

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2018 Vol. 34, No. 04
Seattle, Washington



Marina Albero

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

Turn It Up!

As the weather warms up around the region, things are definitely heating up around Earshot Jazz. We've got some great concert events coming up, announcements on significant national and regional organizational awards, and our annual celebration of Seattle's incredible jazz community in a hard-swinging Golden Ear Awards Party.

You'll find us with some regularity this month at Columbia City's always-bustling Royal Room. We especially invite you to join us on Monday, April 2, for the annual Golden Ear and Seattle Jazz Hall of Fame Awards Party. We're emphasizing the "party" aspect this year with music in a deep groove by Delvon Lamarr Organ Trio. Delvon has recently signed with one of the largest booking agencies in America, and already has dates lined up around the country, including a slot in the prestigious Monterey Jazz Festival. Catch them locally while you still can, while you help us honor a brand-new slate of award winners. And speaking of award winners, we are delighted that our own Karen Caropepe has been selected as Seattle's "Jazz Hero" this year, by the national Jazz Journalists Association. That award is very well deserved!

Check this issue for previews of upcoming Earshot concerts for this month, most of which will be hosted at the Royal Room. We're proud to welcome old and new friends, and reprise some of our favorite recent concert presentations, as we continue to showcase the increasingly diverse world of jazz. We are also proud to be involved in a very special event on the Triple Door mainstage on April 24, which kicks off a week of events celebrating the 50th anniversary of Seattle's Black Panther Party. Tickets for that are available through the Triple Door, with more information on our site. These April concerts are also a warm up for an incredible line up of June events. Stay tuned.

Three years ago, the National Endowment for the Arts profiled the Earshot organization in their 50th anniversary magazine, *The NEA at 50*. Under the headline, "Improvising with the Community," the magazine recognized our commitment to thinking globally while acting locally, saying, "Despite its international reputation, Earshot has remained a true community organization." That national recognition continues. We're honored that the Earshot Jazz organization has recently been selected for special awards from two significant national foundations. We'll have details on those, and more, in an announcement in next month's issue.

Please join us in support of jazz in this incredible, expanding community!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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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.



Buell Neidlinger: 1936–2018

Prolific bassist, cellist, and educator Buell Neidlinger passed away March 16 in his Whidbey Island home.

Neidlinger was best known for his early collaboration with iconic pianist Cecil Taylor in the '50s and '60s. He made a career working within a wide spectrum of musical styles, including jazz, classical, pop, and rock, performing alongside artists including Thelonious Monk, Charlie Haden, Tony Bennett, Chuck Berry, Frank Sinatra, Roy Orbison, Barbra Streisand, and many more.

Performing in the Boston Symphony Orchestra, he became a founding instructor in the jazz department at the New England Conservatory; he then moved to Los Angeles to teach at the California Institute of Arts, and became principal bassist of the Los Angeles Chamber Orchestra. While in L.A., he was an active session player, performing on hit records including Dolly Parton's Parton's "Coat of Many Colors," the Eagles' "Desperado" and "Hotel California," and the Village People's "Y.M.C.A."

In 2000, Neidlinger and his wife relocated to Whidbey Island, where he continued to perform regionally on the cello, and occasionally on records on the K2B2 label. This giant of jazz will be missed.

Karen Caropepe Named JJA Hero

Karen Caropepe, Managing Director of Earshot Jazz, has been named the region's 2018 Jazz Hero by the Jazz Journalists Association.

Since starting at Earshot in 2005, Caropepe has managed the organization's bookkeeping, grants administering, marketing/PR, ticketing, desktop publishing, and much more. In 2015, she oversaw the exhaustive implementations of the new website

and membership database. She can be found at every Earshot Jazz event running the front-of-house and backstage hospitality. She is devoted to the community she serves, and is one of the hardest-working advocates of the art form—a true Jazz Hero.

From the *Earshot Jazz* editorial team, a heartfelt congratulations to Karen Caropepe! Please join us in honoring Karen, who will be presented with the award by JJA's and KNKX's Robin Lloyd, and the greater Seattle jazz community at the annual Golden Ear Awards ceremony on Monday, April 2, at The Royal Room.

Racer Sessions Return to Café Racer

The beloved Café Racer has reopened its doors, ushering in a new era of weekly improvised and experimental music. On March 4, Racer Sessions co-founders Neil Welch and Chris Icasiano performed as duo Bad Luck to inaugurate the series on the stage where it all began more than eight years ago.

Commemorating the return to Café Racer, Welch and Icasiano wrote on their website: "The Racer Sessions has always represented a weekly, artistic respite out there on the Sunday horizon. The session became a place where people of different ages and genders could take their chosen instrument into a communal space to create without fear. Café Racer itself was a natural fit. Racer is the spot we chose to gather and socialize as musicians and people. The Racer Sessions has hosted performers from across the country, and time after time we at the session have received messages expressing gratitude for the creative and welcoming environment of our session participants and of Café Racer itself."



Jazz: The Second Century

Deadline May 30

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2018 Jazz: The Second Century series. The series brings the progression of jazz into creative motion on the concert stage. Projects that question and expand the conventions of the jazz form are welcome.

Seattle-area individual artists or groups, in any instrument combination, are eligible. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a letter that speaks to their musical interpretation of the meaning of jazz and of the next stage of jazz music.

Individual artists or ensembles are selected by a blind-jury process. Second Century artists and ensembles perform during July 2018, and are paid a competitive fee for the performance.

Please send submissions electronically to 2ndcentury@earshot.org or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103. **Deadline to apply is May 30.** You can direct questions and comments to Earshot Jazz at (206) 547-6763 or jazz@earshot.org. A list of past Jazz: The Second Century artists and ensembles can be viewed online at earshot.org.

In 2017, original owner Kurt Geissel announced he would be selling Café Racer, causing a stir in the community it served. Now under new ownership, the café celebrated its grand reopening early in March. As the community has welcomed back the café with open arms, so too has the establishment welcomed the artists and musicians who had found a home there.

As good improvisers do, the creators of the Racer Sessions were able to keep the series afloat, finding various venues throughout the city to host on Sunday evenings. But as of March 4, the series has returned, for the foreseeable future, to its hallowed ground. Upcoming events this month include: April 1, Nathie Katzoff; April 8, Tom Scully/Jeb Polstein Duo; April 15, Griffin Boyd; and April 22, Fenja Frances.

Racer Sessions are held at 8pm at Café Racer (5828 Roosevelt Way NE), and are always free, all-ages, and open to the public.

Seattle Women's Jazz Orchestra Composition Contest

Seattle Women's Jazz Orchestra (SWOJO) is now accepting scores for its sixth annual jazz composition contest. The winning and honorable mention composers will receive an honorarium and their compositions will be

performed and recorded live by the Seattle Women's Jazz Orchestra with a special guest during the 2018 Earshot Jazz Festival in Seattle. Submission deadline is **June 30**. See swojo.org for details and online application.

The contest was created to encourage the composition and performance of the highest quality jazz ensemble literature playable by high school, college, and professional bands. This project supported in part by Seattle Office of Arts & Cultural Affairs, 4 Culture, and The Seattle Foundation.

Sudden Valley Jazz Kicks Off 2018 Season

Bellingham's Friends of the South Whatcom Library kicks off its 2018 Sudden Valley Jazz series on Saturday, **April 14**, with New York reedman Evan Arntzen, along with his brother, guitarist/banjo player Arnt Arntzen, in a quintet that will be playing both swing and Dixieland music for listening and dancing. Then, on May 5, Olympia-based vocalist LaVon Hardison performs with her quintet of Eric Verlinde (piano), Osama Afifi (bass), Jeff Busch (percussion), and Jerome Smith (tuba, trombone). The series takes a hiatus through the summer, before starting up in the fall on October 6 with Jeff Busch's Magic Circle,

and wraps up on November 10 with Kevin Woods' Tribute to Miles Davis.

Sudden Valley Jazz performances take place at 3pm in the Sudden Valley Dance Barn in Bellingham. Seating is limited, and drinks are available for purchase at the concert. Both series tickets (\$70) and single concert tickets are available at fswl.org.

Mark Your Calendars for GiveBIG!

The Seattle Foundation's eighth annual GiveBIG day is **May 9**. On this day of giving, maximize your gift to Earshot by participating in this community giving event. You can help with a donation at any level. Each donation made between midnight and midnight PDT will receive a prorated portion of the matching funds. Find more information at givebigseattle.org.

