FARDSHOPJANARY 2018 Vol. 34, No. 01
Seattle, Washington

Hans Teuber Photo by Daniel Sheehan

LETTER FROM THE DIRECTOR

Click!

Happy New Year, from all of us at Earshot Jazz!

The cool thing about marking the New Year holiday is that it gives us the sensibility and permission to *start*, anything or everything. On the remix of *Freedom Jazz Dance*, Miles Davis can be heard telling someone, "Just put it on the ONE!" And here it is.

With most of us going through our days (our years, our lives) with our noses down, and our heads full of worry and work, the "New Year" holiday can present us with a much needed, even if mainly symbolic, clean slate. The ways of the world will certainly remain as they are, but we have an opportunity here "on the one" to back up, rethink our approach, reapply our resources, and go into our time as if it were a beginning.

We have a lot to be thankful for here in the Seattle jazz community, and lot of new work in front of us. Kicking off our 34th year of publication, this issue of *Earshot Jazz* captures the ongoing momentum of Seattle jazz with a recommendation to experience *Seattle on the Spot: The Photographs of Al Smith* at MOHAI, a profile of one of Seattle's most prolific "under the radar" artists, and listings of recurring jazz performances and presentations around the Puget Sound region.

This New Year will bring exciting new opportunities to the Earshot Jazz organization, which we'll put into motion for the entire com-



munity. Among our resolutions for 2018 are: to increase performance opportunities for Seattle artists, convene information and planning discussions from the community, designate a program committee of Seattle artist, examine options for the annual Golden Ear Awards, digitize the entire library of *Earshot Jazz* publications for public access, increase residency and community engagement by visiting artists, support and enhance jazz education in the community, and much more. Miles to go before we sleep.

In order to see that bigger picture through fresh new eyes, we very much welcome your input and ideas. We invite you to reimagine the landscape and join our work to "cultivate a vibrant jazz community" for this great city.

Happy New Year!

–John Gilbreath, Executive Director



EARSHOT JAZZ

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org.

Subscription (with membership): \$35

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Earshot Jazz ISSN 1077-0984 Printed by Pacific Publishing Company © 2017 Earshot Jazz Society of Seattle

MISSION STATEMENT

To ensure the legacy and progression of the art form, Earshot Jazz cultivates a vibrant jazz community by engaging audiences, celebrating artists, and supporting arts education.

NOTES

Saturday Family Concert with Johnaye Kendrick Quartet

Town Hall Seattle and Phinney Neighborhood Association present the Johnaye Kendrick Quartet on Saturday, **January 13**, 11am, at Phinney Center (6532 Phinney Ave N). Part of Town Hall's Saturday Family Concert series, the event features vocalist/ composer Kendrick accompanied by pianist Dawn Clement, bassist Chris Symer, and drummer D'Vonne Lewis. The all-ages concert series is free for children (13 and under) and is \$5 for adults. More information available at townhallseattle.org.

CMA New Jazz Works

Applications are now open for Chamber Music America's New Jazz Works program. The New Jazz Works program provides grants to U.S. jazz ensembles to create, perform, and, if desired, record new works. The new work may be composed by the ensemble leader or another member of the ensemble.

Applications are due **February 4**, and are available at chamber-music. org.

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Earshot Jazz Is Hiring!

Earshot Jazz seeks applicants for part- and full-time support staff positions. Compensation is \$15/hour.

A small non-profit, Earshot Jazz is run by two full-time staff; therefore, prospective employees must be flexible, with a strong work ethic, positive attitude, and passion for the work we do.

Interested candidates should email their resume and brief letter of interest to karen@earshot.org.

IN ONE EAR

Jazz Pianist Billy Wallace: 1929–2017

Jazz pianist Billy Wallace passed away on December 9, 2017, in Denver, Colorado.

Wallace got his start performing with Buddy Ryland, Max Roach, Clifford Brown, and Charlie Parker, and played as an accompanist for Billie Holiday, Carmen McRae, Anita O'Day, and many others. As for his impact on the Seattle jazz scene, he performed with Floyd Standifer, and recorded *Soulful Delight* (1994) with Phil Sparks and Clarence Acox.

In his later years, Wallace became a steadfast member of the Denver jazz scene, performing regularly until his passing. He will be missed by many in the music communities of Chicago, Seattle, and Denver.

Jazz Radio

88.5 KNKX 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 primetime jazz programs. Full schedule and info at knkx.org.

Abe Beeson hosts **The New Cool**, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Robin Lloyd's **Jazz Caliente**, 5pm, where jazz meets Latin rhythms.

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.

CONTINUED ON PAGE 19

2017 Golden Ear Award Nominations Wanted

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2017 awards are currently being accepted. **Please e-mail nominations to nominations@ earshot.org by January 15**.

The official voting ballots for the 2017 awards will be printed in the February issue of this publication and available online at earshot.org.

Send us your suggestions for: NW Recording of the Year; NW Acoustic Jazz Ensemble of the Year; Alternative Jazz Group of the Year; NW Concert of the Year; NW Jazz Instrumentalist of the Year; Emerging Artist of the Year; NW Vocalist of the Year; and Seattle Jazz Hall of Fame.

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Earshot Jazz has been Seattle's major ambassador of jazz music over the last 32 years – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from folks like you.

PROFILE

Hans Teuber: In a Humble & Generous Way



By Paul Rauch

Hans Teuber is embarking on his 30th anniversary of living in Seattle this year—30 years of seemingly hanging on the periphery of the dynamic music scene in the Pacific Northwest. There is not a plethora of recordings as a leader, much less a steady club gig under his leadership to speak of. That being said, Hans Teuber has as well been a major influence on how the musical crossroads of this city meet, and in the process, being uniquely, eloquently, and comfortably, himself. He is no musical chameleon, but the signature sound he brought with him three decades ago from South Carolina, and embellished here, is spoken truthfully within whatever form he is engaging.

"I'm not a record releasing guy," states Teuber. Yet his sound has graced dozens of recordings, including his own release *Lucky* (Origin, 2000), and a palette of wayfaring variance from Brazilian to bebop.

Teuber grew up surrounded by the music of his parents, both of whom were professional musicians. His father, an expert French horn player, was a PhD at the University of South Car-

HANS TEUBER PHOTO BY DANIEL SHEEHAN

olina in Columbia, and a noted composer of chamber music, focusing on brass quintets. His mother is a singer, and taught voice six days a week.

"My mom and dad were both professional musicians, so I didn't grow up thinking this was going to be a marginalized life, and I haven't acted that way," says Teuber, referring to the often challenging life of an artist in the modern age.

Somehow, Teuber gravitated towards jazz in Columbia, a place that the casual jazz fan might not think of in terms of having a thriving scene. "I was in a bebop pocket, playing with 60-year-olds. They were telling me, 'Miles and Coltrane ruined jazz, Clifford Brown, that's the shit.' Long lines, not this artsy shit, Zoot Sims, swing it."

