

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, Washington



Kate Olson

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

New Year's Revolutions

Jazz has always flowed comfortably in the dynamic pocket between evolution and revolution; changing too fast for some, and too slowly for others. People will always love what they love—and that's a good thing. Jazz is expansive enough to accommodate hardliners in any one of its many expressive styles, whether in swing, bebop, free jazz, fusion, smooth, big band, funk or electronic—deconstructed or reconstructed. But, whether through evolution or revolution, it has become unusual to hear someone staunchly maintain that jazz can only be one thing—and that's a good thing, too.

The Earshot organization has a strong reputation of giving voice to the revolutionary masters of jazz, believing that the art form best moves forward by engaging its own perimeters. After all, Louis Armstrong didn't *like* Charlie Parker; and Ornette Coleman and Albert Ayler, even John Coltrane, actually made jazz people angry in their time, by opening existing structures to express deeper truths.

One of Earshot's first concert presentations, in 1986, was the pianist Cecil Taylor, an avant-gardist if ever there was one, and the organization has gone on to present many of the revolutionary thinkers of the music. But Earshot has also steadfastly honored jazz history and its ongoing evolution, especially by documenting and supporting the day-to-day, year-to-year building of Seattle's incredible jazz scene.

I propose a New Year's resolution as a solution to the revolution/evolution question. Let's all resolve to get out to hear more live jazz in 2019. We can engage our own perimeters and get out to stretch our ears with live Seattle jazz in all its forms.

Please accept the best possible wishes, from all of us at Earshot Jazz, for a new year of good health, peace, prosperity, progress, compassion, and an open sense of unity that celebrates our individuality and creative spirits. Oh, and jazz! Lots of jazz.

—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.



Seattle JazzED Girls Ellington Project Headed to Swing Central Jazz

The all-girls, all-city jazz band has been named one of 12 finalists for the 2019 Swing Central Jazz competition, happening April 3–5 as part of the Savannah Music Festival, running March 28–April 13 in Savannah, Georgia.

This marks the first time the ensemble—comprised of female-identified students grades 9–12 under the direction of Kelly Clingan—has been named a finalist.

The prestigious three-day workshop and competition is led by pianist and educator Marcus Roberts and features an eclectic range of jazz educators. Along with receiving instruction from the nation's top educators, the ensemble will have a chance to win the Jean Elizabeth Faircloth award and \$5,000 to support their program.

SWOJO 2019 Girls Jazz Band Program

Seattle Women's Jazz Orchestra (SWOJO) presents its 2019 Girls Jazz Band program, from January 23–March 27. The program is open to girls in middle school and above and offers eight after-school workshop sessions with a special concert to cap off the course. All instruments are welcome.

Members of SWOJO will provide mentoring to help develop skills in jazz interpretation and improvisation. Online registration begins January 2 at swojo.org. For more information contact robin@swojo.org.

Featured Community Event

One of Seattle's favorite drummers, Tarik Abouzied, brings together Northwest jazz heavyweights Andy Coe (guitar), Tim Kennedy (keys), and Damian

Erskine (bass) for a night of grooves on **January 10** at Tula's at 7:30pm.

Digitization Intern Wanted

Earshot Jazz is seeking an intern to assist with a magazine digitization project. Internships are unpaid and part-time, but can be for course credit where necessary.

Tasks include sorting magazines, data entry, and data verification. Strong attention to detail and organization required and experience with excel spreadsheets helpful. Please send a letter of interest and résumé to info@earshot.org.

On the Horizon

The 34th Annual Seattle Improvised Music Festival
February 6–10
Various venues, Seattle

First organized by the late Paul Hoskin (see In Memoriam, p. 5), the Seattle Improvised Music Festival (SIMF) brings together the most innovative improvisers from the diverse scene. Now in its 34th year, SIMF is the longest-running festival in the United States dedicated solely to music that is completely improvised.

Curious audiences can get a preview of the festival this month on **Thursday, January 17**, 7pm at Neumos where SIMF presents Bad Luck + Crystal Beth & the Boom Boom Band.

Biamp PDX Jazz Festival
February 20–March 3
Various venues, Portland, OR

Christian Scott, the Aaron Diehl Trio, Pharoah Sanders, Freddy Cole, Patrice Rushen with special guest Ernie Watts, Jovino Santos Neto Quinteto, The Bad Plus, Kendra Shank, Veronica Swift ft. the Benny Green Trio, and more. More information at pdxjazz.com.

Lionel Hampton Jazz Festival
February 22–23
University of Idaho, Moscow, ID

The Lionel Hampton Jazz Festival features over 400 student performances, a dozen world-class jazz artists, and nearly 100 workshops, clinics, and special exhibits. Lineup details to be announced soon. Visit uidaho.edu for information.

Earshot Jazz 2019 Series

Earshot Jazz presents a series of world-renowned artists beginning in early 2019.

Upcoming concerts include: Kahil El'Zabar: Ethnic Heritage Ensemble, Itamar Borochoy, Omar Sosa & Seckou Keita: Transparent Water, Sullivan Fortner Trio, Maxine Gordon, Maria Grand: Persephone, Tim Berne's Sun of Goldfinger, Satoko Fujii Trio, Robert Dick & Thomas Buckner, Miles Okazaki's Trickster, Paal Nilssen-Love's Large Unit, and many more.

Tickets and more information will be available soon at earshot.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. Please email story pitches, 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.

News'n'Notes

Email news about Seattle-area jazz artists and events for Earshot Jazz Notes to editor@earshot.org.

NOMINATIONS

Nominations Wanted: 2018 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Nominations for the 2018 awards are currently being accepted. Please email your nominations to nominations@earshot.org by **January 15**.

In order to preserve the integrity of the democratic process, please, no ballot-stuffing. The official voting ballots for the 2018 awards will be printed in the February issue of Earshot Jazz and available 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:

Seattle Jazz Hall of Fame:

IN MEMORIAM

Samia Panni: A Tribute

By Jovino Santos Neto

With the passing of the beloved radio DJ, singer, percussionist, and Brazilian music scholar Samia Panni on December 2, the Seattle music community lost one of its most important members.

Born in Bangladesh to a diplomatic family, Panni lived on different continents, gathering cultural perspectives from Africa, South America, and many other places before settling in Seattle. She founded and was one of the hosts of the Brazilian music show *Raízes* on Saturday afternoons at KBCS radio for over 30 years. There, she introduced many artists to Northwest audiences, championing new talents while also paying tribute to the great masters.

In addition, Panni was a founding member, singer, and percussionist of Beija-Flor (Hummingbird), a Brazilian band that performed in many venues around our region over many years. She spoke and sang in Portuguese with a perfect accent, even though she had never visited Brazil. Her choice of repertoire was always of the highest quality, and she could sing with spirit and depth, conveying the beauty of music from Brazil like few others. She also founded and sang with the female vocal group *Abrace* (Embrace), connecting multiple languages and cultures from around the world through song.

I met Panni for the first time in 1990, when I came through Seattle on tour with the Hermeto Pascoal Group. She was the emcee for the concert we played for Earshot Jazz at the old Backstage in Ballard. She welcomed us to this region, and she was one of the reasons that my family and I ended up moving here in 1993. She helped us get



SAMIA PANNI BY JEANNIE BUMGARNER-BLACK

settled and gave me some of my first gigs in town with Beija-Flor. Panni was a support system for many other musicians who moved to Seattle. With her weekly radio show, she created and maintained a worldwide community of musicians and music lovers centered in Seattle. We all mourn her passing, celebrate her life, and will remember her contributions to art and culture.

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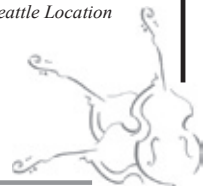
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Paul Hoskin: 1958–2018



PAUL HOSKIN BY ARRINGTON DE DIONYSO

By Steve Peters

Paul Hoskin, a key figure in Seattle's history of freely improvised music, passed away in his Seattle apartment on November 17.

