Mike Daugherty
Photo by Daniel Sheehan
Happy New Year!

Here we go again, forward and back! In jazz, the past and the future weigh in with almost equal importance, though, sure, we can only live in the present. The writer Nate Chinen pointed out in a recent Jazz Times piece, “Jazz discourse usually boils down to a narrative of progress. We talk about the art form moving forward, evolving, finding new ground.” We also have to talk about the past and respect the elders, whose pioneering work, then, laid the groundwork for now, and further informs the shape of jazz to come.

Which brings me to dish out some serious thanks for this past year, and talk with equal enthusiasm about concerts and programs coming up in 2015.

First and foremost, we want to give enormous thanks to you: our reader, member, concert-goer, student, teacher, partner, or curious newcomer. You are the backbone of Seattle’s famously rich, self-renewing jazz ecology. Thank you! Thanks to all of the sponsors, partners, community collaborators, volunteers, venues, technicians, and individuals who have supported our work for Seattle jazz in this past year. And, of course, thanks to all of the artists that make up Seattle’s incredible jazz scene. Without them, nothing else would matter.

Massive thanks to our donors, at every level, and to those hyper-regular concert attendees who have supported and seen hundreds of Earshot concerts over the years. Though the individual names are way too numerous to mention, Earshot’s All-Star Band would most certainly include George Heidorn, Jeff and Blue Resnick, Lola Pedrini, Sue Coliton, Dave and Jane Emerson, Jerry Davis, Richard Thurston, Susan Yanigahara, Karen Caropepe, Steve Deutsch and Carol Levin, Daniel Sheehan, and many, many others.

Earshot Jazz will continue and expand programs and services in 2015. On the concert front, we’re already cooking up some fascinating projects for next fall’s Earshot Jazz Festival. Meanwhile, concerts planned so far for the spring include: January 17, FOOD; January 25, Ben Wendel Quartet; February 8, Thumbscrew (w/ Michael Formanek, Mary Halvorson, Thomas Fujiwara); March 1 & 2, Kenny Wheeler Tribute (w/ Steve Treseler, Ingrid Jensen & Jon Wikan); April 10, Mark Helias Open Loose (w/ Tony Malaby & Tom Rainey); April 15, Hank and Lucia Roberts; May 13, Peter Brötzmann Trio (w/ William Parker and Hamid Drake); June 20, Giulia Valle Trio; June 28, Paal Nilssen-Love Large Unit; and many more.

As always, we invite you to join us. Drop some dollars in the metaphorical kitty. Drop a suggestion in the suggestion box. Get involved. Join Earshot, or some other organization. Take some lessons. Buy some music. C’mon out!

Have a healthy and happy New Year.

—John Gilbreath, Executive Director
Youth Arts Projects

Youth Arts is an annual funding program for arts education, beyond the regular school day, for Seattle middle and high school youth. Funds and technical assistance from this program help experienced teaching artists lead training programs and projects in all arts disciplines – from visual arts to theater to dance and film. Youth Arts prioritizes youth or communities with limited or no access to the arts. Funding awards range up to $10,000. Learn more about Seattle Office of Arts and Culture efforts to put the arts back in education for all students in Seattle Public Schools, at www.seattle.gov/arts. Submission deadline is February 11.

Artist Trust Fellowships

Fellowships provide $7,500 to practicing professional artists of exceptional talent and ability. The Fellowship is a merit-based award. Recipients present a Meet the Artist event to a community in Washington State that has little or no access to art or the artist’s work. In addition to 14 Fellowship recipients, one artist each in the Visual and Emerging Fields/Cross-Disciplinary Arts (for 2015) will receive a one-month residency at The Millay Colony.

Seattle Office of Arts & Culture CityArtist Projects Awardees

Among the Office of Arts & Culture CityArtist awardees: Daniel Barry, compose, perform and document new music for jazz orchestra that incorporates elements of classical, jazz and Brazilian traditions, including an educational component; Steve Griggs, commission a 45-minute program of narration with composed and improvised jazz music to be performed at the sites of five sculptures by James Washington; Robin Holcomb, compose and record new music for piano, voice and cello for three public performances and a studio release as a two-CD set; Wayne Horvitz, complete a new 15-minute piece in three movements, focused on Pacific Northwest writers, for full orchestra with an improvising soloist to be performed by the Seattle Symphony; Christopher Icasiano, compose, produce and present a new recording with a student ensemble; Jessica Kenney, complete recording of a voice-on-voice performance of classical and contemporary Persian poetry, lecture, and song-melody from mystical literature, with four artists; Paul Kikuchi, development and design of an online interactive experience of a multi-faceted website combining original music, photos, writings, and historic recordings with a ‘Meet the Artist’ event to discuss the work; Greg Sinibaldi, create, record and premiere new music for a small jazz group and electronics, based on the poetry of Sylvia Plath’s book Ariel, with lecture and demonstrations; Paul Taub, commission and perform five new works for flute and up to five other instruments.

Steve Griggs Projects

Steve Griggs Ensemble received support from a 4Culture Historic Site
Mike Daugherty: Keep Learning

By Caitlin Peterkin

On almost any given night of the week, drummer Mike Daugherty might be at Columbia City’s Hummingbird Saloon. His home is literally a hop, skip, and a jump away. He even performs at the neighborhood bar once a month, with the Entertaining Quintette: “Believe it or not, this little bar with pinball machines, right in the corner over there,” he says fondly and points near the door, as the bartender, Paul, brings his regular customer a drink.

Over a couple beers and through punctuated, dramatic inflections, hearty laughter, and distracted finger-tapping, the drummer talked about his various projects, his origins as a swing musician, his quest to keep learning, and much more, all of which reveal a pure, infectious love for music.

Over the past 15 years, Daugherty has developed an affinity for traditional and hot jazz and found his scene – a strong Seattle swing scene, recognized internationally, with dancers from all over the world attending events such as the Lindy Exchange and the Killer Diller Weekend. Daugherty recently performed at Killer Diller, in the old-fashioned swing band Falty & the Defects led by Michael “Falty” Faltesek on guitar, banjo, and vocals, with Taylor Kent on bass and tuba, and Jacob Zimmerman on reeds. The Defects also perform on the fourth Wednesday of each month at the Pike Place Bar & Grill.

Aside from Falty & the Defects and the Entertaining Quintette, which specializes in Chicago and New Orleans style jazz from 1922 and earlier, Daugherty plays with several other groups, including The Swing Trio, with guitarist Kevin Connor and bassist Lamar Lofton, and the Ray Skjelbred Quartet.

Originally from Baltimore, Daugherty moved to Seattle in 1998. “I never played jazz until I moved to Seattle, it was an unusual trajectory,” he says.

It all began years ago, at a holiday work party (with an open bar, he
notes) in Ballard. After nursing a few glasses of whiskey, he walked outside and heard music.

“It seemed at that moment to be coming from the heavens, this funky, brassy music, with a piano and banjo,” he says. “I turned and thought, what is that? That’s what I want to be listening to!”

His senses tingling, he walked over to what was at the time the Olde Towne Alehouse, met the band, and foisted himself onto the leader that night. “I said, ‘I play drums, I play this kind of music!’ which was a complete lie,” Daugherty explains. “I’m sure they saw right through me!”

