

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, Washington



**Jazz: The Second Century**  
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Paul Rucker Ensemble:  
Isaac Marshal, Paul Rucker  
Neil Gitkind, Erik Anderson, Bill Horist, Hans Teuber  
Photo by Daniel Sheehan

# Jazz: The Second Century

## A New Earshot Concert Series

### Chapel Performance Space

Good Shepherd Center

4649 Sunnyside Ave N

Wednesdays in August, 7:30pm

(each band to play one 45-55 minute set)

Jazz appears to have a bright and passionate future in Seattle.

The response to a call for submissions for our on-going Jazz: The Second Century initiative was impressive. We received a strong number of excellent projects.

From 30-some artistic samples, our jury of community members selected their favorites through a "Blind Jury" process, not knowing in advance whom they were listening to.

We scheduled the eight groups that rated highest in the scoring to appear in concerts on consecutive Wednesday nights in August, in the Chapel Performance Space in the Good Shepherd Center in Wallingford.

We are excited about presenting this diverse group of artists in this series of concerts. The work is forward-thinking, spirited, and beautiful. And the venue is comfortable, centrally located, and acoustically suited to the music. And, there is plenty of free parking.

This new millennium has blessed jazz music with a multiplicity of options. As a tool for creative expression, jazz reflects its surrounding environment as well as the accumulated experiences and feelings of the musicians who create it.

All of that is informed by its rich history.

Thanks to our panel participants: Marc Seales, Dawn Clement, Van Diep, Josie Holtzman, and Peter Monaghan. And thanks to all of the artists who rose to the challenge

Jazz: The 2nd Century gives voice to the vision of Seattle's fine jazz artists. We hope you'll join us for this exciting series of concerts. The music is fascinating, fun, hopeful, challenging, accessible, and beautiful; and the venue is comfortable and conducive to subject at hand.

What is the future of jazz?

— John Gilbreath, Executive-Director

August 8

## Snapbite

The new trio of bassist PK, torrential drummer Matt Crane, and saxophonist Eric Barber, is a powerhouse of improvisation underpinned by swing, extended techniques, and a ferocious rhythmic attack steeped not only in jazz, but also in world music, funk, and contemporary chamber music.

## Moraine

Guitarist Dennis Rea heads a thrilling electric string quartet plus drums to interpret pieces that he and fellow bandmates Ruth Davidson (cello); Alicia Allen (violin); Jay Jaskot (drums); Domenico Chiaverini (electric bass) have written, or adapted from some surprising sources, including Chinese music.



Dennis Rea. Photo by Daniel Sheehan.

Rea says: "In a world that's struggling to cope with general environmental and political crises, musicians in general need to reject the unhealthy commercial music industry paradigm that's placed a stranglehold on creative expression for decades, and instead adopt a decentralized, localized approach to music-making that reconnects musicians with their communities. Jazz also needs to move beyond the unfortunate competitiveness that mars the genre, abandoning such machismo/militaristic language and attitudes as 'cutting contests' and 'blowing people away' in favor of a more

cooperative model — we're going to need to, if we hope to remain a positive influence on society in the face of looming global crises."

August 15

## Paul Rucker Ensemble



Paul Rucker. Photo by Iole Alessandrini.

The bassist/cellist leader says "jazz in the next century will move beyond the limitations of expectations." That is true of his own combo, with Neil Gitkind (trombone), Isaac Marshal (flute, thumb piano), Erik Anderson (drums), Paul Rucker (cello/bass), Bill Horist (guitar), Hans Teuber (saxophone).

Rucker adds: "Groups will become more diverse in style, more varied in instrumentation, and strict adherence to standard music notation will continue to be used, but far less often."

## Durán/Schloss/Mitri Trio

Victoria BC-based Hilario Durán (piano), Andrew Schloss (radiodrum/electronics), and Irene Mitri, (violin) champion musical adventure that mixes cutting-edge AfroCuban jazz with live electronics and interactive computer music. The unusual, dynamic trio formed in 2001, and performs, as James Manishen said in the *Winnipeg Free Press*, "often stunning, mostly improvised array of Cuban Son, peppered by the extraordinary piano playing of Hilario Durán and one of the most remarkable displays of electronica ever heard at a New Music Festival: the 'radio drum' of Schloss."

"The question of where jazz is headed in its second century is of course unanswer-