

Looking ahead



Homecoming: **DIANA** Krall

opens the 20th anniversary edition of the
TD Canada Trust Vancouver International Jazz Festival

June 24, 2005

“The unique voice, the unmistakable piano interpretation, and the meaningful interpretation of each song’s lyric message stays with you for good.”—*allaboutjazz.com*

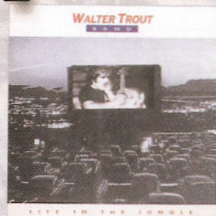
“Boldly brilliant...Krall is speaking louder and clearer than ever, proving once and for all that hers is a voice to be reckoned with.”—*Jazz Times*

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Unique Musical Gems



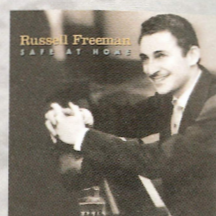
Dave Young Quintet
'Mainly Mingus'



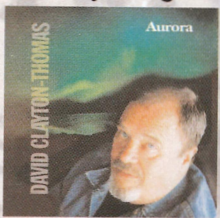
Walter Trout Band
'Life In The Jungle'



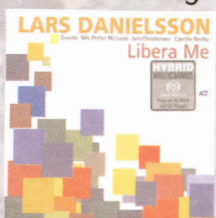
Mike Stern
'These Times'



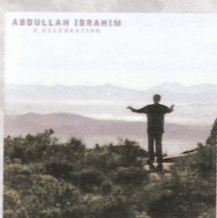
Russell Freeman
'Safe At Home'



David Clayton Thomas
'Aurora'



Lars Danilesson
'Libera Me'



Abdullah Ibrahim
'A Celebration'



Abdullah Ibrahim
'Re:Ibrahim Remixed'



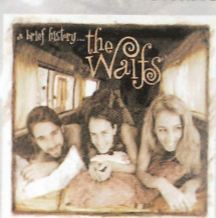
Roomful Of Blues
'Standing Room Only'



Stacey Kent
'Collection'



Sharon Shannon & Friends
'Libertango'



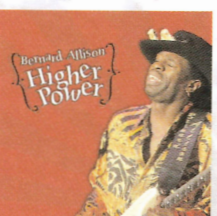
The Waifs
'A Brief History'



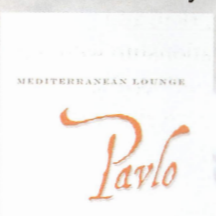
Lonnie Smith
'Too Damn Hot'



Lincoln Centre Jazz Orchestra
'A Love Supreme'



Bernard Allison
'Higher Power'



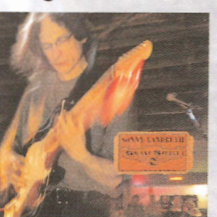
Pavlo
'Mediterranean Lounge'



Saint-Germain des-Prés Café
'Vol. 1 & 2'



Saint-Germain des-Prés Café
'Vol. 3 & 4'



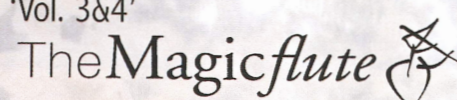
Sonny Landreth
'Grant Street'



Trudy Desmond
'A Dream Come True...The Best Of'



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Canada Trust
VANCOUVER
INTERNATIONAL
JAZZ FESTIVAL



Diana KRALL

Friday, June 24 at 8 PM
Orpheum Theatre

There's always been something special about **Diana Krall**. We knew it right from the first time she appeared onstage at the Vancouver International Jazz Festival back in the early '90s. Any performer who possesses the prodigious musical skills, generous demeanor, and understated charisma she embodies is rare. But when you hear a young artist of Krall's calibre you find yourself asking the question that many excited listeners asked when they heard this young talent in her first appearance at the Jazz Festival 14 years ago: "Who is that girl?"

Well, *that girl* is a native of Nanaimo, British Columbia, who's enthralled audiences from the very beginning and who has, over time, become one of the biggest jazz superstars in the world. As the Jazz Festival prepares to launch its 20th Anniversary this summer, we are proud to say that we have shared a long, rich, and rewarding relationship with this acclaimed *pianist/vocalist*.

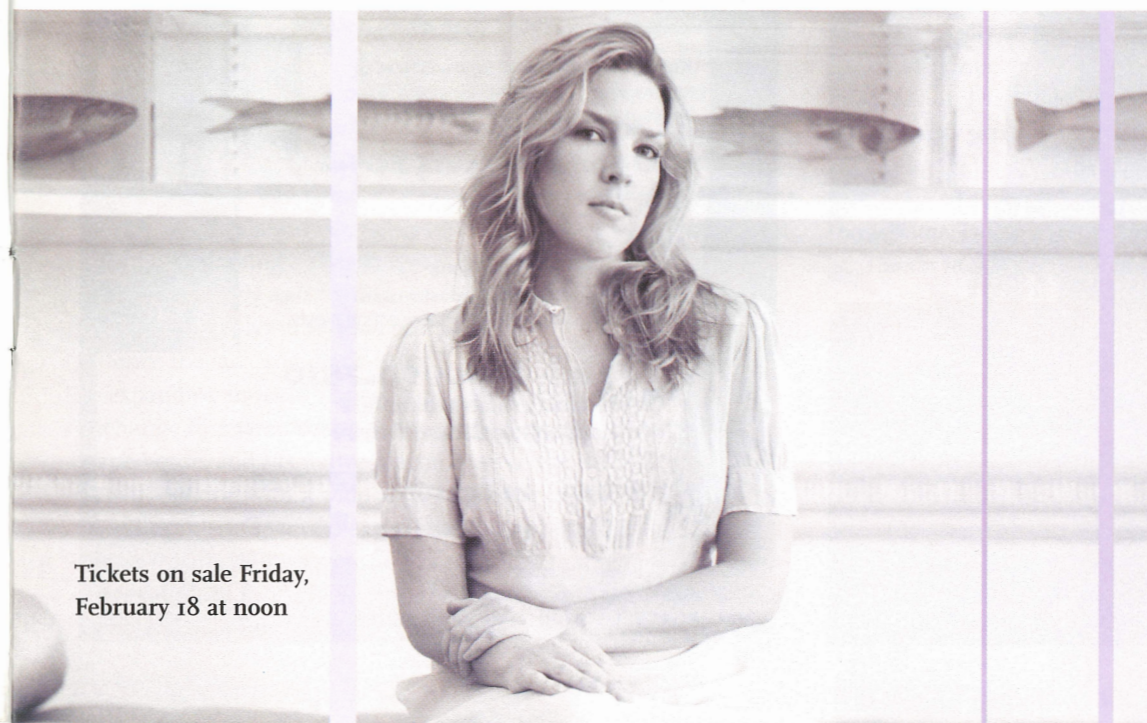
Diana first performed at the

Vancouver International Jazz Festival in 1992 when she opened for the legendary Canadian pianist Oliver Jones. Other Festival gigs that year included club dates at Café Django and the Alma Street Café with her trio. Her impact was immediate and her talent undeniable. For many years the Festival was privileged to work with Diana on an annual basis, nurturing her musical talent and watching her hone her craft, while presenting her in larger and larger venues to ever-increasing audiences.

In the 1995 Festival, she shared a double bill with American pianist Benny Green in a sold-out performance at the Vogue Theatre. During the 1996 Festival, the Diana Krall Trio performed on the same bill as another piano legend—the world-renowned George Shearing—in the 2,800-seat Orpheum Theatre. It was a magnificent concert that confirmed Krall's status as a major artist and one that led to headline performances during the 1997 and 1998 editions of the Jazz Festival. Without a doubt, the experience and profile Diana Krall gained through her appearances over the years at the Vancouver International Jazz Festival contributed to her growing worldwide reputation.

Outside of the Festival, Coastal Jazz and Blues Society also co-produced Diana Krall's first benefit for the Vancouver General Hospital's Bone Marrow Transplant Unit, presented her in a showcase at the Canadian Consulate in New York City in 1997, and continues to co-present her regular concert-touring performances in Vancouver. We're thrilled to have been there from the beginning and to have made a small contribution to the development of her extraordinary career.

Given Diana's memorable history with the Vancouver International Jazz Festival and her heartfelt connection to our province, we're delighted to have her share in our 20th Anniversary Jazz Festival celebration. Ladies and Gentlemen, please welcome home: Diana Krall!