While attending Oberlin College in the late '70s, Hoskin hung out with musicians and listened voraciously, especially to free jazz and European improvisation. In 1980 his brother gave him a battered C-melody saxophone salvaged from a friend's attic and admonished him to start playing. Essentially self-taught, Hoskin worked his way through the reed family, eventually settling on contrabass clarinet and baritone sax, on which he developed a highly idiosyncratic voice that never ceased to evolve.

In the '80s and '90s Hoskin bounced between the coasts and toured around the US and Europe. He improvised relentlessly, playing in countless ad hoc groupings, as well as ongoing projects like Audio Letter and the sprawling New Art Orchestra in Seattle, and NYC groups The Same and Trigger. He also collaborated extensively with dancers, especially Linda Austin and

Margit Galanter. He returned to the Northwest in the late '90s, moving around from the Olympic Peninsula to Astoria, Oregon, until finally settling down in Seattle in 2009.

Hoskin was a tireless catalyst in the improvised music community, always seeking out new players and venues and curating shows. In 1985 he organized a weekend gathering of locals and friends from New York to create the first Seattle Improvised Music Festival, now entering its 34th year. He continued to be involved with it sporadically, returning as co-curator in 2015 and 2016. He also booked shows at the Collins Pub, and was involved with Gallery 1412 and Spite House.

Since 2016, Hoskin stepped back from music, attending the occasional gig but mostly laying low. No stranger to hard luck and hard living, his health deteriorated in the last few years, resulting in several brushes with mortality followed by astonishing recoveries, of which he was quite proud; he relished defying everyone's worst

expectations. But in recent months he resumed practicing, and spoke optimistically of returning to performing next year. He also privately expressed profound gratitude to the community that had helped nurture and support him through his various crises.

Paul Hoskin touched a lot of lives and was beloved by many, even though loving him could be a challenge. He was full of contradictions: endearing, exasperating, brilliant, feral, loyal, stubborn, dedicated, self-deprecating, grandiose, gentle, dismissive, meticulous, chaotic, self-destructive, resilient. He might expound eloquently on Spinoza, Heidegger, and Wittgenstein, or recall a long, factually questionable story from 30 years ago. He lived on his own terms, made a deep impression on the music scene in Seattle and elsewhere, and leaves an equally large void in his absence. Quite simply, there was no one like him.

To read a 2014 interview with Paul Hoskin, visit <https://tinyurl.com/y9bogus3>

Perry Robinson: 1938–2018

A frequent visitor and collaborator with the Seattle jazz community, Perry Robinson passed away on December 2nd.

In addition to being one of the great clarinetists of our time, Robinson was a unique and benevolent spirit in the free-jazz world. He lived humbly, travelled regularly, and encouraged creativity and kindness with everyone he encountered. When visiting extended family in Seattle, he often performed, most regularly with trombonist and vocalist, Marc Smason. Robinson played folk music with joy and traditional jazz with deep feeling, but was best known as an eager and fearless improviser, who encouraged new possibilities in everyone he encountered.

IN MEMORIAM

Mark Sampson: 1977–2018

By Josh Rawlings

A contingent of dear friends, family, and peers came together on Sunday, December 2 at Rumba Notes in Columbia City to celebrate and remember Mark Sampson in the best way we knew how—through music and a high-vibrational hang. This tradition of a musical wake-jam-celebration (most vividly on display in traditional New Orleans funeral street processions) is a beautiful and magnificent way to honor and celebrate a human being.

Mark was a dear friend, Cornish classmate, and man of the keyboards, and I was honored to be invited by Michael Avery-Jarrell Darby to celebrate his life. While it's still unclear what exactly happened to Mark, we know we all felt his spirit move through the room and through the celebratory music made that evening. I'll always remember Mark's incredible smile, humor and immense musical talent. He had a profound and sensitive touch to the piano that I admired deeply.

Upon recently transcribing a solo from one of his last documented jams, it's clear that Mark was a master of fusing lush, smooth gospel styling with bebop quirkiness and spirit. He was a chameleon of the keys who could adapt to nearly any musical situation, but that vibe he brought with his brand of church-meets-jazz sound was something special to hear. We'll miss his presence on the scene.

I was encouraged by the words of Makini Magee at Mark's memorial when she said to me, "Be on the lookout for Mark in anything living. Be it a bird, a flower, anything, he'll be there in the

most subtle and special ways when you least expect it; he'll continue trying to communicate to you." Goodbye Mark! Rest in piano power up there with the greats. You'll be missed my friend.

To read the transcribed solo of one of Mark's last performances, visit joshrawlings.com



MARK SAMPSON BY JASON TANG

ART OF JAZZ

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Roots: Seattle Drummer Bill Kotick

Throughout the year, *Earshot Jazz* is proud to be sharing brief excerpts from the forthcoming book, *After Jackson Street: Seattle Jazz in the Modern Era*, by Seattle's preeminent jazz writer, Paul de Barros. Picking up where de Barros' *Jackson Street After Hours* (Sasquatch Books, 1993) left off, the new book will be published by the History Press of Charleston, S.C., and will feature fascinating interviews with the familiar artists and under-sung heroes who shape the vibrant jazz scene of the Pacific Northwest.

Born in Olympia in 1933, Bill Kotick was one of Seattle's go-to drummers in the '50s and '60s. He worked with Overton Berry at the Doubletree Inn, in Tukwila, for five years and earlier with the Seattle vocal group, The Signatures, at the fabled Lake City Tavern. Largely self-taught, Kotick played in the Jackie Souders band at the Seattle World's Fair, at the Kennedy Center with Floyd Standifer, and was the drummer with Stan Getz on the fateful night in 1954 when the famous tenor saxophonist was arrested in Seattle for robbing a pharmacy. Kotick retired from music in 2001 and last year left Seattle for Georgia, where he lives with his son and daughter-in-law. Below is an excerpt from my interview with Kotick:

I bought my first drum set from Yenny Music, where (saxophonist) Chuck Stentz worked. He really was a prime mover in my musical career. I would come down and buy rhythm and blues records – Big Sam Price and Eddie “Cleanhead” Vinson – and he would say, “Well, hey, have you heard Stan Getz?” I enrolled at the University of Washington in 1951, and a couple of my older fraternity brothers bought the Lake City Tavern and I talked them into putting a trio in there – Buddy Catlett and (pianist) Paul Neves – then we hired (tenor saxophonist) Freddie Greenwell.

(Impresario and band leader) Norm Bobrow happened to know a jazz promoter in L.A. named Gene Norman

who had booked a tour with Stan Getz, Wardell Gray and Zoot Sims. Norm offered his rhythm section for the tour. Larry Rockwell was a damn good bass player, and I could keep good time, but (pianist) Bob Alcivar wasn't a jazz improviser. At the first concert, the guys turned to Bob and said, “I Got Rhythm” and Bob said, “I don't know it.” So it was a struggle. In Portland, Stan had gotten hold of some heroin and I remember Zoot Sims, after we got on the bus, came back and said to Larry Rockwell, “You sit in front of him, and if he stops breathing, yell.” So that was my kind of depressing introduction to big time jazz. We got to Seattle and the drugstore robbery occurred, and the last thing in the world I wanted to do was to go to the Music Box Theater and play a concert. But we all showed up and tried to be noble and perform our very best. But our hearts weren't in it.

In 1956, Jim Glover and I decided to go to New York. Jim had \$75. I had \$125. We heard about a local band leader named Hugo Pedell, who was looking for musicians to go work at the Elbow Beach Surf Club, in Bermuda. The piano player was Al Haig. He would always play a solo in the middle of the dinner set, a Chopin piece, and he played it very well, until one Saturday after he'd been there a month or so, he pushed his chair clear off the bandstand. There was a girl sitting be-



LEFT TO RIGHT: BILL KOTICK, OVERTON BERRY, CHUCK METCALF. PHOTO COURTESY OF OVERTON BERRY.

low him and she kind of jumped and I remember Al Haig looked right at her said, “Boo!”

