

JAZZ

EARSHOT JAZZ FESTIVAL 90

SCHEDULE

JUNE

21, Thursday, 8:00 pm
JOHN SCOFIELD QUARTET
 with FREEZER BURN
 Museum of History and Industry
 \$12/10

22, Friday, 8:00 pm
**DENNEY GOODHEW/
 RALPH TOWNER DUO**
 Museum of History and Industry
 \$12/10

23, Saturday, 8:00 pm
JAZZ PASSENGERS
 with TIMEBONE
 Museum of History and Industry
 \$12/10

24, Sunday, 8:00 pm
SUPER RAIL BAND
 FROM MALI
 with ARIYA
 Museum of History and Industry
 Co-sponsored by Rakumi Arts
 \$12/10

26, Tuesday, 8:00 pm
DON PULLEN TRIO
 with PACIFIC JAZZ QUINTET
 Museum of History and Industry
 \$12/10

JULY

1, Sunday, 1:00 pm
JIMMY McGRIFF QUARTET
 with WATERSHED
 Seward Park
 Co-sponsored by SEED
 FREE

2, Monday, 8:00 pm
 3, Tuesday, 8:00 pm
**INTERNATIONAL CREATIVE MUSIC
 ORCHESTRA**
 Museum of History and Industry
 \$15/12
 A Goodwill Games Arts Festival Event

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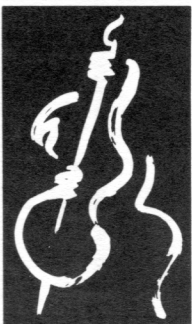
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EARSHOT



JAZZ



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Jazz In July.

JULY HIGHLIGHTS

Date/Artist

4/Muskrat Rabble
 Post Modern Classic Jass
 6,7/Sweet Talkin' Jones
 13,14,15/Los Altos
 20/Bert Wilson & Bebop Revisited
 21/Island City Jazz Band
 27,28,29/Floyd Standifer &
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DENNEY GOODHEW/RALPH TOWNER DUO

Home town favorites Denney Goodhew and Ralph Towner will perform new compositions by Goodhew, for which he has received a Meet The Composer grant. Their first collaboration was lauded as the highlight of last year's Summer Festival at Prossito's, where they presented a completely improvised program combining multi-instrumental virtuosity with unparalleled orchestral imagination. Goodhew has been a mainstay of the Seattle scene since the early seventies. During studies at Cornish, he became a primary member of the Composers and Improvisors Orchestra. As a first-call reed player, he has performed with Sam Rivers, Gil Evans, Art Lande, Billy Eckstine, Ernestine Anderson, and Dave Holland, and has recorded on ECM with First Avenue and with Allan Youngblood. Goodhew combines the lyrical beauty of Desmond with the imagination and keening vocal quality of Ornette Coleman. His improvisational abilities and individual voice are legendary in Northwest jazz circles, as is his ability to fit seamlessly into diverse group contexts. He performs on alto, baritone, and piccolo saxes, bass clarinet, keyboards and percussion. Composer and multi-instrumentalist Towner was born in Chehalis and raised in Bend, Oregon. A self-taught improviser on piano since the age of five, Towner took up formal compositional study at the University of Oregon before leaving for Vienna to study classical guitar under Karl Scheit in 1963. After a period of gigging around Seattle, Towner located in New York City where he began playing with artists from Weather Report to Keith Jarrett. Since 1970 he has been an integral part of the group Oregon and has recorded extensively as a leader on the ECM label with players such as Jack DeJohnette, Gary Peacock, and Jan Garbarek. Performing on guitars and keyboards, Towner combines exquisite lyricism, complex folk, jazz and classical structures with an impeccable ear for improvisation. His virtuoso technique and timbral imagination produce music of stunning orchestral texture and melodic grace. The concert will be followed by a reception for the composer at the Museum of History & Industry.

INTERNATIONAL CREATIVE MUSIC ORCHESTRA

Fifteen musicians, gathered from the USA, the Soviet Union, East Germany, and Canada, will premiere two unforgettable nights of challenging orchestral music and international goodwill. Providing compositions are Larry Ochs and Wayne Horvitz. Lawrence Douglas "Butch" Morris will serve as conductor and will lead the brass section, along with Leslie Dalaba and James Knapp of Seattle. The reed section consists of the ROVA saxophone quartet out of San Francisco, and Seattle reed wizard Denney Goodhew. Trombonists are Julian Priester of the Cornish faculty, and East German brothers Johannes and Konrad Bauer. Rounding out the ensemble is a rhythm section comprised of Wayne Horvitz on piano, Michael Bisio of Seattle and Canadian Lisle Ellis on bass, and Andrew Cyrille and Lithuanian Vladimir Tarasov on drums and percussion. The International Creative Music Orchestra provides a showcase for the world's finest musicians, conductors, and composers to unite in an orchestral endeavor that is on the cutting edge of creative music.

