

the Acoustic Jazz Quartet

Reviews and Press

Excerpts from the following reviews of the Acoustic Jazz Quartet

“The blend of tenor saxophone and acoustic guitar is a beguiling one, and the Californian Acoustic Jazz Quartet exploit it with great skill. A neat, airy band with everything from 6/8 bustles and sly blues to vigorous groove music. . . an extremely promising band.”

- Chris Parker, The Times, London England

“Acoustic Jazz Quartet Expertly Blends Sounds . . . The [AJQ] is producing music that makes the most of the intriguing sound potential of the guitar-tenor saxophone coalition. . . Sills, one of several important young Southland saxophonists, played with the big-toned sound and harmony-defining improvisation that are his stock in trade. His interaction with Findlay, filled with mellow timbres and surging melody lines, was the quartet’s defining quality . . . Matthews, who co-leads the group with Findlay, played several athletic solos clearly defining his technical virtuosity. But he was equally effective as a section player. . . the quartet had the characteristics of a promising unit, one with considerable future potential.”

- Don Heckman, the LA Times

“JAZZ PICK OF THE WEEK. . . the group, by the sound of the album, shares a vision of swing, taste and execution. This foursome reflects the true heart of West Coast jazz in the '90s: no nonsense, straight-ahead but not strait-laced and willing to revel in the mellowness that 300-plus days of sunshine and warmth impart to personality. In other words, the Acoustic Jazz Quartet is cool.”

- Bill Kohlhaase, the LA Weekly

“[The Acoustic Jazz Quartet’s] self titled debut starts swinging and never stops. A White-Hot recommendation.”

- C. Michael Bailey, AllAboutJazz.com

“Based out of Los Angeles, the group has a terrific CD out of the Naxos Jazz Records label that we highly recommend”

- Borders Books & Music

the Acoustic Jazz Quartet

JAZZ ALBUMS

ACOUSTIC JAZZ QUARTET.

Acoustic Jazz Quartet
(Naxos Jazz 86033-2)

THE blend of tenor saxophone and acoustic guitar is a beguiling one, and the Californian Acoustic Jazz Quartet exploit it with great skill. Guitarist Jamie Findlay takes most of the composing credits, providing a neat, airy band with everything from 6/8 bustles and sly blues to vigorous groove music. But it is saxophonist David Sills who really impresses, his smooth, warm sound the perfect complement to Findlay's playing. With bassist Zac Matthews and drummer Dean Koba providing strong but supple support, this is light, unfussy yet cogent music from an extremely promising band.

CHRIS PARKER

Acoustic Jazz Quartet Expertly Blends Sounds

Jazz Review

By DON HECKMAN
SPECIAL TO THE TIMES

A quartet with a front line of saxophone and guitar is not a particularly common jazz combination. With a few first-rate exceptions, that is—among them the L.A. Four, Charles Lloyd's group with John Abercrombie, and Pat Metheny's partnership with Michael Brecker.

Add the Acoustic Jazz Quartet to the list. The locally based ensemble—with guitarist Jamie Findlay, saxophonist David Sills, bassist Zac Matthews and drummer Dean Koba—is producing music that makes the most of the intriguing sound potential in the guitar-tenor saxophone coalition. Friday night, before a full house at Rocco's in Bel-Air, the Acoustic Jazz Quartet celebrated the release of its eponymously titled new CD with an attractive program of thoughtfully arranged, well-played music.

The pressure in this sort of instrumentation is obviously on the guitarist, who is obliged to provide harmony, melody and rhythm, sometimes individually, often collectively. And Findlay, a teacher and a performer, covered the various demands with ease. On groove-oriented pieces such as Matthews' "Just Like It's Always Been," he tailored his sound and his articulation to fit the push of the rhythm; on gentler lines such as Antonio Carlos Jobim's "Felizidade," he took a more acoustic path, generating a subtle undercurrent of bossa nova.

Sills, one of several important young Southland saxophonists, played with the big-toned sound and harmony-defining improvising that are his stock in trade. His interaction with Findlay, filled with mellow timbres and surging melody lines, was the quartet's defining quality.

Matthews, who co-leads the group with Findlay, played several athletic solos clearly defining his technical virtuosity. But he was equally effective as a section player, generally working well with Koba.