Teuber's journey to Seattle began while performing with Buddy Greco in Atlantic City, where he met drummer John Bishop, a Eugene, Oregon, native who would settle in Seattle and venture into the recording end of things as probing, melodic tenor sensibility is illuminated on Thomas Marriott's brilliant CD, *Constraints and Liberations* (Origin, 2010). His winding, angular passages are a perfect counterpoint for Marriott's atmospheric approach on this record.

"One of the things I have always admired most about Hans' playing is that he always sounds like himself," says Marriott. "It doesn't matter what kind of gig he's playing, or what style

"One of the things I have always admired most about Hans' playing is that he always sounds like himself....It doesn't matter what kind of gig he's playing, or what style of music, he always sounds exactly like Hans Teuber."

-Thomas Marriott

the founder of Origin Records. Teuber was maintaining a relationship with a woman from South Carolina, whose family had taken residence in Vancouver, B.C. In the midst of maintaining this long-distance relationship, Teuber stopped in Seattle to visit Bishop, who took him around to the plethora of club gigs that existed at that time.

"Coming from South Carolina, it was like going to Europe, and John was such a great guide," he says.

Over the past three decades, Seattle has been the recipient of his musical wisdom, his unique take on music in a very global sense, his marvelous and personal way of orchestrating improvisation.

"What I love is the big picture, I love orchestration. And when I say that, I mean within improvising. There should be orchestration going on, not everybody doing everything at the same time," he says.

While Teuber states that he wanted to be an alto player from the outset, his most reliable mate while improvising is the tenor. His expertise on clarinet, flute, and alto flute expresses magic in a very personal sense. His of music, he always sounds exactly like Hans Teuber. That's very hard to do when you are a journeyman musician and play a lot of different music."

"I remember one time at the Owl N' Thistle," continues Marriott, "Hans made the band play a tune I think he was calling 'Integrity.' It was only two or three notes. When you play a solo on it, you can only use those three notes. It's wickedly hard, but it keeps you honest. Hans schooled everyone on it with just those three notes! You had to hear how masterful it was, it was like getting your butt kicked by Yoda."

Thirteen years ago, Teuber made a professional choice that provided some financial and professional stability both for his family and for the multitalented artist. As the music director at Teatro Zinzanni, he is charged with creating music that plays with theatrics, that alludes to a script, that is sequenced and timed precisely. It has presented a forever changing musical landscape from show to show, a challenge Teuber embraces.

"The music feels good, and it has a context, and it has people dancing.

I love to swing, and I love to make melodies," he offers, and acknowledges an impact on his improvisational prowess. "Context is really important. That's the problem with art, right? I do tend to think more of what will work," he says.

One of Teuber's bandmates at Zinzanni is sensational Barcelonaborn pianist, Marina Albero. When not performing together at the circus, Teuber performs in Albero's quintet that includes Evan Flory-Barnes, D'Vonne Lewis, and Jeff Busch. The almost telepathic musical relationship between the two is most evident, with Teuber embellishing the multiplicity of influences in Albero's music.

"Hans Teuber has a really wise musical soul," says Albero. "His rich and wide background nurtures every situation he is involved in, in the most humble and generous way possible. I will always feel grateful for landing in Seattle and working every night with such a master of American music."

Currently, Teuber is working on a duo release with trailblazing bassist Jeff Johnson, on the Origin label.

"I'm on all his recordings, but finally we recorded as a duo, and it's really beautiful stuff," says Teuber. Expressing great admiration and respect for Johnson, an icon of jazz double bass and an innovator of melodic improvisation on the instrument, Teuber continues, "He really helped me find myself, and still does." Teuber's run at Teatro Zinzanni comes to a grinding halt in early May, and Seattle can once again welcome him back on the jazz scene. He will continue to inspire audiences with his musical vision that continues to evolve into the abyss that the 21st century has thus far provided. His art is very powerful, with great humility and respect. Hans Teuber has given us 30 years of musical grace-here's hoping for 30 more.

An Evening with the Northshore Foundation

> Julian Lage is of the 'highest category of improvising musicians, those who can enact thoughts and impulses as they receive them. There's a disarming spirit of generosity in the musicianship of Julian Lage, and a keener sense of judicious withholding. A guitarist with roots tangled up in jazz, folk, classical and country music...' —New Yorker

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PREVIEW

Seattle on the Spot: The Photographs of AI Smith

Through June 17, 2018 Museum of History & Industry 860 Terry Ave N

Music creates community—the fans, the frenzy, the fountain of youth. Today, concert audiences hold phones aloft to capture and post their favorite events. But bands were just as wild and crowds were just as enthusiastic 70 years ago, even though cameras at concerts were rare.

Fans of Seattle music history can thank photographer Al Smith (1916– 2008) for focusing his solo lens on the thriving scene on Jackson Street during the surge of African-American migration here during the 1940s. Rebuilding the Pacific Fleet after Pearl Harbor and riveting together the Air Force bombers for Boeing made Seattle a boom town. Smith's camera came out at night, when soldiers and solderers mingled at clubs and concerts.

While these images remain silent, they are so exuberant that your ears might tingle: vibraphonist Lionel Hampton at the apex of a downstage leap to end a song, bassist Oscar Pettiford onstage chugging from a whiskey bottle behind his boss Duke Ellington, and Dizzy Gillespie leaning back on one foot and aiming his trumpet skyward.

So how did Smith get on stage with these famous artists? Besides his friendly reputation, a golden ticket was his camera. At Warshal's on First Avenue, Smith had upgraded his German Ikoflex to a Graflex 4x5 Speed Graphic, the standard for press photographers. When stage door security saw his large camera, they just assumed he was working for a newspaper, let him pass and shoot whatever he wanted, no permission required. And the gift he gives us from his unique vantage beside or behind the performer is the bigger picture—not only the music makers in full flight, but the closeness of the crowd, standing shoulder to shoulder, enthusiastic, enthralled, enraptured. Smith's images capture the symbiosis between entertainers and the entertained.

But the Speed Graphic was actually a slow camera to operate, forcing photographers to deftly anticipate action for proper timing of the shutter. That Smith's

photographs are so lively is a testament to his brilliant sense of timing. And timing is everything in jazz. It is what the Ancient Greeks called "Kairos" the moment of optimum opportunity for action. Smith's photos capture punchlines—the millisecond when everyone erupts.

Like every skilled artist, Smith makes the effect look easier than the effort. The Speed Graphic, which he used at concerts, only had two sheets of film in each wooden holder. Smith had about 25 of these holders. The preparation for each shot required several slow mechanical steps. The Ikoflex, which he used in clubs, had 12 exposures per roll—but imagine framing a



HAZEL SCOTT 1949 CIVIC AUDITORIUM MOHAI, AL SMITH COLLECTION

shot through a view finder in a dark and smoky room! And between each shot, Smith swapped a sizzling hot bulb with a fresh flash.

