VITALITY ROOM)

5433 Leary Ave NW / All Ages

7:45 - 11:00PM

### ISTVAN REZ TRIO

Istvan Rez - guitar; Farko Dosumov - bass, Anil Prasad - tablas



OVERTON BERRY

mer **Todd Bishop**.

Walking south along Ballard Ave., festival goers will encounter two venues that have been huge supporters of the Ballard Jazz Festival over the years.

The historic **Conor Byrne Pub** operated from 1905-1992 as the Owl Cafe, or Owl Saloon. It has a colorful history of music performances, and has been the mainstay of the Jazz Walk and the two opening events at the festival- Celebration of the Drum, and the Guitar Summit. **Bad Albert's** has been an enthusiastic supporter of the festival as a venue, and this year, represents the southernmost reach of the Jazz Walk along Ballard Ave.

One of the festival's honored guests, Norwegian guitarist **Lage Lund** will perform at **Conor Byrne** in trio with Seattle stalwarts **Matt Jorgensen** (drums),

and **Michael Glynn** (bass). After a series of three releases featuring bassist Ben Street and drummer Bill Stewart, 2019 has seen the release of *Terrible Animals* (Criss-Cross, 2019). It represents the most compositionally ambitious and daringly performed work to date for Lund on Criss-Cross. Jorgensen is a noted composer and recording artist himself, including the brilliant release *Tattooed By Passion* (Origin, 2010). Glynn's virtuosic talents have been applied to many projects locally and abroad, and is a first call musician in Seattle.

Drummer/composer **Xavier Lecouturier**, and pianist/composer/arranger **Dylan Hayes** represent the finest of a new generation of jazz artists gaining prominence on the Seattle scene. They will bring their **DX-Tet** to the **Conor Byrne** stage featuring saxophonists **Santosh Sharma** and **Willie Bays**. Seattle's **Ben Feldman** returns from New York to handle the bass duties. This quintet reflects the amazing talent rising from a new generation of jazz musicians in Seattle.

Vocal artist **Jacqueline Tabor** recently won a *Golden Ear Award* through Earshot Jazz as "Jazz Vocalist of the Year." Her blues drenched, soulful approach should

work well at **Bad Albert's**. Tabor will be joined by ace guitarist **Cole Schuster**, bassist **Geoff Harper**, and drummer **Max Holmberg**. Tabor as well has a new release to her credit entitled, *The Lady in the Gown* (Self Produced, 2018). A regular voice on the Seattle jazz scene, Tabor's performances at venues such as **Tula's** are top notch. 2019 represents her debut at the festival.

While the Ballard Jazz Walk year to year always features world-class artists, and a wide variety of jazz forms, the 17th edition brings new promise. The venues are closer together, and dedicated to the music. The special event atmosphere so vital and evident over the years continues. The vibe is back!



PIANIST BRITTANY ANJOU PERFORMS MUSIC FROM HER NEW CD "ENAMIGO RECIPROKATAJ" AT EGAN'S BALLARD JAM HOUSE

## ARTIST PROFILE:

# Jay Thomas: We Always Knew

By Paul Rauch ORIGINALLY PUBLISHED ON ALLABOUTJAZZ.COM



Legacy is a fleeting notion. It is incomprehensible in real time when a career hits high points, when certain doors open to quantitative opportunity. Jay Thomas can tell you a thing or two about that, based on his own personal experience as a jazz artist over half a century. His story includes playing on the Seattle scene as a teenager, leading to opportunities hampered by among other things, drug addiction. It is as well a story of overcoming those obstacles and producing an impressive legacy of recording and performance credits.

It could well be that Thomas, who just turned 70 years of age, is producing his finest work in current times. He recently united with German composer/arranger Oliver Groenewald, producing a brilliant album for the Origin record label titled *I Always Knew* (Origin, 2018). At last, this recording will provide the opportunity for his music to orbit around the jazz universe, outside of the Pacific Northwest where he has attained legendary status.

“In jazz, age doesn’t matter. They would like to sell it like it matters, but it didn’t matter in the fifties, and it doesn’t matter today. It didn’t matter in the forties,” says Thomas.

Indeed. Thomas is one of a rare few who can apply virtuosity to both the trumpet and saxophone. On *I Always Knew*, he is featured on trumpet, flugelhorn, alto, tenor, and soprano saxophones, surrounded by Groenewald’s Newnet, a nine piece ensemble of top shelf players.