As a team, their only flaw was an occasional tendency to fall into repetitious rhythmic patterns, an accompaniment style that failed to match the imaginative interplay between Findlay and Sills. At their best, however, the quartet had the characteristics of a promising unit, one with considerable future potential.

the Acoustic Jazz Quartet

JAZZ PICK OF THE WEEK



ACOUSTIC JAZZ QUARTET

We require several things of acoustic jazz bands but complete avoidance of electricity isn't one of them. So we weren't offended that Jamie Findlay plays Stratocaster on the Acoustic Jazz Quartet's eponymous recording on Naxos (the international, mostly classical label that pays particular attention to Los Angeles musicians). In fact, we like the natural sound that Findlay gets from his instrument: It rings well with drummer Dean Koba's cymbals and provides trampolinelike resiliency for David Sills' weighty tenor. This gathering of locals comes out of the guitarist's connections through USC, where as an instructor he ran into both Koba and bassist Zac Matthews. Both Sills and Koba have been members of pianist Cecilia Coleman's excellent quintet (another fine acoustic outfit), and the group, by the sound of the album, shares a vision of swing, taste and execution. Findlay, playing real acoustic guitar, tracks Sills' tenor in pointillistic fashion on Findlay's graceful "Bye the Grace," and even Mal Waldron's old warhorse "Soul Eyes" is given sharp focus. This foursome reflects the true heart of West Coast jazz in the '90s: no nonsense, straight-ahead but not strait-laced and willing to revel in the mellowness that 300-plus days of sunshine and warmth impart to personality. In other words, the Acoustic Jazz Quartet is cool. At Rocco, Fri., Aug. 27.

—Bill Kohlhaase

We also recommend: *Pharoah Sanders* at Catalina Bar & Grill, Fri.-Sun.; *Billy Childs* at Bel Age Hotel, Fri.-Sat.; *Claudio Roditi* at Jazz Bakery, Fri.-Sun.; *Carl Anderson* at La Ve Lee, Fri.-Sat.; *Bobby Bradford* at Rocco, Wed.

the Acoustic Jazz Quartet

ACOUSTIC JAZZ QUARTET

Acoustic Jazz Quartet

(NAXOS Jazz)

Southern California isn't nearly the hub of jazz activity that is New York's downtown scene, but those who have lasted past the initial glitz and allure of Tinseltown, like the Lounge Art Ensemble, Los Angeles Jazz Quartet, and the Benn Clatworthy Quartet, have definitely earned their place. Drummer Dean Koba, saxophonist David Sills, guitarist Jamie Findlay, and bassist Zac Matthews, also known as the Acoustic Jazz Quartet, are four other musicians who have made their mark playing local southland clubs, which are few and far between. Sills and Koba, in particular, are two young players that those outside of Los Angeles should definitely be hip to. They are both poised to break out and step up to another level, so better hop on now because seats on their bandwagon are filling up fast.

The music on their self-titled Naxos debut is thoroughly enjoyable from beginning to end, but Jobim's "Felicidade" and Findlay's original "Bye the Grace" are two of its runaway winners. "Felicidade" shows just why Sills is one of LA's finest tenors. Joe Henderson's influence hangs over Sills' playing slightly, but the tenor saxophonist wisely puts his own spin on things and makes the tune all his own, weaving one robust solo after another. It is the foursome's easygoing delivery that charms the listener for a relaxed "Bye the Grace." Findlay is in top form, effortlessly retaining the mood with rhythmic playing that is delightful to be a part of. Sills feeds off that, and with stellar support from both Matthews and the incomparable Koba, the tenor swings with an edge and cool that lets him stand way above the crowd of young saxophonists, many of whom grace the rosters of major labels.

The Acoustic Jazz Quartet, along with the groups mentioned before, is legitimizing jazz music in the City of Angels. This quartet definitely deserves more national media recognition.