Smith was born in his parent's apartment, upstairs from a grocery at the corner of Fifth and Jefferson. He attended Immaculate Conception Grade School. Smith was given a Kodak Brownie camera, a Hawkeye, when he was 12, and was rarely seen without a camera around his neck ever again. During the Depression, Smith's father left for Asia to work in the Merchant Marine. Meanwhile, Smith became the first African American to attend O'Dea High School, with tuition paid by a close family friend. After graduation, he also joined the Merchant Marine and crossed paths with his father once on the Yangtze River in China.

Returning to Seattle in 1941, he settled down, married and started a family. He found work in the Bremerton naval shipyards. But on the side, he ran On the Spot, a photography service at nightclubs and concerts that sold prints for 50 cents.

"I made a little money, but mostly I got to spend a little more on my hobby," Smith once told Howard Giske, curator of photography at the Museum of History & Industry. "And I loved the music!"

After the war, he joined the Kohga Photography Society, welcomed as the only non-Asian member. In the 1950s, he began a 30-year career as a mail carrier.

A few of Smith's photographs have been on the walls of Starbucks at 23rd and Jackson and the Northwest African American Museum, but many more highlights from Smith's 40,000 image collection are now on display at the Museum of History & Industry (MOHAI) until June. The exhibit's collection is compiled in an accompanying catalog, *Seattle On the Spot: The Photographs of Al Smith*.

Smith turned his camera away from music and toward the wider community after the 1940s. Seattle photographers following Smith's focus on jazz include Dave Coleman and Egill Gustafson in the 1960s, the recently deceased Ron Hudson, and contemporary artists Daniel Sheehan, Bruce Moore, and Jim Levitt today. Smith's photography reminds us how long jazz has been a vibrant part of the music scene in Seattle.

-Steve Griggs

Seattle on the Spot: The Photographs of Al Smith exhibit runs now through June 17, 2018, at the Museum of History & Industry. Visit mohai.org/exhibit/ seattle-on-the-spot for tickets and more information.

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FEATURE

A Royal Room of Sound



BRAD ROUDA PHOTO BY NICO SOPHIEA

By Jean Mishler

Calm. Steady. Hard-working. These would be just a few words used to describe the sound engineers at The Royal Room in Columbia City. Together, Brad Rouda, Kari Erickson, Kyle Mooney, and Mack Fisher are the behind-the-scenes foundation for all the musical moments at The Royal Room.

Rouda, who has been there since its inception, takes the lead on production matters, but in all other matters they share commonality in their expertise, job description, and even their biggest fear—a real fear in all of its absurdity:

"I have nightmares of someone pushing the piano off the stage," states Erickson. Laughter erupts.

Unique to The Royal Room, the Steinway B, appreciated by many musicians who play there, is located just one foot from the edge of the stage. Since every musical act has different needs, a consequence of this is that the piano gets pushed around a bit.

"I have nightmares of me knocking it off," follows up Rouda.

"It gets momentum too," adds Fisher.

"Oh God there it goes, oh no!" teases Erickson in a sing-song tone. She laughs again. "We need one of those grocery cart barriers...you know one of those magnetic barriers that stops the grocery cart from leaving the parking lot." Whether or not Erickson's magnetic barrier idea is the best, she does know a lot about sound, piano corralling aside. She has 20 years of experience as a sound engineer, starting out as a young woman in New York. She began her career working in lower Manhattan at an experimental music club called Tonic, which she says is similar to The Royal Room is; she even calls The Royal Room its "West Coast cousin."

After New York and touring extensively, she is now active on the live music scene here in Seattle. Along with The Royal Room, she mixes and tunes up the music at The Tractor Tavern, Town Hall Seattle, Seattle Center, and "anywhere that will have me." What she likes best about The Royal Room is "the booking...even if it's not your favorite genre, what's coming off the stage is high quality, which makes the job easier."

Mack Fisher, on the other hand, is a local and went to Seattle Central for film school, where his path then diverged into music. He composes experimental digital music, but never really wanted the life of a working musician. Doing sound was a counterpart to making music as a living. The Royal Room has been his first engineering job, and he loves it.

Brad Rouda, also a musician himself, has been at The Royal Room since it opened on December 16, 2011, and performs most of the managerial tasks of the group. He deals with the contracts and riders, makes the schedule, and coordinates the production details, communication, and even rehearsal rental for musicians.

Together with Kyle Mooney, the four of them pretty much get everything done. They act as the house managers, arriving early before every show. Sometimes a musician will request a particular engineer, but, along with camaraderie, quality is high amongst the four, so every night is a well-staffed night.

Working with musicians is mostly fun for these engineers, but they do face challenges. Rouda, for example, encounters issues when it comes to proper vocal mic technique. He says that sometimes singers' nerves make them back off of the mic or get too close. For a long time, he's wanted to teach a "'this-is-how-you-use-yourmic' course."

Fisher would like musicians to trust the engineers more, and wishes that they could "100% relinquish control of the room." The engineers really know the room, and although musicians have an idea for a specific sound, sometimes it doesn't necessarily work in this specific room. "We know that what they are aiming for isn't going to work in here," he says. "They need to listen to the engineer when they say why something isn't working."

"It is a very small space," proclaims Erickson. Musicians need to think about how much sound is going towards the back wall and bouncing back. "If anyone in the room has to wear earplugs, there is something wrong," she says, "even a rock show unless you are right in front of a bass



amp or something....If the audio engineer is wearing earplugs you're in trouble."

In all their years, they've been witness to some unfortunate stage incidents, like the violin that had travelled in a case overnight from a colder climate. Immediately played upon removal from the case, it cracked right down the center for all to see. "That was pretty tough to watch," Fisher sighs.

Festivals provide their own challenges. "All festivals are equally irritating and fun," says Fisher. It is fun to be doing a shift where there is a lot going on, he says, but "everyone is pretty frazzled and everyone is worried about themselves. It's hard to be the guy who has to cut someone's set and tell all the bad news."

Erickson asserts that sound engineering is all about "bedside manner." Her aim is to have a good one, to smooth over the rough spots and help to create a positive working environment for everyone.

Rouda concludes, "Engineers are here to help you. We just want to work with you."

They all want to write "a Miss Manners guide for engineers and musicians with a translation for both parties," like a language dictionary. He says the opening line would be, "We all know everything."

They are a pretty humble bunch, but from talking to them in regards to The Royal Room, maybe they do.

The Royal Room 5000 Rainier Ave S Seattle WA 98118

(206) 906-9920

The Royal Room has live music seven nights a week, and is all ages until 10pm.

Visit theroyalroomseattle.com for more information and for up-coming events.

WINTER IS COMING AND SO ARE THESE ARTISTS...