Tickets on sale Friday,
February 18 at noon

Looking ahead

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- 23 Cellar Concert Series: Chris Gestrin Trio
Mike Allen Trio with George McFetridge
Brad Turner Trio



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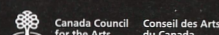
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TimBERNE AcousticHARD Cell

Saturday, March 12 at 8 PM
VCC King Edward Campus Auditorium

Alto Saxophonist **Tim Berne** has always asserted a strong and singular musical personality in his diverse and captivating works. His many collaborators over the years have included John Zorn, Glenn Ferris, Herb Robertson, Mark Dresser, and the Copenhagen Art Ensemble. Berne has an instantly recognizable sax style that contains a skewed R&B sensibility coupled with a unique compositional approach that leans toward extended forms. Jazz critic Nate Chinen of *Philadelphia citypaper.net* writes that Berne's music is where "uncharted freedom and intricate form collide, or collude, unpredictably; the only constants are ceaseless rigor and full-bore intensity, both present even during moments of relative calm." Indeed, Berne has been called one of the premier creative forces in improvised music to arise in the last 20 years.

Berne recently appeared at the 2004 TD Canada Trust Vancouver International Jazz Festival with Herb Robertson's Downtown Allstars and a quartet featuring Evan Parker, John Edwards, and Tom Rainey. For this concert, Berne returns as leader of his current group Hard Cell, along with pianist **Craig Taborn** and drummer **Tom Rainey**. The band's two CD releases—*The Shell Game* (Thirsty Ear) and *Acoustic and Electric Hard Cell Live* (on Berne's own Screwgun label)—illustrate the trio's skillful ability to create vast electro-acoustic soundscapes. "Hard Cell often puts texture on par with

tonality," writes Nate Chinen; "their explorations run the gamut from ethereal Brian Eno fare to wicked Miles Davis funk. And they rarely cover the same ground twice."

For Tim Berne's biography, discography, and Hard Cell sound clips: www.screwgunrecords.com



MarioCANONGE Quartet

Wednesday, March 16 at 8 PM
Vancouver East Cultural Centre

Moving with uncanny ease between zouk, salsa, beguine, bolero and Gwo Ka, not to mention overlaying it all with an authentic jazz sensibility, be it bop or ballad, Canonge proves himself not only a master of styles but an artist with the capability of communicating deeply within a huge variety of contexts.—J. Dennis, www.amazon.com

Born in Fort-de-France, Martinique, in 1960, **Mario Canonge** is internationally recognized as a brilliant virtuoso pianist and composer. His career spans some 20 years during which he's drawn from the vast music reservoirs of the French West Indies and the entire Caribbean, merging jazz with traditional forms. He has an astonishing ability to create multi-dimensional music that is rich in melody and rhythm, and imbued with a wide range of idioms from calypso to zouk and salsa.

Since the late '70s, Paris-based Canonge has devoted his career to expanding musical horizons and promoting inter-cultural exchange by championing the traditional music of Haiti, Cuba, Cape Verde, and his native Martinique. In the early '80s, Canonge began working with a wide array of groups including Falfret (Antilles music specialists), La Manigua (a jazz/salsa combo), and his own band Ultramarine, a jazz rock unit that featured the well-known French guitarist Nguyen Le. By the mid-'80s, Canonge had established an international reputation, evidenced by his work

with French singer Nicole Croisille, American jazz diva Dee Dee Bridgewater, and numerous artists from the French Antilles.

Since embarking on a solo career in 1992, Mario has released a half a dozen recordings, including his most current CD *Rhizome* (O+). Critically acclaimed, the disc features outstanding special guests: trumpeter Roy Hargrove, bassist/vocalist Richard Bona, and Boston (via Brazil) saxophonist Jacques Schwarz-Bart. Undeniably jazz-based, the compositions reflect the cultural blending that's at the heart of Canonge's musical vision. Mario Canonge's music definitely deserves a listen. With **Michel Alibo** bass guitar, **Jacques Schwarz-Bart** saxophone, **Ari Hoenig** drums.

Thanks to AFAA, Alliance Française, Consulate General of France.



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Tomasz STANKO Quartet

Sunday, March 20 at 8 PM
Norman Rothstein Theatre

Stanko evokes the spirits of the finest trumpeters, dead and living, while creating a mood and a voice uniquely his own. Yes, you can hear the influences of Miles Davis, Kenny Wheeler, and Chet Baker at their most introspective and profound, as well as hotter, more rasping traces of Lee Morgan and Clifford Brown...[Soul of Things] stands shoulder to hiply-slumped shoulder with Kind of Blue, and has an even better sound—ECM's deep and finely burnished finest.—Stereophile

Poland's greatest jazz musician **Tomasz Stanko** may just be the most important trumpet player you've never heard of. A leading figure on the European jazz scene for some 40 years, this trumpet maestro has been the recipient of numerous awards including *Jazz Forum* magazine's Musician of the Decade (2000) and the City of Vienna's European Jazz Prize (2002). The citation from the European Jazz Prize jury partially reads: "...he has developed a unique sound and personal music that is instantly recognizable and

unmistakably his own, rooted in his Slavic heritage, romantic upbringing and classical education...His distinctive rough tone conveys a sense of drama, melancholy, sadness, and existential pain...Tomasz Stanko—a true master and leader of European jazz." Born in Rzeszow, Poland, in 1942, Stanko studied in Krakow, the country's jazz hotbed and the place where the Dave Brubeck Quartet performed in a historical concert behind the Iron Curtain. During the mid-'40s, Joseph Stalin banned all jazz activity, citing the music as 'decadent' and 'bourgeois,' and effectively forcing it underground until the ban was gradually eased after the dictator's death in 1953. In the interim, jazz musicians—along with painters, poets, writers, playwrights, and filmmakers—became an informal opposition group. These artists found subtle and often humorous ways to express their resistance to communism, playing to a sympathetic audience without attracting attention from the authorities. By the time Stanko started playing jazz in the early '60s, it was a pretty cool and politically charged thing to do.







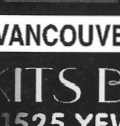
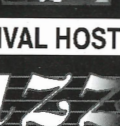
Initially influenced by Ornette Coleman, Stanko formed his first group—called the Jazz Darlings—in 1961, which included the stellar pianist Adam Makowicz. Two years later, during the 1963 Warsaw Jazz Jamboree, Krzysztof Komeda (pianist and composer for film scores such as *Rosemary's Baby* and other Roman Polanski films) asked him to join his ensemble. This group revolutionized European jazz as it cast American influences aside for a more genuine European sensibility. Throughout the '70s and '80s, Tomasz continued to work as a leader while collaborating with such influential figures and bands as Cecil Taylor, Gary Peacock, Edward Vesala, Dave Holland, Jack DeJohnette, and Globe Unity Orchestra.

During the '90s, Stanko's work reached a new level of public recognition through ECM recordings such as *Litania: The Music of Krzysztof Komeda, From the Green Hill* (which won the German Critics' Prize of Album of the Year), *The Soul of Things*, and his latest CD *Suspended Night*. The latter two recordings feature his current all-Polish Quartet and the band you'll hear in Vancouver: **Marcin Wasilewski piano, Slawomir Kurkiewicz bass and Michal Miskiewicz drums.**



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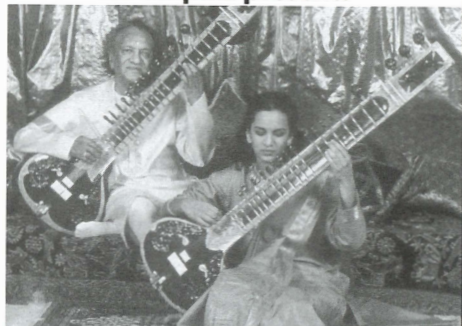
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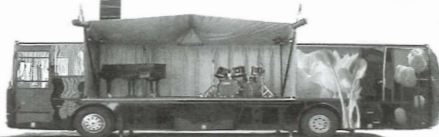
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Zubot/FONDA/Martin

Friday, April 1 at 8 PM
VCC King Edward Campus Auditorium

Vancouver violinist **Jesse Zubot** first came to prominence with the Juno-award-winning duo Zubot and Dawson, an eclectic, down-home string outfit with a decidedly modern edge. He's also part of the recording group The Great Uncles of the Revolution and a member of bluesman Jim Byrnes's revamped group. Although he continues to work in these bands, Zubot has branched out and emerged as one of the strongest new voices on the improvised music scene in Vancouver. His improvisational skills and wide-ranging musical interests have resonated in his work with François Houle, Ig Henneman, Gerry Hemingway, Tony Wilson, and Dylan van der Schyff.