Getting together with Thomas to talk about his career, is akin to two friends having a long conversation over cups of green tea. There is talk about the great players who led the way for him as a teenage phenom on the Seattle scene, about time playing with the likes of Cedar Walton, Larry Coryell, and Billy Higgins. There are insights into a man with a kind and gentle soul, and a great genius within. There are moments of laughter inspired by his humorous witticisms.

Thomas grew up in the middle of the fertile jazz scene of the sixties in Seattle. While still in high school, he was subbing for Seattle trumpet and saxophone legend Floyd Standifer at the famous Black and Tan nightclub at the corner of 12th Avenue and Jackson Street.

“Jazz wasn’t a career until later, and then for only a few. If you were a good player, you were going to be in some other kind of band, period. There were a few jazz gigs that were kind of commercial. Floyd Standifer was the only horn player I knew that actually played full time. In those days, there were many free standing jazz clubs. There are hardly any anymore. It was a different world, says Thomas in reference to those times.

Thomas’ teenage years were accentuated by recognition from Downbeat Magazine and Leonard Feather, resulting in a year of study in Boston at the Berklee School of Music. In 1968, he moved to New York, landing a notable gig in Machito’s Latin Band, and he recorded with James Moody

as well. He studied trumpet with Carmine Caruso, and in 1971, discovered the flute and tenor saxophone. He found it quite natural.

Thomas was living the jazz life in New York City, along the way dodging, and at times, falling into the many social distractions along the way. Still, while living in the now iconic Albert Hotel, he discovered the tenor saxophone, and in the process, his musical and creative identity. While Thomas’ history is full of colorful tales, this one in particular is career defining on one hand, and as well foretelling of struggles he would encounter going forward for at least another decade. He was just twenty years old, and now had one of his original compositions on a major jazz release. James Moody recorded “The New Spirit” on his 1970 release, *The Teachers* (Perception, 1970).

“When I was living in New York, I was living in the Albert Hotel. It was like the sister of the Chelsea Hotel. It was in the village, pretty close to Bradley’s. A lot of musicians stayed at the hotel, in and out. So I’m in the Albert Hotel, and my neighbor had a big bag of speed, always. I was with saxophonist Joe Brazil, and he wanted to try my trumpet- he was playing my trumpet and making no headway at all. I was holding his saxophone, and I put all the keys down and started to play it. In about five minutes I was basically playing the sax. I didn’t do anything, like Jerry Bergonzi who teaches the no embouchure system.”

completely re-pad it. The other thing about this guy “Speedball.” He had no furniture, but he had one album that was right next to the door, and it was Bobby Bland, *Two Steps From The Blues* (Duke/MCA, 1961). It was weird. So I got into sax after that. This was in 1970, I was twenty one. I started to download to sax as quickly as I could. The kind of music I was on, it was better. It helped me be employed and I loved it,” he recalls.

Thomas moved back to Seattle in 1978, and began to frequent Parnell’s Jazz Club in the Pioneer Square neighborhood. Thomas’ dad had bought the intimate jazz spot from Roy Parnell, and between the two, began to book artists more from the hard bop/ post bop lineage. The room had magnificent sound, and the Thomas’ fitted the venue with tables, stuffed chairs and couches, a real living room type of feel.

“He bought it from Roy Parnell. Roy started it, and it started out as a jazz listening club. The people he liked were L.A. people. I had just returned from the Bay Area, and my father was doing great in real estate. He was looking around for a place to start a club. All of a sudden Parnell’s came up for sale. It was already going, all we had to do was put different people in there, which we did. Roy was not a Cedar Walton kind of guy, or Woody Shaw or any of the players we had in there. We had a pretty adventurous booking policy. We also brought in a lot of singles to play with the local guys- people like Zoot Sims,” says Thomas

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*I was this walking ball of energy, and didn’t know which way to go. I was an emotional wreck, but busy trying to be employed all the time. At that point, things really changed,*

**- JAY THOMAS**

“At that moment, a light went off in my head, and I knew I had to get one of these. When I was back in Seattle, I was playing with this band. The first sax I had was a baritone. I got my mouthpiece cover stuck in the curve of the baritone, so when I would hit a certain note, it would just shriek this Albert Ayler thing- and I was playing a rock gig! I’m soloing and shrieking, and everyone loved it. I’m thinking that no, something is wrong! I’m not trying to get it to shriek.”