I came back to Seattle, in March of '61. I had never envisioned myself becoming a professional musician. So I called one of my fraternity brothers who was working for a bank out in Everett. (After the interview), the bank manager said, “Mr. Kotick we don't think you'd be happy working in a branch bank in Everett.” They were absolutely right. And that was it. I said, I love music more than anything else, and that's what I'm gonna do. And it worked out.

—Paul de Barros



Kate Olson: Embracing an Ocean of Possibilities



KATE OLSON BY DANIEL SHEEHAN

By Paul Rauch

The city of Laramie, Wyoming, is known for its natural beauty, bucolic lifestyle, high elevation and colorful history. It is the site of the state's only university, and has developed a reputation as a preferred place to retire. This is especially true if you enjoy the small-town vibe and beauty of this high desert mecca.

Such was the case for the family of saxophonist Kate Olson, her father choosing the city to retire from the Air Force after 20 years of service. Olson had spent her life on the move with her military family, beginning in California, and including a three-year stay in England. Arriving in Laramie as a seventh grader, she remained in the historic western city, eventually studying

at the University of Wyoming. Indeed, her parents had found the ideal place to raise their daughter, free from the perceived mayhem of big city life.

But while her family was settling into the certainty of retired life, young Olson was mapping out a life as an artist, a journey that would almost certainly pull her away from this idyllic setting.

"They got stuck with this daughter who decided she wanted to be an artist, who was interested in making music and art and being weird," recalls Olson.

Adding to this eclectic mindset was her choice to explore music through her instrument of choice, the saxophone. She was a newly inspired female artist growing up in cowboy

country, living on that societal edge through her studies. A decision to pursue graduate studies at the University of Michigan, Ann Arbor, provided a new perspective, in a social environment that embraced innovation, creativity, and individualism. Olson's ears were opened by new sounds, providing the beginnings of her own personal artistic vision. Recordings such as Brian Eno's *Ambient 1: Music for Airports*, and soprano saxophonist Steve Lacy's Monk interpretive, *Reflections*, began to mold her evolving, yet still static musical persona.

"I didn't have a relationship with the music, except the music of Thelonious Monk, and Steve Lacy's involvement with it. The way he played the music of Monk really spoke to me," she says.

Lacy's sound would serve as a harbinger of things to come for Olson, who eventually identified the soprano saxophone as her choice. Even though her parents, and more specifically her mother, preferred their daughter engage in practical pursuits other than art, they still gifted her a Yamaha professional model soprano while still in college. Her mother simply heard and loved the sound. It was a gift so personal, so beautifully articulated, with her mother stating, "This is your voice." Olson now had the means to use Lacy's sound to assist in finding her own, using his unique tie-in to the entire jazz tradition. Her sound would reflect dixieland and swing, Monk and Cecil Taylor. The music became categorically homogenized, blending divergent paths into one.

In time, it became clear that Ann Arbor was no longer providing the scene, and subsequent opportunities to perform, so following graduation, she headed to Seattle with a friend to explore the scene here.

"I could see myself very easily being a middle America alcoholic that played community theatre," says Olson. Seattle would be the perfect proving ground for her musical conceptions, providing an eclectic local jazz scene. Simply put, she could see that there was so much more to learn, and being in a city with so many like-minded souls sharing and embellishing their sound, there was so much space to grow and create.

Olson's personality is inward by nature. There is a reticence about her that is communicated through her playing. One gets the sense that her musical persona is slowly unraveling into abandon, her eclectic approach a mindful blend of melody and mayhem. The beginnings of her integration into the Seattle scene came via the Racer Sessions, where she would meet like-minded souls like trombonist Naomi Moon Siegel and saxophonist

Ivan Arteaga. While her meeting Siegel would evolve into the formation of the eclectic duo Syrinx Effect, it was there as well where she met Luke Bergman, who connected her with her first Seattle band, Ask the Ages.

While Olson's many projects include KO Electric, a solo project, and the aforementioned Syrinx Effect, it is her KO Ensemble that expresses her definitive compositional, and playing style.

"For me to work in this town, I have to hold myself to a higher standard."

"I'm a very practical person. I have this practical side of me that's housed in an artistic and dreamy personality," she states. "I wanted to work, I wanted a band that could play gigs around town. I had been writing music in the jazz idiom since college."

In pianist Alex Guilbert, bassist Chris Symer, and drummer Brad Gibson, Olson found the perfect pieces to map out her aesthetic vision. She didn't want the band to play standards, so she set out to compose pieces with a loosely fitting harmonic structure to enable untethered improvisation.

"The jazz aesthetic allows for imperfect performance in pursuit of the edge. I lean a lot on my rhythm sections to do their own thing. My job is the melody," says Olson. Guilbert, Symer, and Gibson interpret her work in a way that makes sense to her. "I know when I play with Chris and Brad, that everyone is listening and paying attention. They're joking with each other the entire time. Their bond is so strong. I want them to be doing their thing with Alex and I riding on top of it," she adds.

Olson sees the band as extending beyond her own leadership. "It's a way to document what is going on with my generation of Seattle jazz musicians, KO Ensemble became a way to play

original compositions, and original compositions by my friends," she says.

While seeing things in terms of community, Olson has evolved into an engaged bandleader, aside from her prowess as a writer and player.

"For me to work in this town, I have to hold myself to a higher standard. I'm not saying because I'm a woman, or a soprano player, playing an instrument nobody needs. I have to be the

most reliable, the most prepared, the most punctual, the most in tune. I have to be easy going. You have to constantly be reminding yourself to not take things personally," she remarks.

December found Olson writing and performing for the annual celebration, Land of the Sweets: The Burlesque Nutcracker at the Triple Door. The challenges as a writer are different and exciting.

"Since we're working with dancers, the tempos have to be the same every time, it has to basically sound the same every time because dancers are very much cueing off what we are playing. It's a challenge to myself to do something different every time," she says. This is a remarkable contrast to her usual approach that features a sense of elasticity to time and space.

KO Ensemble will be featured at the monthly Art of Jazz series on January 10 at the Seattle Art Museum. The band is swiftly becoming the perfect culmination of her many streams of musical thought in cohabitation together, like two forks of a river uniting and creating a main flow, integrating strength into her musical personality. What merges and interacts with that flow will continue to impact Olson as a composer and improviser downstream and beyond.

Recurring Jazz Series

From intimate house concerts to collaborative efforts between community businesses and city arts organizations, here is a glimpse into some of the upcoming concert series around the Puget Sound, many of them free of charge.

JazzLIVE at Marine View

Celebrating its 10th anniversary, Marine View Presbyterian Church's JazzLIVE presents some of the Northwest's premier artists. Enjoy great jazz in a relaxed and family-friendly environment on the second Sunday of the month from 5-7pm. On Sunday, January 13, an all-star band launches the 2019 series with a tribute to Antonio Carlos Jobim, the brilliant Brazilian artist known for merging bossa nova with jazz. On February 10, **Jay Thomas**, the influential multi-instrumentalist showcases The Cantaloupes, combining modern with hard bop and boogaloo. The series continues on March 10 with famed smooth jazz saxophonist **Tom Braxton**, whose distinct, melodic sound has been thrilling audiences of all ages from coast to coast and abroad for nearly two decades. On April 14, terrific trumpeter and great entertainer **Lance Buller & The Roadstars** take the stage with a variety of music from jazz, to swing. Don't miss 2016 Earshot Golden Ear Award winner **Birch Pereira & The Gin Joints** with guests **Sundae + Mr. Goessl** on May 5. Visit marineviewpc.org for more details.