Bassist **Joe Fonda** appeared in Vancouver last spring with the FAB Trio (Barry Altschul, Billy Bang). He also co-leads the Fonda/Stevens Group (Michael Jefry Stevens), an accomplished ensemble that straddles the line between post-bop and free improv. Along with Stevens, he is also a member of a new quartet called Conference Call featuring German woodwind virtuoso Gebhard Ullmann and American drummer Matt Wilson. Fonda has performed as sideman with Dave Douglas, Bill Dixon, Lou Donaldson, Curtis Fuller, Kenny Barron, and Leo Smith. He was the bassist with the renowned Anthony Braxton Sextet, Octet, and Tentet from 1984 through 1999.

plus

Inhabitants

From melodic to minimalist, from deep grooves to all out noise, this quartet inhabits the nether regions of Vancouver's music underground.—www.dripaudio.com

Inhabitants serve up a melange of sounds ranging from early '70s electric jazz fusion inspired by Miles Davis to art rock à la God Speed You! Black Emperor to contemporary ambient grooves. The band plans to release a debut CD on Maximum Jazz/Universal this spring with each member contributing compositions to the recording. A quick look at the players' resumé reveals strong ties to Vancouver's expansive creative music community.

Besides leading his own adventurous trio with bassist Travis Baker and drummer Joel Lower, trumpeter **J.P. Carter** is a highly sought after improviser and collaborator. He has shared the stage with internationally acclaimed innovators Dave Douglas, Wayne Horvitz, Steve Beresford, and Wolfgang Fuchs. He is also very active locally, performing regularly with Vancouver's finest improvisers including Peggy Lee, François Houle, Ron Samworth, Tony Wilson, and the NOW Orchestra. He's also collaborated with diverse artists such as Bill Laswell, Butch Morris, Swollen Members, and the Buttless Chaps.

Double Bill

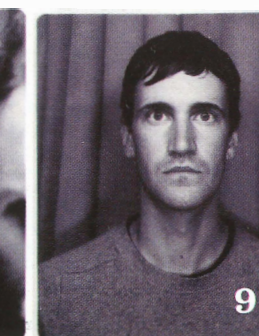
The *Ottawa Citizen* calls Toronto-based drummer **Jean Martin** "an idiosyncratic percussionist with a charming sense of humour." The *Globe and Mail* writes: "meticulously inventive playing...imaginative... fascinating." Martin has worked with a diverse array of musicians including David Murray, Chelsea Bridge, Peggy Lee, Dutch Mason, Kate Hammett-Vaughan, and Tim Posgate's Jazzstory. He was involved in pianist/composer D.D. Jackson's jazz opera *Québécois* as a member of the opera's five-member musical ensemble during performances in Guelph and Vancouver in 2003. He also leads his own trio with guitarist Justin Hayes and trumpeter Kevin Turcotte, works in a duo called Barnyard Drama with vocalist Christine Duncan, and plays electronic chamber improv in a trio with clarinetist/laptop player François Houle and violinist Jesse Zubot.



Bassist **Pete Schmidt** lends his talents to a wide array of projects. On any given night he might be heard performing with hip hop artist Josh Martinez, traditional African band Doundounba, middle-eastern electronica exponents Sayta, or rock band Dark Blue World. Schmidt has also collaborated with Tony Wilson, Masa Anzai, DJ Moves, and Jeremiah Klein.

Long-standing drummer **Skye Brooks** thrives on diversity. For the past four years he's co-curated Parallela Tuesdays, a weekly series featuring local and out-of-town improvisers at Chroma Books on Main Street. He performs regularly with the Tony Wilson Quintet, the J.P. Carter Trio, and the Kevin House Band. Brooks has also collaborated with the Be Good Tanyas, Jesse Zubot, Peggy Lee, and Submission Hold.

Guitarist **Dave Sikula** works regularly with Jon Bentley, Bernie Arai, Carsick, and Crash with Dr. Lonnie Smith.





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THE VANCOUVER SUN

Get your TD Canada Trust Vancouver International Jazz Festival pull-out program guide in the June 9th Queue.




photo: Chris Cameron

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The Artists:

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(art hanging at Ironworks from March 12 to April 2)

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MagicMALIK

Friday, April 8 at 8 PM
VCC King Edward Campus Auditorium

No folksy, world-jazz generalist, Malik is a probing and curious cutting-edge investigator with a strong interest in dance-music beats and the Byzantine melodic methods of Steve Coleman's M-Base school.—John Fordham, *The Guardian* (UK)

Paris-based **Malik Mezzadri** (a.k.a. Magic Malik) is one of the jazz scene's most promising stars. Born in West Africa in 1969, the fantastic flutist and bandleader first emerged in the mid-1990s as part of Julien Lourau's now-defunct Groove Gang and as a conspicuous force on St. Germain's *Boulevard* album. With the release of his acclaimed debut CD *69 96* (Label Bleu) in 2001, Malik made the bold coming-out statement that established him as an innovative bandleader and accomplished instrumentalist. The music combines the freedom of jazz, the polyrhythms of Africa, the melodies of Latin American music, the long motif chains of Indian ragas, and the trance-like grooves of drum n' bass in

an electrifying sound world that is uniquely Malik.

In a review of the recording, Britain's *Echoes Magazine* called Malik "a musician who manages to pack myriad cultural references into a solo voice that is coherent and strikingly original. In Malik's breathy phrasing and wild, water-slide descending figures you can detect the strong influence of Rahsaan Roland Kirk but his virtuosity remains pleasingly cliché free. His speed of attack is dazzling at times, almost as if he's barely forming a note before moving on to the next one yet there is nothing excessively showy about Malik's soloing; it's more passion than pretense...his flute playing is perfectly complemented by a heart-stopping voice; a soaring operatic Islamic chant that imparts a dramatic, spiritual quality to the pieces."

After the release of his second Label Bleu recording, *Magic Malik Orchestra*, *The Guardian* (UK) wrote, "the music flickers cinematically through dark flute wanderings over spooky dirges, slow vocal sighs over bowed basses, mantra-like melodies that intensify frantically, racing hip-hop beats, unnerving singing-and-blowing abstract sounds and seductive Pat Metheny-like themes." *Folk Roots* called it "unusual and utterly mesmerizing."

On his current Label Bleu release, *13 XP Song's Book*, Malik interprets the classic French pop songs of his adopted homeland. He deconstructs tunes like *Femme Libérée*, *Goodbye Marilou*, and *Je T'aime, Moi Non Plus*, all the while injecting dissonances and powerful rhythms with taste, humour, and creativity.

The extraordinary Magic Malik last played Vancouver during the Jazz Festival in 2003, thrilling audiences with intoxicating world-flavoured fusions at Performance Works and the Commodore. Kevin Le Gendre of *Echoes Magazine* is bang on when he states, "This is risk-taking music that is classic in execution and post-modern in imagination. It is multi-cultural, multi-genre and multi-feeling. In other words, it's a universal triumph." With *Maxime Zampieri drums*, *Sarah Murcia bass*, *Denis Guivarc'h saxophones*, *Solomon keyboards*.

Thanks to AFAA @ Alliance Française.



Harmonic CONVERGENCE:

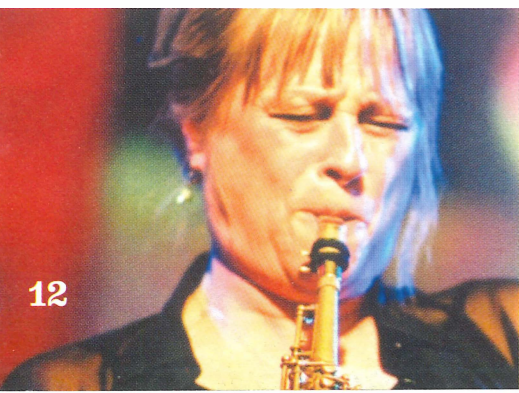
COASTAL Jazz CELEBRATES 20 YEARS, Co-op RADIO is 30!



It's fitting that Vancouver Co-operative Radio and the Coastal Jazz and Blues Society/Vancouver International Jazz Festival are each celebrating landmark anniversaries this year. Both share similar values and community spirit and were created by determined individuals who came together to give expression to a shared idealism. Moreover, the concept of creating a jazz festival for Vancouver has its roots at Co-op Radio. Without the station and the critical mass it provided, it's unlikely there would be a jazz festival, certainly not the grandly conceived, eclectically programmed event we experience today.

Celebrating its 30th anniversary this year, listener-supported, volunteer-run Co-op Radio (CFRO 102.7 FM) was launched in the mid-'70s, providing a vital programming alternative to commercial radio. Political, cultural, and social constituencies that were marginalized in mainstream society were suddenly given a voice. A broad range of groups and individuals representing myriad ideas, interests, passions, and beliefs no longer worked in isolation. The station brought empowerment, focus, and a sense of community to their issues.