Jack Straw Cultural Center Announces 2018 Artist Support Program

Jack Straw Cultural Center is proud to announce the artists who have received awards in its 2018 Artist Support Program. Twenty artists/artist teams were selected by a panel to complete projects in the Jack Straw studios.

The 2018 Jack Straw Artist Support Program Residents include: Kay Ray, whose project is audio production for



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the documentary film *In Her Hands: Key Changes in Jazz*, exploring obstacles facing women in jazz today as women around the U.S. are fighting for auditions, creating opportunities, and being role models for young musicians; Marge Rosen/SWOJO, who will produce recordings of winner and honorable mention compositions from Seattle Women's Jazz Orchestra's annual international jazz composition contest for women composers; and saxophonist Wally Shoup, who will record four different trios. For more about the Artist Support Program, visit jackstraw.org.

Additionally, through June 17, a special exhibit of *Seattle on the Spot: The Photographs of Al Smith*, will be on display in the Jack Straw Atrium Gallery.

Instrumental Ladies of Jazz

Instrumental Ladies of Jazz, a showcase of Seattle jazz women, continues at the Caffe Musica in Greenwood. Coming up, Ann Reynolds (piano) will be joined by Amy Denio (clarinet, alto sax) on April 20; Leah Pogwizd (bass) on May 18; and Kate Olson (soprano sax) on June 15.

Presented by Caffe Musica, Instrumental Ladies of Jazz is a series dedicated to showcasing women instrumentalists who play jazz in Seattle. Performances are the third Friday of each month, from 7 to 9pm, at Caffe Musica (14300 Greenwood Ave N).

Volunteer at the Ballard Jazz Festival

The Ballard Jazz Festival (May 16–19) is seeking volunteers for the annual event. Interested volunteers should fill out the online form at ballardjazz-festival.com, or contact Volunteer Coordinator Paul Rauch at volunteer@ballardjazzfestival.com.

Call for Indigenous Creatives

The Seattle Office of Arts & Culture is opening a new arts and cultural hub on the third floor of King Street Sta-

tion this winter and the inaugural exhibition will be *yehaw*.

The title of the exhibition, *yehaw*, is drawn from the Coast Salish story of Native people from all tribes uniting around a common cause and lifting up the sky together. In the spirit of the story, this exhibition will celebrate the depth and diversity of Indigenous art made in the Pacific Northwest. In preparation for the exhibition, curators Tracy Rector (Seminole/Choctaw), Asia Tail (Cherokee Nation), and Satpreet Kahlon opened a call for artwork in any media by Indigenous creatives living in the Pacific North-

west. Deadline for submission is **April 20**.

All Indigenous creatives who apply will be included in the exhibition. The exhibition will be a collective portrait of Native America, including creatives of all ages and stages in their careers, from many tribal affiliations, working in a variety of creative mediums. *yehaw* celebrates all Native makers, and actively challenges the false divides between fine art and craft, Urban and Reservation, contemporary and traditional. For more information, including guidelines, eligibility, and the application please visit yehawshow.com.

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28

APRIL

6 - 8:30
9 - 10:30 PM



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Marina Albero: With Open Arms



MARINA ALBERO PHOTO BY DANIEL SHEEHAN

By Paul Rauch

The city of Seattle has always embraced Marina Albero with open arms; it is as if it was meant to be that she would make the life journey from Barcelona, Spain, to the Emerald City. Since she moved here in 2014, Albero has embraced Seattle in return, with stunning live performances in a variety of musical settings. Her virtuosity on piano, hammered dulcimer, and vibraphone is enhanced by a vibrant musical spirit that is unique and transcendent.

Albero first arrived here when she was 12, traveling with her musical family. Her father, Marià Albero, was a historic musician, singer, actor, and

composer; her mother, Laura Tapias, a highly regarded performer in music and theater. They traveled to Seattle to rehearse a play to be presented at the '92 Olympic Games in Barcelona. For a young girl from Barcelona, it was an eye-opening experience.

"Seattle was my first port in America," recalls Albero. "Being a 12-year-old girl, it was an important thing, coming to America for the first time. I had this idea that America was the land of opportunity, so I came here with big eyes. I knew America from the movies. When I came here and I saw the size of the cars, even the size of the people, it was then real."

At 15, Albero wanted to return, eager to travel and see the world. At this

point she had acquired considerable prowess in classical piano and percussion. She had studied jazz drums at 12, and began jazz piano in earnest at 14. Inevitably, she left for Cuba, where her brother was living, and studied classical piano at the conservatory there with noted teacher, Teresita Junco.

Albero returned to Seattle on her own as an 18-year-old woman. She was welcomed warmly once again, staying with family friends, including Norm Langill. Langill was working with a Belgian family, setting up the first tent in the creation of Teatro Zinzanni, which has since become a Seattle institution. It made a connection that would result in Albero becoming a

prominent member of the performing troupe there some 16 years later.

During her previous trip here, she had discovered the hammered dulcimer at Dusty Strings in Fremont.

Her return trip included purchasing a larger instrument known in Spain as the psalterium. It was an instrument she had all to her own, not overseen by a teacher or mentor. Albero's

genre-expanding insights and application to a variety of musical forms have since made her recognized as a true pioneer of the instrument.

After her studies at the conservatories in Barcelona and La Havana, Albero began performing with legendary performers such as Chano Domínguez, Pepe Habichuela, Mariona Sagarra, Glen Velez, and Carlos Saura. Her virtuosity and creative spirit now in full bloom, Albero was making inroads into a variety of musical forms, including jazz, flamenco, traditional, and classical. All of these influences are clearly heard in her current approach both as an improviser and composer. Her piano style is equally influenced by Bill Evans as it is by Chano Domínguez or Teresita Junco. Through it all, there is a radiance that transcends the music and touches her audience.

In 1999, motherhood became the primary focus for Albero, upon the arrival of her daughter, Serena. Three years later came her son Marcel. Albero threw herself into motherhood with the same generous and loving spirit that her music embraced. She had been the beneficiary of great mentorship for this task, from father Marià and mother Laura. Her extended family was equally supportive.

In 2014, Albero and then partner Chano Domínguez, moved to the

United States to create a new chapter in their musical and family lives. In April of that year, they were introduced to the Seattle jazz audience at the Ballard Jazz Festival in a spectacular duo

performance. Domínguez, the historic flamenco jazz pianist, and Albero on vibes and psalterium, opened for iconic saxophonist Sonny Fortune. It remains one of the most memorable

performances in the 15-year history of the festival. Once again, Seattle was opening its arms and embracing her.

"That's my relationship with Seattle," she says. "It's like this friend you have that you haven't seen in 20 years, and they welcome you."

With Serena now a freshman studying jazz vocals at the New School in New York and Marcel a budding saxophonist as a sophomore in high school, Albero can now focus a bit more on her career.

Her children will always be her heart, and she looks back at the past 20 years with amazement.

"I wouldn't exchange that for any fame or career goal," she states happily. "Now when I see my kids and see that they are good-hearted, generous, empathetic, good musicians, good thinkers, I'm glad I got to see and build some of that personality. Now I feel I can concentrate on my career and not feel like I'm missing out on something in my life."

Albero has been holding down the piano chair at Teatro Zinzanni since her arrival, under the directorship of Hans Teuber. Apart from Zinzanni, the two have formed a special musi-

cal relationship, and a great friendship as well. Her quintet with Teuber, bassist Evan Flory-Barnes, drummer D'Vonne Lewis, and percussionist Jeff Busch, have delivered riveting performances at Tula's Jazz Club and, as part of the Earshot Jazz Festival, at the Seattle Art Museum. She also appears in duo with bassist Jeff Johnson, and in musical associations with musicians including Farko Dosumov, Chuck Deardorf, Ben Thomas, Adriana Giordano, and Thomas Marriott, to name but a few.

Albero's versatile piano style can transcend genre or conform to an identifiable form. Underlying it all is a love for improvisation that has been greatly impacted by American jazz music.

"I started as a jazz student when I was fourteen, and it was a big help to me, because I come from the classical or self-taught world, so jazz was the perfect way to understand harmony, even

in classical music," says Albero. "Jazz has been the door that opened up my mind and my technique, by being able to play and improvise how I want."

Aside from her 2008 release in Spain, *#1*, Albero has developed a large following without a significant recent recording. She has plans to record this summer, as well as pursue several projects including her association with flamenco guitarist, Luis Gallo.