“Shortly thereafter, I got a tenor. There was this guy named “Speedball,” and he had this apartment. There was no furniture in the apartment. It was painted this weird institutional green. I go inside and he takes out this tenor, and it had this string wrapped around it. I got it for like \$25, and had a guy

Thomas performed at Parnell’s with such notables as George Cables, Bill Mays, Harold Land, and Slim Gaillard, and made friends with jazz legends such as Sims, and Sal Nistico. The relationships formed there opened several doors of opportunity for the multi-instrumentalist, some of which he took advantage of, and some not. Thomas had trouble running in the background of his life in the form of addiction, that was impeding his progress as a musician, and negatively impacting his relationships with friends, professional colleagues, and family. He began to gain a notorious reputation for unreliability, and yet still continued per his considerable talents to receive opportunities to elevate his status among the jazz elite.

Thomas’ dad Marvin, concerned about

his son's heroin addiction, made the then common assumption that keeping an addict busy was the key to rehabilitation. He did everything to set up his son with performance and recording opportunities. His first idea was that Jay and his second wife would run the club.

"I was a complete numbskull," says Thomas. "I was playing a lot, but was also a full time junkie since the age of nineteen. So while everything is going on, I have this thing running in the background creating a lot of turmoil, eating up all my time and resources. I was fighting several wars at once on several fronts. My dad thought the key to me kicking my habit was to be busy. It's kind of a joke now. We had Red Rodney and Ira Sullivan at the club. I was a big fan of Ira, go figure- sax and trumpet. The guys in the band were my age and slightly younger, and I got in with those guys. One night, I sat in, and was a little high. Both Ira and Red were addicts too. Red encouraged me to come to New York, and I went for three months. I had no support."

It was 1982, and Thomas returned to Seattle to address his illness which had by this time completely dominated his life. His fate seemed to be tied to that which had taken so many of the greats that preceded him. He knew the stability of family, and familiar surroundings were important factors in finally staring his addiction down, and placing it firmly in his past.

"That was the end of the line where I went into a treatment facility, to get that part of my life handled," he recalls with a sigh. He would spend the next three years fighting this battle, until completely free of drugs in 1985.

November 1, 1985. That is the date, forever etched in his consciousness, the date from which to this present day, he has remained drug free. He found himself focused and energetic, anxious to move forward with a career that in a real sense, had been severely curtailed for some fifteen years.

"I was this walking ball of energy, and didn't know which way to go. I was an emotional wreck, but busy trying to be employed all the time. At that point, things really changed," says Thomas. His dad Marvin arranged an opportunity to perform with Cedar Walton, Chuck Israels, and Billy Higgins that eventually led to his first record *Easy Does It* (McVouty, 1989).

*Blues For McVouty* (Stash, 1993) followed, with Thomas using the Slim Gaillard McVouty tag for the title. He once again retained the services of Walton, Israels, and Higgins, and added Dave Peterson, a northwest guitarist with a beautiful sound and advanced sense of harmony.

Recalls Thomas, "Albert Marx put it out. I signed it all away, and later on, one of the cuts was picked up by the Beastie Boys. It was on YouTube, they sampled it. They sped it up and put conga drums on it. You couldn't even hear Billy Higgins anymore, and they replaced my solo!"

Meanwhile, Thomas began to enhance his resume with impressive recording and performance credits. He teamed up to record with legends Ray Brown and Elvin Jones. He toured with the concert bands

of Maria Schneider, Frank Wess, and Bill Holman. He played festivals with Rodney Sullivan, and Herb Ellis, and again toured Great Britain with Gaillard.

Thomas was featured in a full page article in the Wall Street Journal by Nat Hentoff in April of 2000. It appeared that finally the jazz world would become fully cognizant of this master of the realm, sequestered in the great northwest. Stated Hentoff, "Mr. Thomas, at 51, is not a household name among many jazz listeners, although his recordings have been warmly reviewed in some of the jazz journals. He has appeared on more than 50 CDs, mostly as a sideman, and has a following in Japan, where he often plays.

But his career reminds me of what Coleman Hawkins, the magisterial tenor saxophonist, once told me about hearing a very impressive player in Oklahoma. 'I told him that you've got it, but you'll never make it until you make it in New York.' Hawkins said. He could have also included Chicago or Los Angeles, but there are indeed formidable, largely hometown players around the country who never have broken through to the big time."

Still, despite being sober for fifteen years, Thomas' musical prowess did not translate to a keen business sense, and he flatly did not take advantage of the huge opening career wise the Hentoff article provided. States Thomas, "Huge! I had no snap in follow up."