Into this exciting environment came jazz knocking at the door. An important music genre in search of intelligent, comprehensive, and consistent airplay found a voice at Co-op, and listeners responded enthusiastically. Eric Metcalfe launched the station's first jazz program, dubbed *Jazz Realty*. Eventually, programs like *Jazz Night* (later called *Jazz Forum*), *The Joint is Jumpin'* (live from the now defunct Classical Joint in Gastown), and *Jazblu* came aboard. Throughout the '80s and into the '90s, shows like *A Trane*, *The Wild Years*, *Women of Note*, *One O'Clock Jump*, and *Chasin' the Train* were added to the mix. Radio never sounded so good! The entire spectrum of the music could be heard in all its marvelous hues and shades: from Louis Armstrong and Artie Shaw, Charlie Parker and Mary Lou Williams, Evan Parker and John Zorn,



to Cecil Taylor and Sun Ra. Everything! Commercial free!

From the beginning, Co-op Radio was one of the most important media outlets in Vancouver for jazz, as well as a focal point for both programmers and listeners. By the early '80s, a growing grassroots community took shape around the station. At the weekly *Jazz Forum* show, programmers Ken Pickering (then owner of Black Swan records), John Orysik and Robert Kerr (both ex-CJAZ deejays), and other enthusiasts kicked around ideas about forming a Jazz Society and staging a major international jazz festival in Vancouver.

Eventually the discussions led to the formation of the Pacific Jazz & Blues Association in 1984. Soon after its creation, PJBA began presenting concerts by acclaimed artists such as pianist Michel Petrucciani and guitarists Peter Leitch and Johnny Copeland. Late in the summer of 1985, the seven-day Pacific Jazz & Blues Festival (financed largely by the organizers themselves) was launched, showcasing regional jazz and blues artists along with internationally acclaimed artists such as Hungarian bass player Aladar Pege. The association took the same bold, open, and eclectic programming philosophy developed in Co-op Radio jazz programs and applied it to its year-round concert and festival bookings. Appreciative audiences loved the diversity and inclusive nature of the music.

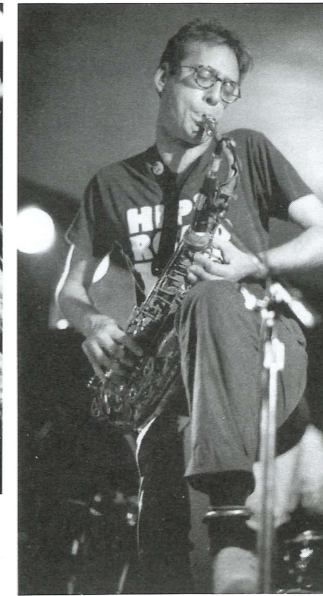
In 1985, Pacific Jazz & Blues Association officially became Coastal Jazz & Blues Society (CJBS), headed by founders Executive Director Robert Kerr, Artistic



Director Ken Pickering, and Media Director John Orysik, along with board member Deborah Roitberg and fellow Co-op Radio programmer Ron Simmonds. With a creative vision and strong determination to invigorate and revitalize Vancouver's jazz and improvised music scene, CJBS laid its foundation and incorporated as a non-profit society in 1986. CJBS has produced year-round concerts and the annual Vancouver International Jazz Festival (VIJF) since that time, presenting an extensive program of traditional, contemporary, and evolving forms of jazz, blues, world, creative, and improvised music. In 1986, with major corporate sponsorship in tow, the Jazz Festival partnered with the World's Fair—Expo '86—and produced many high-calibre concerts with artists such as Miles Davis, Wynton Marsalis, Bobby McFerrin, Tito Puente, Tony Williams, Albert Collins, and John Mayall and the Bluesbreakers. Many other great performances took place throughout Vancouver, including Ornette Coleman's Prime Time, Roscoe Mitchell, Bill Frisell, and the Ganelin Trio.

Twenty years later, the VIJF is the largest music festival in British Columbia, winner of the *Georgia Straight's* Straight Choices Award for Best Festival (5 years running), and heralded as one of the leading jazz festivals in the world. Known for its innovative and adventurous programming, stellar production values, community involvement, solid fiscal management, and extraordinary volunteers (1,000+), the festival brings audiences face to face with the most exciting and creative music the world has to offer. By taking music to parks, community centres, concert halls, clubs, public plazas, and neighborhoods and streets, the Jazz Festival animates the city with over 400 concerts (including 130 free concerts) and sparks the imagination of more than 460,000 people each year!

From the very beginning, Coastal Jazz and Blues Society has worked hard to increase the appreciation



of the music and strengthen the local arts community by developing special projects, collaborations, and artistic exchanges. In fact,

our openness to a wide spectrum of music has not only drawn attention to the Vancouver International Jazz Festival, it has nurtured and developed numerous musicians in the local and national scene. Providing extensive opportunities for our artists to collaborate with the best in the world is very important to us. Indeed, we take the "international" moniker very seriously and have worked diligently to establish Vancouver as a centre for the creation and exchange of sounds and ideas within the international music community. Among the myriad collaborations we have facilitated are memorable and thrilling musical encounters between Dave Douglas, Peggy Lee, and Dylan van der Scyff; Barry Guy and the New Orchestra Workshop; François Houle, Evan Parker, and Mark Dresser; Ig Henneman strings with Zubot and Dawson; Paul Plimley with some of the world's best improvising drummers—Han Bennink, Hamid Drake, Joey Baron, Michael Vatcher, and Eddie Prévost; and Charles McPherson with Ross Taggart and Brad Turner.

Today the TD Canada Trust Vancouver International Jazz Festival is one of the most acclaimed, innovative, joyous, and adventurous music celebrations in the world. And it all started at Co-op Radio, where Coastal Jazz staff and board members continue to share their love of the music with fellow listeners through weekly programs: *The Wild Years* (Tuesdays 2:30-5:00, programmed by John Orysik and Ken Pickering) and *A Trane* (Fridays 2:30-5:30, programmed by Robert Kerr and Nou Dadoun). Get hip and tune in to jazz—on the airwaves at 102.7 FM, on the internet at www.coopradiio.org and www.coastaljazz.ca, and live at the 20th annual TD Canada Trust Vancouver International Jazz Festival, June 24-July 3, 2005.

TD Canada Trust
VANCOUVER
INTERNATIONAL
JAZZ FESTIVAL

Celebrate the 20th anniversary
of the Jazz Festival!
June 24-July 3, 2005



The Hard Rubber New Music Society presents

Hard Rubber Orchestra

8 pm, Saturday, April 23rd, 2005
featuring the premiere of a 'bitchin' new work by saxophonist **Bill Runge** plus special guests

Scotiabank Dance Centre
677 Davie Street (at Granville)

tickets at the door or call (604) 683-8240 for reservations
General Admission: \$15; Students/Seniors: \$12

An evening without **Leonard Cohen**

Talking Pictures & guests

8pm
Friday, April 22, 2005
Vancouver East Cultural Centre

info: 604-683-8240
tickets: \$15/\$12, 604-280-3311
www.ticketmaster.ca

We gratefully acknowledge the support of the Learning Policy and Enforcement Branch of British Columbia.

Avishai COHEN Trio

Thursday, March 31 at 8 PM
Norman Rothstein Theatre

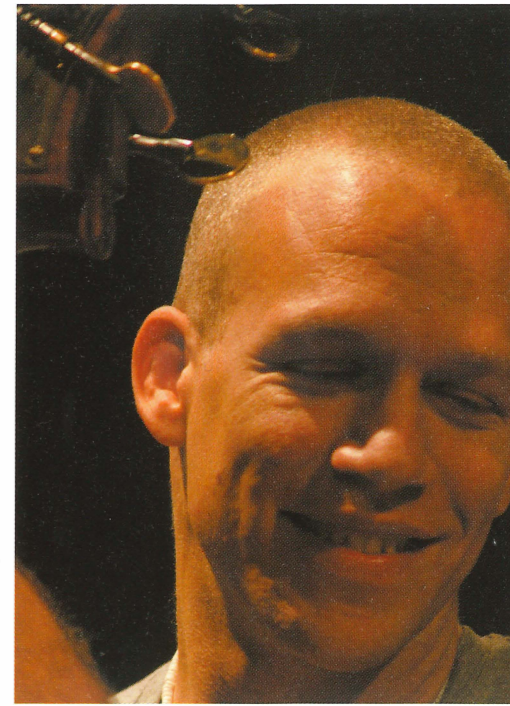
Avishai Cohen is an excellent example of the accelerating globalization of jazz. Born and raised in Israel and now based in New York, the phenomenal bassist brings together Middle Eastern, Afro-Cuban, and classical elements into the jazz idiom. His blending of world music strains with colourful rhythms and jazz structures creates an utterly distinctive sonic palette. Steve Graybow of *Billboard* magazine calls his music "a convergence of different languages into one distinct whole."