The band happened to be the Evergreen Classic Jazz Band, and Daugherty wound up playing with the group for several years. Through this gig, he became good friends with clarinetist/saxophonist Craig Flory, who served as a big inspiration to the drummer – here was an artist who survived, financially and emotionally, by making music. He also continues to play with other band members Tom Jacobus and Dave Loomis.

Prior to that fateful night in 1999, Daugherty had little formal training. “I really didn’t attempt to play jazz until I was in my early 30s, which is probably not common.” He had grown up singing in church as a child, and started playing drums before moving to Seattle, but no formal education.

“I kind of picked it up on my own and learned,” he says. “I wanted to do it real bad, so I just kind of worked at it.”

Daugherty’s passion for playing has also led him to perform in a local rockabilly outfit, The Black Crabs. “I don’t just play old jazz; I like old American music,” he says. “It’s a great band, the musicians are top-notch, it’s just not jazz.”

“I just like good music,” he adds. “A lot of people say labels are silly, but they are descriptive. It’s when people start to divide up jazz stuff, like ‘And then Louis Armstrong did this, and then Charlie Parker did this,’ music doesn’t happen like that. Everybody was playing with everybody, young guys playing with old guys, to categorize something so much I think is pretty stupid. Good musicians don’t do that in general. They’re just interested in beautiful music.”

Daugherty’s niche of playing old American music, combined with his desire to hone his craft by seeking out drummers when they’re on tour in Seattle, or when he’s traveling, and asking for lessons, has given him numerous opportunities to continue doing what he loves.

“I just like to play drums in a good band,” he says. “It’s been a dream come true. I’ve come a long way in the last 15 years, from nothing.”

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**Catch Mike Around Town**

**January Gigs**

3 w/ Black Crabs in Portland, blackcrabs.com

16 w/ Black Crabs at Shanty Tavern, 9002 Lake City Way NE

24 w/ Ray Skjelbred at Royal Room, 5pm

25 w/ The Swing Trio at Tutta Bella Wallingford, 5:30pm

27 w/ Entertaining Quintette at Hummingbird Saloon, 8pm

28 w/ Falty & The Defects at Pike Place Bar & Grill, 6pm

**Regularly Occurring Gigs**

4th Sundays w/ The Swing Trio, 5:30pm, Tutta Bella, 4411 Stone Way N, Wallingford

4th Tuesdays w/ The Entertaining Quintette, 8pm, Hummingbird Saloon, 5041 Rainier Ave S, Columbia City

4th Wednesdays w/ Falty & The Defects, 6pm, Pike Place Bar & Grill, 90 Pike Street, Pike Place Market

4th Saturdays w/ Ray Skjelbred, 5pm, The Royal Room, 5000 Rainier Ave S, Columbia City
Nels Cline & Julian Lage

Tuesday, January 13, 7pm & 9pm
The Royal Room

Nels Cline and Julian Lage have been garnering a lot of buzz with Room, their guitar duo album released recently on Mack Avenue Records. And not a bit of it is overblown. The unlikely duo’s debut recording is by turns playful, poignant, daunting, contemplative, and challenging – a seemingly effortless performance that combines soulful grooves and angular vamps with lyrical soloing and delicate interplay. It’s an album that, even at some of its most intense moments, projects a special kind of intimacy. And while it comes across beautifully on record, it promises to be exceptionally special live, when the duo perform at the Royal Room, Tuesday, January 13.

At first glance, Cline and Lage would appear to exist at opposite ends of the jazz spectrum, so the fact that duo exists at all might raise a few eyebrows. At 58, Cline is arguably at the height of his career, has a discography longer than his right arm, and is both an icon of the avant-garde and a rock star. (Cline is a member of the rock band Wilco and has been named to top 100 guitarists lists in both Rolling Stone and Spin magazine.) Julian Lage is 26, has released and appeared on a handful albums, and leans toward the traditional. Cline is known for dishing out cranked up, experimental mayhem, and for his inventive use of electronics (a recent write-up in The New Yorker described a performance in which Cline constantly manipulated seventeen effects pedals using both his hands and feet). Lage is known for stunning technique and introspective playing.

Yet, for all of the apparent contrasts, there is common ground between them, namely in the person of Jim Hall. In fact, this album owes more than a small debt of gratitude to the late guitarist. Aside from the fact that both are great admirers of Jim Hall, they also actually met through him – Lage having performed with him a number of times and Cline having been befriended by Hall after playing at a tribute concert held in his honor. And while Hall’s influence may be more apparent in Lage’s playing, Cline has written and spoken extensively of his admiration for Hall, whom he considers one of the greatest improvisers in the history of jazz.

CONTINUED ON PAGE 22
There is a new jazz disc jockey in town. But instead of an academic dispensing arcane secrets from the jazz priesthood, Ray is in your face like a cross between George Carlin and an enthusiastic sports announcer. He likes to color outside the lines of radio broadcasting rules with long silences, stopping a song in the middle, repeating a track, and punctuating his patter with obscenity.

Ray can do that because he isn’t a real disc jockey and he is not even on the air. He is a character created by actor Frank Boyd who is broadcasting to audiences from the stage of On the Boards in a show called Holler Sessions.

Four years ago, Boyd was working in Brooklyn with a theater group called the TEAM. The Kansas City Repertory Theater commissioned them to develop a piece around the theme of civil discourse following the enactment of the Affordable Care Act and the shooting of Congresswoman Gabrielle Giffords. Boyd struggled to find his way into this cerebral topic.

He thought, “What if jazz could serve as a metaphor for a more articulate way to express ourselves?” Ray, the jazz radio host was born.

“I was hooked on jazz as soon as the spear went in,” Boyd told me over the phone.

To translate his new idea and fresh interest in jazz, Boyd spent six weeks in Kansas City meeting every musician possible. The city was the birthplace of late jazz legends like Charlie Parker and the home Jay McShann. But that was decades ago. What jazz could he find today?

He visited the Kansas City Jazz Museum and struck up a conversation with a tenor saxophonist working there. “What does jazz mean to you?” Boyd asked.
After a deep breath, the saxophonist described how jazz was a bridge to his ancestors, all the way back to Africa. When Boyd heard a description of how jazz is rooted in the blues call and response from slave field hollers, he knew his budding idea for a show found its name.

Having heard the story of jazz, Boyd wanted to experience it in action. He found a dive bar where he could get glasses of Jameson whisky for $2 and the bartender would mute the sports television broadcast during a 16-piece big band rehearsal. Even though Boyd was a new fan of the music, he was struck by the generosity and inclusiveness he found in the Kansas City scene.

Boyd brought that spirit to the stage in the character of Ray. From a small, funky radio station, Ray broadcasts classic recordings by artists like Art Blakey, Coleman Hawkins, and Charlie Parker. Through the music, Ray weaves words of honesty, humility, and humor.

But Boyd, the actor, is put off by the self importance implicit in a one-man show. “I don’t want the show to be about me.” To encourage interaction, he invites people in the audience to use their cell phones to call in responses to his ‘on-air’ questions. Boyd wants to convey what it feels like to experience jazz – a tall order for an imaginary disc jockey playing recordings. I can assure the ticket buyers that Holler Sessions succeeds.