—Fred Jung

the Acoustic Jazz Quartet

ACOUSTIC JAZZ QUARTET

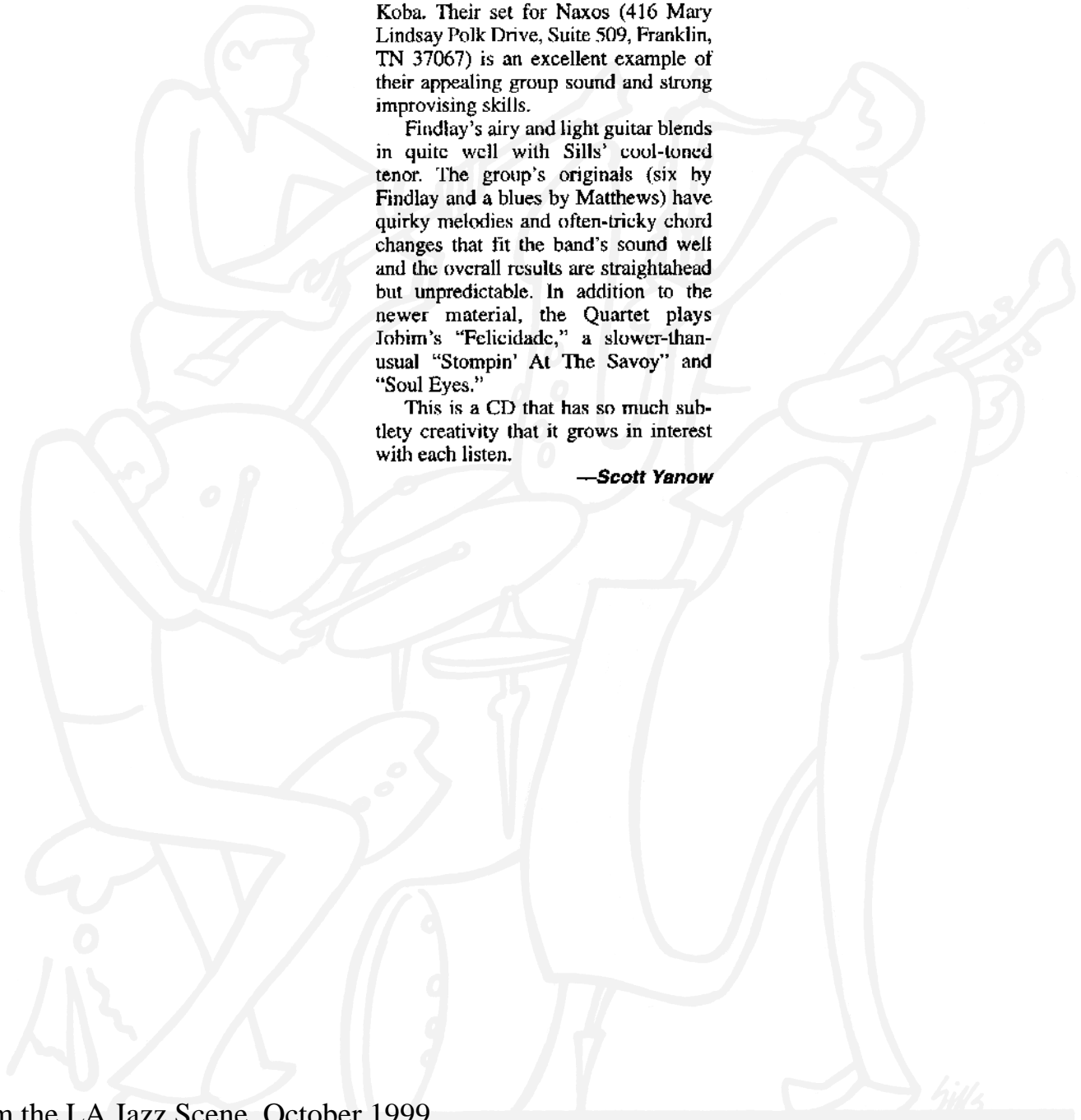
(Naxos)

The Acoustic Jazz Quartet, which can often be heard at Rocco's and other local clubs, consists of guitarist Jamie Findlay (who teaches at the Musicians' Institute), tenorman David Sills, bassist Zac Matthews and drummer Dean Koba. Their set for Naxos (416 Mary Lindsay Polk Drive, Suite 509, Franklin, TN 37067) is an excellent example of their appealing group sound and strong improvising skills.

Findlay's airy and light guitar blends in quite well with Sills' cool-toned tenor. The group's originals (six by Findlay and a blues by Matthews) have quirky melodies and often-tricky chord changes that fit the band's sound well and the overall results are straightahead but unpredictable. In addition to the newer material, the Quartet plays Jobim's "Felicidade," a slower-than-usual "Stompin' At The Savoy" and "Soul Eyes."

This is a CD that has so much subtlety creativity that it grows in interest with each listen.

—**Scott Yanow**



the Acoustic Jazz Quartet

Acoustic is the Key

. . . Almost. The Acoustic Jazz Quartet is a smart group of young musicians with a sound as fresh and forward as a strawberry bursting on the roof of your mouth. Their self-titled debut starts swinging and never stops.

Perpetual Mouvement.