After playing piano in high school, Cohen switched to electric bass and soon fell in love with the music of Jaco

Pastorius. As a young adult, he gigged around Jerusalem for several years before moving to New York in 1992. His big break came when Panamanian-born pianist Danilo Pérez asked him to join his band and he subsequently appeared on the keyboard player's critically acclaimed *PanaMonk* (Verve) recording. Cohen went on to play with such notables as Roy Hargrove, Wynton Marsalis, Joshua Redman, Paquito D'Rivera, and Ravi Coltrane.

After performing with some of the best artists in the Big Apple, Avishai soon came to the attention of Chick Corea who selected him to play in his Origin sextet and, later, his New Trio. "He's a genius musician..." says Corea, "a great composer with a really solid vision of the music he wants to make. Working with [Cohen] has been very refreshing."

Since releasing his debut album *Adama* (Stretch Records) as a leader in 1998, Cohen has issued an additional five CDs, including the latest on his own RazDaz label, entitled *At Home*. In a review of the disc, John Fordham of *The Guardian* writes, "from the seductive looping...and on through furious piano improvisations... wistful brass harmonies and airy flute ruminations, the music is consistently riveting..." With **Sam Barsh piano, Mark Guiliana drums.**



\$26.50 / \$22.50 for Jazz Friends and Jewish Community Centre Members, phone 604.257.5111 or visit 950 W. 41st Ave.

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Dance from 9pm - 1am

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www.Festivalboxoffice.com 604 257-0366
CD at A&B Sound Now!
www.musiciansmarketinggroup.com

Kate HAMMETT-VAUGHAN Quintet

Saturday, April 9 at 8 PM
VCC King Edward Campus Auditorium

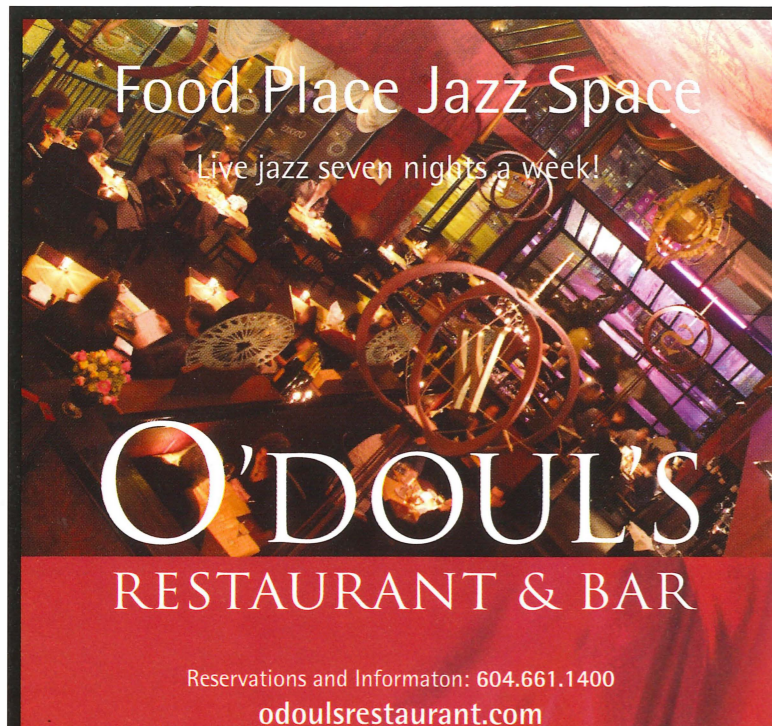
A long-standing member of Vancouver's vibrant music community, **Kate Hammett-Vaughan** is one of Canada's most distinctive jazz vocalists. Her highly personal and expressive vocal style incorporates the breadth of her musical interests, from straight-ahead soulful ballads to hard-swinging grooves and improvisational adventures. Providing the perfect setting for her vocal explorations, Kate's fantastic quintet, *bassist André Lachance, pianist Chris Gestrin, saxophonist Jim Pinchin, and drummer Tom Foster*, moves seamlessly from groove to groove and takes risks while challenging and supporting her at every turn.

Since moving to Vancouver

in 1979, Kate has established a solid reputation as one of Canada's leading interpreters of jazz standards. She's also equally at home as a front-line performer or as an improviser in an ensemble, and has received acclaim for her work with avant-garde groups such as the NOW Orchestra and Garbo's Hat. Nominated for a Juno award in the category Best Vocal Jazz Album for her 2000 CD *How My Heart Sings*, Hammett-Vaughan has also received critical praise from all corners of the globe for more recent work: *Devil May Care* (2002 Maximum Jazz) and *Eclipse* (2003 Maximum Jazz). In his review of *Eclipse*, Geoff Chapman of the *Toronto Star* called Hammett-Vaughan "a marvelous storyteller with a bag of vocal tricks big enough to compel constant attention, and the knack of making everything she attempts sound newly minted and admirably assured as her free spirit roams and experiments." Alex Varty of the *Georgia Straight* simply called this work "profoundly musical." With a recording career that spans more than two decades and half a dozen record labels, Hammett-Vaughan's deep commitment to her art, her fearless experimentation, and her infectious spirit have captivated audiences from coast to coast.



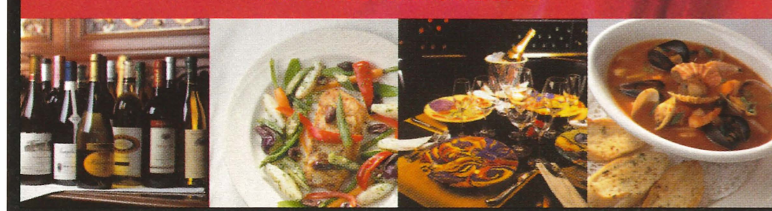
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Are you an undiscovered world music artist seeking to develop your career?
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APPLY FOR GLOBAL DISCOVERIES SHOWCASE 2005
April 29 & 30

DEADLINE for Applications: March 4

Eligible styles include, but not limited to: non-western classical, ethnic folk, cultural fusion, electronica-fusion




Are you an established world music artist or group?
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Info on How to Apply at WWW.CARAVANBC.ORG,
or call 604-684-5535

coastaljazz + BLUES SOCIETY on the web



"Pinch me, I'm talking to Miles Davis!"
-John Orysik

It's been almost 22 years since I had the good fortune to interview the legendary but elusive trumpeter Miles Davis before a rare appearance in Vancouver.

Throughout his brilliant career Miles was notorious for refusing to grant interviews to the press. Imagine my surprise then, when I picked up the phone and heard that unmistakable voice on the line. Calling from his hotel room, Miles and I had a brief but delightful chat during my Co-op Radio jazz program, The Wild Years (Tuesdays, 2:30 – 5:00 PM, CFRO 102.7 FM).

To hear this rare interview conducted on October 30, 1983 log on to
coastaljazz.ca

Phil DWYER BC SAX Summit

Wednesday, April 20 at 8 PM
Vancouver East Cultural Centre

A monster of musicianship.
-Winnipeg Free Press

[Sax Summit, CBC Records] a grand slam...class and thrills all the way.-Toronto Star

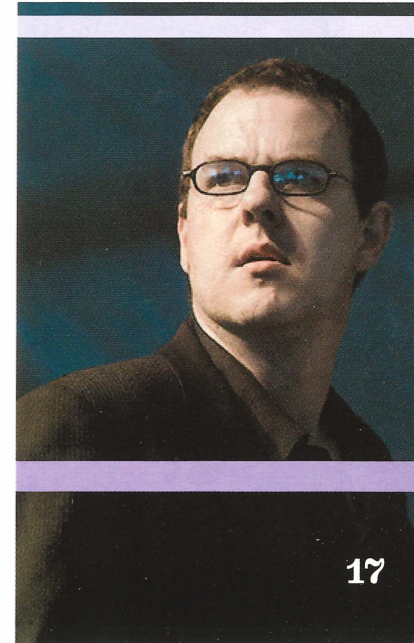
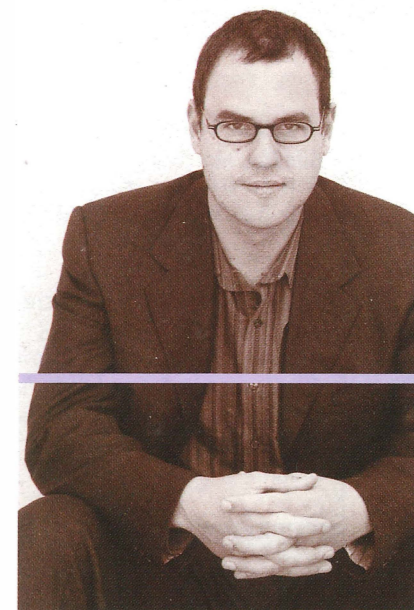
There's been a palpable buzz in the air ever since word came from Toronto that saxophonist/pianist/composer/arranger Phil Dwyer was returning home to the West Coast. No doubt jazz aficionados are looking forward to hearing the marvelous tenor saxophonist perform on a regular basis without having to fly back east to do so.