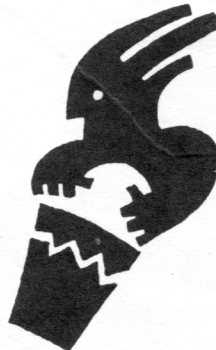
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JOHN SCOFIELD QUARTET

1989 Downbeat guitarist of the year John Scofield, a virtuoso with a highly developed melodic sense, has absorbed an unusually broad array of influences since appearing on the scene in the mid-70's. A veteran sideman, he has worked with such luminaries as Jay McShann, Gerry Mulligan, Billy Cobham, and Miles Davis. While his playing still contains hints of his fusion past, Scofield now is just as likely to draw on bebop, funk, blues, and even country western. Critics around the country have praised his inventiveness and ability to encompass a multitude of styles. Performing with Scofield are Joe Lovano (saxophone), Anthony Cox (bass), and John Riley (drums). Freezer Burn may be a new collective name on the Seattle scene, but individual members of the quintet are well known through their various other musical associations. Jim O'Halloran plays keyboards and flute with the Latin Expression Orchestra. Bassist Barney Brazitas is familiar to Bochinche fans. Guitarist Herbert Owens is with Psychotazia and Dwain Bickham is the drummer with Top Flyte. Percussionist Bernard Wray is fresh from the D. C. go-go scene. Drawing on traditions from jazz, Latin American folk, reggae, and R&B, their original, pulsating, Afro-Cuban mix encourages dancing in the aisles.

JIMMY MCGRUFF

Jimmy McGriff is careful to distinguish himself not as a jazz organist but as a blues player. "That's really what I feel", says the titan of the Hammond B-3. McGriff grew up with the music and played several instruments in his youth before going into law enforcement. But he couldn't leave the music alone and went back to study organ at Philadelphia's Combe College of Music and at Julliard in New York as well as privately with Jimmy Smith, Richard "Groove" Holmes, Milt Buckner and classical organist Sonny Gatewood. McGriff's career took off in the early '60's with his instrumental arrangement of Ray Charles' "I've Got A Woman". His most recent releases on Milestone couple him with the heartfelt alto saxophone of Hank Crawford. An inveterate showman, McGriff is on the road 41 weeks a year, carrying his equipment in a customized van and charming audiences at every stop. He is the proud owner of a one-of-a-kind organ designed for him by Hammond dealer Alex Goff, which incorporates its own synthesizer. Watershed is an Afro-Latin jazz ensemble that offers original compositions as well as renderings of jazz giants like Coltrane and Monk. The quartet is comprised of guitarist and leader Christopher Plumridge, a native of England; tenor saxophonist Brian Kent, known to Seattle and East Coast audiences; Northwest native bassist Steve Kim, who has toured Japan, The US, and Mexico playing everything from Bach to bebop; and drummer Will Dowd, who attended Berklee College and the New England Conservatory and who is well-versed in jazz and a variety of ethnic styles. Earshot is co-sponsoring this free concert with SEED as a part of the Jazz In The Park series.

DON PULLEN TRIO

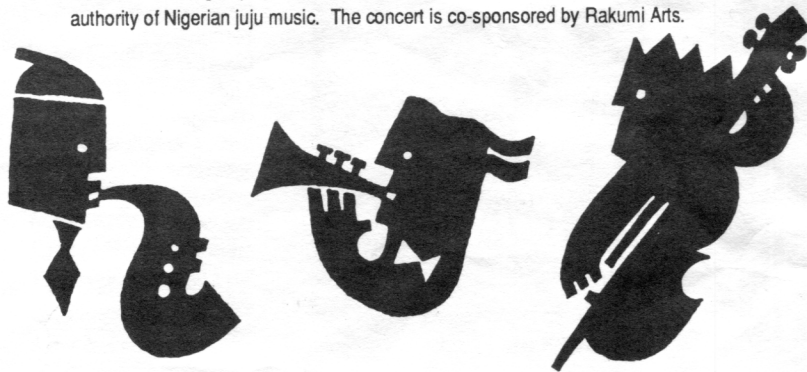
A veteran of both the Mingus Dynasty and a quartet he shared with George Adams, Don Pullen now leads his own trio in an incomparable style that has earned him international interest and acclaim. Drawing from a host of stylists, Pullen melds and makes them his own, combining complex chord structures with abstract expressionism and a powerful attack. Pullen is joined for this performance by Cindy Blackman on drums and Santi DiBriano on bass. The Pacific Jazz Quintet is an exciting new band that consists of some of the Pacific Rim's finest improvisors. L.A. multi-reedman Vinia Golia should need little introduction. Performing on over 15 different woodwinds, Golia has created a remarkable legacy of recorded works documented on his own Nine Winds label. Trumpeter Rob Blakeslee is part of the creative music circle of Dallas, Texas, that has been presented on the daagnim Records label. Rob has recorded with Dennis Gonzalez, Henry Franklin, John Purcell, and as a leader. He is currently teaching at Oregon State University. Vancouver B.C. contributes 3/5 of the PJQ. Pianist Paul Plimley is one of that city's most creative performers. Plimley plays in solo, duo, trio, octet, and big band settings with equal aplomb. Bassist Clyde Reed has performed at Earshot concerts with Lunar Adventures and Chief Feature. His full-bodied playing has been shaped by studies with Gary Peacock and Ray Brown. Drummer Stan Taylor can play in both the contemporary "drums as sound" style or in the timekeeping legacy of the boppers.