Art of Jazz



MARINA ALBERO BY DANIEL SHEEHAN

Now in its 24th year, Earshot Jazz proudly programs this free series presented by the Seattle Art Museum in cooperation with KNKX. The concerts take place on the second Thursday of the month, offering art enthusiasts opportunities to enjoy great jazz in a relaxed setting. The 2019 Art of Jazz series gets underway on January 10 with award-winning saxophonist, improviser, bandleader, and educator **Kate Olson**. A unique contributor to the Seattle jazz scene, she leads her own projects KO Ensemble and KO Electric and collaborates frequently with Syrinx Effect, Ask the Ages, the Seattle Rock Orchestra, the Royal Room Collective Music Ensemble and Electric Circus, led by Wayne Horvitz. February 14 is a Valentine's Day homecoming with one of our favorite New York exports, vocalist **Kendra**

Shank. Her crystal-pure tone, powerful musicianship, and elastic phrasing are beautifully accompanied by the innovative guitarist **John Stowell**. For more information visit earshot.org.

JazzVox House Concert Series

Is there a better way to enjoy music than in a cozy home setting with a small audience, delicious food and perhaps a glass of wine? This series is the brainchild of Nich Anderson, with input from a variety of people, bringing audiences to homes across greater Seattle, Camano Island and Bainbridge. Listeners enjoy concerts with jazz vocalists from across the globe in a quiet and intimate setting. Now in

its 12th season, the series highlights both up-and-coming as well as established voices alike. The 2019 season launches on January 11-13 with Grammy nominee **Kate McGarry**, accompanied by guitarist/arranger/producer **Keith Ganz** and the great multi-instrumentalist **Gary Versace**. The series continues on February 2-3 with soulful vocalist **Brianna Thomas** and bassist **Andrés Rotmistrovsky**. **Chris Ayer**, a genre-defying rising star, who has toured across the US and in Europe, inspires his audience on February 8-9 with his sharp pop sensibility and his strong heritage in the American singer-songwriter tradition. **Kendra Shank**, hailed by the *New York Times* as a “superbly skilled vocalist,” and Portland-based guitarist and local favorite **John Stowell** return on February 15 in a duo setting. The great **Madeline Eastman**, voted rising star by *DownBeat* critics poll for the 4th time and top female vocalist in the *DownBeat* readers’ poll, performs with Grammy nominated pianist **Randy Porter** on March 22-23. For a complete list of artists and locations, visit jazzvox.com. Be sure to reserve well in advance, as seating is limited.

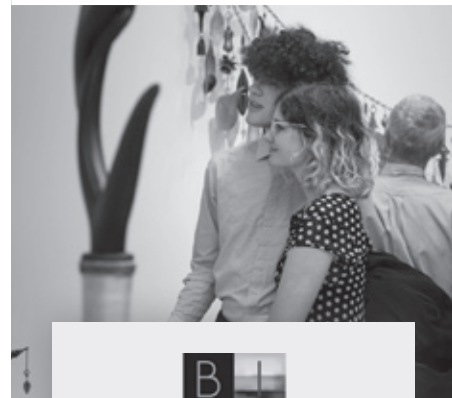
First Sundays Concerts

Set at Winslow’s Waterfront Park Community Center on scenic Bainbridge Island, eight concerts promise listeners a sanctuary of sound. Held throughout the year with music spanning the realm of jazz and classical, concerts are presented in an intimate setting near the heart of downtown. The 2019 season begins January 6 with New York-based classical pianist **Elizabeth Dorman**. On February 10 the indelible pianist, Earshot Golden Ear Award winner, and 2016 Hall of Fame inductee **Bill Anschell** brings his Standards Trio to the island, with

Northwest favorites **Chris Symer** on bass and **D’Vonne Lewis** on drums. Harpsichordist and organist **Henry Lebedinsky** and internationally acclaimed Scottish fiddler and violinist **Brandon Vance** showcase Scottish folk and baroque music on March 3. Italian jazz pianist, composer and educator **Francesco Crosara** takes the stage on April 7. **Stephen Bryant**, violinist with the Seattle Symphony, known for his passion and enthusiasm for music, plays chamber music on May 5. **Janet See**, one of today’s outstanding performers on baroque and classical flute, is joined by her music quartet on September 8. Fiery multi-instrumentalist **Marina Albero** returns with her jazz piano quartet on October 6. The 2019 series concludes on November 3 with cellist **Meg Brennand** and her quartet. For more information on ticketing and performance times, visit firstsundaysconcerts.org

The Jazz Project

Bellingham’s Jazz Project was conceived in 1997 by drummer and community leader **Jud Sherwood**. He founded The Jazz Project with the goal to promote jazz from a player’s perspective, linking local performers, educators, and students with opportunities to listen and play jazz, with the support of local businesses and the City of Bellingham. Now in its 21st year, the 2019 season features over 150 events. The Art of Jazz series, held at Majestic Hall, BAAY Theater, Church House, and WWU Concert Hall commences on January 27, presenting Northwest jazz stalwarts, vibraphonist **Susan Pascal**, with **Mark Ivester**, **Chuck Deardorf**, and **Dave Peterson**. Check out guitarist **John Stowell** and vocalist **Kendra Shank** on February 24. On March 24 the **Austin Piazzolla Tango Quintet** lights up the stage with the





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music of the late Argentine composer Astor Piazzolla, followed on April 28 by the **Miles Davis Tribute Band**, with **Kevin Woods** on trumpet, **Josh Cook** on tenor sax, **Roger Yamashita** on bass, **Bill Anschell** on piano, and **Jud Sherwood** on drums. On May 26 the series forges ahead with the great **Marina Albero Quartet**. Highlights in the second half of the season are the **Jud Sherwood Trio** on September 30, the **Bill Anschell Trio** on October 27 and the **Wayne Horvitz Ensemble**, capping the series on November 17. The prolific Jazz Project also hosts The Summer Jazz Series on the second Sundays of June, July and August at the Samson Estate Winery, with the **Jennifer Scott Quartet** on June 9, the **Bellingham Youth Jazz Band** on July 14 and the **Christopher Woitach Steel Trio** on August 11, culminating with the Bellhaven Jazz Festival on Saturday, September 7. Series tickets range from \$5-17, but are free with membership. The Jazz Project sponsors a number of additional jazz offerings, including the Jazz Jam Session at Illuminati Brewing every Thursday from 5:30-8pm For more information visit jazzproject.org.



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Jazz in the City

Jazz in the City celebrates the vibrancy and longevity of jazz music in Seattle through an annual concert series emphasizing local artists. Sponsored by Ariel Media, a multimedia company servicing 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. Beloved Seattle guitar stalwart, **Michael Powers** will perform on February 17. April 21, the acclaimed cross-genre percussionist and vocalist,

Tor Dietrichson takes the stage. On June 16, the seven-time Golden Ear Award winner, **Thomas Marriott**, brings his innovative trumpet compositions to the series. **Geoffrey Castle** will present his pioneering six-string violin music on August 18. Later in the year on October 20, smooth jazz vocalist **Barbie Anaka** will grace the stage. Rounding out the year is the globally-influenced music of **Duende Libre** featuring **Alex Chadsey** on piano, **Farko Dosumov** on bass, and **Jeff Busch** on drums. For upcoming performances visit fryemuseum.org.



KENDRA SHANK BY JOHN ABBOTT

Seattle Jazz Vespers

Now in its 17th season at Seattle First Baptist Church, Seattle Jazz Vespers is a secular concert series by professional jazz musicians for those who love jazz with an inspirational message. The concerts occur on the first Sunday of the month during October through June from 6-8pm and are free and open to the public. On January 6, alto saxophonist **Brent Jensen**, with **Jamie Findlay** on guitar, **Chris Symer** on bass, and **Stefan Schatz** on drums, will play a tribute to **Paul Desmond** in the first concert of the new year. For information on additional concerts in the coming months, visit seattlefirstbaptist.org.