What path Albero's career will follow going forward is uncertain. What is certain, however, is that the journey along whichever path she chooses, will possess characteristics of love, passion, devotion to family, and the never-ending pursuit of beauty. While Seattle has undoubtedly embraced her warmly, she in turn continues to embrace us with her unique creative vision.

"Jazz has been the door
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"Seattle....is like this
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and they welcome you."

Chris Speed Trio

with Dave King & Chris Tordini

Sunday, April 1, 8:30pm
(doors open 8pm)
The Royal Room
5000 Rainier Ave S

Presented by Earshot Jazz

The riveting trio of Chris Speed, Dave King, and Chris Tordini is a showcase for three New York veterans at the peak of their form.

They deploy their considerable chops judiciously, creating a unit where Speed's tenor sax is in pinpoint balance with Tordini's kneading bass and the shifting, propulsive percussion of King, best known from the Bad Plus trio.

As heard on two CD releases, *Really OK* in 2014 and *Platinum on Tap* in 2017, the Speed/King/Tordini trio turns far more to earlier jazz styles than Speed is often thought to do. And yet, the band's sound is thoroughly of-the-moment thanks to sustained inventiveness and the dynamics among the three players.

Speed explores his tenor sax's low-to-mid range of acoustic power, but the high end of its expressiveness. In grainy, somewhat plangent, serpentine lines punctuated by light staccato gusts, Speed's contributions create embracing invitations to his listeners' attention—as gifts offered rather than provocations imposed.

The effect is most winning. Playing generally mid-volume, Speed draws listeners to the intricacies of statements that, from a less-evolved soloist and composer, might appear oddly underdetermined.

Speed and his vast and varied talents are, of course, well known to Seattle jazz audiences. He has visited often,



CHRIS SPEED PHOTO COURTESY OF THE ARTIST

with many different combinations of emerging-generation jazz leaders. Indeed, he first came to attention here while growing up on the East-side. There he met later-frequent collaborators, drummer Jim Black and saxophonist Andrew D'Angelo, with whom he and guitarist Kurt Rosenwinkel would form Human Feel in Boston in the late 1980s. That quartet recorded a series of acclaimed, fresh albums beginning in 1992, when Speed moved to New York, two years after graduating from New England Conservatory.

In Manhattan, Speed joined alto and baritone saxophonist Tim Berne's fully committed and much-praised

Bloodcount. (Jim Black did, too.) Like Human Feel, the quartet (sometimes quintet) balanced gamely between established jazz expectations and unleashed avant-garde gestures. It could be as sinewy or singing or muscular as it was pulsing and corpuscular.

On tenor sax and clarinet, Speed would become one of the most-sought accompanists on the New York scene. He worked with the likes of trumpeter Dave Douglas, pianist Myra Melford, saxophonist John Zorn, and bassist Mark Dresser. He maintained ties to his Seattle roots in the band Pachora, which included Jim Black and another Seattle-reared musician, guitarist Brad Shepik, a graduate of Cornish College.

The popular quartet, with Icelandic bassist Skúli Sverrisson, epitomized a mid-nineties to mid-noughties fascination on the New York scene with Eastern European strains.

All those associations brought Speed often to Seattle, where his appearances have comprised a sort of highlight reel of his impressive progression.

In 2008, for example, he returned with an intrepidly explorative quartet Endangered Blood, another collaboration with Jim Black, formed to raise money for a then seriously ailing D'Angelo. When the band visited again in 2016, Earshot Jazz co-founder and *Seattle Times* jazz critic Paul de Barros aptly summed up Speed's "eclectic interests, which include off-kilter time signatures; the shadowy moods and rich reed colors of Duke Ellington's 'jungle band' period ... ; Ornette Coleman's skittering energy; and the ceremonial repetitions of minimalism."

It is perhaps the "shadowy moods" that are most prominent in the Speed/King/Tordini trio. In fact, Speed's development of a yearning, searching, gently proffered style has been long coming, including in a series of collaborations that have drawn less attention to him than his signature bands. You hear it, for example, in his work with the innovative chamber-jazz group, John Hollenbeck's Claudia Quintet. You can also hear it on Speed's duo recording *Ruins* (2014) with Italian drummer Zeno de Rossi, or on *Lamaçal* (2013), where he sat in with Portuguese trumpeter Susana Santos Silva's trio, Lama. But you can also go back and hear it emerging on his 1999 quartet album with trumpeter Cuong Vu, *Deviantics*, even when the album is at its most up tempo and up beat.

It has something of the worshipful saint John Coltrane and also of Albert Ayler in quieter moments of his uttering in tongues. Certainly Speed quests into that sort of expressive territory.

Speed can count on robust uplift in the Speed/King/Tordini trio. Since 2000, as the drummer of Bad Plus, Dave King has been an unlikely phenomenon in jazz: something of a rock star. He's solidified that standing beyond the Bad Plus, too, in bands almost too many to tally—with Bill Frisell, John Zorn, Tim Berne, Craig Taborn, not to forget his own Dave King Trucking Co. (with Chris Speed), and with multiple other units beyond jazz.

Thanks to his invention, flair, and command, King is one of the busiest players in New York jazz circles. Chris Tordini is rapidly becoming another. He has toured and recorded in Claudia Quintet and others bands with the likes of saxophonists Greg Osby, Steve Lehman, and Andrew D'Angelo, and drummers Ari Hoenig, Jim Black, and Tyshawn Sorey. His playing is "muscular, yet sympathetic," as *Audiophile Audition* aptly described it, with richly hued timbre, measured power, and ever-supportive invention.

The "nimble" Speed/King/Tordini trio, wrote Peter Margasak in *Chicago Reader*, who rated *Platinum on Tap* his fifth-favorite album of 2017, embraces jazz tradition while it tweaks it. Speed has "never been a grandstanding player, but now he's so far beyond the need to show off that he just lives in the music like a second skin."

In *London Jazz News*, Brian Marley was similarly complimentary: "Even when Tordini and King are busily pushing and pulling the music around in interesting ways," he wrote, Speed "delivers his improvisations with wry insouciance in a style reminiscent at times of Lester Young. Surely you can't get more jazzlike than that."

—Peter Monaghan

Tickets for Chris Speed Trio are \$18 adult, \$16 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.

THE Royal Room
MUSIC DINNER DRINKS

APRIL HIGHLIGHTS

- 4.1 -- Earshot Jazz Presents: Chris Speed Trio with Chris Tordini and Dave King
- 4.2 -- Earshot Jazz: Golden Ear and Seattle Jazz Hall of Fame Awards
- 4.3 -- Casa de la Trova Hosted by SuperSones
- 4.6 -- Earshot Jazz Presents: Kavita Shah & François Moutin Duo
- 4.9 -- Pete Zimmer Quartet ft. Tim Kennedy and Hans Teuber
- 4.11 -- Comfort food ft. Bob Antolin, Ahkeenu Musa, and Thione Diop
- 4.13 -- Tumbao ft. Carlos Cascante, Julio Jáuregui and Thomas Marriott
- 4.16 -- Christian Pincock's Scrambler
- 4.19 -- Earshot Jazz Presents: Lionel Loueke Trio w/ Massimo Biolcati & Ferenc Nemeth (TWO SHOWS)
- 4.20 -- High Pulp // Shakewell
- 4.22 -- Earshot Jazz Presents: Jaimeo Brown Transcendence w/ Chris Sholar & Jaleel Shaw (TWO SHOWS)
- 4.27 -- Zony Mash Sweeter Than The Day The Robin Holcomb Band
- 4.28 -- International Jazz Day Concert! Julian Priestler. Overton Berry. Eugenie Jones. Bruce Phares. D'Vonne Lewis.

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Golden Ear & Seattle Jazz Hall of Fame Awards Party

Monday, April 2, 7pm
The Royal Room
5000 Rainier Ave S

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology.

Join us for the awards party on Monday, April 2, 7pm, at the Royal Room in Columbia City. Beloved radio host Jim Wilke will be on hand to emcee the night's events, and KNKX's Robin Lloyd will be in attendance to present a special Jazz Journalists Association award to one of Earshot Jazz's very own. Be ready to boogie, as the always hot, always hip **Delvon Lamarr Organ Trio** (Delvon Lamarr, Hammond B-3, Jimmy James, guitar, David McGraw, drums) bookends the ceremony with two great sets.



DELVON LAMARR PHOTO COURTESY OF KNKX PUBLIC RADIO

Tickets by donation. Advance tickets are available at earshot.org. Tickets do not guarantee seating; seating is available first come, first served.

Reservations are available for guests who are dining, and can be arranged directly with The Royal Room at reservations@theroyalroomseattle.com.