One of the most acclaimed musicians in the country, Dwyer, a Qualicum Beach, BC, native, has enjoyed an eclectic and diverse career. He has performed and/or recorded with many leading Canadian and international names in jazz, pop, world, and classical music. Phil got his start in the same kind of high school band program on Vancouver Island that has produced such outstanding talents as Diana Krall and Ingrid Jensen. At 18 he moved to New York to study with sax legend Steve Grossman. While in the Big Apple, he sat in with some of the best, preparing him for his return to Vancouver to work with a host of West Coast greats—Oliver Gannon, Bob Murphy, Fraser MacPherson, David Friesen, Ernestine Anderson, and Bobby Shew. Most importantly, he joined Hugh Fraser in his Juno award-winning quintet that went on to become a powerhouse band on the Canadian jazz scene.

In 1989, Dwyer moved to Toronto where he consolidated his reputation as a jazz heavyweight. Almost immediately he was playing with local legends Moe Koffman, Lorne Lofsky, Guido Basso, and Don Thompson, as well as a host of visiting artists. More recently, Phil has concentrated on composing and arranging. He's contributed original compositions and arrangements to dozens of albums as well as to radio and television programs. Some of the more high-profile projects featuring his writing, including his CD called *Sax Summit*, are on CBC Records.

Dwyer's *Sax Summit* brings together seven of Canada's finest sax players from across the country backed by a hefty rhythm section. Under his musical direction, the players traverse a repertoire of jazz classics with distinctive ties to the saxophone, played in a no-nonsense, straight-ahead style spiced with contemporary nuances. Speaking to the *Toronto Star*, Dwyer recently stated, "When I was asked to do this 'sax summit' I invited some of my favourite saxophone players and a great rhythm section, knowing that they all share a love of the past, a keen eye to the future and a wonderful bond of mutual respect. Great jazz music is about so much more than the notes." With the BC Sax Summit, Phil has invited his favourite players from the West Coast to perform an exciting mix of his own compositions along with jazz standards. Welcome home, Phil!

With Phil Dwyer, Mike Allen, Jon Bentley, Ross Taggart tenor saxophones, Campbell Ryga, P.J. Perry alto saxophones, Chad Makela baritone saxophone, Tilden Webb piano, Jodi Proznick bass, Jesse Cahill drums.



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Friday, March 25 th \$12/10

Free Trade: south and north of the border

Saturday, March 26th \$12/10

A genuinely new improvised music featuring classical musicians and jazz artists from Oregon, Massachusetts and Vancouver. Guest performers Daniel Heila (flute), Rob Kohler (bass), Sonya Lawson (viola) join Vancouver's Jared Burrows, Bruce Freedman, Karen Graves, Vivian Houle, Colin MacDonald, Brad Muirhead, Stephen Robb, Stefan Smulovitz, and Stan Taylor.

raw and cooked

Sunday, March 27 th \$5

New artists. New work. Dish it Out!!!
plus the Freedom Festival Orchestra

Erik Friedlander and Lucía Pulido

Saturday, April 23rd \$12/10

An integral part of NYC's downtown jazz scene cellist Erik Friedlander is "one of today's most ingenious and forward-thinking musical practitioners." Colombian singer "Lucía sings to preserve the soul . . . her heart escapes her through her mouth."

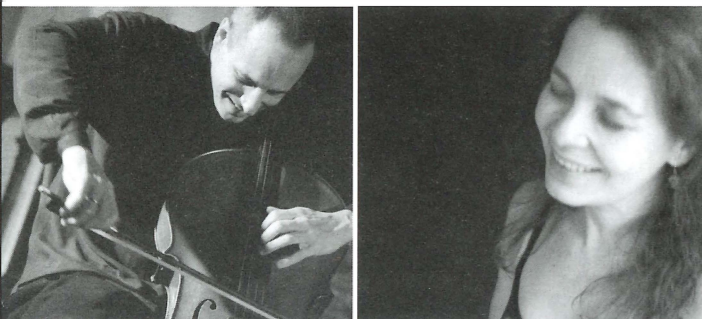


photo: Emiliano Neri

All concerts 8 pm @ Western Front

303 East 8th
Info/Sales: 604 876 9343
www.front.bc.ca



Crash WITH Dr. LONNIE Smith

Wednesday, April 27 at 8 PM
The Ironworks

Inspired by James Brown and Herbie Hancock's Headhunters and compared to the likes of Maceo Parker and Medeski Martin and Wood, Crash was formed in the mid-'90s by *alto saxophonist Cory Weeds*. The band, featuring tenor *saxophonist Jerry Cook*, *guitarist Dave Sikula*, and *drummer Bernie Arai*, quickly established itself as one of Vancouver's funkier ensembles. Playing groove-laden covers of Cannonball Adderley, Grant Green, John Scofield, and The Meters, the band's sound is a rich, tasty stew of intelligent funk with trace elements of jazz and hip-shaking ska grooves. Writing in *The Vancouver Sun* recently, Marke Andrews commented, "A churning beat, driving organ and bass, and tight horn parts...[Crash is] a marriage of jazz improvisation and funky dance rhythms, with an accent on the latter."

The group first collaborated with legendary *Hammond B3 organist Dr. Lonnie Smith* back in September, 2003. The chemistry was palpable and the newly minted quintet went on to play four consecutive sold-out shows at the Cellar Jazz Club. Last summer during the TD Canada Trust Vancouver International Jazz Festival, Crash and Dr. Lonnie consolidated their partnership by playing three sold-out shows at The Cellar, another sellout at the Commodore, and a free outdoor performance in Gastown to thousands of enthusiastic fans.

Hooking up with Dr. Lonnie Smith enriched an already hip band and boosted its profile substantially. The good Doctor is internationally recognized as one of the greatest jazz keyboardists in the history of the idiom. He's been a dominant player since 1969 when he was named Top Organist by *Down Beat* magazine. From his early days with George Benson, Dizzy Gillespie, and King Curtis, to present day performances and current recordings—*Too Damn Hot* (Palmetto) and *The Doctor is in the House* (Cellar Live)—Smith's brilliant work seldom fails to captivate an audience.

Crash and Dr. Lonnie Smith: Here's to a long and happy marriage.



June 24-July 3, 2005

Date: _____

Volunteer Application Form



Coastal Jazz & Blues Society
316 West 6th Avenue, Vancouver, BC, V5Y 1K9
Phone 604-872-5200 Fax 604-872-5250
cjbs@coastaljazz.ca www.coastaljazz.ca

Thank you for applying. Our outstanding team of volunteers helps make this Festival one of the best music events on the planet. We require volunteers to commit to a minimum of 20 hours over an average of 4 – 5 shifts. In return you will receive a groovy volunteer T-shirt, a volunteer pass good for admittance to Festival concerts (space permitting), an invitation to the Volunteer Party and an opportunity to meet other music fans. Be sure to fill out both sides of this form as completely as possible.

Name: _____ Are you under 19 years old? yes no (some festival venues are licensed)

Address: _____

Postal Code: _____ Phone: (res) _____ (work) _____

Fax: _____ Email: _____

Do you wish to receive CJBS e-news updates? yes no

TIME AVAILABILITY

Please indicate as precisely as possible your time availability between June 25-July 5.

For volunteers interested in Pre-Festival shifts indicate availability from April 29-June 24.

Weekdays From _____ AM/PM to _____ AM/PM

Evenings After _____ PM

Weekends only Weekends also

Additional comments re: time availability _____

Are you interested in assisting us on our events throughout the year? yes no

EXPERIENCE

Have you volunteered for the Jazz Festival in prior years? yes no

Which year _____ Crew _____ Venue _____

Please list any other organizations you've volunteered for, and your duties: _____

Please describe your experience in these following areas:

Hospitality experience: bartending , catering , serving Do you have a S.I.R. certificate? yes no

Details: _____

Public relations: _____

Staging/sound/lighting: _____

Computers: _____ Languages spoken: _____

Driving: trucks buses Class4 Drivers License ?