A Known Entity. Tenor and Soprano Saxophonist David Sills made his Naxos Debut in 1998 with *Journey Together* (Naxos Jazz 86023-2). His style was an updated Stan Getz/Lester Young combination that strained through his education and experience provided some of the most enjoyable tenor music to be released by the Naxos Jazz Label. Sills has a meticulously manicured tone that reflects much listening and practice. He joins a young and accomplished guitar-based rhythm section lead by guitarist Jamie Findlay. Guitar-Tenor. Findlay, whether playing acoustic or electric, provides a seamless foil to Sills. He too has a perfect tone and performance. Together they share a warmth and sincere empathy that is immediately appealing. I have played this disk many times and my colleagues that have stopped by to listen to it all liked it, jazz enthusiast or not (a good sign!). The consensus disk center of gravity is bassist Zac Matthews' blues, "Just Like It's Always Been". The Quartet wisely opens its disk with this good natured romp that immediately gets the listener's attention. The remainder of the disk continues in the same seamless and comforting vein (check out the half-time stroll "Stompin' at the Savoy").

A Baker's Dozen

Acoustic Jazz Quartet should be included in the Baker's dozen of Naxos Jazz Releases. White-hot recommendation.

-C. Michael Bailey

the Acoustic Jazz Quartet

Modern Jazz: Short Takes

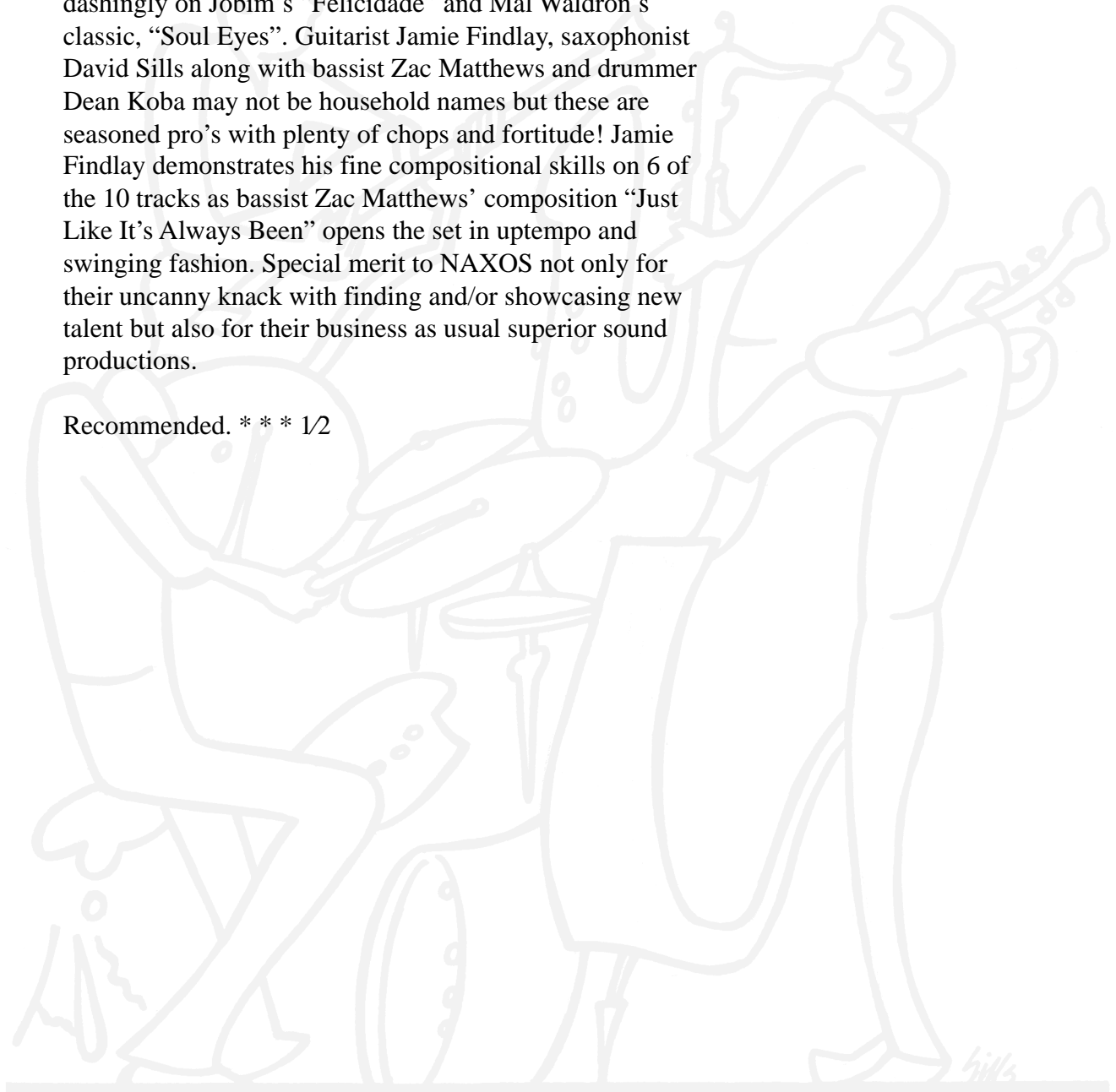
August 1999

By Glenn Astarita

Acoustic Jazz Quartet Acoustic Jazz Quartet (NAXOS Jazz)

Nothing fancy or startlingly new here. What the Acoustic Jazz Quartet bring to the table is honest, no nonsense straightforward mainstream jazz. They swing, through Benny Goodman's "Stomping At The Savoy" and perform dashing on Jobim's "Felicidade" and Mal Waldron's classic, "Soul Eyes". Guitarist Jamie Findlay, saxophonist David Sills along with bassist Zac Matthews and drummer Dean Koba may not be household names but these are seasoned pro's with plenty of chops and fortitude! Jamie Findlay demonstrates his fine compositional skills on 6 of the 10 tracks as bassist Zac Matthews' composition "Just Like It's Always Been" opens the set in uptempo and swinging fashion. Special merit to NAXOS not only for their uncanny knack with finding and/or showcasing new talent but also for their business as usual superior sound productions.

Recommended. * * * 1/2



the Acoustic Jazz Quartet

Review by Dave Nathan
for the All Music Guide:

Working together in Southern California since 1996, the maiden album of the Acoustic Jazz Quartet features a varied playlist of originals, traditional, and bop, as well as one classic bop tune. Straight-ahead music mingled with bop and post-bop chords, this is an especially fine inaugural set headlining the guitars of Jamie Findlay backed by the bass of co-leader Zac Matthews, the drums of Dean Koba, and the saxophone of David Sills. Findlay also wrote six of the seven original compositions. While this is the quartet's debut album, individual resumes are replete with appearances from topnotch jazz stars including Pete Christlieb, Bill Watrous, Walter Norris, and Benny Bailey, to mention a few. This experience is apparent with their handling of the musical agenda. Antonio Carlos Jobim's "Felicidade" is six minutes of carefree give-and-take between Sills' Stan Getz-influenced (at least on this take) tenor and Findlay's six-string Ronald Ho guitar. Rather than applying the usual hard-hitting assault on the swing classic "Stompin' at the Savoy," the group adopts a relaxed medium tempo, offering a fresh arrangement of this well-ridden, galloping war-horse. Showing his versatility, Findlay has a somewhat long solo of his 6/8 time composition "Through All the Worlds," with Sills' tenor providing strong support; this time his sax takes on some of the musical garb of Sonny Rollins. But nowhere are Findlay and Sills more simpatico than on "Bye the Grace," written by Findlay for Shoghi Effendi, the late guardian of the Bahá'í Faith. Dean Koba's quirky drum rhythm facilitates making this tune an adventure. The group turns hip with Findlay's "Fashioner," which is built on grooves put out by Zac Matthews' bass, complemented by Sills' soprano sax renderings. Matters are kept in hand here by the steady, challenging beat of Koba's drums. The album's coda, "Fragrance of Rhythm (I Smell Rhythm)," is also its most swinging, plainly based on rhythm changes. Everyone gets considerable solo time on this fitting finish to a very entertaining set by a talented group of young jazz players, but the highlight of the album is the group's interpretation of Mal Waldron's "Soul Eyes" featuring an especially lovely, poignant sax solo by Sills. A more-than-credible first appearance by this musical collective, this album is recommended.

the Acoustic Jazz Quartet

PACIFIC NORTHWEST *free* The Inlander

SEPTEMBER 21 • 27, 2000 • SPOKANE • EASTERN WASHINGTON • NORTH IDAHO • WWW.INLANDER.COM

COOL ACOUSTIC CLASS

In the individualistic world of jazz, it is a rare occurrence to witness a band that actually plays and stays together. **THE ACOUSTIC JAZZ QUARTET** is such a unique entity, and it will

play at the Shop tonight.