Because Boyd is enjoying initial success with this idea, he envisions future editions of Holler Sessions exploring the expansive breadth and depth of jazz.

Holler Sessions runs January 8th through 11th and 15th through 18th at On the Boards. Tickets available at www.ontheboards.org.
January 17, 8pm
PONCHO Concert Hall
Cornish College of the Arts
710 E Roy

FOOD

In the duo Food, the versatile Norwegian percussionist Thomas Strønen joins British saxophonist Iain Ballamy in preparing thought-provoking and deeply satisfying feasts, based on instrumental virtuosity, and spiced with live electronics and a rack of tricks. The BBC calls Food, “a magical hybrid of technology and improvisation, Europe and America, ambience and dance.”

Their signature style of lyrical, spacially grooving soundscape has developed over a series of albums since 1999. Those include three on Rune Grammofon – Veggie (2002), Last Supper (2004), and Molecular Gastronomy (2007) – and most recently two superb outings on ECM Records – Quiet Inlet (2010) and Mercurial Balm (2012). The last two added to their mix such guests as one-of-a-kind Austrian guitarist Christian Fennesz, Norwegian trumpeter Nils Petter Molvaer, and Indian slide guitarist and vocalist Prakash Sontakke.

Food’s Seattle feast will boil down to the two basic ingredients: Ballamy’s lyrical lines and gorgeous tone, and Strønen’s multifaceted groove. The two produce shifting, elevating washes of sound and emotion, at times minimalist, at times turbulent. The whole “vibrates with irresistibly fascinating detail and visceral excitement,” as The Guardian reported. A BBC review of Quiet Inlet spoke of the music as “sumptuous and strikingly original,” and as possessing a “sense of space”
where “each moment focuses itself as it unfolds.”

Tickets are $16 general admission, $14 Earshot members and seniors, and $8 students and veterans, and are available at brownpapertickets.com or 800-838-3006.

January 25, 8pm
Poncho Concert Hall
Cornish College of the Arts
710 E Roy

Ben Wendel Quartet
with Taylor Eigsti, Harish Raghavan & Eric Harland

The brilliant tenor saxophonist Ben Wendel helps to kick off our spring presenting season with a quartet that includes some of the most exciting younger artists today. In this startling demonstration of exactly why jazz is alive and thriving right now, pianist Taylor Eigsti, bassist Harish Raghavan, and everybody’s-favorite-drummer Eric Harland join Wendel to blast, slide, and twist through a program of original material that is sure to dazzle. Though all of the members of this quartet perform and record with each other regularly, this will be their first tour as a quartet.

In branching out from the collective Kneebody, of which he is the founding saxophonist, Wendel has earned a reputation as “a composer with a rest-
less sonic ear” (LA Times), and “a literate and adaptable multi-reedist whose original music puts a premium on lyricism,” with “a wide-open sensibility, about as tuned to Bach and Bjork as Monk and Shorter” (NY Times).

Pianist Eigsti, who’s recent Daylight at Midnight (Concord Jazz, 2010) includes Harland and Raghavan, was a California child prodigy, who first performed with Dave Brubeck at the age of 12, and released his first album at 14. He typifies the brilliance, virtuosity and far-ranging influences of this band of artists.

Bassist Raghavan began studying double bass at 17, following up early studies with John Clayton at the University of Southern California. He moved to New York and has since performed regularly with Ambrose Akinmusire and Kurt Elling, among many others.

Drummer Eric Harland is the most in-demand drummer of his generation. At age 36, he has already been on close to 200 recordings. “His skill, versatility, and personality have sent his fellow musicians searching for superlatives,” the Boston Globe’s Siddhartha Mitter writes. Working as one of the best, Harland has shared the stage with masters such as Betty Carter, Joe Henderson, McCoy Tyner, Michael Brecker, Terence Blanchard, Branford and Wynton Marsalis, Wayne Shorter, Savion Glover, Dave Holland, Chris Potter, Charles Lloyd and Zakir Hussain. When Harland contributes, his intention is to create the highest musical experience so that every listener may have insight … into the musical moment.

In tonight’s quartet, this open mind, incredible facility, and ability to connect aspects of all music will surely shine.

Tickets are $18 general admission, $16 Earshot members and seniors, and $9 students and veterans, and are available at brownpapertickets.com or 800-838-3006.
Esperanza Spalding

Listen 9am-3pm weekdays on 88.5 FM
Bisio Celebrates Brad’s Swingside Café

January 30-February 3
Brad’s Swingside Café
4212 Fremont Ave N

Late summer/early fall 1987 I walked into the newly opened Red Hook Pub at the bottom of Fremont waving Michael Bisio Quartet In Seattle (LP version), as though it were the answer to all the world’s ills, and introduced myself to the manager, who promptly says, “Hey, I know who you are. I always keep track of Italians from upstate New York!”

Fast forward to 1990: Brad Inserra opens the Swingside Café and it instantly becomes an institution due to his incredible energy, love, and expertise both in the kitchen and front room. No one works harder or has more passion; he is a force of nature.

With equal fervor, Brad loves music and his commitment is legend. He gave me my first solo bass gig, no need to say more.

The doors of the Swingside will close sometime around March. Brad will move onto the next project. Before that happens, I am coming for five nights to celebrate all things Swingside. To do that, I’ve had the good fortune to assemble four great artists who have shared my nights at the cafe year after year.

Joining me for the first two nights, January 30-31, is the incredible Joe McPhee. A world renown multi-instrumentalist, Joe has been at the forefront of this music since the late 60s, and one of my greatest influences.

Sunday features a rare appearance by tenor great Gary Hammon. For more than a decade, Gary and I were bandmates in the Trumpet Lady’s iconic band, Barbara Donald and Unity.

Monday night, also on tenor, Brian Kent: Brian’s beautiful sound and musicianship are simply stunning. We have played so much music together I can’t even start a list. This will be our first meeting in ten years.

Tuesday, the incomparable Artis the Spoonman will close the proceedings. Brad brought us together based on his love for jazz and folk music. Honestly, I was a bit skeptical…by first note, I was more than convinced.

Hope you all will come out for great food, wonderful music, soak up that Swingside vibe and show Brad some love.

There will be a $7 cover and reservations are highly recommended. Call 206-633-4057.

– Mike Bisio
Choice, Recent Local Releases

**Homegrown**
Jason Parker Quartet

Trumpeter and bandleader Jason Parker has proven himself to be a tireless and committed advocate for the jazz scene in Seattle, involved in a myriad of activities (blogging, podcasting, multiple bands for multiple purposes) and always doing his part to help promote and grow the ecosystem. His latest album is a logical outgrowth of his work as a scene-maker: An album consisting of music solely by Seattle composers, aptly titled *Homegrown*. Everything about this album is logical outgrowth of his work as a scene-maker: An album consisting of music solely by Seattle composers, aptly titled *Homegrown*. Everything about this album is logical outgrowth of his work as a scene-maker: An album consisting of music solely by Seattle composers, aptly titled *Homegrown*. Everything about this album is logical outgrowth of his work as a scene-maker: An album consisting of music solely by Seattle composers, aptly titled *Homegrown*. 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Other highlights include the floating, moody “Rue Cler” by Marc Seales and the driving “A.C.S.,” with burning contributions from the ubiquitous and multi-talented tandem of bassist Evan Flory-Barnes and drummer D’Vonne Lewis.