Feb 17: David Sánchez Carib

Feb 22: Atomic (FROM NORWAY)

Sarah Elizabeth Charles

Amir ElSaffar

Lionel Loueke

Ken Vandermark & Nate Wooley

Paal Nilssen-Love Large Unit

Mary Halvorson's Thumbscrew

Broken Shadows (WITH TIM BERNE, CHRIS SPEED, DAVE KING, AND REID ANDERSON)

(WITH CRAIG TABORN, MATT MITCHELL, DAN WEISS, AND BEN MONDER)

Eric Revis Quartet (WITH KRIS DAVIS, KEN VANDERMARK & CHAD TAYLOR)

Jeff Parker Trio

and, as they say, many more!

EARSHOTJAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

PREVIEW

Recurring Jazz Series

By Ian Gwin

The Puget Sound is privy to a host of unique concerts showcasing exceptional talent in memorable settings. Whether home concerts or collaborations between community businesses and city arts organizations, here are just a few upcoming concert series.

JazzLIVE at Marine View

Now in its ninth year running, Marine View Presbyterian Church's JazzLIVE series continues to bring some of the Northwest's swingin'est Tacoma. Longtime to church member and jazz enthusiast Jim Foster curates their free, all-ages concerts, which combine welcoming, а familyfriendly atmosphere with the work of an established

Northwest artist every second Sunday monthly.

Renowned Seattle gypsy virtuosos **Ranger & the Re-Arrangers** kick off the 2018 series January 14 with their distinct mix of café elegance, caravan fervency, and Cascadian cool. February 11, San Diego-based guitarist and composer **Peter Sprague** showcases his trio, followed March 11 by prolific Seattle saxophonist **Jeff Kashiwa**, a veteran fusion player for The Rippingtons and current member of The Sax



RANGER & THE RE-ARRANGERS PHOTO BY KATE SCIACCA

Pack. And on April 8, progressive steel drum leader **Andy Narell** introduces jazz to the "pan." Visit marineviewpc. org for more information.

JazzVox Vocal Jazz House Concert Series

Ever dreamed of inviting some of the world's most accomplished vocal jazz artists to your home for dinner, conversation, and an intimate one-onone concert? With locations across the greater Seattle area from downtown to Bainbridge Island, JazzVox brings audiences to local homes for exceptional encounters with the art of vocal jazz.

For its 11th season, series creator Nich Anderson has programed a series featuring both up-and-coming and well-established voices alike, including American Idol star and collaborator with Scott Bradlee's Postmodern Jukebox, Blake Lewis on January 27. February 9-11, The Manhattan Transfer's Grammy Award-winning Cheryl Bentyne will cover hits and standards with Los Angeles vocalist and pianist John Proulx. The masterful Kenny Washington, Ravi Coltrane's favorite male vocalist, plays March 23-25 along with renowned pianist Randy Porter.

May 18–20, Los Angeles-based **Sara Gazarek** returns to her hometown with vocalist, pianist,

and professor at the Berklee College of Music, **Peter Eldridge**. November 16–18, another LA-based musician, pianist, arranger, and composer **Josh Nelson**, will pair his ambitious musical storytelling with vocalist **Kathleen Grace**, a collaborator on their acclaimed 2015 space-age concept album *Exploring Mars*. For a full list of artists and locations, visit jazzvox. com. Seating is limited, so make your reservations early.







GARY HAMMON QUINTET PHOTO COURTESY OF ARTIST

Art of Jazz

On the second Thursday of every month, Earshot Jazz, in collaboration with the Seattle Art Museum, produces a concert highlighting the work of some of Seattle's finest musicians. Listeners and art lovers can attend these after-work concerts, located in the spacious Brotman Forum, free with museum admission.

The Art of Jazz kicks off its 23rd year January 11 with the **Gary Hammon Quintet**, led by the local tenor colossus and featuring longtime collaborator trumpeter Erik Esvelt. A Garfield grad and former student at the New England Conservatory of Music, Hammon, who's played with Ray Charles, Jaki Byard, and other legends, is the real deal. His deep, empathetic sound pairs the harmonic complexity of the post-bop era with the youthful inspiration of his many students throughout Seattle's impressive high school jazz programs.

February 8, trumpeter **Thomas Marriott**, a catalyst in the Seattle scene and winner of multiple Golden Ear Awards, will take the stage with his band. Mainstay to the scene for over 25 years, saxophonist **Hans Teu-** **ber** will join another formidable Seattle veteran, bassist **Jeff Johnson**, May 10—a teaser for their upcoming duo recording on the Origin label. Audiences will make time for timelessness June 14, when a significant creative force in the vein of Billie Holiday and Ella Fitzgerald, vocalist **Mercedes Nicole**, performs. Updated throughout the year, the schedule for Art of Jazz can be found on earshot.org.

First Sundays Concerts

Naturally beautiful Bainbridge Island is home to the Sunday Concert Series: eight concerts held throughout the year covering the world of jazz and classical in the Northwest. Organized by the Bainbridge Community Piano Association under musical director Darden Burns, these concerts take place in the intimate atmosphere of the Waterfront Park Community Center, promising listeners a "sanctuary" of sound.

The 2018 season begins January 7 with flutist **Janet See**, followed February 11 by versatile drummer **Alan Jones**, veteran of Kenny Wheeler and David Friesen's groups, with his trio. Husband and wife string duo **Stephen and Sue Jane Bryant** plays March 4; Seattle-based string quartet **Skyros** performs April 8; Seattle jazz pianist **Nelda Swiggett** plays her own "Alaska Suite" May 6; stylistic chameleon and multi-instrumentalist **Marina Albero** plays September 9; the **Volta Piano Trio** plays classical October 7; and capping of the series November 4 is saxophonist **Anton Schwartz** and his quintet, winners of the 2016 Golden Ear Award for Acoustic Jazz Ensemble. For more information on ticketing and performance times, visit firstsundaysconcerts.org.

The Jazz Project

Bellingham's Jazz Project returns this year with a series of concerts highlighting outstanding local talent. Founded in 1997 by drummer and community leader Jud Sherwood, the Jazz Project links local performers, educators, and students with opportunities to listen and play jazz, with the support of local businesses and the City of Bellingham.

For its 20th season, the Jazz Project is going all out with numerous special events and programs. They return the last Sunday of each month (January through May and September through November) with evening concerts, opening January 21 with the **Paul Gabrielson Quartet** at the BAAY Theater. February 25, **Mark Lewis** heads



DUENDE LIBRE (JEFF BUSCH, ALEX CHADSEY, FARKO DOSUMOV) PHOTO COURTESY OF THE ARTIST

his quartet featuring pianist **Bill Anschell**; March 25, brass expert **Dmitri Matheny** and guitarist **Ed Dunsavage** lead their quartet; pianist and composer **Wayne Horvitz** presents his project "Sweeter than the Day" April 29; May 27 features a guitar summit with local axemen **John Stowell**, **Christopher Woitach**, and **Tim Volpicella**. Fall-time brings the **Jud Sherwood Trio** on September 30 and the **Jennifer Scott Quartet** October 28, wrapping up November 25 with vocalist **Chava Mirel** backed by modern fu-

sion group **Duende Libre**. The series' general admission is \$16, but free with membership.