Do you have a valid BC Drivers License? yes no Do you have access to a car? yes no

Other relevant experience _____

Do you have any physical disabilities we should be aware of? (ie. bad back, problems with lifting) _____

If travelling to other parts of BC or Western USA between May 2-June 23, would you be willing to drop off some posters and programs during your trip? If so, please specify where and when you'll travel: _____

PLEASE COMPLETE OTHER SIDE. (turn over)

You may mail or fax this form back. If faxing, be sure to send both sides of the form.
Coastal Jazz & Blues Society, 316 West 6th Avenue, Vancouver, BC, V5Y 1K9 Fax Number 604-872-5250
Any questions? Phone 604-872-5200 or email volunteer@coastaljazz.ca

Please number, in order of preference, the area(s) that interest you most. Crews fill up quickly so return this form soon. You will be contacted by mid-May with further details. If you haven't heard from us by then, please contact the volunteer coordinator to ensure that your application has been processed. Be sure to complete the other side of this form before you submit.

If faxing, please print name

Pre Festival Poster/Program Distribution

Volunteers help distribute Festival posters and programs (on foot or by car). Please indicate the area you would be interested in covering. All volunteers are required to record the drop locations and submit to the Festival office.

Communications/Office

From April 28 to July 3 we will require people to assist us in the office answering phone enquiries, handling phone ticket sales and assisting with general office work. Please indicate if you have reception experience.

Transportation

Volunteers drive performers from the airport to hotels and to concerts. We use passenger and cargo vans. Transportation volunteers **must** have a valid **Class 4 BC** driver's license, have experience driving vans and should be familiar with Vancouver streets.

Airport Liaison

Volunteers will meet artists at the airport, help them with their luggage and direct them to the waiting van. This crew is most suitable for people with weekday availability.

Artist Hospitality

We will need volunteers to assist with catering at some Festival venues and with communication between the Festival and performers.

Gastown

On June 25 and 26 we will produce free concerts on Water Street in Gastown. You will be required to work shifts on both these days. Please indicate your preference(s) within the following areas:

Stage Security/Crowd Control

Volunteers will be responsible for security and crowd control at and around the two Water street stages.

Site Office

Volunteers will assist Festival staff in the site office.

Setup and Strike

Volunteers will be needed for the setup and strike of the Water Street stage areas, site office, etc. Lifting is required.

Traffic Marshalls

Volunteers will assist with traffic control at the barricaded ends of the Water Street area.

Environment

Volunteers will assist with recycling and maintaining the general cleanliness of the Water Street area throughout the weekend.

Bistro

We will be operating a bistro over the final two days of the festival at David Lam Park and will require help with ticket sales, service and security.

Venue Front-of-House

Volunteers are required at many of our Festival venues including Performance Works, Studio 16, The Centre for Performing Arts, and CBC. Duties may include ticket sales, ushering, security and table bussing.

Sponsorship

Assisting with the activation of on-site sponsors' benefits at outdoor events.

Media Lounge

Assisting with set-up, maintenance and accommodation of media requests at media lounges.

Souvenir Sales and/or Information Hosts

During the Festival, volunteers will be at many of the venues selling souvenirs and/or answering questions about the Festival.

Production Crews

The following crews are responsible for assisting in all aspects of technical sound, staging and lighting support for the Festival. Indicate on the reverse side of this form any relevant experience and training you may have in these areas. Indicate your preference within the following crews:

Banner & Signage

Assisting in the installation and removal of all on-site banners.

Drums

Assisting in the on stage setup and teardown of all drum kits and percussion instruments.

Equipment

Assisting in the transport and the loading and unloading of stage equipment at various Festival locations. Lifting required.

Staging

Assisting with the setup and strike of concert stages and assisting during soundchecks. Most suitable for those with prior staging work experience.

Jazz at the Roundhouse

On July 2 and 3 we produce a free 'festival within the festival' at the Roundhouse Community Centre and David Lam Park at Drake Street and Pacific Blvd. You will be required to work shifts on both these days. Please indicate your preference(s) within these areas:

Environment

Help keep the Festival site clean! Volunteers will assist recycling team in clearing up bottles, cans, cardboard and paper from site.

Stage Security/Crowd Control

Volunteers will be responsible for the front of stage/backstage areas at David Lam Park

Information

Stationed at information tents throughout the site and/or roving on the site, volunteers will assist people with directions, amenities on and off-site, performance times, general questions.

Ushers

Ushers are needed for indoor Roundhouse venues.

Site Office Personnel/Roundhouse "Hosts"

Volunteers will assist Festival staff in the site office and/or will be stationed at various locations inside the Roundhouse.

Set-up and Strike

Volunteers needed for set-up and strike of entire site – indoor and out door on July 1 and 4. Some lifting, climbing on ladders and using tools. Most suitable for those with weekday availability.

Franck **AMSALLEM** Trio

Friday, May 13 at 8 PM
Western Front

Born in 1961 in Oran, Algeria, pianist **Franck Amsallem** was raised in Nice, France, where he began playing piano at the age of seven. By the time he was 17, Amsallem was jamming offstage at the Nice Jazz Festival with heavyweight musicians Jerry Bergonzi, Michael Brecker, and Richie Cole. Impressed by the youngster, the saxophonists recommended he move to the U.S. to hone his skills.

In the early '80s, Amsallem spent three years in Boston studying at Berklee College and with Herb Pomeroy's Big Band before moving to New York in 1986. There he continued his studies, concentrating on composition for jazz orchestra with the legendary Bob Brookmeyer at the Manhattan School of Music.

In 1990, at age 28, Amsallem released his debut CD *Out a Day* (Nocturne), featuring a piano trio with bassist Gary Peacock and drummer Bill Stewart. "We are in danger of gushing and embarrassing ourselves. Sample this wonderful recording at all costs," writes *The Penguin Guide to Jazz* of this work. Subsequent

recordings hit the ratings jackpot: *Regards* (Freelance)—a collaboration with saxophonist Tim Reis—scored four stars in *Down Beat*, and *Years Gone By* (Challenge), featuring drummer Daniel Humair, scooped four stars from the French magazine *Jazzman*.

Amsallem's current trio release *Summer Times* (Sunnyside), with bassist Johannes Weidenmuller and drummer Joe Chambers, mixes standards with originals. In a review of the CD, *All About Jazz* stated, "the real star here... is the pianist...[who is] deeply respectful of tradition but with a surprisingly limber and open feel, top to bottom. Melodic without dragging themes out, restless but genteel, he's not too far away from Keith Jarrett or other ECM pianists."

Besides leading his own bands, Amsallem has also worked with Charles Lloyd, Harry Belafonte, Bobby Watson, Roy Hargrove, Joshua Redman, and Maria Schneider. For his Vancouver appearance he'll be performing with **Thomas Bramerie** bass and **Gerald Cleaver** drums.

Thanks to AFAA and Alliance Française.



photo: Caroline Mardok

ElleryESKELIN&SYLVIECourvoisier

Thursday, May 19 at 8 PM
Western Front

Since his arrival in New York in the mid-80s, *tenor saxophonist Ellery Eskelin* has performed and recorded with many of the music's innovators. Joey Baron, Mark Helias, Han Bennink, and Vincent Courtois have all shared Eskelin's penchant for finding new ways to explore the relationship between composition and improvisation. He began documenting his musical ideas with the co-op band Joint Venture (Drew Gress, Paul Smoker, Phil Haynes) and Haynes' 4 Horns and What? ensemble during the late 80s. In 1994, Eskelin formed his current trio with accordionist/sampler Andrea Parkins and drummer Jim Black. The band recently celebrated its tenth anniversary by issuing its seventh CD entitled *Arcanum Moderne* (hatOLOGY). Many of Eskelin's recordings have been cited in Best of the Year critics' polls ranging from the *New York Times*, *The Village Voice*, to *Jazz Times*. *Down Beat* magazine regards Eskelin as "the most inventive American tenor player in creative music."

New York-based *Sylvie Courvoisier* recently performed at the 2004 TD Canada Trust Vancouver International Jazz Festival. Born in 1968 in

Lausanne, Switzerland, where she studied piano, composition, and conducting, Courvoisier is counted among the world's most original *pianists* and daring *composers*. Influenced by Ligeti, Varese, Schönberg, Schnittke, Takemitsu, and jazz pianists Thelonious Monk and Bill Evans, Sylvie has developed a singularly powerful style. In the words of one critic reviewing a live performance, Courvoisier "combines cleverly composed construction and improvisational freedom—a strong and unmistakably personal mixture of expressionistic, minimalistic, polyphonic and modern jazz languages" (*The Independent*). As a composer, she has been commissioned to write music for concerts, radio, dance, and theatre. As an improviser, she's worked with a diverse range of artists including John Zorn (Cobra), Dave Douglas, Fred Frith, and Joëlle Léandre. Other projects include collaborations with Mephista (Ikue Mori and Susie Ibarra), cellist Vincent Courtois's group, and duos with Mark Feldman and Mark Nauseef. She has released over a dozen recordings including the acclaimed *Abaton* (ECM) with Mark Feldman and Erik Friedlander.