*Homegrown* presents a solid concept for an album, but realistically it will need to be a recurring series to do justice to the breadth of the Seattle scene (and about half of the 10 tunes are by Parker and his bandmates). *Homegrown* suggests a need for the creation of an ongoing repertory band, to get some increased exposure for all of the supremely deserving local music out there.

– Andrew Luthringer

**Rich Pellegrin Quintet**

*Episodes IV-VI*

OA2 Records

Pianist and composer Rich Pellegrin is a somewhat musically elusive figure. During an initial listen to his new album, *Episodes IV-VI*, I found myself rummaging for reference points, trying to get a handle on how to describe and process his strikingly original music.

*Episodes IV-VI* can be described with the increasingly ineffective label of “jazz,” yet it contains very few of the typical elements by which the term is usually defined and negotiated. Pellegrin throws his hand in with a new generation of composers drawing from paths of inspiration far from bluesy clichés and the well-trod confines of Tin Pan Alley.

Methodically conceptual but with a spiritual urgency, *Episodes IV-VI* patiently explores trance-state blocks of harmony and melody as Pellegrin structures his themes to slowly unfold and develop, pedaling and chiming piano tones with shifting textures below, almost like an inverted drone.

A collective sound and spirit permeates the proceedings, with Pellegrin himself acting as the ensemble bedrock, almost a harmonic percussionist, freeing up exploratory roles and turning over much of the solo space to his stellar ensemble: the tandem of Neil Welch on tenor sax and R. Scott Morning on trumpet, with bracing highlights from bassist Evan Flory-Barnes and telepathic punctuation from drummer Chris Icasiano. The band fully inhabits these tunes – phenomenally sensitive and expressive yet contained, never subverting the unity of group structure and Pellegrin’s concept.
Compositionally, the album is very much a suite, something akin to observing the same monument from a variety of angles. Pellegrin is clearly an artist to watch, and we can all look forward to seeing where his journey leads next.

– AL

Sequoia

Sequoia

For the observant and connected music fan in Seattle, it will not be news that the Racer Sessions and the University of Washington have formed a vital locus of genre-bending, creative music in a variety of flavors, inhabiting vibrant intersections of quirky chamber music, avant-garde, jazz and indie/electronic mashups, all played with conviction and commanding standards of technical execution. Sequoia got its start as a part of this scene, and tenor saxophonist and composer Levi Gillis has since refined the 7-piece ensemble's collective sound, resulting in this assured self-titled debut.

The writing is ambitious and the lines between improvisation and composition are delectably blurred. Acoustic instruments take on the characteristics of electronics, and a synthesizer often behaves like an acoustic element. The trumpet and clarinet textures position the music somewhere between contemporary classical music and jazz, bridging plaintive triadic harmonies and screaming free jazz cries, while seemingly trying to wrestle the term “Americana” away from the clutches of roots music movements.

Album opener “Hand of Dog” is an apt launching point for a journey through Sequoia’s myriad musical worlds: A broken Aaron Copland-esque waltz establishes the mood before being overtaken by spirited free improvisation. The fittingly titled “Wandergleam” lobs elements of free-floating jazz balladry and electro-ambient while venturing into outer-realm harmonic structures over a probing ostinato. The album’s superb closer, the three-part “Suite for Bosnia & Croatia,” deploys mournful, yearning themes while taking the ensemble into more overtly jazz improvisational textures, including some notably flowing work from drummer Evan Woodle.

It’s a testament to Gillis that the disparate directions on Sequoia do indeed hold together as an album, albeit a challengingly varied one, thanks to the assured arrangements and the sensitive and dynamic ensemble work. Highly recommended.

– AL
Notes, from page 3

of the Arts in upstate New York and a $1,000 stipend. More at artisttrust.org. Submission deadline is January 20.

Seattle-Kobe Female Jazz Vocalist Auditions

The Seattle-Kobe Sister City Association sends one high school-aged and one adult female jazz vocalist from Greater Seattle to Kobe, Japan, in May 2015. Finalists are selected by late February and participate in a live audition at Dimitriou’s Jazz Alley on Monday, March 9. Two winners feature as guest vocalists at the 16th Annual Kobe Shinkaichi Jazz Vocal Queen Contest held on May 9, in Kobe, Japan. Application deadline is February 2. More at www.seattlekobe.org/jazz_vocalist_audition_2015.htm.

Write Earshot Jazz

The Earshot Jazz magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. Earshot Jazz is seeking submissions from writers: Please email story pitches, comments, news and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to jazzcalendar@earshot.org.

On the Horizon

Earshot Jazz Spring Series
Feb 8-June 28

Thumbscrew with Michael Formanek, Mary Halvorson, Thomas Fujiwara; Kenny Wheeler Tribute with Steve Treseler, Ingrid Jensen and Jon Wikan; Mark Helias Open Loose with Tony Malaby and Tom Rainey; Hank and Lucia Roberts; Peter Brötzmann Trio with William Parker and Hamid Drake; Giulia Valle Trio; Paal Nilssen-Love Large Unit.

On the Horizon

48th Annual University of Idaho Lionel Hampton Jazz Festival
February 25-28

Grace Kelly, Jeff Coffin, Stefan Harris, Meschiya Lake & the Little Bighorns, Bria Skon-berg, Christine Jensen, Ingrid Jensen, Dianne Reeves. More at 208-885-7212 or uidaho.edu/jazzfest.
Specific Grant, for *Listen to Seattle*, a program of narration and new music inspired by the life and words of Chief Seattle. The program will premiere at the Duwamish Long House in 2015 followed by free performances at historically significant sites throughout Seattle. The project expands *Songs of Unsung Seattle*, a portfolio of original music and narration performed by the ensemble during their residency at the Seattle Public Library supported by Chamber Music America. Other works in the portfolio include *Panama Hotel Jazz*, about the Japanese American endurance of injustice during WWII, *A Cup of Joe Brazil*, about the jazz saxophonist’s community building through music and struggle against racial discrimination in the 1970s, and a new work called *Sound in Stone*, about the creative force in the Seattle sculptures of James Winston Washington. The ensemble includes saxophonist Griggs, trumpeter Jay Thomas, vibraphonist Susan Pascal, guitarist Milo Petersen, and bassist Phil Sparks. Griggs’ previous work includes sold-out concerts of chamber jazz based on the work of Brazilian composer Heitor Villa-Lobos, an evening-length work for jazz ensemble and dancer at the Seattle Asian Art Museum, recordings with legendary drummer Elvin Jones, featured saxophone solos on the *XBOX Halo 3: ODST* videogame soundtrack and award-winning musical settings of poetry.

**Jazz Radio**

88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley’s the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. For KPLU’s full jazz schedule, see kplu.org/schedule.

Jim Wilke’s Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am, and Sonarchy, midnight, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at kexp.org and jackstraw.org.

Sonarchy’s January schedule: January 4, **Andrew Endres Collective**, new jazz music by this Portland trio, with Endres (guitar), Sam Hallam (bass) and James Ford (drum kit); January 11, **Eric Apoe & They**, with Apoe (guitar, vocals), Alicia Dejoie (violin), Danny Godinez (electric guitar) and Tige DeCoster (bass); January 18, **94th Street**, an archive show from 2001, with pop drum ‘n’ bass music played live, drummer KJ Sawka’s first band in Seattle; January 25, **Bardo Basho**, drone and techno influenced singer songwriter goes down her own electric trail.