Aspiring musicians can attend the Jazz Project's weekly jam session at Illuminati Brewing, Thursdays 5:30–8pm, January through August. September 8, the Jazz Project will return with the Bellhaven Jazz Festival, offering free concerts in the heart of Bellingham.

For more information about these and other projects, visit jazzproject. org.





LAVON HARDISON PHOTO BY DANIEL SHEEHAN



DR. JAMES GORE PHOTO BY DANIEL SHEEHAN

Vashon Allied Arts Jazz Series

Puget Sound's largest island south of Admiralty Inlet hosts a vibrant, if modest, arts community, thanks in part to Vashon Allied Arts, a community-based organization which for over 30 years has organized concerts, art exhibitions, lectures, dance programs, and more. Allied Arts' yearlong jazz concert series gives the stage to national acts along with Northwest stars.

Mandolinist **David Grisman** and his quintet kick off the series, bringing their mix of bluegrass, jazz, and rock, to Katherine L. White Hall January 27. Grammy Award-winning songstress **Paula Cole** follows February 10 with her interpretations of classic ballads. For a full schedule and ticketing information, visit vashonalliedarts.org.

Jazz Unlimited

Just as there are only 88 keys on a piano, but the musical possibilities are unlimited, so too is the potential of Kirkland-based Stage 7 Piano's concert series Jazz Unlimited. Every month, Stage 7's grand showroom becomes the stage where local artists find themselves in the infinite possibilities of their instruments and connect intimately with their audiences. Effervescent South Sound vocalist **LaVon Hardison** opens the series January 20 with her quartet, featuring Eric Verlinde (piano), Dean Schmidt (bass), and Jeff "Bongo" Busch (drums and percussion).

Tickets are \$15, and parking is free. For information on upcoming performances, visit their Facebook page at facebook.com/JazzUnlimited98034.

Jazz in the City

Jazz in the City celebrates the vibrancy and longevity of jazz music in Seattle through yearly concert series emphasizing local artists. Sponsored by Ariel Media, a multimedia company servicing the Seattle, Tacoma, and Everett, founded by Dr. James Gore (creator of the Jackson Street Music Program), Jazz in the City partners with the Frye Art Museum to present free, bi-monthly concerts.

Jazz in the City also co-presents concerts with the Triple Door. Caribbean piano virtuoso **Monty Alexander** heads the series January 9–10; March 6 and 7, Grammy Award-winning vocalist **Dee Dee Bridgewater** performs; March 28–31, **Herp Albert** plays with **Lani Hall**; May 11–13 vocalist **Kurt Elling** takes the stage; and June 14–16 pianist **Ramsey Lewis** performs. For upcoming performances and ticketing, visit newurbanunlimited.com/ jazz-in-the-city.html.

Jazz Vespers

Seattle First Baptist Church lends the prime acoustics of its immense gothic sanctuary to local jazz musicians for its Jazz Vespers series, which runs October through June at 6pm on the first Sunday of each month. These donation-based performances take the form of an initial set, followed by a short non-sectarian inspirational message, and a second set, with light refreshments following.

On January 7, join the musical congregation for **Mikel Rollins with Momentum Jazz Quartet** as they kick off 2018. For more upcoming concerts in Jazz Vesper's 16th season, visit seattlefirstbaptist.org.

Whatcom Jazz Music Arts Center

The Whatcom Jazz Music Arts Center (WJMAC) connects upcoming jazz musicians with regional and national professionals through mentoring, combo classes, and all-ages concerts of acclaimed artists. Founded in 2015 by drummer and educator Julian MacDonough, WJMAC also sustains jazz audiences with Wednesday evening concerts often featuring top Northwest musicians 7pm at the Unity Spiritual Center. Visit wjmac. org for more information and upcoming performances.



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SWOJO Girls Jazz Band Program

Seattle Women's Jazz Orchestra presents its 2018 Girls Jazz Band program, running January 10 through March 21. The program, aimed at Seattle girl jazz musicians ages 12 and up, offers eight evening rehearsals and culminates in a final concert. SWOJO's professional musicians and music educators will lead rehearsals and sectionals, give a master class, and perform a joint concert on March 21. More information and registration available at swojo.org.

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: e-mail 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

PDX Jazz Festival

February 15–25 Various venues, Portland, OR

Dr. Lonnie Smith, Snarky Puppy, Terri Lyne Carrington, Ravi Coltrane, Esperanza Spalding, Scott Amendola, Kurt Elling, Regina Carter, Edna Vazquez, David Sánchez, Luciana Souza & The Dave King Trio, and more. Info at pdxjazz.com.

Lionel Hampton Jazz Festival

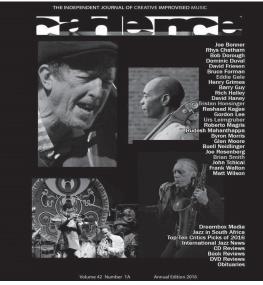
February 22–24 University of Idaho, Moscow, ID

Joey DeFrancesco, Terell Stafford, Tanya Darby, Antonio Hart, Kate Skinner, Brianna Thomas, and more. Info at 208-885-5900 or uidaho.edu/ jazzfest.

DeMiero Jazz Fest

March 1–3 Edmonds Center for the Arts, Edmonds, WA

Renè Marie, Dee Daniels, Jazz Fest All-Star Band, Seattle Jazz Singers, Soundstation, and more. Info at demierojazzfest.org.



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Sonarchy's January schedule: January 7, **William Monteleone** & **Stephen Fandrich**, stellar improvisation between saxophones and piano; January 14, **Devil's Club**, live patched modular synthesizer and cut-up samples flying above the wreck on the highway; January 21, **Kevin Nortness Trio**, new jazz music from Nortness (tenor sax), Troy Schiefelbein (bass), and Mike Gebhart (drums); January 28, **Lori Goldston** & **Judith Hamann**, deep listening exploration of the big world of cello.

91.3 KBCS, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcs.fm.

91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm. 102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio, hollowearthradio.org, Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Hollow Earth Radio is Seattle's freeform online radio station that supports the local music communities in the greater Pacific Northwest and tries to create an open, encouraging stage for underrepresented voices. More at facebook. com/blackrootsradiojl and hollowearthradio.org.

In One Ear News

Email news about Seattle-area jazz artists, for In One Ear, to editor@ earshot.org.