The Los Angeles-based group is composed of four highly experienced and seasoned musicians who intimately know their craft. Quite often, jazz ensembles play musical chairs with members, with one performer taking the spotlight and the other players changing with each album, tour or performance. The Acoustic Jazz Quartet is loyally dedicated to crafting beguiling, swinging music as a unit, expertly playing off one another and exploring their group dynamics as a whole.

The group's self-titled debut album, released last year on the renowned Naxos label, has been praised by the *LA Times* and the *London Times*. A combination of classic improvisation, straightforward jazz and mellow grooves, AJQ's music reflects the professionalism inherent in its musicians.

Bassist Zac Matthews, originally from Pullman, Wash., has made a name for himself in California by playing on recordings for Motown, Columbia and Sony, including several film and television tracks. He has studied with the likes of Wynton Marsalis, John Heard and James Moody. Agile guitarist Jamie Findlay has two solo albums to his credit and is probably one of the few jazz guitarists to have two "Starlinks" instructional videos. Currently he teaches at the Musicians Institute in Hollywood. Hawaiian-born drummer Dean Koba has toured Europe with various jazz groups and worked with artists such as Jeff Clayton and Cecilia Coleman. Often compared to

The Acoustic Jazz Quartet



Stan Getz and Lester Young, tenor saxophonist David Sills contributes his varied solo and band leader experience, including two albums released with his own quartet that earned him an *LA Times* "Best Bet."

With track histories such as these, it's not surprising that AJQ was drawn together to create refreshingly elegant contemporary jazz vibrant with velvety tone, precision instrumentation and ear-pleasing melodies. Another facet that sets them apart from the crowd is the band's use of the guitar as the main chording instrument and, contrary to the band's name, it's not always acoustic. Their performances of both standards and bright, original compositions have made them a popular draw in the Southern California modern jazz music scene since their formation in 1996. They hope to extend this varied presentation to the Inland Northwest — and beyond. +

—TIINA TEAL

The Acoustic Jazz Quartet performs at The Shop on Thursday, Sept. 21, at 7 pm. Cover: \$5. Call: 534-1647.

THE DAILY EVERGREEN
ARTS & ENTERTAINMENT
Tuesday, September 19, 2000



COURTESY PHOTO

The Acoustic Jazz Quartet will be performing tonight at the Kimbrough Concert Hall at 8 p.m. tonight. The Quartet: from left, Dean Koba, Zac Matthews, Jamie Findlay, David Sills.

coming acoustic jazz quartet home

WSU welcomes back alumni musician at jazz concert tonight

By Cliff Smith

Welcoming back one of its own, WSU is holding a concert featuring the critically acclaimed Acoustic Jazz Quartet in the Kimbrough Concert Hall at 8 p.m. tonight.

Described as a "Pullman kid" by his former instructor Gregory Yasinitsky, Zac Matthews is the bassist for the Quartet. He graduated from Pullman High School and went on to graduate from WSU in 1992 with a degree in bass performance. He was recognized as The Outstanding WSU Music Graduate that year. Later, he received a master's degree in jazz studies from the University of Southern California, where he was USC's Outstanding Jazz Studies Graduate student.

"We all knew he was going to make it (in the music business)," Yasinitsky said. "He was always playing with the faculty ... we knew he was real good."

"It's great to have (Matthews) back. He's one of our own and it is a real pleasure."

Gregory Yasinitsky
Director of jazz studies

Jamie Findlay is the acoustic and electric guitarist for the group. He has taught at University of Southern California, and now teaches at the Musician Institute in Hollywood. He has released two instructional videos and two books.

David Sills plays the tenor and soprano saxophones for the group. He was chosen as an L.A. Times' "Best Bet", and is well-known among young jazz musicians in the Los Angeles area.

"... He plays with a patience that speaks of maturity," according to Bill Kolhase of the L.A. Times.

Dean Koba, drummer, is originally from Honolulu,

Hawaii. He earned a bachelor's degree in percussion performance from Northwestern University in Illinois and a master's degree at the University of Southern California. He has also studied abroad and performed in Italy, Denmark and Germany, where he played in the musical "Cats" and toured Europe with various jazz groups.

The group's first CD, "Acoustic Jazz Quartet," contains nine new songs as well as an arrangement of "Alone Together." It has received critical acclaim from newspapers all over the world, including the London Times.

Yasinitsky described the quartet's style as "a return to straight-edge jazz," and said its playing is "very tight." Chris Parker of the London Times described the group as "a neat airy band."

"It's great to have him (Matthews) back," Yasinitsky said. "He's one of our own, and it is a real pleasure."