Downtown North Bend
Saturday, April 21
6 pm - Midnight

Ticket Presales: \$25 Adults, \$15 Youth

Night of Event: \$30 Adults, \$20 Youth

northbendjazzwalk.com

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Kavita Shah & Francois Moutin

Friday, April 6, 6pm
The Royal Room

Presented by Earshot Jazz

New York-raised, world-traveled vocalist Kavita Shah has created a rich personal style informed by her study of the vocal traditions of several corners of the world, including Brazil, West Africa, and the India of her heritage.

DownBeat's Best Jazz Vocalist in 2012, and winner of the ASCAP Herb Alpert Young Jazz Composers Award in 2013, she has since released the acclaimed 2014 albums *Visions* and, this year, *Interplay*.

She appears here with New York-based French bassist, her collaborator on *Interplay*, Francois Moutin, who is not only highly accomplished in bass performance, but also schooled in arcane physics and mathematics (but that—his earning a Ph.D. in physics at the age of 24—is another story).

A much-in-demand bassist who has performed and recorded with Rudresh Mahanthappa, Michel Portal, Frank Wess, Jan-Michel Pilc, Franco Ambrossetti, and many others, in 2005 Moutin won a leading French jazz award together with his twin brother and frequent musical collaborator, Louis Moutin, a drummer.

Interplay demonstrates what you can expect from them in their early-start (6pm) Seattle concert: enchanting renditions of standards like “You Go to My Head” and “Falling in Love,” as well as originals and interpretations of songs from some of the traditions Shah has studied.

Shah made clear at the outset of her recording career that she would tread



FRANCOIS MOUTIN AND KAVITA SHAH PHOTO BY JACOB BLICKENSTAFF

a distinctive path. She asked guitarist and vocalist Lionel Loueke to produce her debut, *Visions*, on the French Naïve label; he also appeared on three of the tracks. It was, according to Bill Milkowski in *DownBeat*, a “breathtakingly beautiful collaboration.” Shah, he wrote, “soars with understated majesty while alternately singing in Portuguese, Spanish, and English.” She also won raves from French-language jazz critics, a remarkable tip of the hat given that she had taken on Edith Piaf’s “La Vie en Rose.”

On *Visions*, Shah announced her arrival with a bold first track: a rendition of Cape Verdean vocalist Cesária Évora’s mournful, signature evocation of loss, impermanence, and persistence, “Sodade.” For their setting of it, she and Loueke deployed tabla, kora, Latin percussion, violins, and bass. The result was a fresh, wispy sonic cloud that hovered over a seaspace of North, South, East, and West.

Covering so anthemic a song—and starting her debut album with it—demonstrated Shah’s intrepid artistic spirit as well as striking, convincing vocal range. The album also had Shah’s version of Joni Mitchell’s “Little Green,” two short Indian ragas, and Loueke’s West Africa-steeped “Oju Oba.”

Where Shah had, on *Visions*, accompaniment from 13 musicians from around the globe, on her new release, *Interplay*, she is alone with Moutin, other than for guest appearances by pianist Martial Solal and NEA Jazz Master Sheila Jordan, Shah’s mentor. The predominant duo setting creates engaging immediacy, and that provides a preview of what to expect at their Royal Room performance.

Shah is nothing if not expansive in her artistic ambitions. She displays a winning compositional sense in her singing, and clearly in her song cycle for seven voices, *Folk Songs of Naboréa*, premiered in New York in 2017, which moved

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The Seattle Chapter of the Black Panther Party was founded in April 1968
and the continuing legacy along with the 50th Anniversary will be celebrated
with a week of FREE activities, April 26-28, in Seattle.

Learn more at www.seattlebpp50.com

Nate Chinen to place it on his NPR Top
10 Jazz Performances of the year.

Shah became interested in jazz as a
result of living in Manhattan next
door to saxophonist Patience Hig-
gins, with whom she later performed.
At first, however, she studied classical
piano, and sang a variety of styles of
music in the award-winning Young
People's Chorus of New York City.

She then studied at Harvard Univer-
sity, pursuing her interests in Latin-
American literature and music. She
researched Afro-Brazilian music and
politics, with fieldwork in Brazil, and
won a Harvard thesis prize as well as
another for artistic accomplishment.
She went on to a graduate degree in
jazz voice from Manhattan School of
Music, and continues to study voice
and composition.

From all that she has come away
capable of creating compelling ar-
rangements and approaches to vocal
performance, but always bearing her
learning lightly. With a variety of ar-
tistic grants, she has traveled widely to
expand her range. (She has also begun
to write about her explorations on her
blog, The Folkalist.)

Shah has by now performed with
musicians around the world. In ad-
dition to Loueke and Jordan, she has
collaborated with the likes of saxo-
phonist Greg Osby, Indian percussion
masters, "Ethio-jazz" founder Mulatu
Astatke, and Malian kora master Ya-
coubba Sissoko.

When at home in New York, she
leads a Brazilian trio, a jazz quintet,
and the 13-piece 3rd World Orchestra
for tabla, kora, rhythm section, and
strings. She has premiered many works
for chamber groups, big band, and jazz
philharmonic.

Expect great things!

—Peter Monaghan

*Tickets are \$16 adult, \$14 Earshot
members and senior citizens, \$10 stu-
dents and military and are available at
earshot.org.*

Lionel Loueke Trio

Thursday, April 19, 7 &
9:30pm
The Royal Room

Presented by Earshot Jazz

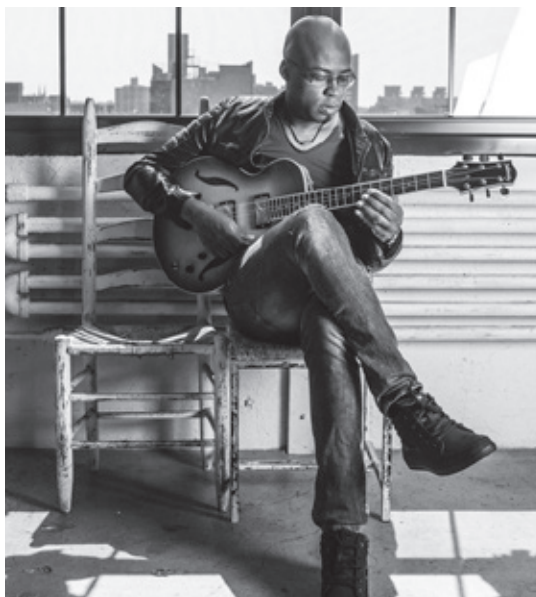
Lionel Loueke, who last month thrilled Seattle fans in his appearance here with Herbie Hancock's band, tells an amusing anecdote about how making a living as a musician has worked out better than his parents feared.

When he was growing up in Benin, in West Africa, his parents hoped he would go into law or some other profitable or secure professional because, after all, "music isn't a job because pretty much everybody plays something in Africa," he told the *Financial Times* last year.

But the guitarist and vocalist, who has soaked in a vast array of styles from West Africa and the West, has come to command broad acclaim in many walks of jazz and popular music. And so, when he regularly returns to Benin, to visit his family, he finds in the living room an enlarged photograph of not-so-wayward son with President Barack Obama.

Born in 1973, Loueke was at first a percussionist, but began playing guitar in his mid to late teens, at first focusing on "African pop." He discovered jazz via albums by George Benson and others, relying on audio cassettes that a friend obtained from the French Cultural Centre in the port city of Cotonou.

Not realizing, initially, that Benson and other jazz greats like Wes Montgomery, Charlie Christian, and Grant



LIONEL LOUEKE PHOTO BY MATHIEU BITTON

Green were often improvising, Loueke learned pieces from the albums note for note—he played the cassettes with weak batteries, which slowed the tape, to get the notes, and then plugged in the player to learn to mimic the players' speed and delivery.

After playing in hotels for three years, he moved to Ivory Coast in 1990 to study classical music history and theory, but ended up spending part of his education teaching jazz to his tutors.

He moved to Paris to attend the American School of Modern Music from 1994 to 1998, and then was awarded a scholarship to Berklee College of Music. He graduated in jazz performance in 2000, and was selected by the likes of Herbie Hancock, Terence Blanchard, and Wayne Shorter to attend the Thelonious Monk Institute at UCLA from 2001 to 2003. Of hearing Loueke for the first time, Hancock said: "I flipped. I'd never heard any

guitar player play anything close to what I was hearing from him. ...The scope of the choices he made expressing himself. It was as though there was no territory that was forbidden."