Open to All - Free



Sunday, January 7, 6 pm

Mikel Rollins and the Momentum Jazz Quartet

SAVE THE DATE: Next concert on February 4

100 Minutes of professional jazz Family friendly concert / Free parking

Seattle First Baptist Church 1111 Harvard Avenue (Seneca and Harvard on First Hill) Seattle, WA (206) 325-6051

www.SeattleJazzVespers.org/GO/SJV



JAZZ AROUND THE SOUND

MONDAY, JANUARY 1

- *Please check with individual venues for holiday hours.
- CC Cider Jam with Entremundos, 9:30pm
- MT Jazz Night, 9pm

TUESDAY, JANUARY 2

- JA Pearl Django with Special Guest Neil Andersson, 7:30pm
- RR Casa de la Trova hosted by SuperSones, 7:30pm
- RR Marina and the Dreamboats, 10pm
- SB Joe Doria Presents, 9:30pm
- SY Justin Kausal-Hayes, 5pm
- TU Tim Kennedy Band, 7:30pm

WEDNESDAY, JANUARY 3

- FH Future Jazz Heads Jam, 6pm
- JA Pearl Django with Special Guest Neil Andersson, 7:30pm
- PD Casey MacGill & Friends, 8pm
- SB Rippin Chicken, 9:30pm
- TU Alex Chadsey Quartet featuring Chava Mirel, 7:30pm
- VI Bar Tabac, 9pm

THURSDAY, JANUARY 4

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- EU Jam Session, 8:30pm
- JA Pearl Django with Special Guest Neil Andersson, 7:30pm
- MQ Tony Glausi Band, 8:30pm
- OS Jonas Myers, 7pm
- PD Greg Ruby & Maggie Kim, 8pm
- TU Clave Gringa, 7:30pm
- VI Casey MacGill, 5:30pm
- VI Marco de Carvalh, 9pm

FRIDAY, JANUARY 5

- BT Live Jazz Trio, 6pm
- CM Sonando, 7pm
- CZ Jazz First Fridays, 7:30pm

Calendar Key

- AB The Angry Beaver
- BA BAAY Theater
- BC Barca
- BT Brass Tacks
- CB Century Ballroom
- CC Capitol Cider
- CM Crossroads Bellevue
- CZ Couth Buzzard Books
- DT Darrell's Tavern
- EG Egan's Ballard Jam House
- EU EuroPub
- FB Seattle First Baptist Church

20 • EARSHOT JAZZ • January 2018

- JA Nearly Dan, 7:30pm
- LA 1-2-3 Totusek, Sparks, Jones, 5pm
- MQ Afrocop, 8:30pm
- SY The Dave Holo Trio, 5pm
- TU Clipper Anderson Quartet w/ Alexey Nikolaev, Darin Clendenin, Mark Ivester, 7:30pm
- VI Jovino Santos Neto, 9pm

SATURDAY, JANUARY 6

- BT Live Jazz Trio, 6pm
- JA Nearly Dan, 7:30pm
- SB 700 Saturdays, 10pm
- SB Cubano y Latina, 7pm
- SY Victor Janusz, 10:30am
- TU Marc Seales Band, 7:30pm
- VI DTR Trio, 9:30pm
- VI The Tarantellas, 6pm

SUNDAY, JANUARY 7

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- CM Sunday Brunch: Eugenie Jones, 12:30pm
- DT Darrell's Tavern Jazz Jam, 8pm
- FB Seattle Jazz Vespers: Mikel Rollins and the Momentum Jazz Quartet, 6pm
- HA Bossa Nova with Dina Blade, 6pm
- JA Nearly Dan, 7:30pm
- MQ Brian Nova Jazz Jam, 7pm
- RR Garfield High School Jazz Jam, 4:30pm
- SB Jazz Brunch, 12pm
- SY Victor Janusz, 10am
- TU Jim Cutler Jazz Orchestra, 7:30pm
- VI Lennon Aldort, 6pm
- VI Ron Weinstein Trio, 9:30pm
- WP First Sundays Concert: Janet See, 4pm

MONDAY, JANUARY 8

- CC Cider Jam with Entremundos, 9:30pm
- MT Jazz Night, 9pm
- NL Mo'Jam Mondays, 8:30pm
- RR The Salute Sessions, 10pm
- FH The Old North Bend Firehouse
- HA Harissa Mediterranean Restaurant
- JA Dimitriou's Jazz Alley
- LA Latona Pub
- MQ The Triple Door Musicquarium
- MT Mac's Triangle Pub
- MV Marine View Church
- NL Nectar Lounge
- OS Osteria la Spiga
- PC Phinney Center Concert Hall
- PD Pink Door
- RR The Royal Room

TUESDAY, JANUARY 9

- JA Martin Taylor and Alison Burns, 7:30pm
- RR Marina and the Dreamboats, 10pm
- RR Rochelle House + Evan Flory-Barnes + Andy Coe, 7:30pm

TU Big Band Jazz: Emerald City Jazz Orchestra,

JA Martin Taylor and Alison Burns, 7:30pm

TU Jim Sisko's Bellevue College Orchestra,

BC Adam Kessler, Phil Sparks and Guests, 9pm

SE Art of Jazz: Gary Hammon Quintet, 5:30pm

TU Delvon Lamarr's disORGANized, 7:30pm

MQ Rik Wright's Fundamental Forces, 8:30pm

- SB Joe Doria Presents, 9:30pm
- SY Justin Kausal-Hayes, 5pm

WEDNESDAY, JANUARY 10

FH Future Jazz Heads Jam, 6pm

PD Casey MacGill & Friends, 8pm

THURSDAY, JANUARY 11

PD Greg Ruby & Maggie Kim, 8pm

RR Garfield Vocal Night, 5pm

VI Casey MacGill, 5:30pm

FRIDAY, JANUARY 12

EG The Joel Bean Trio, 9pm

SE Seattle Art Museum (Downtown)

VA Vashon Center for the Arts

WS Watershed Pub & Kitchen

Veterans of Foreign Wars

WP Waterfront Park Community Center

JA Peter White, 7:30pm

SB Seamonster Lounge

ST Stage 7 Pianos

SY Salty's on Alki TD Triple Door

TU Tula's

VF

VI Vito's

CM Ranger & the Re-Arrangers, 7pm

LA Happy Hour Jazz w/ Phil Sparks, 5pm

TU Jovino Santos Neto Quinteto, 7:30pm

VI Jennifer Kienzle, 9pm

BT Live Jazz Trio, 6pm

TD Monty Alexander, 7:30pm

TD Monty Alexander, 7:30pm

8pm

7:30pm

VI Brazil Novo, 9pm

EU Jam Session, 8:30pm

JA Peter White, 7:30pm

MQ Kate Voss Duo, 5pm

OS Jonas Myers, 7pm

SATURDAY, JANUARY 13

- BT Live Jazz Trio, 6pm
- CM Climate Change, 7:30pm
- JA Peter White, 7:30pm
- NL Industrial Revelation with Sisters and The New Triumph, 8pm
- PC Saturday Family Concerts: Johnaye Kendrick, 11am
- SB 700 Saturdays, 10pm
- SB Cubano y Latina, 7pm
- SY Victor Janusz, 10:30am
- TU Greta Matassa Quintet with Susan Pascal, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm
- VI Jerry Zimmerman, 6pm
- VI Kareem Kandi, 9:30pm
- WS Live at the Shed Brunch Music, 12pm
- WS Live at the Shed Night Music, 9pm