ENTERTAINMENT

A jazz player's journey

■ Pullman bass player found his dream in L.A. jazz scene

By JOAN ABRAMS
OF THE TRIBUNE

Zac Matthews looked into his future during his last appearance as a student at the Lionel Hampton Jazz Festival in Moscow and had a vision.

"My dream has always been to simply play with the greatest musicians. A sub-dream of that is to play with them regularly. If I could make a living doing that I'd be fulfilled," the then-Washington State University senior said.

Just eight years later, Matthews is there.

He's a regular in the Los Angeles jazz scene, playing clubs, concert halls and in the recording studio with the likes of Wynton and Ellis Marsalis, James Moody, John Heard and others. He also is a member of the Acoustic Jazz Quartet, which is receiving critical acclaim on the release of its first, self-titled CD.

Bass players are in great demand and "I was working almost immediately" after moving to southern California, Matthews says during a phone interview from his home in Pasadena.

"I'm lucky to be in L.A. (where there's) real strong freelance situations." He says he and fellow musicians joke "we might as well be taxi drivers because we know the area so well" from traveling between gigs.

But it was much more than demand and luck that led to his success, says Matthews' professor at WSU, Greg Yasinitzky.

"I would have predicted this. ... He was good enough as a student to play with (faculty groups),"

Matthews, 30, will return with his quartet to WSU Tuesday for a concert at 8 p.m. in Kimbrough Hall.

The trip to Pullman is part of a tour of Washington and Idaho to promote the CD, but it's also a



The Acoustic Quartet is, from left, drummer Dean Koba, bassist Zac Matthews, guitarist Jamie Findlay and saxophonist David Sills.

chance for Matthews to come home. He's a Pullman High School graduate and son of WSU architecture professors Catherine Bicknell and Henry Matthews.

Matthews is a native of England who came to Pullman with his parents in 1979 when they were on a sabbatical at WSU. The planned one-year stay became permanent.

"I started out an English kid and turned out a

During college, he played regular gigs with the band B-Bop Juice and also performed with, among others, Yasinitzky's faculty quartet and the Washington Idaho Symphony.

Being a bass player, apparently a scarcity, he was much sought after for a variety of groups.

"On all sorts of occasions, I wasn't ready for the gig," he says.

Those experiences have paid off, for today the critics rave about his versatility.

"Matthews ... played several athletic solos clearly defining his technical virtuosity," writes Don Heckman of the LA Times.

The Acoustic Quartet also includes guitarist Jamie Findlay, saxophonist David Sills and drummer Dean Koba. They describe their approach as "traditional from a new perspective."

"The blend of saxophone and guitar is a beguiling one and the Acoustic Jazz Quartet exploit it with great skill," writes Chris Parker of The Times of London.

The group "shares a vision of swing, taste and execution," says C. Michael Bailey of AllAboutJazz.com. "The Acoustic Jazz Quartet's self-titled debut starts swing and never stops. A White Hot recommendation."

In 1999 the quartet recorded the soundtrack for the Encore network film "Without a Map." The film features the music of film composer Sara Graef, who wrote the score for the group and also features six of Matthews' original tunes.

Matthews also has done work for commercials, including one for Ford Mustang.

In addition to performing, Matthews, who received a master's degree in jazz studies from the University of Southern California, teaches at Pasadena City College and throughout the West Coast and is director of the Burton Jazz Camp in Seattle.

More information on the Acoustic Jazz Quartet is available at their Website at www/acousticjazzquartet.com

the Acoustic Jazz Quartet

Los Angeles Acoustic Jazz Quartet to perform

The critically acclaimed Acoustic Jazz Quartet from Los Angeles will present a free concert at 8 p.m. Tuesday in Kimbrough Concert Hall at Washington State University.

The quartet consists of saxophone, guitar, bass and drums. The group's self-titled CD was released world-wide by Naxos Jazz Records to critical acclaim.

One of the co-leaders of the group, bassist Zac Matthews, earned his undergraduate music degree at Washington State University. After graduating from WSU, he established himself in Los Angeles, where he regularly performs with some of the top names in the jazz world. The quartet also includes guitarist Jamie Findlay, saxophonist David Sills and drummer Dean Koba.

For more information, look on the Web at www.acousticjazzquartet.com

The Pullman, Moscow
Daily News
September 14th, 2000

Acoustic Jazz Quartet Performs at Battelle

The Los Angeles-based Acoustic Jazz Quartet was a huge hit when it performed in the Tri-Cities last summer. And for those of you who didn't happen to catch them, you'll get a second chance on Wednesday, September 20, as the Battelle Staff Association presents the Acoustic Jazz Quartet for a single 7:30 p.m. show.