Today Thomas is a member of one of Japan's leading big bands, CUG (Continued in the Underground Jazz Orchestra), and co-leads a sextet with Kohama Yasuhiro and Atsushi Ikeda. Jay records and performs in Japan several times a year, and is currently in the studio recording with Japanese piano/trumpet phenom, Yuki Hirate. In typical Thomas fashion, he came upon these opportunities by accident, or as he states, "I was looking for a good flute."

"The Japanese thing was an accident. I was over there working with Geoff Harper, Josh Wolfe, and Becca Duran, at a hotel. We played three half hour sets and we're done at 9 PM. I had been there a few times and never got hooked up. I was trying to buy a high grade Japanese flute," he says.

He went to a music store and flashed a custom mouthpiece that he might use as payment. The sax teacher teaching upstairs came down, attached the mouthpiece to his instrument and played. He was obviously a good jazz player. He gave Jay a card for the jazz club Star Eyes, and his gig there on Wednesday night, at 9 PM. The three of them walked to the club. It was Kohama. The connection was made, and the trio went out to eat together. They saw Jay's impressive resume, with so many greats in jazz history, and were very accommodating. He went over for a tour, and recorded, bringing along with him top Seattle players David Marriott, and Mark Taylor. A deep musical connection was made, and more importantly, a great friendship that crossed cultural and linguistic lines, steeped in the quintessential American art form so revered and respected in Japan. Thomas has attained iconic status there, an irony plain to see after the amazing trials and tribulations



of his jazz life in America.

While most jazz talent arises from academia these days, finding most young players graduating from schools like Berklee, New School, and Manhattan School of Music, Thomas provides mentorship in the oral tradition much like his experiences as a teenage phenom in Seattle. He does hold an adjunct professorship at Cornish College of the Arts, and works individually with students at the nationally renowned program at Garfield High School in Seattle. But those fortunate enough to study privately with him are treated to an individual approach that places an emphasis on ear training. Thomas has never forgotten the sage advice he received from his elders on the Seattle scene.

"I just remember like it was yesterday, asking everybody how they did things, and I would get a lot of different answers. All of them were correct," he recalls. He adds, "The thing is to find what they're willing to do. I show them to not be afraid to test their ears. If they can match a note, I tell them, 'Your ear is great, it's functioning fine.' The music has got to be in your head. Then we can do something with it on the instrument."

In what can be described as a career defining project, Thomas had it in mind to do a ballads album, something that could place firmly in center his beautiful tone, melodic approach to improvisation, and ability to produce a virtual kaleidoscope of sounds from five instruments. *I Always Knew* is essentially that, with Thomas soloing between the layers of harmonic color within the rich and adventurous arrangements of Oliver Groenewald.

Thomas and Groenewald developed a friendship and musical kinship upon Groenewald's arrival in the northwest from his native Germany. An ace trumpeter and skilled composer and arranger in the tradition of Gil Evans, Phil Woods, and Gerry Mulligan, Groenewald lives on Orcas Island with his family. From that remote outpost in the San Juan Islands, he creates broad pallets of tonal colors in his arrangements, and counts many of the top players in Seattle and surrounding areas in his Newnet.

Groenewald sent over some charts, and

Thomas went about the business of putting a band together. He first grabbed the rhythm section from his band The Cantaloupes. Bassist Michael Glynn, drummer Adam Kessler, and pianist John Hansen became the harmonic center from which Groenewald's colorful arrangements could flourish. He then added alpha lead trumpeter Brad Allison to provide a melodic context.

The album is recorded without isolation, in one room collectively. The room itself has a beautiful sound, and Thomas wanted to utilize that without any encumbrances getting in the way of the natural communal sound.

"This was a labor of love, it had nothing to do with how I'm going to make anything back," states Thomas. Groenewald as well looked forward to the project, writing beautiful arrangements for compositions by a variety of composers such as Lee Morgan, Dexter Gordon, Duke Ellington, and Groenewald himself.

Thomas chose Origin Records to release this latest work, and for good reason. With trust being a huge factor in any creative endeavor, or for that matter, in any business transaction, Thomas' relationship with Origin principal John Bishop dates back more than 35 years. Their friendship has been developed largely on the bandstand and in the studio. A fine drummer with performance credits that include the groundbreaking Hal Galper Trio, Bishop has a firm understanding of Thomas' creative language, and what this recording means in terms of establishing his friend's legacy. While Thomas has appeared on many recordings, and has produced fine records of his own, Origin's stellar reputation and superior distribution model will put *I Always Knew* into the hands of radio stations, and jazz media on an international scale. In the age of digital media, the music of this jazz warrior will perhaps take its place among the top jazz artists of his era. It should call attention to the lyrical prose that is his signature, to the broad and pure sound that is his identity. The jazz public at large will at last become engaged with his unique sense of musicality, with the genius hidden within, the gift of ardent creativity, that which "we always knew" in the Pacific Northwest.