91.3 KBCS, late Sundays and prime-time Mondays, features Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with John Pai. More about jazz on KBCS at kbc.fm.

94.9 KUOW, Saturdays, 7pm, features Amanda Wilde’s the Swing Years and Beyond, popular music from the 1920s to the 1950s. More at kuow.org/swing_years.php.

**In One Ear News**

Email news about Seattle-area jazz artists, for In One Ear, to editor@earshot.org.
JAZZ AROUND THE SOUND
January

THURSDAY, JANUARY 1
**Call your favorite venue**
BC Barca w/ Adam Kessler & Phil Sparks, 9
BP Gotz Lowe Duo, 6
EB Jacob Zimmerman & The All Stars, 7
PD Bric-a-Brac w/ Greg Ruby & Maggie Kim, 8

FRIDAY, JANUARY 2
BB Jump Ensemble, 7:30
BP Gotz Lowe Duo, 6
BX Dan Duval Trio (Black Diamond Bakery, 32085 Railroad Ave, Black Diamond), 6:30
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7
CD Finn Hill Jazz w/ Charlotte Carruthers, 8
CH Briggan Krauss, 8
EB The Music of Art Blakey feat. Noah Halpern, 8
C* Dan Duval Trio (Black Diamond Bakery, 32085 Railroad Ave, Black Diamond), 8
CX Boxley’s, 101 W North Bend Way, North Bend, 8
BP Bake’s Place Bellevue, 155 108th Ave NE, Bellevue, 8
BN Blue Moon, 712 NE 45th St, 675-9116
BH Benaroya Hall, 200 University St, 215-4747
BD Bad Albert’s, 5100 Ballard Ave NW, 782-9623
BC Barca, 1510 11th Ave E, 325-8263
BB Couth Buzzard Books, 8310 Greenwood Ave NE, 206-436-2960
BAKE’S PLACE

SUNDAY, JANUARY 4
BB Choro jam w/ Stuart Zobel, 2
BP Greta Matassa & Friends w/ Rebecca Kilgore, 7
BX Danny Kolke Trio, 6, 8
C* Kareem Kandi Band (Musicquarium), 6
C* Tony Foster’s Trio Paradiso w/ Joe Poole, Jon Hamar (Waterfront Park Community Center, Bainbridge Is), 4
CR Racer Sessions, 8
DT Darrell’s Tavern session, 8
FB Seattle Jazz Vespers: Climate Change, 6
JA Pearl Django & Gail Pettis, 9
PM Paul Richardson & Josephine Howell, 6
RR Madeline Tasquin, 6
SF Pasquale Santos brunch, 11am
SF Lennon Aldort, 6:30
SY Victor Janusz brunch, 10am
TU Jim Cutler Jazz Orchestra, 7
VA Ron Steinweiss, 9:30
VI Ruby Bishop, 6

4 MATASSA & REBECCA KILGORE, BAKE’S PLACE
Vocalist Greta Matassa has created a Sunday music series at Bake’s Place Bellevue, for January. A much beloved and talented vocalist on the Northwest jazz scene, Matassa’s stunning versatility, remarkable interpretive skills, unflinching rhythmic sensibility and diverse repertoire coalesce in this series. Dinner seating begins at 5pm, concerts at 7pm, and admission is $10. Call Bake’s Place Bellevue for reservations, at 425-454-2776. January 4, showcases Matassa and Portland vocalist Rebecca Kilgore singing from the Great American Songbook and material from the duo’s sold-out Portland tribute to Blossom Dearie, with Darin Clendenin (piano), Clipper Anderson (bass), Mark Ivester (drums) and Jeff Busch (percussion).

MONDAY, JANUARY 5
C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
MT Paul Richardson, 6
MT Triangle Pub Jam, 8:30
PM Paul Richardson, 6
RR Wayne Horvitz’s Some Places Are Forever Afternoon, 8
TU Crossrhythm Sessions (Musicquarium), 8
TA Alex Dugdale & Fade Quartet w/ Grant Neubauer, Keegan Harshman, Max Holmberg, 7:30

TUESDAY, JANUARY 6
BP Gotz Lowe Duo, 6
JA Martin Taylor, 7:30
OW Owl jam w/ Eric Verlinde, 10
RR Wayne Horvitz’s Some Places Are Forever Afternoon, 8
SB McTuff, 11
SB Spontaneous Rex, 8
TU Jay Thomas Big Band, 8

Calendar Key

BB Couth Buzzard Books, 8310 Greenwood Ave N, 206-436-2960
BC Barca, 1510 11th Ave E, 325-8263
BD Bad Albert’s, 5100 Ballard Ave NW, 782-9623
BH Benaroya Hall, 200 University St, 215-4747
BN Blue Moon, 712 NE 45th St, 675-9116
BP Bake’s Place Bellevue, 155 108th Ave NE, Bellevue, 425-391-3335
BX Boxley’s, 101 W North Bend Way, North Bend, 425-292-9307
CA Chicago 7 w/ Marc Smason, 8
CM Concert and Special Events
CD St. Clouds, 1131 34th Ave, 726-1522
CF Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave NE, 4th Floor
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111
CR Cafe Racer, 5828 Roosevelt Way NE, 206-523-5282
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104
DT Darrell’s Tavern, 18041 Aurora Ave N, Shoreline, 542-7789
DU Duos Lounge, 2940 SW Avalon Way, 452-2452
EB Egans Ballard Jam House, 1707 NW Market St, 789-1621
ED Edmonds Center for the Arts, 410 4th Ave N, 425-275-9595
FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051
JA Jazz Alley, 2033 6th Ave, 443-9729
LA Latona Pub, 6423 Latona Ave NE, 206-523-2238
LJ Lucid Jazz Lounge, 5241 University Ave NE, 206-304-3042
MC Meydenbauer Center, 11100 NE 6th St, Bellevue, 425-450-3810
MT McTuff, 110 11th Ave, 9
MF Mike Threlkeld’s Bop City, 330 1st Ave S, 206-447-9920
MT Triangle Pub Jam, 8:30
PM Paul Richardson, 6
RR Wayne Horvitz’s Some Places Are Forever Afternoon, 8
SB McTuff, 11
SB Spontaneous Rex, 8
TU Jay Thomas Big Band, 8
PL Cafe Paloma, 93 Yesler Way, 405-1920
PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 206-728-1337
PO PONCHO Concert Hall, Kerry Hall, 710 E Roy S
RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
SA Salmon Bay Eagles, 5216 20th Ave NW, 783-7791
SB Seamonster Lounge, 2202 N 45th St, 633-1824
SE Seattle Art Museum, 1300 1st Ave, 206-654-3100
SF Serafina, 2043 Eastlake Ave E, 206-323-0807
SM Salty’s, 1005 2nd Ave, 206-443-4221
SY Saltys, 2214 2nd Ave, 443-4221
VW Vito’s, 927 9th Ave, 682-2695