SUNDAY, JANUARY 14

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- CZ Open Jazz Jam-Kenny Mandell, 2pm
- DT Darrell's Tavern Jazz Jam, 8pm
- HA Bossa Nova with Dina Blade, 6pm
- JA Peter White, 7:30pm
- MQ Brian Nova Jazz Jam, 7pm
- MV Ranger & the Re-Arrangers, 5pm
- SY Victor Janusz, 10am
- TU Big Band Jazz: Jazz Police, 4pm
- TU Jim Cutler Jazz Orchestra, 7:30pm
- VI Bob Hammer, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 15

- CC Cider Jam with Entremundos, 9:30pm
- MT Jazz Night, 9pm
- NL Mo'Jam Mondays, 8:30pm
- RR The Salute Sessions, 10pm

TUESDAY, JANUARY 16

- JA Mark Hummel's Chicago Blues Harmonica Blowout with Billy Boy Arnold and more Special Guests, 7:30pm
- RR Marina and the Dreamboats, 10pm
- SY Justin Kausal-Hayes, 5pm
- TU LineUp! Dawn Clement, Mark Taylor, 7:30pm

WEDNESDAY, JANUARY 17

- FH Future Jazz Heads Jam, 6pm
- JA Mark Hummel's Chicago Blues Harmonica Blowout with Billy Boy Arnold and more Special Guests, 7:30pm
- MQ Bandoneon Duo: Matilde Vitullo / Ben Thomas, 5pm
- PD Casey MacGill & Friends, 8pm
- RR Piano Starts Here: The Duke and the CountThe Music of Duke Ellington/Count Basie, 7:30pm
- SB Unsinkables, 9:30pm
- VI Joe Doria, 9pm

17 PIANO STARTS HERE: THE DUKE AND THE COUNT – THE MUSIC OF DUKE ELLINGTON/COUNT BASIE

The Piano Starts Here series highlights the work of some of the most prolific and talented composers and pianists to have ever tackled the instrument. Each of the performances brings together Seattle's finest pianists to perform the works of the artist selected for that evening on the Royal Room's Steinway B grand piano.

Tonight, featured pianists Bill Anschell, Dylan Hayes, Ryan Burns, and Alex Guilbert honor jazz royalty Duke Ellington and Count Basie—two of the greatest pianists in jazz, both of whom were better known as composers, bandleaders, and gamechangers. \$8–12

THURSDAY, JANUARY 18

BC Adam Kessler, Phil Sparks and Guests, 9pm EU Jam Session, 8:30pm

JA WAR, 7:30pm

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weekly recurring performances

MONDAY

- CC EntreMundos Jam, 9:30
- MT Triangle Pub Jam, 9
- NL Mo' Jam Mondays, 8:30
- RR The Salute Sessions, 10

TUESDAY

- RR Marina and the Dreamboats, 10
- SY Justin Kausal-Hayes, 5

WEDNESDAY

- FH Future Jazz Heads Jam, 6
- PD Casey MacGill & Friends, 8

THURSDAY

- BC Adam Kessler & Phil Sparks, 9
- EU EuroJam Session, 8
- OS Jonas Myers, 7
- PD Greg Ruby & Maggie Kim, 8
- VI Casey MacGill, 5:30

FRIDAY

- BT Live Jazz Trio, 6
- LA Happy hour w/ Phil Sparks, 5
- SB Funky 2 Death, 10

SATURDAY

- BT Live Jazz Trio, 6
- SB Cubano y Latina, 7
- SB 700 Saturdays, 10
- SY Victor Janusz, 10:30am

SUNDAY

- AB Beaver Sessions, 9
- DT Darrell's Tavern Jazz Jam, 8
- HA Bossa Nova w/ Dina Blade, 6
- SY Victor Janusz, 10am
- VI Bob Hammer, 6pm
- VI Ron Weinstein Trio, 9:30

concerts connections community

culture

Volunteer with Earshot

We re seeking a newsletter volunteer ocordinator, mailing coordinator, calendar data entry volunteer, neighborhood newletter distribution volunteers, and more For more into, contact califlin@earshot.org



- MQ Alex Skolnick Trio, 7:30pm
- OS Jonas Myers, 7pm
- PD Greg Ruby & Maggie Kim, 8pm
- RR Triple Trumpet Thursday, 7:30pm
- TU Fred Hoadley's Sonando, 8pm
- VI Casey MacGill, 5:30pm

FRIDAY, JANUARY 19

- BT Live Jazz Trio, 6pm
- CM Dixie Gypsy Project, 7pm
- JA WAR, 7:30pm
- LA Happy Hour Jazz w/ Phil Sparks, 5pm
- SY The Dave Holo Trio, 5pm
- TU Birch Pereira and the Gin Joints, 7:30pm
- VI Johnny Astro, 9pm

SATURDAY, JANUARY 20

- BT Live Jazz Trio, 6pm
- CM Eric Madis & Blue Madness, 7pm
- JA WAR, 7:30pm
- SB 700 Saturdays, 10pm
- SB Cubano y Latina, 7pm
- ST The LaVon Hardison Quartet, 7:30pm
- SY Victor Janusz, 10:30am
- TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
- VI The Tarantellas, 6pm
- VI Tim Kennedy Trio, 9:30pm

SUNDAY, JANUARY 21

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- BA Peter Gabrielson Quartet, 4pm
- CZ Music Improv Session Kenny Mandell, 7pm
- DT Darrell's Tavern Jazz Jam, 8pm
- HA Bossa Nova with Dina Blade, 6pm
- JA WAR, 7:30pm
- MQ Brian Nova Jazz Jam, 7pm
- RR JazzED: Girls Ellington Project, 4:30pm
- SY Victor Janusz, 10am
- TU Greta Matassa Student Showcase, 4pm
- TU Jim Cutler Jazz Orchestra, 7:30pm
- VI Bob Hammer, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 22

- CC Cider Jam with Entremundos, 9:30pm
- MT Jazz Night, 9pm
- NL Mo'Jam Mondays, 8:30pm
- RR The Salute Sessions, 10pm

TUESDAY, JANUARY 23

- JA Harold Lopez-Nussa with Ray Lopez-Nussa, 7:30pm
- MQ Some'tet, 5pm
- RR Marina and the Dreamboats, 10pm
- SY Justin Kausal-Hayes, 5pm
- TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, JANUARY 24

- FH Future Jazz Heads Jam, 6pm
- JA Harold Lopez-Nussa with Ray Lopez-Nussa, 7:30pm
- MQ Frank Kohl Trio, 5pm
- PD Casey MacGill & Friends, 8pm
- SB Westsound DFC, 9:30pm
 - TU Big Band Jazz: pH Factor Big Band, 7:30pm

- VF Tall and Small 11 Piece Band NW, 8pm
- VI Ben von Wildenhaus, 9pm

THURSDAY, JANUARY 25

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- EU Jam Session, 8:30pm
- JA Najee, 7:30pm
- OS Jonas Myers, 7pm
- PD Greg Ruby & Maggie Kim, 8pm
- TU Duende Libre, 7:30pm
- VI Casey MacGill, 5:30pm
- VI Random Guys, 9pm