The Acoustic Jazz Quartet features Jamie Finley, a master of the nylon-stringed fingerstyle guitar. Originally from Seattle, Finley currently teaches at the Musician's Institute in Hollywood when not touring or recording. He has also published a number of instructional books and videos on fingerstyle guitar.

The Entertainer
SE Washington & NE Oregon
september 2000

Sound Advice

More Saturday jazz

The autumnal equinox on Friday officially brings fall (a good Mabon harvest fest to all Wiccans and Celts) so it's also time for Jazz Saturdays. Now in its third season—and still spearheaded by College of Southern Idaho's Brent Jensen—the workshop evolved this year into a 1 p.m. master class (for all ages as always) and a 7:30 p.m. concert, both at the Morrison Center Recital Hall.

The featured artists and instructors this Saturday (Sept. 23) are the youthful **Acoustic Jazz Quartet** from California featuring the sax playing of David Sill, guitar of Jamie Findlay and bass and drums from Zac Matthews and Dean Koba. Both events are free (still graciously sponsored by Jim DeBlasio and Gayle Manufacturing of Nampa). The Jazz Saturdays continue to do their part to keep jazz alive in the valley.

DeBlasio and Gayle Manufacturing of Nampa). The Jazz Saturdays continue to do their part to keep jazz alive in the valley.



The Acoustic Jazz Quartet

The Boise Weekly
September 21-27, 2000

the Acoustic Jazz Quartet

The Herald, Press News - Northern California
September 13, 2000

Quartet at Castle Rock Inn



The Acoustic Jazz Quartet will perform at Castle Rock Inn in Dunsmuir this Friday. The southern California band blends guitar, bass and saxo-

phone and have performed with the likes of Don Menza, Tower of Power and Dave Coz. For information call 235-0100.



the Acoustic Jazz Quartet

Jazz & Swing Beat

L.A.'s 'Acoustic Jazz Quartet' Brings Contemporary Sound to Battelle Auditorium

The Battelle Staff Association will present the Acoustic Jazz Quartet, from Los Angeles, in concert at the Battelle Auditorium in Richland on Monday, August 9, at 7:30 pm. The unpretentiously named band features the compositions of bandleaders, acoustic and electric guitarist Jamie Finley, and acoustic bassist Zac Matthews. Joining Finley and Matthews are 26-year-old David Sills on tenor saxophone and Dean Koba on drums. The Acoustic Jazz Quartet brings to town an accessible, contemporary sound that pays due respect to the mainstream jazz tradition and the standard jazz repertoire. The band is touring the Northwest following clinics and jazz camps in the Seattle area.



Acoustic Jazz Quartet

The London Times calls the AJQ a "neat," "airy," and "extremely promising" band playing "unfussy yet cogent music . . . The blend of tenor saxophone and acoustic guitar is a beguiling one, and California's Acoustic Jazz Quartet exploit it with great skill." Of saxophonist Sills, the L.A. Times says, "His airy and well-pitched sound carries hints of Stan Getz and Lester Young . . . He goes straight to the heart of a lyric, forgoing the flashy excess of youth."

Developed from associations formed at the University of Southern California (USC), the quartet has just released their first CD (self-titled), on the Naxos label. The AJQ also recently recorded the soundtrack for the upcoming film *Without a Net*, to be aired on the Encore Channel. The film features the music of film composer Sara Graef, who wrote the score for the AJQ, and also features six compositions penned by AJQ bassist Zac Matthews.

A native of Seattle, Jamie Findley teaches guitar at the Musician's Institute in Hollywood. He has several CDS to his credit and has published a number of instructional books and videos. Zac Matthews is a native of Great Britain and an alumnus of Washington State University. He holds a bachelor's degree in bass performance from WSU and a Master's degree in Jazz Studies from the University of Southern California (USC). David Sills' latest CD is *Journey Together* (Naxos). He is joined on the CD by Charlie Haden sideman pianist Alan Broadbent and drum legend Joe La Barbara. Hawaiian-born drummer Dean Koba attended Northwestern University and USC. His credits included Dee Daniels, John Clayton, and Makoto Ozone.

Admission to the Acoustic Jazz Quartet is \$3 in advance or \$5 at the door. Advance tickets are available at the Book Place, ABCD's, and for Battelle staff, at the ETB building.

For more information, see <http://www.pnl.gov/BSA/plays.htm> or call 509-946-7583.