If Loueke readily admits that his approach was shaped early in his jazz schooling by not really knowing what it was he was hearing, that soon changed. He rapidly gathered techniques and stylistic pointers that he threaded into a highly distinctive personal style that starts with the popular rhythms of his native Benin and Afropop and adds much more. While at Berklee, for example, his trio mates in the trio Gilfema, Hungarian drummer Ferenc Nemeth and Italian/Swedish bassist Massimo Biolcati, introduced him to the complex, shifting time signatures of central European folk music. While listening attentively throughout rock and jazz—as his recordings demonstrate—he was stretching himself on the road and in recording studios with a host of leaders eager to have him along. Those have included Wayne Shorter, George Garzone, Jeff "Tain" Watts, Charlie Haden, Vinnie Colaiuta, Roy Hargrove, Kenny Barron, and Jack DeJohnette. Loueke has also recorded with vocalist, and fellow Beninese, Angelique Kidjo, as well as pianist Robert Glasper's jazz/hip-hop-exploring Experiment.

With Nemeth and Biolcati, who accompany him in Seattle, he has developed, during their now 20 years of

CONTINUED ON PAGE 23

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PREVIEW

7th Annual North Bend Jazz Walk

Saturday, April 21, 6pm-Midnight
Various venues, North Bend, WA

This April 21, the beloved annual North Bend Jazz Walk returns, promising a celebration of highly anticipated, local musicians in a picturesque setting at the base of Mount Si. Now in its seventh year, the North Bend Jazz Walk will continue its tradition of immersing nearby award-winning high school big bands into its multi-generational lineup.

From the Jazz Walk's hours of 6pm to midnight, a dozen venues in North Bend's historic downtown district will host live music events. Participating venues include: North Bend Theater, Wildflower Wine Shop & Bistro, Twede's Café, Valley Center Stage, Pioneer Coffee, Snoqualmie Valley Moose Lodge, Birches Habitat, Georgia's Bakery, Chaplin's, and Chang Thai. All venues are family-friendly and all-ages.

The 2018 North Bend Jazz Walk will once again feature great jazz talent. This year's lineup includes: Endemic Ensemble; Chris Symer, Johnaye Kendrick, Bill Anschell; Greg Ruby & the Rhythm Runners; Bernie Jacobs Quartet; Katy Bourne; Kelly & Sage Eisenhour; Kelley Johnson and John Hansen; Aria Prame & Carrie Wicks ("Night-n-Gale"); Janette Tuttle with Ed Weber, Dan O'Brien, Marty Tuttle; Eli Miesner, Michael Barnett, Chris Fagan; Danny Kolke, Michael Glynn, Greg Williamson with Tracy Knoop; top level, high school jazz ensembles, including the Mount Si High School Jazz Ensemble; and Boxley's Pro-Am Big Band.

Founding member of North Bend Jazz Walk and owner of Boxley's Jazz Club, Danny Kolke encourages attendees to check out Boxley's Pro-Am Big Band's performance to capture the essence of this community celebration of the genre of jazz.

"The spirit of North Bend Jazz Walk culminates in this concert from 9 pm to midnight; great student players are side-by-side their high-quality mentors on stage," says Kolke of the 16-piece big band that features a mix of professionals, band directors and students.

One ticket allows access to all shows and venues. Ticket holders will be able to walk the couple-block radius from venue to venue and enjoy the best of what the local jazz scene has to offer. All ticket proceeds benefit local jazz education, live performance, and scholarships.

The North Bend Jazz Walk is supported by JazzClubsNW, a member-supported, non-profit organization dedicated to supporting live music performance and education in many communities. Only 31 miles from downtown Seattle, North Bend has become a musical destination featuring live music four nights a week at the JazzClubsNW performance stage at the old North Bend fire station. Family friendly dining is also on site and provided by Wildflower Wine Shop & Bistro.

Tickets are \$25 adult / \$15 youth in advance, \$30 / \$20 at the door. Ticket Pickup at Umpqua Bank Community Room (146 W 2nd St, North Bend). Visit northbendjazzwalk.com for tickets and the full schedule. For more about JazzClubsNW, visit jazzclubsnw.org.

Seattle Repertory Jazz Orchestra: Ellington's Such Sweet Thunder

Saturday, April 21, 7:30pm
Nordstrom Recital Hall

Sunday, April 22, 2pm
Kirkland Performance Center

Monday, April 23, 7:30pm
Edmonds Center for the Arts

Seattle Repertory Jazz Orchestra (SRJO) teams up with Seattle Shakespeare Company (SSC) to present one of the most distinctive jazz concerts of the year.

Presented in three performances, the concerts showcase Duke Ellington's suite of 12 works that he composed in tribute to playwright William Shakespeare, *Such Sweet Thunder*. Interspersed with the music are selections from the Shakespeare plays and sonnets that inspired Ellington.

"To quote the Bard, 'all the world's a stage, and all the men and women merely players,'" says Michael Brockman, SRJO co-Artistic Director. "I don't think he meant saxophone and trumpet players, but we aim to do both Shakespeare and Ellington justice."

Written in 1957, Duke Ellington's masterful jazz suite *Such Sweet Thunder* not only takes its name from Shakespearean text ("such sweet thunder" is a line from *A Midsummer Night's Dream*), but also its themes and topics. The suite's 12 sections include 11 instrumental portraits of characters from Shakespeare, followed by a final piece evoking the playwright himself. Working with his longtime collaborator Billy Strayhorn, Ellington created the suite soon after he and his band appeared at the Stratford Shakespeare Festival in Ontario.

Between musical pieces, actors Hana Lass and Darragh Kennan from SSC will join SRJO on stage to present spoken selections from Shakespeare. The weekend of concerts is part of Seattle Celebrates Shakespeare Festival taking place throughout March and April.

One of the nation's most exciting arts and culture festivals, with each iteration, Seattle Celebrates unites organizations across a variety of mediums to present works on a single theme. This year, nearly 25 of Seattle's theater, dance, music, and film organizations join together to present a city-wide celebration of The Bard. This collaboration showcases Seattle's rich cultural landscape and defines it as one of the premier arts destinations in the country. For more information about the festival series, visit seattlecelebrates.org.

Now celebrating its 23rd season, the 17-piece SRJO is co-directed by saxophonist and arranger Michael Brockman, long-time faculty member of the UW School of Music and an authority on the music of Duke Ellington, and drummer Clarence Acox, award-winning conductor of the Garfield High School bands. SRJO includes many of the region's best-loved jazz soloists and band leaders: trumpeters Jay Thomas and Thomas Marriott; bassist Phil Sparks; saxophonists Mark Taylor, Sidney Hauser, Bill Ramsay, Travis Ranney, and Alex Dugdale; trombonists Dan Marcus, Scott Brown, and Bill Anthony, guitarist Milo Petersen and pianist Randy Halberstadt.

Tickets are \$15–49 and are available at srjo.org or by calling (206) 523-6159.

—Ed., courtesy of SRJO

Thursday Jazz

saxophonist

Mark Lewis with

Apr.5 Milo Petersen

Apr.12 Overton Berry

(Overton's Birthday Concert!)

Apr.19 Michael Powers

Apr.26 Randy Halberstadt

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3517 Fremont Ave. N

(206) 420-4709

8-11pm no cover



Jaimeo Brown Transcendence

featuring Chris Sholar and Jaleel Shaw

Sunday, April 22, 7 & 9:30pm
The Royal Room

Presented by Earshot Jazz

Perhaps you've worried, from time to time, when you've heard the umpteenth recombination of the source materials of jazz, amounting to just more of the same-old, same-old, that the well has been tapped out.

Then along comes a Jaimeo Brown.

The drummer/composer's powerful recordings, *Transcendence* (2013) and *Work Songs* (2016), create riveting music from many sources within the African-American experience. Among his music's startling features is its thoroughly fresh use of field recordings, with which he points a way forward to the possibilities of a multimedia-fortified future-jazz.

Brown's music brings together biography and revelation.

"If you want to know what is important to a people, listen to their music,"

he says. He did that growing up on a Native American reservation in Montana and in the San Francisco Bay Area, and pursued his search in music from there and afar. During 14 years in New York, he had such experiences as traveling the world as a U.S. State Department-sponsored musical educator.

Way back, he happened to hear recordings of quilters from the isolated African-American community of Gees Bend, Alabama, site of an old cotton plantation. That was the germ for his exploration of the songs and lives of Black and immigrant laborers, stonemasons, churchgoers, prisoners of the jailhouses and work gangs, coal miners at their ceaseless toil, and "gandy dancers" who hauled and laid train tracks through the valleys.