Whatcom Jazz Music Arts Center

The Whatcom Jazz Music Arts Center (WJMAC) shares the experience of great jazz music and its culture with listeners of all ages, featuring local and regional artists. Founded in 2015 by drummer and educator Julian MacDonough, WJMAC hosts jazz events

A black and white photograph of a man, Roy McCurdy, wearing glasses and a suit, playing a drum set. The text "the legendary ROY McCurdy" is overlaid in a large, stylized font. To the right, it says "Live in concert!".

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highlighting top Northwest musicians on Wednesday evenings at 7pm at the Unity Spiritual Center. Starting the year with a bang on January 2, it's Tenor Trifecta!!! with **Mike Allen** (tenor), **Josh Cook** (tenor), **Thomas Harris** (tenor), **Miles Black** (piano), **Roger Yamashita** (bass), and **Christian Casolary** (drums). On January 9 the great trumpeter, composer, and educator **Jared Hall** and his quintet return with new music for the new year. **Roy McCurdy with Cory Weeds** leads an all-star band at the Lucas Hicks Theatre on January 15. A Seattle favorite, guitarist drummer, composer, and educator **Milo Petersen** brings his quartet on January 23, followed on January 30 by the **Mike Allen Quartet** featuring **Miles Black**. Visit wjmac.org for more information and upcoming performances.

Piano Starts Here

The Piano Starts Here series, presented by KNKX at the Royal Room, highlights the work of some of the most talented and prolific pianists throughout history. To honor those famous artists, Seattle's finest pianists will perform their works, while **Alex Guibert** will host the series. On January 16 the music of Gene Harris and Oscar Peterson will be performed by **Scotty Bemis**, **Ryan Burns**, and **Jonas Myers**. On March 20, Gonzalo Rubalcaba, Danilo Pérez, and Michel Camilo, three Latin American masters will be honored. The series extends through November. Visit theroyalroomseattle.com for more information and tickets.

—Marianne Gonterman

Did we miss something? We want to hear from you! Email editor@earshot.org with your favorite recurring jazz series.

Pearl Django: Celebrating 25 Years of Hot Jazz



MICHAEL GRAY, JIM CHAR, DAVID LANGE, RICK LEPPANEN, TIM LERCH
COURTESY OF THE ARTIST

Wednesday, January 2, 7:30pm
Thursday, January 3, 7:30pm
Dimitriou's Jazz Alley
2033 6th Ave

Since their inception in 1994, Pearl Django has played a major role in popularizing the Pacific Northwest's distinct gypsy-jazz scene. 25 years, 14 albums, and over a hundred Jazz Alley performances later, the group returns to Jazz Alley to ring in the new year.

Gypsy jazz is a style of swing, which began in Paris during the 1930's. The Romani-French guitarist Django Reinhardt—famous for his lightening style despite the paralysis of two fingers—and violinist Stéphane Grappelli—who popularized a leisurely, yet virtuosic approach to jazz—founded the genre through their “Quintette du Hot Club de France.” Since then, Hot Club bands, festivals, and communities have emerged everywhere from Scandinavia to Seattle, where Whidbey Island's Djangofest has been attracting “Djangophiles” from around the globe.

Distinguished by their charming virtuosity and their smooth, yet eclectic approach to the genre, Pearl Django has made their mark on the local scene with their refined versions of gypsy

standards, as well as inventive originals. Guitarist Neil Andersson founded the group with David “Pope” Firman and the late bassist Dudley Hill. A veteran of the legendary Northwest rock outfit, The Wailers, Andersson was instrumental in leading Pearl Django to the world capital of gypsy music, Samois-Sur-Seine, for the prestigious Django Reinhardt festival in 2002.

For the January 2 and 3 Jazz Alley performances, Andersson is joined by bassist Rick Leppanen, the solid low end to their hot club sound since 1998, along with the versatile violinist and member since 1996 Michael Gray. They're backed by the tone-bending accordionist David Lange, and the band's twin sultans of swing, guitarists Tim Lerch and Jim Char.

Despite changes in lineup over the years, Pearl Django hasn't lost a beat. Their music has been featured in films, nationally broadcasted television programs, and NPR's “All Things Considered.” The well-loved group has also taken the coveted Earshot Jazz Golden Ear award for Northwest Acoustic Ensemble of the Year in 2018. Still going strong, Pearl Django plays the genre “with such verve, skill and pleasure that they're pretty much irresistible to jazz and non-jazz listeners alike.” (*Seattle Weekly*).

For more information about Pearl Django's upcoming performance at Jazz Alley, visit www.jazzalley.com.

—Ian Gwin

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ft. Eric Verlinde
- 1.6 --- Pacific MusicWorks Underground
Presents: Corelli Goes Global
- 1.7 --- 322 and Special Guests
- 1.12 --- WinterSongs: a Vocal Showcase
ft. Delilah and Nancy Erickson
- 1.12 --- Alma y Azucar
with SuperSones Quinteto
- 1.14 --- The Jim Knapp Orchestra
- 1.16 --- Piano Starts Here: The Music of
Gene Harris/Oscar Peterson
- 1.19 --- Django Reinhardt's Birthday
- 1.20 --- Nicolas King, ft. Special Guests
- 1.31 --- Bad Luck // Matrio // Twin Talk

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PREVIEW

WHSS Duo: Wayne Horvitz and Sara Schoenbeck



WAYNE HORVITZ BY DANIEL SHEEHAN



SARA SCHOENBECK COURTESY OF THE ARTIST

Thursday, January 31, 8pm
Chapel Performance Space
4649 Sunnyside Ave N

Bassoonist Sara Schoenbeck and keyboardist Wayne Horvitz call their duo collaboration “a study of the crossroads where texture and extended technique meet with and support the expression of melody and song.” Not literal, sung song, but music with the characteristics of song, explored through improvisation and improvisation-laden compositions.

They first met as performers at the Time Flies improvisation festival in Vancouver, B.C. in 2000, and have performed in several collaborations, since. Two have involved Horvitz’s chamber-oriented groups: his Gravitas Quartet for new-music, jazz, and improvised composition, and his Some Places Are Forever Afternoon, a septet that performed his suite based on poems of Richard Hugo. They have also often played together in improvising large and small groups.

In such settings, Horvitz’s writing has made great use of the sound of Schoenbeck’s instrument, which as a double-reed contraption few players have dared use in jazz settings. It’s notoriously difficult to master, in the first place, let alone import to jazz contexts. Saxophone great Illinois Jacquet has been among the few who have succeeded.

Horvitz’s writing for the groups Schoenbeck has graced has made great use of her sound, and that has enhanced their success. Conveying nuanced emotions, often blisteringly beautiful, even when mournful, his Way Out East for the Gravitas Quartet is a case in point.

Horvitz is, of course, renowned in Seattle and far beyond as a musician and composer who can do it all. Long resident here but a global musician, he has excelled in in genre-expanding jazz but also various related and not-so-related fields. He performs on piano, keyboards, and electronics, and com-



poses for his many ensembles as well as for dance, theater, and film. His list of collaborations, prominent with the likes of Bill Frisell, Butch Morris, John Zorn, and other boundary explorers, is miles long. As *All About Jazz* put it, “there’s nobody else out there I hear even attempting to cover some kind of similar range, and do it so convincingly.”

Horvitz has received many prominent grants for composition and performance, along with a host of commissions from the likes of the Seattle Symphony and the Kronos Quartet. His groups over the years have ranged from New York-based innovators The President to his seriously rocking Seattle quartet Pigpen to a series of quieter chamber groups, among them *Sweeter Than The Day* and the aforementioned ensembles with Schoenbeck.

In Seattle, he has nurtured a host of talented younger players, bringing many into the broad church of jazz from rock and grunge. His expansive ecumenism is reflected in his programming for the glorious Rainier Valley venue The Royal Room, which he co-founded in 2011.