Coastal Jazz and Blues Society is pleased to support Vancouver's exceptional community of jazz artists with our continuing series of concerts every third Thursday at The Cellar, at 3611 W. Broadway. A kind reminder: \$10 minimum food & beverage order on Thursdays.

ChrisGESTRIN Trio

Thursday, March 17 at 8 PM

Gestrin is one of Canada's in demand players. Were he to move to New York City, he could make it big uptown or downtown, as his discography proves his ability to play inside or out.—Jazz Times

A graduate of the prestigious Berklee College of Music, Vancouver-based **Chris Gestrin** is easily one of the city's busiest *pianists*, *keyboardists*, and *soundtrack composers*. He's an integral member of bands led by Brad Turner, Chris Tarry, and Kate Hammett-Vaughan and co-leads numerous bands in the funk, soul jazz, ambient, fusion, and free improv genres. Recording credits

include work with roots musicians Zubot and Dawson, hip-hop artists The Rascalz and K-OS, and numerous television scores.

Sometimes compared to Keith Jarrett and Bill Evans for his lyrical approach to jazz standards in the traditional piano trio format, Gestrin is equally adept at exploring electronic and ambient soundscapes as evidenced on his highly acclaimed debut CD *Stillpoint* (Songlines). *Down Beat* called the recording "exquisite," noting that it was "commensurate to Gestrin's rare and far-reaching vision." With **André Lachance** bass, **Dylan van der Schyff** drums.



MikeALLEN Trio WITH GeorgeMCFETRIDGE

Thursday, April 21 at 8 PM

Tenor Saxophonist Mike Allen has been a welcome addition to the Vancouver jazz scene ever since his arrival from Montreal some 10 years ago. The 39-year old Kingston, Ontario, native—"one of Canada's top tenor men" says the *Montreal Mirror*—has a big, deep sound, burnished tone, and lyrical drive reminiscent of influences such as John Coltrane, Ornette Coleman, and Joe Lovano. *Jazz Journal International* describes Allen as "an accomplished musician who has studied Coltrane in depth and forged a style that is fresh and vital."

who's who of international jazz artists: Cedar Walton, Kenny Wheeler, Branford Marsalis, Gary Bartz, Don Thompson, and Sonny Greenwich. Lately, the tenor player has been working in the sax trio tradition of Sonny Rollins with *bassist Paul Rushka* and *drummer Julian Macdonough*. The group's CD, *Dialectic* (Almus Jazz), a mix of originals and standards, won Outstanding Jazz Recording 2003 at the Western Canadian Music Awards. *The Toronto Star* called it a recording full of "strong compositions and splendid interpretations." Allen's latest Almus disc, *Fearless*, features the trio along with *pianist George McFetridge*.



During his career, Mike has performed with a

BradTURNER Trio

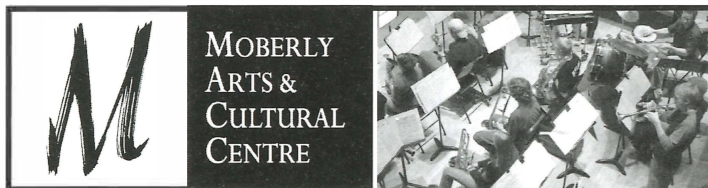
Thursday, May 26 at 8 PM

Quick—name an instrument Brad Turner doesn't play! One of Canada's most prominent jazz artists who's known primarily as a terrific *trumpet* player, Brad is also a tasty *drummer* and skilled *pianist*. Mark Miller of the *Globe and Mail* has called him a "kind of Miles Davis, Herbie Hancock and Keith Jarrett all rolled into one."

the Juno-award-winning electric quartet Metalwood.

Turner has performed with a wide array of artists such as Joe Lovano, John Scofield, Kenny Werner, Wynton Marsalis, D.D. Jackson, Joëlle Léandre, and Irène Schweizer. He can be heard leading a number of different groups including his self-named Quartet and Trio and co-leading

The Brad Turner Trio (with **Turner** piano, **Darren Radtke** bass, and **Bernie Arai** drums) performs a broad repertoire of original and standard material. Drawing from the styles of Ahmed Jamal, Keith Jarrett, Herbie Hancock, and Paul Bley, the group has developed an ear for incorporating contemporary musical influences within a traditional jazz piano trio format. The band performs regularly around Vancouver and has just recently released its debut CD *Question the Answer* (Maximum Jazz).



MACC Studio Theatre presents the Second Annual **University/College Big Band Jazz Festival**

Swing by the MACC Studio Theater for a full day of big band jazz. Seven university and college big bands from the lower mainland and Victoria will present concerts starting at 12:30 pm until 10:00 pm. Tickets: \$10.00 at the door for the whole day.

Saturday, March 19, 2005

Moberly Arts & Cultural Center
7646 Prince Albert Street (1 block East of Fraser at 60th)
Tel: 604-718-6521
www.mysunset.net/macc.htm

Proceeds from this concerts series will go to the **Fraser McPherson Scholarship Fund**

This project is greatly supported by:
The MACC Studio Theatre
UBC Faculty of Music
Coastal Jazz and Blues Society.

Fraser MacPherson Music Scholarship Fund

Announcing 2004/05 Winners

Alvaro Rojas, 22, *Coastal Jazz & Blues Society* winner, is finishing his last year at Capilano College, a guitarist studying with Ron Samworth. With a keen interest in composing and arranging, Alvaro hopes to take his Masters degree at McGill.

Jonathan Challoner, 17, *Galaxie Rising Star of the CBC Award for Best High School Jazz Musician* – This Coombs, BC student is one of two Canadian students to play in this year's Gibson/Baldwin Grammy Awards jazz band. Jon plays trumpet, and is hoping to attend Temple University in Philadelphia to study under Terrell Stafford.

For more information: www.coastaljazz.ca



Lookingahead

ADVERTISING

please contact Jeff Turner
604.662.4144 jeff@turnermusic.com

ticketINFORMATION COASTALJAZZ.CA

Tim Berne Acoustic Hard Cell

Saturday, March 12 @ 8 PM
VCC King Edward Campus Auditorium
(1155 E. Broadway)
\$15/12 Students, Snrs., Jazz Friends

Mario Canonge Quartet

Wednesday, March 16 @ 8 PM
VECC (1895 Venables St.)
\$15/12 Students, Snrs., Jazz Friends

Chris Gestrin Trio *

Thursday, March 17 @ 8 PM
The Cellar (3611 W. Broadway)
\$10/8 Students, Snrs., Jazz Friends

Tomasz Stanko Quartet

Sunday, March 20 @ 8 PM
Norman Rothstein Theatre
(950 W. 41st Ave.)
\$25/22 Students, Snrs., Jazz Friends

Zubot/Fonda/Martin plus Inhabitants

Friday, April 1 @ 8 PM
VCC King Edward Campus Auditorium
(1155 E. Broadway)
\$15/12 Students, Snrs., Jazz Friends

Magic Malik

Friday, April 8 @ 8 PM
VCC King Edward Campus Auditorium
(1155 E. Broadway)
\$15/12 Students, Snrs., Jazz Friends

Kate Hammett-Vaughan Quintet

Saturday, April 9 @ 8 PM
VCC King Edward Campus Auditorium
(1155 E. Broadway)
\$15/12 Students, Snrs., Jazz Friends

Phil Dwyer BC Sax Summit

Wednesday, April 20 @ 8 PM
VECC (1895 Venables St.)
\$25/22 Students, Snrs., Jazz Friends

Mike Allen Trio with George McFetridge *

Thursday, April 21 @ 8 PM
The Cellar (3611 W. Broadway)
\$10/8 Students, Snrs., Jazz Friends

CRASH with Dr. Lonnie Smith

Wednesday, April 27 @ 8 PM
The Ironworks (235 Alexander St.)
\$25/22 Students, Snrs., Jazz Friends

Franck Amsallem Trio

Friday, May 13 @ 8 PM
Western Front (303 E. 8th Ave.)
\$12/10 Students, Snrs., Jazz Friends

Ellery Eskelin & Sylvie Courvoisier

Thursday, May 19 @ 8 PM
Western Front (303 E. 8th Ave.)
\$15/12 Students, Snrs., Jazz Friends

Brad Turner Trio *

Thursday, May 26 @ 8 PM
The Cellar (3611 W. Broadway)
\$10/8 Students, Snrs., Jazz Friends



Diana Krall *

Friday, June 24 @ 8 PM
Orpheum Theatre
(Granville & Smithe)
On sale Friday, February 18 at noon
\$95/85/75
(\$3 off for Students, Snrs., Jazz Friends)

* tickets available only through
Ticketmaster and CJBS office.

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