As Brown demonstrates on his recordings, he also has been attentive to the lives and songs of Chinese immigrants, and of children.



CHRIS SHOLAR AND JAIMEO BROWN PHOTO BY REBECCA MEEK

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force, Brown has ventured deep in both listening and road-tempered musicianship. Early on, his ears were open to the essential jazz giant steps of the likes of John Coltrane, Miles Davis, and Art Blakey—and bedrock drummer Bernard Purdie, a particular favorite. But Brown also voraciously took in the musical and production innovations, too little recognised and heeded by most jazz players, of the likes of J Dilla and Dr. Dre. To that he has been able to add the attention to detail and control of output and image that come with years on the bandstand and on the road. In his case, those have involved artists as varied as Stevie Wonder, Carlos Santana, Q-Tip, Pharoah Sanders, Greg Osby, and Bobby Hutcherson.

In creating “albums of love and fire” that capture, as Brown says, “the contemporary moment as a reflection of historic struggle,” Brown has ideal, equally committed collaborators in Chris Sholar and Jaleel Shaw.

Chris Sholar, a guitarist and keyboardist, is a much-in-demand producer of hip-hop and R&B with such credits as Kanye West, Stevie Wonder, Whitney Houston, Beyonce, D’Angelo, John Legend, Mariah Carey, and many others; he toured as musical director for Q-Tip (A Tribe Called Quest). He wrote for, produced, and recorded with Ne-Yo, Mariah Carey, Jay-Z, and Snoop Dogg, as well as European artists Joy Denalane and Max Herre, including on the latter’s *Billboard* chart-topping release. For that matter, he has featured on two other *Billboard* #1 hits: A Tribe Called Quest’s *We Got it from Here... Thank you 4 Your service* and Solange’s Grammy-winning *A Seat at the Table*.

On alto and soprano saxophones, Jaleel Shaw, a fierce-blowing Philadelphian, was *DownBeat*’s 2014 Rising Star Alto Saxophonist, and is a longtime member of the Roy Haynes Quartet and Tom Harrell’s Colors

of a Dream. He has performed with the likes of Christian McBride, Jason Moran, the Mingus Big Band, Pat Metheny, Stefon Harris, Roy Hargrove, Chick Corea, Dave Holland, Jimmy Cobb and several others. *All About Jazz* named his CD, *Perspective* (2005), one of the year’s to-five debuts. His followup, *Optimism*, was similarly praised. He has received two ASCAP Young Composer Awards, and continued to fulfill his promise in 2013 with his third album, *The Soundtrack of Things to Come*, which struck exactly the right chord to make him a likely member of Jaimeo Brown’s visionary Transcendence project.

Brown has mined a great many musical traditions of African America and beyond to create a compelling projection into a future of great musical and social possibility. Proof of the strength of his singular musical conception is that its results resonate with a sense of inevitability. With their contributing elements so cannily and persuasively incorporated, the coherent whole even draws attention away from the mighty architecture of the music’s construction so that listeners can be borne along and aloft.

In *The Guardian*, describing a Transcendence performance steeped in audacious use of wide and deep sources of musical expression, John Fordham wrote: “Readers of these descriptions might sniff cultural tourism, but this felt the diametric opposite: a unique contemporary jazz venture fuelled by palpably passionate commitment to match its creators’ imagination and skill.”

Brown puts it this way: “Sometimes, when you find a voice, your life is no longer your own. It belongs to those you speak to, speak for and speak of.”

—Peter Monaghan

Tickets are \$18 adult, \$16 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.

EARSHOT JAZZ

JUNE 4

Chano Dominguez
Flamenco Sketches

JUNE 13

Ken Vandermark
& Nate Wooley

JUNE 16

Broken Shadows

Chris Speed, Tim Berne,
Dave King, Reid Anderson

JUNE 20

Aaron Parks’ Little Big

JUNE 21

Mary Halvorson
Thumbscrew

w/ Michael Formanek
& Tomas Fujiwara

JUNE 22

Dan Weiss Starebaby
Metal Jazz

w/ Craig Taborn, Matt Mitchell,
Ben Monder, Trevor Dunn

JUNE 23

Thomas Strønen
Time is a Blind Guide

JULY 1

Eric Revis Quartet

Kris Davis, Chad Taylor,
Ken Vandermark

www.earshot.org

Seattle's Black Panther Party 50th Anniversary Celebration

Tuesday, April 24, 7pm
Triple Door

The Seattle Chapter of the Black Panther Party celebrates its 50th anniversary on Tuesday, April 24, at the Triple Door. Join the Party for a special evening of jazz, hip-hop, and soul music to support a week of events around the city, honoring the legacy of Seattle's Black Panther Party.

The night will feature a tribute to Mary J. Blige, "Songs of Life: A Musical Journey of Love & Strength," performed by some of Seattle's finest women artists, including vocalists Ashanti Proctor, Arzelia Jones Jr. a.k.a. Z, Patricia Stanford, and La Tanya Horace, fronting a band that includes Erin Rubin (keys), Brittany Davis (keys), Nia Neal (drums), Masa Kobayashi (bass), Jessica Lurie (sax), Kathy Moore (guitar), and Naomi Siegel (trombone). Co-produced by Om Johari.

Also appearing are jazz legend, pianist Overton Berry; soul/jazz key-

boardist, Darrius Willrich; and sublime vocalist, Shaprece.

Founded in 1968, the Seattle branch of the Black Panther Party was the first chapter formed outside of the state of California. A year and a half before the start of the Seattle chapter, the Black Panther Party was born in Oakland, California, with the goal to prevent police brutality as well as establish a new social, political, and economic order, heavily based upon Marxist doctrine, to improve the Black community.

The Seattle Chapter of the Black Panther Party was founded by a collection of Seattle activists including brothers Aaron and Elmer Dixon in 1968, following a series of events that included the assassination of Martin Luther King, Jr., and the murder of Bobby Hutton days later. Hutton was the first member of the Black Panther Party to die at the hands of Oakland police; along with a series of frustrat-

ing, angering and racially motivated acts against Blacks in Seattle. At one point, the Chapter membership approached 300. The Chapter founding raised the level of struggle, resistance, and Black consciousness in the city.

During its most formative period, the Seattle Chapter sponsored free breakfast programs for all children, education programs, and established the first free medical clinic in Seattle's Black community, originally named the Sydney Miller Free Medical Clinic, after a fallen Seattle Panther, and later known as the Carolyn Downs Family Medical Clinic, still in operation today. The 50th anniversary celebration is in honor of the Chapter's founding and the continuing legacy of self-determination.

Tickets are \$50, which will help support the week's free events, and are available at thetripledoor.net. Visit seattlebpp50.com for more information.



NEW YORK VOICES

30TH ANNIVERSARY CELEBRATION

Saturday, May 19, 2018

7:30 pm | \$19-\$54

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ON THE RADIO



88.5 KNKX

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 prime-time 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, elec-

tronic & 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

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gil-

breath, 1am. Full schedule information is available at kexp.org.

91.3 KBCS

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

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

102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio

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 free-form 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.

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www.ballardjazzfestival.com

JAZZ AROUND THE SOUND

April

04

SUNDAY, APRIL 1

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Sunday Night Jazz Flights, 6pm
 CR Racer Sessions w/ Nathie Katsoff, 8pm
 CZ Choro Music Open Jam Hosted by Stuart Zobel, 2pm
 CZ Jazzworks Showcase, 6pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EL Tom Kellock, 6pm
 JA Ruben Studdard, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 RR Chris Speed Trio w/ Dave King & Chris Tordini, 8:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Steve Treseler, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9pm
 WW Jazz Jam Session, 7:30pm

MONDAY, APRIL 2

CC Cider Jam Mondays, 9:30pm
 EL Tom Kellock, 6pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Golden Ear Awards Ceremony featuring Delvon Lamarr Organ Trio, 7pm
 RY Steve Luceno Quartet, 8pm
 ST Jonathan Doyle Trio, 8pm

TUESDAY, APRIL 3

EL Paul Richardson, 6pm
 JA Lydia Pense and Cold Blood with Special Guest Fred Ross – 50th Anniversary!, 7:30pm
 NE Omara Portuondo, 8pm
 OW Tuesday Jazz Night, 9pm
 RR Casa de la Trova hosted by SuperSones, 8pm

SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 SY Justin Kausal-Hayes, 5pm
 TU Tim Kennedy Band, 7:30pm

WEDNESDAY, APRIL 4

EL Paul Richardson, 6pm
 MQ Rochelle House, 5pm
 PG Paragon Hang Jazz Open Mic, 8pm
 QA Chicago 7, 6pm
 SB Danny Godinez and Friends, 9:30pm
 SC Kevin Woods Quintet featuring Gary Smulyan, 7pm
 TH Live Jazz w/ Jon Alberts, Jeff Johnson & Eric Eagle, 8pm
 TU Eric Verlinda Trio, 7:30pm
 VI Bar Tabac, 9pm
 WK Jeff Ferguson's Triangular Jazztet, 7pm
 WW Future Jazz Heads, 6pm

THURSDAY, APRIL 5

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EG Jacob Zimmerman Group, 7pm
 EL Paul Richardson, 6pm
 FT Mark Lewis w/ Milo Petersen, 8pm
 JA Tower of Power – 50th Anniversary Tour, 7:30pm
 MQ Afrocop, 9pm
 TU Jory Tindall, 7:30pm
 VE Neil Welch & Seth Alexander Quartet, 8pm
 VI Casey MacGill, 5:30pm
 VI Nate Omdal Ensemble, 9pm
 WS Los Buhos, 6pm

FRIDAY, APRIL 6

BM Circular Reasoning / Freudian Slurp / Ten Man Brass Band, 9pm
 EL Tom Kellock, 6pm

JA Tower of Power – 50th Anniversary Tour, 7:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Sweetspot Combo, 5pm
 MQ The Hot McGandhis, 9pm
 RR Kavita Shah & François Moutin Duo, 7pm
 SY The Dave Holo Trio, 5pm
 TU Alex Dugdale Fade Quartet, 7:30pm
 VI Yada Yada Blues Band, 9:30pm

SATURDAY, APRIL 7

AK Frank Kohl, 7:30pm
 EG Overton Berry Ensemble with D'Vonne Lewis, Jeff Davies, and Bernie Jacobs Jr., 7 & 9pm
 EL Frank S Holman III, 6pm
 HS Birch Pereira & The Gin Joints, 7pm
 JA Tower of Power – 50th Anniversary Tour, 7:30 & 9:30pm
 MQ Marina Christopher, 8:30pm
 TU Bill Anschell Quartet with Brian Monroney, Chris Symer, Brad Boal, 7:30pm
 VI Michael Owcharuk Trio, 9pm
 VI The Tarantellas, 6pm

SUNDAY, APRIL 8

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Sunday Night Jazz Flights, 6pm
 CR Racer Sessions w/ Jeb Polstein / Tom Scully Duo, 8pm
 CZ Open Jazz Jam w/Kenny Mandell, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EL Tom Kellock, 6pm
 JA Tower of Power – 50th Anniversary Tour, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 MV Andy Narell, 5pm
 SY Victor Janusz, 10am

Calendar Key

| | | | |
|---|------------------------------------|---|--|
| AB The Angry Beaver | DT Darrell's Tavern | NL Nectar Lounge | SY Salty's on Alki |
| AK Anelia's Kitchen (La Conner) | EC Edmonds Center for the Arts | OW Owl 'n' Thistle | TA The Tasting Room |
| BC Barca | EG Egan's Ballard Jam House | PG Paragon | TB Tutta Bella Neapolitan Pizzeria– Wallingford |
| BH Benaroya Hall | EL El Gaucho (Bellevue) | PO PONCHO Concert Hall | TD Triple Door |
| BI Bainbridge Island Museum of Art Auditorium (Bainbridge Island) | FT Fremont Tavern | QA Queen Anne Beerhall | TH ThaiKu |
| BM Blue Moon Tavern | GE Geo's Cuban & Creole Café | RR The Royal Room | TU Tula's Restaurant & Jazz Club |
| CC Capitol Cider | HS Hotel Sorrento | RY Rhythm & Rye (Olympia) | UB Umpqua Bank Community Room (North Bend) |
| CF Caffè Musica | JA Dimitriou's Jazz Alley | SB Seamonster Lounge | VE Vermillion Art Gallery + Bar |
| CM Crossroads Bellevue (Bellevue) | KC Kirkland Performance Center | SC WJMAC at Sylvia Center for the Arts (Bellingham) | VI Vito's |
| CR Café Racer | LA Latona Pub | SE Seattle Art Museum | WK Whisky West |
| CZ Couth Buzzard Books | MQ Musicquarium at the Triple Door | SL The Stables | WS Wine Station |
| DI Dillinger's Cocktails & Kitchen (Olympia) | MT Mac's Triangle Pub | ST Smith Tower | WW Wildflower Wine Shop in The Old North Bend Firehouse (North Bend) |
| | MV Marine View Church (Tacoma) | SV Sudden Valley Dance Barn (Bellingham) | |
| | NC North City Bistro & Wine Shop | | |
| | NE Neptune Theatre | | |

TB Kevin Connor & Swing 3PO, 5pm
 TU Jazz Police, 4pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9pm

MONDAY, APRIL 9

CC Cider Jam Mondays, 9:30pm
 DI Cara Francis Duo, 6pm
 EL Tom Kellock, 6pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Pete Zimmer Quartet, 8pm
 RR The Salute Sessions, 10pm
 RY Johnaye Kendrick, 8pm
 ST Latin Jazz with Marina Albergo, 8pm

TUESDAY, APRIL 10

EL Paul Richardson, 6pm
 MQ Brad Gibson Trio, 5pm
 OW Tuesday Jazz Night, 9pm
 PO Pivot Convocation Series: Gregg Belisle- Chi, 12pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TD Branford Marsalis Quartet, 7:30pm
 TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, APRIL 11

EL Paul Richardson, 6pm
 JA Jackson High School Jazz Ensembles, 7pm
 MQ Jacques Willis Trio, 5pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR Comfort Food, 8pm
 SC Bellingham's Dixieland All Stars, 7pm
 TD Branford Marsalis Quartet, 7:30pm
 TU Jim Sisko's Bellevue College Orchestra /
 Snohomish High School with special guest
 Nathan Eklund, 7:30pm
 VI Kate Olson Ensemble, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, APRIL 12

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EL Paul Richardson, 6pm

FT Mark Lewis: Overton Berry Birthday Concert!, 8pm
 JA Kenny G, 7:30pm & 9:30pm
 SB Kareem Kandi, 9:30pm
 SE Art of Jazz: Gail Pettis, 5:30pm
 SL Secret Jazz Club Concert, 7pm
 TU Delvon Lamarr's disORGANized, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, APRIL 13

CM The Three Guitars, 7pm
 EL Tom Kellock, 6pm
 GE Bolero Night at Geo's with Alfredo Polier and Ann Reynolds, 7pm
 JA Kenny G, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 PO The NamLú'u Jazz Band, 8pm
 RR Joe Casalini and Michael Biller, 6pm
 RR Tumbao, 9pm
 TA Duende Libre Featuring Chava Mirel, 8pm
 TU Birch Pereira & The Gin Joints, 7:30pm
 VI Frank Vitolo Ensemble, 9pm

SATURDAY, APRIL 14

AK Rich Hinrichsen
 CM 2nd Act: The Sonny Byers Band, 7:30pm
 EL Frank S Holman III, 6pm
 HS LaVon Hardison, 7pm
 JA Kenny G, 7:30 & 9:30pm
 RR Rat City Brass, 8:30pm
 RR Small Change, 5pm
 SV Sudden Valley Jazz: Brothers Arntzen Dance Bash, 3pm
 TU Susan Pascal's Soul Sauce: The Music Of Cal Tjader feat. Jay Thomas with Fred Hoadley, Chuck Deardorf, Mark Ivester, Tom Bergersen, 7:30pm
 VI Jerry Zimmermann, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, APRIL 15

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Sunday Night Jazz Flights, 6pm
 CM Sunday Brunch: Sweet Spot Combo, 12:30pm

CURTAIN CALL

.....
 weekly recurring performances

MONDAY

CC EntreMundos Jam, 9:30
 EL Tom Kellock, 6
 MT Triangle Pub Jam, 9
 NL Mo' Jam Mondays, 8:30
 RR The Salute Sessions, 10

TUESDAY

EL Paul Richardson, 6
 OW Tuesday Jazz Night, 9
 SB 5 Stories Jazz, 8
 SB Joe Doria Presents, 9:30