Sara Schoenbeck is tailor-made for collaboration with him. A classically trained Californian, her accomplishment on an instrument with relatively few great exponents has taken her to collaborations with a host of musicians and ensembles, in many and varied styles, as well as to teaching posts and master class appearances around the country, for both improvising bassoonists and classically trained musicians. She is currently on the faculty at Brooklyn Conservatory of Music and Packer Collegiate Institute.

The Wire magazine places her in the “tiny club of bassoon pioneers” at work in contemporary music today and the *New York Times* has called her performances “galvanizing” and “riveting, mixing textural experiments with a big, confident sound.”

Following their duo performance, Horvitz and Schoenbeck invite their Seattle friends, Abbey Blackwell (bass) and Raymond Larsen (trumpet), to join them on stage for a second set.

Tickets are \$5–15 sliding scale at the door. More information available at waywardmusic.org

—Peter Monaghan



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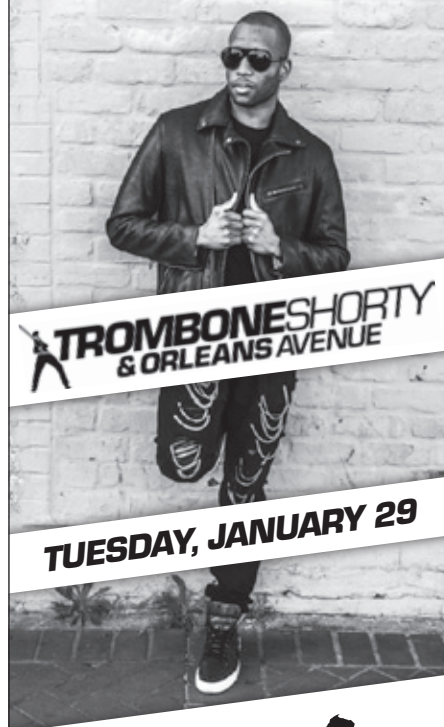
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Troy ‘Trombone Shorty’ Andrews has God-given talent, natural charisma, and a relentless drive to bridge music’s past and future. In the last four years, Andrews banked his fifth White House gig; backed Macklemore and Madonna at the Grammys; opened tours for Daryl Hall & John Oates and Red Hot Chili Peppers; inherited the esteemed annual fest-closing set at the New Orleans Jazz & Heritage Festival in the tradition of Crescent City greats like the Neville Brothers and Professor Longhair; and released *Trombone Shorty*, a children’s book about his life that was named a Caldecott Honor Book in 2016.

Ascension Northwest *Big Band Thing* Self-released

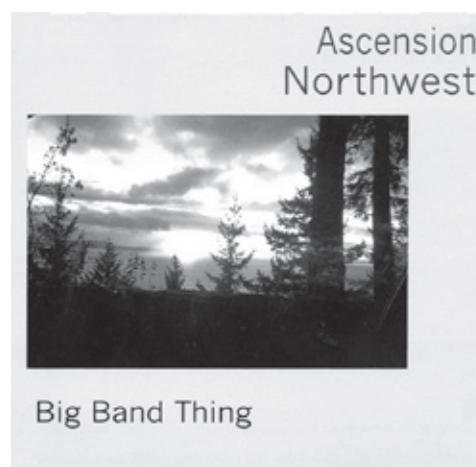
John Coltrane is one and many. After finding religion in 1957, music's sacred calling pulled him in "Both Directions at Once," the name of a 1963 "lost album" released this year that has since charted 21 on Billboard's Top 200. Of these, saint John Coltrane, the self-sacrificing spiritual searcher, lives on today. West Seattle-based drummer Don Berman pays homage to the saint's revelations with his project Ascension Northwest.

Four years after Ornette Coleman recorded his eight-person *Free Jazz*, Coltrane gathered an eleven-piece band for 1965's *Ascension*. The music consisted of a few chords, around which improvisors took turns soloing between raucous ensemble sections. Inspired by Coltrane's self-described "big band thing," Berman orchestrated an analogous piece for a band featuring 11 of Seattle's most outstanding improvising musicians.

Moving down from wind to rhythm section, the band opens ceremonies

with the battle horn of Dick Valentine (tenor sax), Kenny Mandel's (tenor sax) extended structures, the bottled lightning of Seth Alexander (alto sax), and Neil Welch's (tenor sax) multiphonic games. Trumpeters Jim Knodle and Ray Larsen build and topple melodies respectively, while bassists Ryan Berg and Abbey Blackwell balance all the sublime chaos on acoustic and electric basses, leading to Berman's liturgy of sticks and skins.

Like the original recording, which infamously included two versions, this powerful lineup can be heard in a studio version, recorded in Jack Straw Studios for KEXP's Sonarchy, and a live performance captured in The Royal Room. Notable differences include Matt McCluskey finding miraculous harmonies on electric, rather than acoustic, keyboard on the first, and the addition of the incendiary Ivan Arteaga (alto sax), incandescent Brennan Carter (trumpet), and intelligent Kelsey Mines (bass) on the second. Otherwise, Berman's shrewd orchestrations, combining soloists with



select backgrounds, propel the ritualistic form forward.

These players, too, create what on Trane's proto-album was a sanctified collective, a celebration of the holy consecration of sound into music. Theirs is the lasting power of Trane's original project—a whole more than the sum of its parts—brought again to life in the Emerald City. We would be right to step into the chamber of their profound service, immerse ourselves in the beauty of creation, until the last few notes sound, *Ite, missa est*.

—Ian Gwin

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Chamber 3 *Transatlantic* OA2 Records

Like a longstanding relationship between good friends, *Transatlantic* impresses with its ease, candor, and respect that each distinct player shares for one other. As the title suggests, it's an album merging cross-global talents. The Chamber 3 collective consists of

German players Christian Eckert on guitar and Steffen Weber on tenor saxophone, along with Seattle artists Matt Jorgensen on the drums and Phil Sparks on bass. This is the foursome's second offering following the 2014 album *Grassroots*.

Transatlantic is sharp, thoughtful, and vivifying with a modern edge. The project naturally lends itself to a democratic sound, as three of the musicians are composers, while all four players' music resonates equally. The opener, "The Sparks" by Jorgensen, is a lively mid-tempo piece that juxtaposes jaunty bass, guitar, and drum instrumentals with a saxophone that pleasantly mingles the plaintive with joyfulness.

"Chillaxed," a piece by Eckert, lives up to its name with a slow-paced style. It slinks by with a gentle, but thoroughly satisfying, walk-in-the-park-sort-of-sound, with attractive sonic inter-

ludes offered by each artist. "Hesitant Spring," also by Eckert, is one of the most beautiful pieces with its memorable melody; tender and wistful with an elegantly paired soulful, slow bass and guitar that lay the groundwork for the exquisite drawn-out saxophone. The persistent yet reverent drumming keeps things balanced all the while. Weber's arrangement of the classic, "When You Wish Upon a Star," is like the lucky hidden charm in a cake. It surprises with a recording of urban traffic sounds to open and then is fleshed out by the confident and contemporary playing by each musician. This piece could end up as part of a film track contrasting Pinocchio's hopeful sentiments with realism. *Transatlantic* is thoroughly engaging and full of nuggets of creativity that only get better with each subsequent listening.

—Lucienne Aggarwal



LaVon Hardison *There Will be Trouble* Self-released

LaVon Hardison doesn't just sing standards, she probes them, breathing new life into their time-worn shells. On her latest release *There Will be Trouble*, Hardison draws her source material from the deep well of mu-

sic's history, re-imagining songs from Duke Ellington to Katy Perry.

On the opening track, Richard Rogers and Lorenz Hart's "My Funny Valentine," Hardison displays her knack for re-arranging. A song made famous for its slow, wistful mood by Chet Baker, Ella Fitzgerald, and Frank Sinatra, Hardison flips the script, giving the tune a funky groove. Jeff Busch's drums and Eric Verlinde's piano set the opening energy with Jerome Smith delivering a dance-worthy tuba solo mid-song.