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**THE SEATTLE JAZZ SCENE**

**2019 BALLARD JAZZ WALK SCHEDULE**

	<b>CATHEDRAL</b> 5449 Ballard NW	<b>SKÅL BEER HALL</b> 5249 Ballard Ave NW	<b>KULA MOVEMENT</b> 5340 Ballard Ave NW	<b>THE BALLARD LANDMARK</b> 5433 Leary Ave NW	<b>SALMON BAY EAGLES</b> Upstairs 5216 20th Ave NW	<b>SALMON BAY EAGLES</b> 5216 20th Ave NW	<b>CONOR BYRNE</b> 5140 Ballard NW	<b>BAD ALBERTS</b> 5100 Ballard NW	<b>EGAN'S JAM HOUSE</b> 1707 NW Market
6:30pm				Main Room	Vitality Room				
7:00pm	<b>DAWN CLEMENT JOHNAYE KENDRICK QUARTET</b>	<b>BRENT JENSEN QUARTET</b>	<b>MARRIOTT MANDYCK JOHNSON BISHOP</b>	<b>GAIL PETTIS QUARTET</b>					<b>BELLEVUE COLLEGE COMBO</b>
7:30pm						<b>TABLE &amp; CHAIRS SHOWCASE</b>			
8:00pm	<b>NATHAN BREEDLOVE TRIO</b>	<b>BRENT JENSEN QUARTET</b>	<b>MARRIOTT MANDYCK JOHNSON BISHOP</b>		<b>ISTVAN REZ FARKO DOSUMOV ANIL PRASAD</b>		<b>LAGE LUND TRIO</b>	<b>JACQUELINE TABOR</b>	<b>OVERTON BERRY TRIO</b>
8:30pm				<b>GAIL PETTIS QUARTET</b>		<b>SHERIDAN RILEY</b>	<b>JAY THOMAS SEXTET</b>		
9:00pm								<b>JACQUELINE TABOR</b>	
9:30pm	<b>DAWN CLEMENT JOHNAYE KENDRICK QUARTET</b>	<b>BRENT JENSEN QUARTET</b>	<b>MARRIOTT MANDYCK JOHNSON BISHOP</b>		<b>ISTVAN REZ FARKO DOSUMOV ANIL PRASAD</b>	<b>LORI GOLDSTONE</b>	<b>JAY THOMAS SEXTET</b>	<b>DX-TET</b>	<b>OVERTON BERRY TRIO</b>
10:00pm				<b>GAIL PETTIS QUARTET</b>				<b>JACQUELINE TABOR</b>	
10:30pm	<b>NATHAN BREEDLOVE TRIO</b>						<b>JAY THOMAS SEXTET</b>		<b>BRITTANY ANJOU TRIO</b>
11:00pm					<b>ISTVAN REZ FARKO DOSUMOV ANIL PRASAD</b>	<b>SAMANTHA BOSHNAK</b>		<b>JACQUELINE TABOR</b>	
11:30pm							<b>JAY THOMAS SEXTET</b>		
12:00pm								<b>LAGE LUND TRIO</b>	
12:30pm							<b>DX-TET</b>		<b>BRITTANY ANJOU TRIO</b>

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### BALLARD JAZZ WALK VENUE MAP

Saturday, June 1, 6:30pm-12:30am

- 1 - **Cathedral** - 5449 Ballard Ave NW - JAZZ WALK CENTRAL △
- 2 - **Skål Beer Hall** - 5249 Ballard Ave NW (1 mins.)
- 3 - **Kula Movement** - 5340 Ballard Ave NW (2 mins.) △
- 4 - **The Ballard Landmark** - 5433 Leary Ave NW (4 mins.) △
- 5 - **Salmon Bay Eagles** - 5216 20th Ave NW (6 mins.) △
- 6 - **Conor Byrne** - 5140 Ballard Ave NW (6 mins.)
- 7 - **Bad Alberts** - 5100 Ballard Ave NW (7 mins.) △
- 8 - **Egan's Jam House** - 1707 NW Market (7 mins.) △

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