WEDNESDAY

EL Paul Richardson, 6
 PG Paragon Hang, 8
 WW Future Jazz Heads, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 EL Paul Richardson, 6
 FT Mark Lewis & Friends, 8
 VI Casey MacGill, 5:30

FRIDAY

EL Tom Kellock, 6
 LA Happy hour w/ Phil Sparks, 5

SATURDAY

EL Frank S Holman III, 6

SUNDAY

AB Beaver Sessions, 9
 CC Sunday Night Jazz Flights, 6
 CR Racer Sessions, 8
 DT Darrell's Tavern Jazz Jam, 8
 EL Tom Kellock, 6
 MQ Brian Nova Jazz Jam, 7
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5
 VI Ron Weinstein Trio, 9:30



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CR Racer Sessions w/ Griffin Boyd, 8pm
 CZ Choro Music Open Jam Hosted by Stuart Zobel, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EL Tom Kellock, 6pm
 JA Kenny G, 7:30 & 9:30pm
 MQ Brian Nova Jazz Jam, 7pm
 RR JazzED: New Works Ensemble, 4:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Jim Cutler Jazz Orchestra / Glacier Peak High School, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9pm

MONDAY, APRIL 16

CC Cider Jam Mondays, 9:30pm
 EL Tom Kellock, 6pm
 JA Roberto Fonseca, 7:30pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm

RR Christian Pincock's Scrambler, 8pm
 RR The Salute Sessions, 10pm
 ST Traditional, Classic, and Vintage Jazz with Greg Ruby Band, 8pm

TUESDAY, APRIL 17

EL Paul Richardson, 6pm
 JA Roberto Fonseca, 7:30pm
 NC Delilah Pearl & The Mantarays, 7pm
 OW Tuesday Jazz Night, 9pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TU LineUp! Dawn Clement & Mark Taylor, 7:30pm

WEDNESDAY, APRIL 18

EL Paul Richardson, 6pm
 MQ 200 Trio, 8:30pm
 PG Paragon Hang Jazz Open Mic, 8pm
 SC Josh Bruneau Quintet, 7pm
 TU Clave Gringa, 7:30pm
 VI Tim Kennedy Trio, 9pm
 WK Jeff Ferguson's Triangular Jazztet, 7pm

WW Future Jazz Heads, 6pm

THURSDAY, APRIL 19

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EL Paul Richardson, 6pm
 FT Mark Lewis w/ Michael Powers, 8pm
 JA Ottmar Liebert and Luna Negra, 7:30pm
 RR Lionel Loueke Trio, 7 & 9:30pm
 SB Tim Kennedy Present, 9:30pm
 TU Fred Hoadley's Sonando, 8pm
 VI Casey MacGill, 5:30pm
 VI Paul Gabrielson Trio, 9pm

FRIDAY, APRIL 20

CF Instrumental Ladies of Jazz – Amy Denio and Ann Reynolds, 7pm
 CM Michael Powers, 7pm
 EL Tom Kellock, 6pm
 HS Frank Clayton, 7pm
 JA Ottmar Liebert and Luna Negra, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 RR High Pulp // Shakewell, 8:30pm
 TU Greta Matassa Quintet with Alexey Nikolaev, 7:30pm
 VI Michael Owcharuk Trio, 9pm

SATURDAY, APRIL 21

BH Seattle Repertory Jazz Orchestra: Ellington's "Such Sweet Thunder", 7:30pm
 CM LaVon Hardison Quartet, 7pm
 EL Frank S Holman III, 6pm
 HS Delilah Pearl & the Mantarays, 7pm
 JA Ottmar Liebert and Luna Negra, 7:30 & 9:30pm
 TU Jacqueline Tabor, 7:30pm
 UB North Bend Jazz Walk, 6pm

SUNDAY, APRIL 22

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Sunday Night Jazz Flights, 6pm
 CM Sunday Brunch: Brian Butler, 12:30pm
 CR Racer Sessions w/ Fenja Frances, 8pm
 CZ Open Jazz Jam With Kenny Mandell & Friends, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EL Tom Kellock, 6pm
 HS Jazz Brunch w/ Kay Bailey, 10:30am
 JA Ottmar Liebert and Luna Negra, 7:30pm
 KC Seattle Repertory Jazz Orchestra: Ellington's "Such Sweet Thunder", 2pm
 MQ Brian Nova Jazz Jam, 7pm
 NL Huntertones + Swatkins Positive Agenda (featuring Trevor Larkin), 8pm
 RR Jaimeo Brown Transcendence ft. Chris Sholar and Jaleel Shaw, 7 & 9:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 TU Kelley Johnson Jazz Showcase, 3pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9pm

MONDAY, APRIL 23

CC Cider Jam Mondays, 9:30pm
 ED Seattle Repertory Jazz Orchestra: Ellington's "Such Sweet Thunder", 7:30pm
 EL Tom Kellock, 6pm



MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR The Salute Sessions, 10pm
 ST Bebop Jazz with Jacob Zimmerman, 8pm

TUESDAY, APRIL 24

EL Paul Richardson, 6pm
 JA Dayme Arocena, 7:30pm
 OW Tuesday Jazz Night, 9pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, APRIL 25

EL Paul Richardson, 6pm
 JA Dayme Arocena, 7:30pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR Jazz Night School featuring Big Band Blue, 7:30pm
 SB Cole Schuster Organ Band, 9:30pm
 SC Michael Van Bebber Quartet, 7pm
 TU Ph Factor Big Band / CSU, 7:30pm
 VI Wally Shoup, 9pm
 WW Future Jazz Heads, 6pm

THURSDAY, APRIL 26

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EL Paul Richardson, 6pm
 FT Mark Lewis & Randy Halberstadt, 8pm
 JA Eliane Elias – Album Release – Music From Man Of La Mancha, 7:30pm
 SB Bad News Botanists, 11pm
 SL Secret Jazz Club Concert, 7pm
 TU Thomas Marriott Quintet with Rick Mandyck, Tim Kennedy, Geoff Harper, Xavier Lecouturier, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Rik Wright, 9pm

FRIDAY, APRIL 27

BI International Jazz Day Concert – Bainbridge, 6pm
 EL Tom Kellock, 6pm
 JA Eliane Elias – Album Release – Music From Man Of La Mancha, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm

RR Zony Mash // Sweeter Than The Day // The Robin Holcomb Band, 8pm
 TU Stephanie Porter Quintet, 7:30pm
 VI Lushy, 9:30pm

SATURDAY, APRIL 28

EL Frank S Holman III, 6pm
 HS Swing 3PO, 7pm
 JA Eliane Elias – Album Release – Music From Man Of La Mancha, 7:30 & 9:30pm
 RR International Jazz Day Concert! Julian Priester, Overton Berry, Eugenie Jones, Bruce Phares, D'Vonne Lewis, 6:30 & 9:30pm
 TU Marc Seales Band, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Max Holmberg Trio, 9:30pm

SUNDAY, APRIL 29

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Sunday Night Jazz Flights, 6pm
 CM Sunday Brunch: Carl Tosten, 12:30pm
 CR Racer Sessions, 8pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EL Tom Kellock, 6pm
 JA Eliane Elias – Album Release – Music From Man Of La Mancha, 9:30pm
 MQ Brian Nova Jazz Jam, 7pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Greta Matassa Student Showcase, 3pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9pm

MONDAY, APRIL 30

CC Cider Jam Mondays, 9:30pm
 EL Tom Kellock, 6pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RY Daniela Spielmann & EntreMundos, 8pm
 ST Jazz in the Next Generation with Garfield High School Jazz Combo, 8pm

Loueke, from page 13

playing together on and off, a distinctive “global jazz” style, crowd-pleasing both for its energy and its immediacy. That can be heard on their two releases on ObliqSound, *Gilfema* (2005) and *Gilfema + 2* (2008), as well as two releases on Blue Note, *Karibu* (2008) and *Gaia* (2015), as well as on 2010's *Mwaliko* with a larger caste of collaborators.

Of *Gaia*, John Fordham wrote in *The Guardian* that “the band switch between Hendrix-like wails, kora-like chimes, and power-trio rock in a blink,” in riveting music that at times explodes with “metallic African poly-rhythms,” at times with “hard-rock chords,” and then with “a bluesy terseness suggestive of John Scofield.”

The *Gilfema* releases are just a small part of the rapidly swelling discography of Lionel Loueke, but essential ones, in a power-trio setting that offers a front-row view of directions jazz is taking in the hands of a master guitarist with a global view of elements that can freshen it.

—Peter Monaghan

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