Steeped in the Baptist church of her youth, Hardison's vocals are soulful, bold, and unabashed, gliding easily between sultry and playful. She serves her "Frim Fram Sauce" (Nat King Cole) with a side of relish, clearly savoring every line. "Mood Indigo" (Ellington) is Hardison at her most restrained and eloquent, with Hans Teuber's clarinet offering an emotional counterpoint. Also featured on the album are Dean Schmidt (bass), David Deacon-Joyner

(piano on "Heat Wave"), and Osama Afifi (bass on "Heat Wave").

Throughout *There Will be Trouble*, Hardison's warm, blues-tinged vocals bounce off the light and bright plunking of Verlinde's keys. "Firework" (Perry) is an ascending conversation of hope between the two with the keys having the last sparkling word.

The title track takes its name from a line in The Clash song "Should I Stay or Should I go." Hardison transforms the song, giving it a solid jazz feel while staying true to its burning directness. On the concept of trouble, Hardison notes that in our current climate, there is no shortage. While it's often an uncomfortable feeling, trouble can also mark a turning point for healing. *There Will be Trouble* succeeds at breaking down genre barriers to show the possibility of music as a vessel for transformation.

—Tara Peters

JAZZ AROUND THE SOUND

January

01

TUESDAY, JANUARY 1

SB 5 Stories, 8pm
SB Joe Doria Presents, 9:30pm

WEDNESDAY, JANUARY 2

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Pearl Django – Celebrating 25 Years!, 7:30pm
SB 322, 9:30pm
SC Tenor Trifecta, 7pm

THURSDAY, JANUARY 3

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm
JA Pearl Django – Celebrating 25 Years!, 7:30pm
OS Jonas Myers, 7pm
RR Bombazo with Grupo Bayano, 8pm
SB Super Jam, 10pm
SY Mel Brown Trio, 7pm
TU Clipper Anderson Quartet, 7:30pm

FRIDAY, JANUARY 4

CO Space Is the Place Festival featuring Sun Ra Arkestra, 7pm
CZ Jazz First Fridays, 7:30pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
HS Michel Navedo and Brazil Novo, 7pm
JA Nearly Dan, 7:30pm, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ The Shady Bottom, 9pm
TH Chris Stevens Band, 7:30pm
TU Jovino Santos Neto Quinteto, 7:30pm

SATURDAY, JANUARY 5

CM Portage Bay Big Band, 7pm

CN Dan Duval Good Vibes Trio, 3pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
HS Birch Pereira and the Gin Joints, 7pm
JA Nearly Dan, 7:30pm, 9:30pm
MQ Michele D'Amour and the Love Dealers, 9pm
OS Rick Mandyck and Jeff Johnson, 8pm
RR JazzED: Welcome to Winter Quarter Jam Session, 4:30pm
RR Oleaje Flamenco present Feria de Invierno, 9pm
SB The Barrett Martin Group, 10pm
TH Route 66, 7:30pm
TU Bill Anschell Standards Trio, 7:30pm

SUNDAY, JANUARY 6

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CI Swing It Seattle Dance Class Series, 6:45pm
CM The Joe Baque Trio, 12:30pm
CR Racer Sessions, 8pm
CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
FB Seattle Jazz Vespers: Brent Jensen Quartet, Paul Desmond Tribute, 6pm
JA Nearly Dan, 7:30pm
RR The Elnah Jordan Experience ft. Eric Verlinde, 4:30pm
TU Brian Monroney Quartet with Alexey Nikolaev, Dean Schmidt, Ben Smith, 7:30pm

MONDAY, JANUARY 7

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm
MT Jazz Night, 9pm
NL Mo' Jam Monday, 7:30pm
RR 322 Album Release Tour Show, 7:30pm

TUESDAY, JANUARY 8

CI Swing It Seattle Class Social Party, 8:45pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Kat Edmonson, 7:30pm
SB 5 Stories, 8pm
SB Joe Doria Presents, 9:30pm
TU Emerald City Jazz Orchestra, 8pm

WEDNESDAY, JANUARY 9

CI Swing It Seattle Dance Class Series, 6:45pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Kat Edmonson, 7:30pm
SB Danny Godinez, 10pm
SC Jared Hall Quintet, 7pm
TD Paris Combo, 7:30pm
TU Kent Meridian High School opening for Jim Sisko's Bellevue College Jazz Orchestra, 7:30pm

THURSDAY, JANUARY 10

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
CM Bellevue School District Jam Session, 6:30pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm
JA Peter White, 7:30pm
OS Alex Guilbert, 7pm
SE Art of Jazz: Kate Olson Quartet, 5:30pm
SY Mel Brown Trio, 7pm
TD Paris Combo, 7:30pm

Calendar Key

AB The Angry Beaver
BC Barca
BP Bake's Place Bellevue
CC Capitol Cider
CF Caffe Musica
CH Chapel Performance Space
CI China Harbor
CM Crossroads Bellevue
CN Craft 19 Espresso + Creperie
CO Columbia City Theater
CR Cafe Racer
CZ Couth Buzzard Books

DT Darrell's Tavern
EB El Gaucho Bellevue
ES El Gaucho Seattle
FB Seattle First Baptist Church
HS Hotel Sorrento
JA Dimitriou's Jazz Alley
LA Latona Pub
MQ The Triple Door Musicquarium
MT Mac's Triangle Pub
MV Marine View Church
NC North City Bistro & Wine Shop
NE Neumos

NL Nectar Lounge
OS Osteria la Spiga
RE Resonance at SOMA Towers
RR The Royal Room
SB Seamonster Lounge
SC WJMAC at Sylvia Center for the Arts
SE Seattle Art Museum
SW Stone Way Cafe
SY Salty's on Alki
TD Triple Door
TH Third Place Commons
TU Tula's

TU Alex Monfort Trio with Matt Jorgensen & Michael Glynn, 7:30pm

FRIDAY, JANUARY 11

CM The Blueprints Trio, 7pm

EB Tom Kellock, 6pm

ES Daniel Davison, 6pm

JA Peter White, 7:30pm, 9:30pm

LA Happy Hour Jazz w/ Phil Sparks, 5pm

NL Robert Walter's 20th Congress with OG McTuff, 8pm

SW 5 Feet Up!, 7pm

TU Stephanie Porter Quintet, 7:30pm

SATURDAY, JANUARY 12

CM Mercy Merci, 7:30pm

EB Frank S. Holman III, 6pm

ES Daniel Davison, 6pm

HS Jaqueline Tabor, 7pm

JA Peter White, 7:30pm, 9:30pm

NC Johnny Pinetree & the Yellin' Degenerates, 8pm

OS Walking Hat Trio, 8pm

RR Alma y Azucar with SuperSones Quinteto, 8pm

RR WinterSongs: A Vocal Showcase, 4:30pm

TH Kings of Swing, 7:30pm

TU Abouzied Coe Kennedy Erskine, 7:30pm

SUNDAY, JANUARY 13

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm

CI Swing It Seattle Dance Class Series, 6:45pm

CR Racer Sessions, 8pm

CZ Open Jazz Jam with Kenny Mandell, 2pm

DT Darrell's Tavern Jazz Jam, 8pm

EB Tom Kellock, 6pm

ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm

JA Peter White, 7:30pm

MV A Tribute to Jobim, 5pm

TU Richard Cole Quartet, 7:30pm

MONDAY, JANUARY 14

CC Cider Jam Mondays, 9:30pm

EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm

JA John Sebastian, 7:30pm

MT Jazz Night, 9pm

NL Mo' Jam Monday, 7:30pm

TUESDAY, JANUARY 15

CI Swing It Seattle Class Social Party, 8:45pm

ES Daniel Davison, 6pm

JA Martin Taylor and Laurence Juber, 7:30pm

SB 5 Stories, 8pm

SB Joe Doria Presents, 9:30pm

SC Roy McCurdy with Cory Weeds, 7pm

TD The Levin Brothers, 7:30pm

TU Carrie Wicks Quintet with Bill Anschell, Jeff Johnson, D'Vonne Lewis, Brent Jensen, 7:30pm