18 • EARSHOT JAZZ • January 2015
**WEDNESDAY, JANUARY 7**

BP  Gotz Lowe Duo, 6
BX  Future Jazzheads, 5, 7
JA  Martin Taylor, 7:30
PD  Casey MacGill & Friends, 8
RR  Mixtapes, 7
SF  Passarim Bossa Nova Quintet w/ Leo Raymundo, Francesca Merlini, 8
TU  Smith/Staelens Big Band, 7:30

**THURSDAY, JANUARY 8**

BC  Barca w/ Adam Kessler & Phil Sparks, 9
BD  Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BP  Gotz Lowe Duo, 6
BX  Chris Symer & Bill Anschell, 7, 8:30
C*  Holler Sessions by Frank Boyd (On the Boards, 100 W Roy St), 8
EB  Danae Greenfield Quartet Featuring Cole Schuster, Greg Feingold, & Max Holberg, 7
JA  Mark Hummel's Blues Harmonica Blowout, 7:30, 9:30
PD  Bric-a-Brac w/ Greg Ruby & Maggie Kim, 8
RR  Tango, 6
SB  Suffering Fuckheads, 10
SE  Art of Jazz: Danny Kolke Trio, 5:30
TD  Eric Hullander Band (Musicquarium), 9
TU  Bill Doerrfeld Trio, 8
VI  Casey MacGill, 5:30

8-10, 11, 15-17, 18 HOLLER SESSIONS BY FRANK BOYD

From a small, funky radio station comes Ray, a character created by actor Frank Boyd who is broadcasting classic recordings by artists like Art Blakey, Coleman Hawkins, and Charlie Parker. Through the music, Ray weaves words of honesty, humility, and humor.

**FRIDAY, JANUARY 9**

BP  Gotz Lowe Duo, 6
BX  Ham Carson Quartet, 7,8:45
C*  Holler Sessions by Frank Boyd (On the Boards, 100 W Roy St), 8
CH  Seattle Composers' Salon: Neil Welch, Cole Bratcher, Ivan Arteaga, Matthew James Briggs, 8
JA  Mark Hummel’s Blues Harmonica Blowout, 7:30, 9:30
LA  Latona happy hour w/ Phil Sparks, 5
NC  Camille Bloom, 8
RR  The Tetrabox & Grace Love Experience, 9
SF  John Sanders & Sue Nixon, 9
TD  Happy 4-tet (Musicquarium), 9
TD  Ranger & the Re-Arrangers (Musicquarium), 5
TU  Thomas Marriott Quintet w/ Cory Weeds, 7:30

**SATURDAY, JANUARY 10**

BX  Katy Davi & Chris Morton Quartet, 7
C*  Panamera Hotel Jazz w/ Steve Griggs Ensemble (Panama Hotel, 605 1/2 S Main St), 2
C*  Marc Smason Trio w/ Craig Hoyer, Michael Barnett (192 Brewing Co, 1215 NE 65th), 7
C*  Holler Sessions by Frank Boyd (On the Boards, 100 W Roy St), 8
JA  Mark Hummel’s Blues Harmonica Blowout, 7:30, 9:30
NC  George Bullock Trio w/ Mairin Gorman, 8
RR  Dionvox / Purr Gato / Beatrix Sky / Angela Sheik, 8:30

**WEDNESDAY, JANUARY 11**

BB  Improv w/ Kenny Mandell, 7
BP  Greta Matassa & Friends: Great American Songbook, 7
BX  Danny Kolke Trio w/ guest sax Rob Scheps, 6, 8
C*  Holler Sessions by Frank Boyd (On the Boards, 100 W Roy St), 5
CR  Racer Sessions: Peter Freeman, 8
DT  Darrell's Tavern session, 8
JA  Mark Hummel’s Blues Harmonica Blowout, 7:30
PM  Paul Richardson & Josephine Howell, 6
RR  Zoma Bella, 8
RR  Hamilton Jazz Band, 6
SB  Travis Hartett Band, 6
SF  Ann Reynolds & Lauren Hendrix, 6:30
SF  Alex Guilbert Duo brunch, 10:30am
SY  Victor Janusz brunch, 10am
TU  Jazz Police, 3
TU  Jim Cutler Jazz Orchestra, 7
VI  Ron Weinstein Trio, 9:30
VI  Ruby Bishop, 6

**MONDAY, JANUARY 12**

C*  Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
C*  EntreMundos jam (Capitol Cider, 818 E Pike St), 9
MT  Paul Richardson, 6
MT  Triangle Pub Jam, 8:30
PM  Paul Richardson, 6
TD  Crossrhythm Sessions (Musicquarium), 7:30
TU  David Marriott Big Band, 7:30

**TUESDAY, JANUARY 13**

BP  Gotz Lowe Duo, 6
JA  Chris Minh Doky's Nomads w/ Dave Weckl, Dean Brown, George Whitty, 7:30
NC  Aaron Johnson’s Reboppers, 7
OW  Owl jam w/ Eric Verlinde, 10
SB  McTuff Trio, 11
TU  Emerald City Jazz Orchestra, 8

**WEDNESDAY, JANUARY 14**

BP  Gotz Lowe Duo, 6
BX  Future Jazzheads, 5, 7
JA  Chris Minh Doky's Nomads w/ Dave Weckl, Dean Brown, George Whitty, 7:30
NC  Don Alder, 7
PD  Casey MacGill & Friends, 8
PL  Penelope Donado Featuring Cole Schuster, Greg Feingold, & Max Holmberg, 7
RR  MetriLodic / Crystal Beth & The Boom Boom Band, 8
SB  Gefflings, 10
TU  Jim Sisko's Bellevue College Jazz Orchestra, 7:30

**THURSDAY, JANUARY 15**

BC  Barca w/ Adam Kessler & Phil Sparks, 9

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**CURTAIN CALL**

**MONDAY**

C*  EntreMundos jam (Capitol Cider, 818 E Pike St), 9
C*  Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
MT  Triangle Pub Jam, 8:30
PM  Paul Richardson, 6

**TUESDAY**

BP  Gotz Lowe Duo, 6
OW  Jam w/ Eric Verlinde, 10
SB  McTuff Trio, 11

**WEDNESDAY**

BP  Gotz Lowe Duo, 6
BX  Future Jazzheads, 5, 7
PD  Casey MacGill, 8

**THURSDAY**

BC  Barca with Adam Kessler & Phil Sparks, 9
BP  Gotz Lowe Duo, 6

**FRIDAY**

BP  Gotz Lowe Duo, 6
LA  Latona happy hour w/ Phil Sparks, 5

**SUNDAY**

BX  Danny Kolke Trio, 6
CR  Racer Sessions, 8
DT  Darrell's Tavern session, 8
PM  Paul Richardson & Josephine Howell, 6
SY  Victor Janusz, 10am
TU  Jim Cutler Jazz Orchestra, 7:30
VI  Ruby Bishop, 6
VI  Ron Weinstein Trio, 9:30
FRIDAY, JANUARY 16

**PB** Tiptons Sax Quartet: Mythunderstandings, 8
**CB** The Wiretappers, 9
**TB** Greta Matassa & Friends, 9
**BC** Barca w/ Adam Kessler & Phil Sparks, 9
**TC** CB Barca w/ Adam Kessler & Phil Sparks, 9