THE JAZZ PASSENGERS

The Jazz Passengers return to Earshot's Summer Festival after last year's wild performance outdoors at the Good Shepherd Center. Regulars of New York's downtown scene, the seven-piece band is fond of quirky ever-changing compositions with violin, vibes, and electric guitar, often oddly layered on top of the more familiar frontline of sax and trombone. These avant-gardists also have a sense of humor, and leader/saxman Roy Nathanson is apt to tell odd stories or jokes before the band breaks into a crazy takeoff on a familiar tune. Violinist Jim Nolet is a graduate of Seattle's Cornish College of the Arts. The Opening quartet, Timebone, is good publicity for Cornish too, as the young members are all past or present students. When asked about the more outside aspects of their set, drummer Aaron Alexander is quick to give credit to the Cornish faculty. " (Our) sort of free playing comes out of our associations with Jay Clayton, Julian Priester, and Jim Knapp, who are comitted to exploring the freedom side." Scarcely out of their teens, the members of the band play solidly in the tradition without timidity or perfunctoriness. They are of the true jazz tradition that gracefully negotiates the cutting edge, and they do it with an obvious enthusiasm that is invariably passed on to the audience. Started a year and a half ago as a sort of workshop, Timebone (Alexander, Arnold Hammerschlag on trumpet, Briggan Krauss on alto sax, and John Silverman on bass) has built up an increasingly adventurous repertoire and a wonderfully tight rapport to support the frequent surprises in their music. Silverman recently left the group for Paris, and new bassist Michael Bisio provides his own style and inspiration.

SUPER RAIL BAND

The Rail Band Orchestra was the first orchestra formed by the Ministry of Culture at a time when West Africa was struggling to establish a post-colonial identity. Centered in Bamako, the national capitol and one of Mali's seven districts, they have developed into the most visible ambassadors of the Mandingo tribal group. Mali is a vast country dominated by the Sahara Desert. For thousands of years, the ancient trade city of Timbuktu has served as a crossroads for the Arabic North and the African nations of the south. Blended into the cultural stew are years of French intervention. The music of the Super Rail Band mirrors these influences. The vocalists sing in a clear, nasal Arabic tone learned through years of reciting the Koran in French, the official language of Mali, or in their native Manding tongue. Their instrumental techniques, derived from native instruments such as the kora, balafon, and ngonin, are adapted to electric guitars and horns, adding up to a distinct presentation, much different from other West and Central African groups. In 1990 the Super Rail Band celebrates their 20th anniversary with their first North American tour. The 12-piece band (three horns, three guitars, two drummers, and four vocalists) still includes original members saxophonist Mamadou Ouidrago and lead guitarist Djelimady Tounkara. Their style is more in line with other francophile groups that mix rumba, reggae, and rhythm and blues. Yet they remain one of Africa's most original bands with their mesmerizing mix of Saharan rhythms. Ariya (Yoruban for celebration) is a new Seattle-based group which developed from Je Ka Jo, a highlight from past years' ethnic music scene. Their dynamic, exciting, and irresistible celebration of contemporary African music mixes the modern dance styles of African highlife, soukous, juju, Afro-Beat, and mbalax with traditional west African drumming. The seven-member group includes percussionist Chata Addy from Ghana, Bisi Adalek from Nigeria, currently a visiting artist at the University of Washington, and Abdoulaye Diop from Dakar Senegal, who performs on sabar drum. The Seattle contingent is spearheaded by Andy Frankel on the Yoruban bata and dundun drums, and John Kertzer, who studied with several leading African guitarists. The second guitarist is Jon Stephan, a former member of Albert Collins' group. Bassist Chris Waterman is a Berklee graduate and leading authority of Nigerian juju music. The concert is co-sponsored by Rakumi Arts.



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