WEDNESDAY, JANUARY 16

CI Swing It Seattle Dance Class Series, 6:45pm

ES Daniel Davison, 6pm

JA Martin Taylor and Laurence Juber, 7:30pm

RR Piano Starts Here: The Music of Gene Harris/Oscar Peterson – Moving The Blues Forward, 7:30pm

THURSDAY, JANUARY 17

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm

ES Alexey Nikolaev, 8pm

ES Daniel Davison, 6pm

JA An Evening with Chris Botti, 7:30pm, 9:30pm

NC Brent Jensen Trio, 7pm

NE SIMF Presents: Bad Luck + Crystal Beth & the Boom Boom Band, 7pm

OS Jonas Myers, 7pm

RE The Jay Thomas Sextet, 7:30pm

SB Jazz Abbey, 8pm

SY Mel Brown Trio, 7pm

TU Thomas Marriott Quintet, 7:30pm

FRIDAY, JANUARY 18

CF Jamie Maschler and Ann Reynolds, 7pm

CR Racer Sessions, 8pm

EB Tom Kellock, 6pm

ES Daniel Davison, 6pm

JA An Evening with Chris Botti, 7:30pm, 9:30pm

LA Happy Hour Jazz w/ Phil Sparks, 5pm

MQ Happy Orchestra Trio, 8:30pm

TH Island Jazz Quintet, 7:30pm

TU Marc Seales Band, 7:30pm

SATURDAY, JANUARY 19

EB Frank S. Holman III, 6pm

ES Daniel Davison, 6pm

HS Delilah Pearl and the Mantarays, 7pm

JA An Evening with Chris Botti, 7:30pm, 9:30pm

OS Hopscotch Trio, 8pm

TH Portage Bay Big Band, 7:30pm

TU Greta Matassa Quintet, 7:30pm

SUNDAY, JANUARY 20

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm

CI Swing It Seattle Dance Class Series, 6:45pm

CR Racer Sessions, 8pm

CZ Music Improv Session w/ Kenny Mandell, 7pm

DT Darrell's Tavern Jazz Jam, 8pm

EB Tom Kellock, 6pm

ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm

JA An Evening with Chris Botti, 7:30pm, 9:30pm

TU Milo Petersen, Steve Griggs, Jay Thomas, 7:30pm

MONDAY, JANUARY 21

CC Cider Jam Mondays, 9:30pm

EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm

MT Jazz Night, 9pm

NL Mo' Jam Monday, 7:30pm

CURTAIN CALL

.....f.....
weekly recurring performances
.....

MONDAY

CC Cider Jam Mondays, 9:30

EB Tom Kellock, 6

ES Eric Verlinde, 6

NL Mo' Jam Mondays, 7:30

TUESDAY

ES Daniel Davison, 6

SB 5 Stories Jazz, 8

SB Joe Doria Presents, 9:30

WEDNESDAY

ES Daniel Davison, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9

ES Daniel Davison, 6

ES Alexey Nikolaev, 8

SY Mel Brown Trio, 7

FRIDAY

EB Tom Kellock, 6

ES Daniel Davison, 6

LA Happy hour w/ Phil Sparks, 5

SATURDAY

EB Frank S Holman III, 6

ES Daniel Davison, 6

SUNDAY

AB Beaver Sessions, 9

CR Racer Sessions, 8

DT Darrell's Tavern Jazz Jam, 8

EB Tom Kellock, 6

ES Eric Verlinde with Josephine Howell, 6

TUESDAY, JANUARY 22

CI Swing It Seattle Class Social Party, 8:45pm
ES Daniel Davison, 6pm
JA Jeff Kashiwa & Coastal Access, 7:30pm
SB 5 Stories, 8pm
SB Joe Doria Presents, 9:30pm
TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, JANUARY 23

CI Swing It Seattle Dance Class Series,
6:45pm
ES Daniel Davison, 6pm
JA Jeff Kashiwa & Coastal Access, 7:30pm
NC Ron Weinstein Trio, 7pm
SC Milo Petersen Quartet, 7pm
TU ph Factor Big Band, 7:30pm

THURSDAY, JANUARY 24

BC Live Jazz with Adam Kessler, Phil Sparks,
and guests, 9pm
ES Alexey Nikolaev, 8pm

ES Daniel Davison, 6pm
JA WAR, 7:30pm
OS Scotty Bemis, 7pm
SB DX-TET, 8pm
SY Mel Brown Trio, 7pm
TU Jared Hall, 7:30pm

FRIDAY, JANUARY 25

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA WAR, 7:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Stephanie Porter Quartet, 8pm
TH Ranger and the Re-Arrangers, 7:30pm
TU Alex Dugdale Fade Quartet, 7:30pm

SATURDAY, JANUARY 26

CO Giordano Productions presents André
Mehmari Trio, 8pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA WAR, 7:30pm, 9:30pm

NC Duende Libre, 8pm
OS New Age Flamenco Trio, 8pm
TH The SOS Jazz Nonet, 7:30pm
TU Susan Pascal Quartet with Bill Anschell,
Chuck Deardorf, Mark Ivester, 7:30pm

SUNDAY, JANUARY 27

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CI Swing It Seattle Dance Class Series,
6:45pm
CR Racer Sessions, 8pm
CZ Open Jazz Jam with Kenny Mandell and
friends, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at
7pm, 6pm
JA WAR, 7:30pm
TU Xavier Lecouturier, 7:30pm

Open to All - Free



Sunday, January 6, 6 pm

Brent Jensen Quartet Paul Desmond Tribute

Brent Jensen, alto sax
Jamie Findlay, guitar
Chris Symer, bass
Stefan Schatz, drums

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MONDAY, JANUARY 28

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MT Jazz Night, 9pm
NL Mo' Jam Monday, 7:30pm

TUESDAY, JANUARY 29

CI Swing It Seattle Class Social Party, 8:45pm
ES Daniel Davison, 6pm
JA Peter Bernstein, Larry Goldings & Bill Stewart, 7:30pm
NC Songwriter Showcase, 7pm
SB 5 Stories, 8pm
SB Joe Doria Presents, 9:30pm
TU Critical Mass Big Band, 7:30pm

WEDNESDAY, JANUARY 30

CI Swing It Seattle Dance Class Series, 6:45pm
ES Daniel Davison, 6pm
JA Peter Bernstein, Larry Goldings & Bill Stewart, 7:30pm
SB Cole Schuster Organ Trio, 10pm
SC Mike Allen Quartet featuring Miles Black, 7pm
TU Axiom Quartet, 7:30pm

THURSDAY, JANUARY 31

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
BP The Darelle Holden Duo, 8pm
CH Sara Schoenbeck and Wayne Horvitz Duo, 8pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm
JA Sara Gazarek + HORNS Seattle-Only New Album Preview!, 7:30pm
NC Night-N-Gale w/Carrie Wicks, 7pm
RR Bad Luck // Matrio // Twin Talk, 8pm
SB Circling Drones, 8pm
SY Mel Brown Trio, 7pm
TU Ana Velinova "Could It Be" CD Release, 7:30pm

ON THE 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 week-day 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, 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. Full schedule information is available at kexp.org.

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

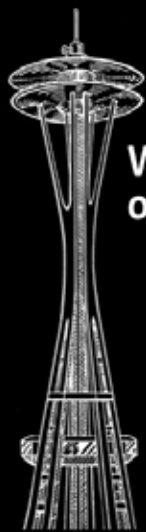
at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcx.fm.

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.

Rainier Avenue Radio, rainieravenueradio.world. Mondays and Sundays at 10pm, #MoJam-Mondays from the Nectar Lounge.



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A Mirror and Focus for the Jazz Community

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