FRIDAY, JANUARY 26

- BT Live Jazz Trio, 6pm
- CB Masquerade Ball, 9pm
- CM Jazz, Etc., 7pm
- JA Najee, 7:30pm
- LA Happy Hour Jazz w/ Phil Sparks, 5pm
- TU Stephanie Porter Quintet, 7:30pm
- VI Yada Yada Blues Band, 9:30pm

SATURDAY, JANUARY 27

- BT Live Jazz Trio, 6pm
- JA Najee, 7:30pm
- NL 3rd Annual "The Dead Of Winter" featuring: Andy Coe Band, 8pm
- RR Django's Birthday, 6pm
- SB 700 Saturdays, 10pm
- SB Cubano y Latina, 7pm
- SY Victor Janusz, 10:30am
- TU Thomas Marriott, 7:30pm
- VA David Grisman Quintet, 4pm
- VI Afrocop, 9:30pm
- VI Jerry Zimmerman, 6pm

SUNDAY, JANUARY 28

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- CZ Open Jazz Jam-Kenny Mandell, 2pm
- DT Darrell's Tavern Jazz Jam, 8pm
- HA Bossa Nova with Dina Blade, 6pm

TU Jim Cutler Jazz Orchestra, 7:30pm

CC Cider Jam with Entremundos, 9:30pm

JA Davina and The Vagabonds, 7:30pm

RR Marina and the Dreamboats, 10pm

WEDNESDAY, JANUARY 31

JA Davina and The Vagabonds, 7:30pm

TU Big Band Jazz: Critical Mass Big Band,

FH Future Jazz Heads Jam, 6pm

PD Casey MacGill & Friends, 8pm

TU Marina Albero Band featuring Luis Gallo,

Ron Weinstein Trio, 9:30pm

JA Najee, 7:30pm

VI

VI

MQ Brian Nova Jazz Jam, 7pm SY Victor Janusz, 10am

Bob Hammer, 6pm

MT Jazz Night, 9pm

7:30pm

7:30pm

MONDAY, JANUARY 29

NL Mo'Jam Mondays, 8:30pm

RR The Salute Sessions, 10pm

TUESDAY, JANUARY 30

SY Justin Kausal-Hayes, 5pm

JAZZ INSTRUCTION

Paul Anastasio – Paul Anastasio, jazz violinist, former student of Joe Venuti. Specializing in trad, swing. panastasio@w-link.net

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

Rick Azim – Jazz guitar, fretboard knowledge, theory, sight reading, composition, repertoire. 50 years experience. Studied with Ted Greene and Jerry Hahn. (425) 770-4044

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

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

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Steve Grandinetti, MSEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. (360) 385-0882, stevieg@q. com

Jared Hall – Jazz trumpet, theory & harmony. U. of Miami DMA, Indiana U. MM. (812) 929-1383, jaredhall.net

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

Max Holmberg – Drumset/rhythmic instruction, jazz & beyond. BM Berklee. 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@partpredominant.com

Kelley Johnson – Earshot Best Jazz Vocalist, International Vocal Competition Winner. Lessons & workshops, voice, & improvisation. kelleyjohnson. com (206) 323-6304

Steve Jones – Fun jazz piano instruction in Bellevue; combo coaching too. steve@seattlejonesfamily.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, musicfactorynw.com

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

Pascal Louvel – SeattleGuitarTeacher.com GIT grad, Studied w/ Robben Ford & Norman Brown, (206) 282-5990

Greta Matassa – Award-winning, Earshot Best Jazz Vocalist. Private instruction & workshops. (206) 937-1262 gretamatassa.com, gretamatassa@home.com

Eli Meisner – Jazz guitar instruction. NYU Jazz Studies graduate. Special focus on improvisation and theory. (425) 269-5028, ejm356@nyu.edu, elimeisner.com

Brian Monroney - Guitar theory, improv, reading, & musicianship. U. of Miami grad, touring/studio pro. brianmonroney.com 303-396-9273

Mat Montgomery - Trumpet technique & improv instruction. BM Jazz Studies; MM Trumpet Performance. mathewglenn@gmail.com or matmontgomerymusic.com

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

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

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

Dan O'Brien – Double & electric bass, all styles, all levels. Accepting students. Real-world experience w/ NEC training. (206)914-3396, obrienbass@gmail.com

Steve O'Brien – Trumpet technique, pop, rock, jazz, hiphop, musicianship, creativity. BFA Cornish, will travel. steveobrienjazz.com, (206) 468-4898.

Susan Palmer – Guitar instruction. Teacher at Seattle U., author "The Guitar Lesson Companion" method books. leadcatpress.com

Christian Pincock – trombone, trumpet, composition, improv. Maple Leaf studio. 10+ years teaching all ages/styles. Active performer. ChristianPincock.net, (206) 660-7123

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 & bass guitar instruction. 30+ years teaching. Student of Al Turay. Mills Music, Burien, Shoreline. (206) 669-7504. garyleerollins. com

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

Anton Schwartz – Improv & sax. Accomplished & effective teacher. Intermediate & advanced students. W. Seattle. (510) 654-3221, antonjazz.com/study

Jeremy Shaskus – Accepting students for sax, improv & music theory. (862) 228-4442, shaskj@gmail.com

Marc Smason – Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools & privately. marcsmason.com

Bill Smith – Accepting students in composition, improv & clarinet. (206) 524-6929, bills@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; musicprosnw@comcast.net

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Tobi Stone – Saxophone/Clarinet/Flute. Focus: tone, improv, technique, theory. All ages/levels, BM,15 yrs exp. W. Seattle, lessons@tobistone.com

Nelda Swiggett - Piano instruction in jazz, popular & classical styles. All ages & levels welcome. Seattle studio. (206) 323-1361. neldaswiggett.com.

Jay Thomas – accepting select students on trumpet, saxophone, flute. Focus on improv & technique. (206) 399-6800 jaythomasjazz@aol.com

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

Enrique Valera – Cuban tres, cuatro & guitar instruction. (206) 673-1049 or lafamiliavaleramiranda.com

Byron Vannoy, MFA – Jazz drum set instruction & rhythmic improvisational concept lessons for all instruments. (206) 817-0377, byronvannoy.com

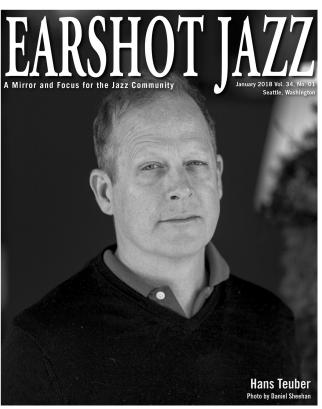
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Patrick West – Trumpet Instruction. 20+ yrs experience teaching. All ages & levels. Emphasis on Technique & improvisation. (425) 971-1831

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

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



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