SATURDAY, JANUARY 17

**BV** Future Jazzheads, 5, 7
**BC** Bernie Jacobs Quartet, 7
**CD** Ch Tiptons Sax Quartet: Mythunderstandings, 8
**CD** The Wiretappers, 8
**CD** Tiptons Sax Quartet: Mythunderstandings, 8
**JC** Peter White, 7:30, 9:30
**NC** NC Four, 8
**PO** PO Food: Thomas Stronen & Iain Ballamy, 8
**RR** RR Royal Room Collective Music Ensemble, 8
**PD** PD Bric-a-Brac w/ Greg Ruby & Maggie Kim, 8
**NC** NC Four, 8
**JA** Jim Cutler Jazz Orchestra, 9
**PM** PM Paul Richardson & Josephine Howell, 9

17 TIPTONS SAX QUARTET: MYTHUNDERSTANDINGS

Mythunderstandings explores the common threads of our individual experiences and the myths we tell ourselves and each other to make sense of them. How do people deal with Fate, Superstition, Love, Death and other facets of the Human Experience? This collaborative performance features an award-winning creative team: film maker Adam Sekuler, director Lisa Halpern, and the Tiptons Sax Quartet collaborating with drummer Tarik Abouzied and Coastal Salish story-teller/musician Paul ‘Che oke ten’ Wagner.

SUNDAY, JANUARY 18

**BB** BB Jam w/ Kenny Mandell, 2
**BP** Greta Matassa & Friends, 7
**BX** Danny Kolke Trio, 6, 8
**BC** Bob Strickland’s Jazz (couriers) jam (Anchor Pub & Restaurant, 1001 Hewitt Ave, Everett), 5

18 MATASSA & TENOR SAX, BAKE’S PLACE

Vocalist Greta Matassa has created a Sunday music series at Bake’s Place Bellevue, for January. A much beloved and talented vocalist on the Northwest jazz scene, Matassa’s stunning versatility, remarkable interpretive skills, unflinching rhythmic sensibility and diverse repertoire coalesce in this series. Dinner seating begins at 5pm, concerts at 7pm, and admission is $10. Call Bake’s Place Bellevue for reservations, at 425-454-2776. January 18 showcases Matassa with a hard-driving, bop quartet, with Tony Foster (piano), Michael Glynn (bass), Alexey Nikolaev (saxophone) and Julian McDonough (drums).

MONDAY, JANUARY 19

**C^** C^ Mo Jan Mondays (Nectar Lounge, 412 N 36th St), 9
**C^** C^ EntreMundos jam (Capitol Cider, 818 E Pike St), 9
**MT** MT Paul Richardson, 6
**MT** MT Triangle Pub jam, 8:30
**TM** TM Paul Richardson, 6
**PD** PD Casey MacGill & Friends, 8
**PM** PM Paul Richardson & Josephine Howell, 9
**PM** PM Paul Richardson & Josephine Howell, 9
**WO** OW Owl jam w/ Eric Verlinde, 10
**RR** RR Royal Room Collective Music Ensemble, 8
**PD** PD Casey MacGill & Friends, 8
**NC** NC Four, 8
**JA** Jim Cutler Jazz Orchestra, 9
**PM** PM Paul Richardson & Josephine Howell, 9
**BC** BC Barca w/ Adam Kessler & Phil Sparks, 9

THURSDAY, JANUARY 22

**BC** BC Barca w/ Adam Kessler & Phil Sparks, 9
22-24 THE BALLAD OF ISHTAR BY HEATHER BENTLEY

The Ballad of Ishtar is an electro-acoustic, semi-improvised opera that responds to our world-wide rape culture crisis. Its contemporary language is shaped by its particular musician creators, whose backgrounds all include improvisation and composition. Featuring singer/clarinetist Beth Fleenor in the title role and okanomodé (aka SoulChilde BlueSun) as the androgynous character Asu Shu-Namir, the ensemble represents the intersection of many facets of current art music and responds to the 400-year-old genre of opera with contemporary methodologies (conduction led by Wayne Horvitz), sounds (electronics, amplification and live processing by William Hayes) and virtuoso improvisational skill.

FRIDAY, JANUARY 23

BP Gotz Lowe Duo, 6
BX Michael Barnett Trio, 7
CH The Ballad of Ishtar by Heather Bentley w/ Amy Denio, Beth Fleenor, Paris Hurley, Maria Mannisto, 8
CR Cry & Roar: Lawson, Young Nudist (Michael Coleman), Heartwarmer, 8
ED Seattle Repertory Jazz Orch: Quincy Jones & Ray Charles on Jackson Street, 8
JA Tower of Power, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
NC Paul Green Quartet, 8
SF Tim Kennedy Trio, 9
TD Brazilian Nights! Tribute to Tom Jobim, 7:30
TU Kelley Johnson Quartet, 7:30

23-25 CRY & ROAR V

The title “Cry & Roar” is a tribute to the memory of baritone saxophonist Andrew Carrico, a regular Racer Sessions participant who died tragically in September of 2012. The loss of Andrew's life occurred not long after the shooting at Cafe Racer that previous summer; another wound for an already enormously grief-stricken community. Utterly unique and self-aware, Andrew once described his sound on the saxophone as a cross between a cry and a roar. For five years, Table & Chairs and Racer Sessions have provided one-of-a-kind artists like Andrew a platform to freely express themselves. “Cry & Roar” is dedicated to this ever-expanding community.

SATURDAY, JANUARY 24

BX Sonando Latin Jazz, 7, 8:45
C* Wood Brothers (Neptune Theatre, 1303 NE 45th St), 8
Cline & Lage, from page 6

So it only seems fitting that Hall’s spirit haunts a lot of the playing on Room. Part of this is due to the setting: two guys, two guitars, nothing else. Cline leaves the foot pedals at home for this one (I assume he will do the same live). One can also point to occasional gestures that echo Hall’s playing. But, more forcefully (and more importantly), one can feel the presence of Hall’s musical persona: his uncanny ability to achieve maximum impact through minimal effort; the humility that seems to infuse even his boldest gestures. The result of this collaboration is that rare music that lives comfortably in its skin but is not complacent – neither restricted by the limitations of its context nor driven by the need to transcend them. Little wonder then that Cline has referred to the collaboration as one of the most rewarding and challenging of an already pretty well-rewarded musical life.

Nels Cline and Julian Lage perform at the Royal Room, Tuesday, January 13, 7pm (all ages) and 9pm (21+). Tickets and more information at http://www.theroyalroomseattle.com/2015-01.php.

– Jeff Janeczko
JAZZ INSTRUCTION

Clipper Anderson – Bassist, studio engineer, composer. PLU faculty. Private students, clinics, all levels, acoustic/electric. $50/hr. (206) 933-0829, clipperbass@comcast.net, www.clipperanderson.com

Bob Antolin – Saxophone & Improv (all instruments). Jazz & World focus. NE Seattle. (206) 355-6155 brightmoments@comcast.net

Kelly Ash – Voice, piano and ear-training (jazz/pop). NYC experienced, Masters degree in jazz, professional vocalist. (206) 321-1670, kellyashmusic@gmail.com, www.kellyashmusic.com

Dina Blade – Jazz singing instruction. Closet singers and beginners welcome. dinablade@dinalblade.com or (206) 524-8283

Samantha Bosnack – Experienced trumpet technique & improvisation instructor w/ music degree. All ages, levels. Studios in Capitol Hill/Central District & Issaquah. (206) 789-1630 sbosnack@hotmail.com

Ryan Burns – piano, fender rhodes, guitar & bass instruction. University of Puget Sound & Seattle Drum School. ryanburnsmusic@aol.com

Julie Casiccioppo – Internationally known Jazz and Cabaret singer offering performance coaching for singers. All ages, levels, welcome. juliesinging.com (206) 286-2740

Peter Cramer – voice, woodwinds, & piano private instruction. Honors BM Cornish ’07. www.petercramermusic.com, (612) 308-5248

Anna Doak – Double bass instructor (206) 784-6626, thedoaks@aol.com. Professional performing/recording bassist. All ages, all levels, all styles. www.basschurch.com

Becca Duran – 2001 Earshot Vocalist; MA, Learn to deliver a lyric; study tone production, phrasing, improvisation, repertoire. All languages. (206) 910-3409 www.beccaduran.com

William Field – Drums, all styles. Member of AFM Local 76-493, City of Seattle business license dba Sagacitydrums. (206) 854-6820

David George – Instruction in trumpet. Brass & jazz technique for all students. Home studio, Shoreline. Cornish grad. (206) 545-0402, davidgeorgemusic@clearnet.net

Steve Grandinetti, MEd – Jazz drum set instruction. Studied with Justin Di Ciocio, Centrum Blues Festival faculty member. (360) 388-0882, steveigq@q.com

Ed Hartman – Drumset/vibes/conga lessons The Drum Exchange in Wallingford. (206) 545-3564, drumexchange@comcast.net

Max Holmberg – Drumset/rhythmic instruction, jazz & beyond. BM Benkie. percussivejazz@gmail.com, percussivejazz.com, (206) 795-7822

Rochelle House – If you want to sing but are too shy. (206) 915-8316, rochellehouse@gmail.com

Mark Ivester – Jazz drum set lessons available in Seattle, Bellevue, Tacoma & Gig Harbor. (253) 224-8339 or mark@panpredominant.com


Ari Joshua – Guitarist Jazz, Contemporary; BFA/ BM The New School NYC + owner of The Music Factory, servicing all instruments. arijoshua@gmail.com, (206) 579-5858, www.musicfactorynyw.com

Scott Lindenmuth – Jazz Guitar Instruction. Improvisation, theory, technique. Beginning through advanced. (425) 776-6362, scott@scottlindenmuth.com, info@scottlindenmuth.com


Greta Matazza – Award winning, Earshot Best Jazz Vocalist. Private instruction and workshops. Greta@GretaMatazza.com (206) 937-1262 www.gretamatassatr.com, gretamatassa@home.com

Eli Meinsner – Jazz guitar instructor. NYU Jazz Studies graduate. Special focus on improvisation and theory. (201) 269-5028, ejm356@nyu.edu, elimeinsner.com

Shawn Mickelson – Trumpet instruction, City College of NYC, US Navy Band Retired, (307)254-0184, shawn061466@yahoo.com


Cynthia Mullis – Sax instruction w/ creative, organic approach to jazz improv, style, theory, technique. (206) 675-8934, www.cynthiamullis.com, CynthiaMullis@yahoo.com

Warren Murray – Chromatic jazz harmonica; music theory, technique, improvising; 20+ years teaching, private instruction and workshops; BA Music. 206-669-9388

Nile Norton, DMA – Vocal Jazz coaching, all levels. Leadsheet development. Recording and transcriptions. nprmusic@msn.com, (206) 919-0446

Dan O’Brien – Double-bass & electric bass, all styles, all levels. Accepting students. Real-world experience with NEC training. 206-914-3396, obribenbass@gmail.com


Bren Plummer – Double Bass Instruction: Jazz & classical. BM (NEC), MM, DMA (UW). Experienced freelance jazz & orchestral player. brenplummer@gmail.com (206) 992-9415

Josh Rawlings – Piano & vocal instruction in jazz/popular. Flexible rates/schedule. All ages. (425) 941-1030 or josh@joshrawlings.com

Gary Rollins – Guitar and bass guitar instruction. 30+ years teaching. Student of Al Turay. Mills Music, Burien, Shoreline. (206) 669-7504. gary@rollins.com

Murl Allen Sanders – jazz piano & accordion instructor interested in working w/ motivated intermediate level young people & adults. (206) 781-8196, murl@murlalensanders.com


Jeremy Shaskus – Now accepting students for sax, improvisation and music theory. (862) 228-4442, shaskj@gmail.com


Bill Smith – Accepting students in composition, improv & clarinet. (206) 524-6329, bill@u.washington.edu

David L. Smith - Double bass/electric bass. Teaching all styles & levels. BM Eastman School of Music, MM Univ of Miami. (206) 280-8328; musicprosw@comcast.net

Ev Stern’s Jazz Workshop – 18 years of jazz ensembles, classes, lessons. All ages, instruments, levels, evstern.com; (206) 661-7807; evstern@comcast.net

Tobi Stone – Saxophone/Clarinet/Flute. Focus: tone, improv, technique, theory. All ages/levels, BM 16 yrs exp. West Seattle, lessons@tobistone.com


Jay Thomas – accepting select students on trumpet, saxophone, flute. Special focus on improvisation and technique. (206) 399-6800 jaythomasmusic@gmail.com

Yakup Trana – Cornish graduate, professional guitarist. Guitar instruction all levels; (206) 786-2819, ytrana@hotmail.com

Enrique Valera – Cuban tres, cuatro & guitar instructor. (206) 673-1049 or www.lafamilialeramiranda.com


Debby Boland Watt – Vocal instruction in Jazz, Improvisation & Bobby McFerrin’s Voicestra. Cornish BM; Vocal Jazz & MFA; Improv & Comp (253) 219-5646 or www.debbywatt.com

Patrick West – Trumpet Instruction. 20+ years experience teaching. All ages and levels accepted. Emphasis on Technique and improvisation. (425) 971-1831

Garey Williams – Jazz Drum Instruction. (206) 714-8264, garrey@gareywlliams.com

Greg Williamson – drums & rhythm section; jazz & big band; private studio for lessons, clinics & recordings; (206) 522-2210, greg@ponyboyCORDS.com

Beth Winter – 26+ years Jazz Voice Professor @ Cornish College. All ages, abilities & genres. Private Lessons, Workshops & Showcase Performances. bwinter@cornish.edu. (206) 281-7248.
IN THIS ISSUE...

Letter from the Director: Happy New Year! ______ 2
Notes ___________________________ 3
In One Ear __________________________ 3
Nominations Wanted: 2014 Golden Ear Awards ___ 3
Profile: Mike Daugherty: Keep Learning ________ 4
Preview: Nels Cline & Julian Lage_______________ 6
Preview: Frank Boyd: Holler Sessions at On the
Boards ______________________________________ 7
Preview: Earshot Jazz January Concerts _________ 9
Preview: Bisio Celebrates Brad’s Swingside Cafe 13
For the Record: Choice, Recent Local
Releases _____________________________________ 14
Jazz Around the Sound ________________________ 18
Jazz Instructors Page _________________________ 23

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