

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

March 2019 Vol. 35, No. 03
Seattle, Washington



Samantha Boshnack

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

March On, March On

First of all, we're hoping that March On will set the tempo for our exodus from this funky winter. Within the context of this March issue of *Earshot Jazz*, March On acknowledges the steady progression of jazz here in Seattle, with an appreciation of multiple rhythm cycles that spark the fires making this one of the deepest and most dynamic jazz scenes in America.

As a musical title, March On, March On is most widely associated with the great Oliver Nelson's 1961 recording, *Screaming the Blues*, on which Nelson mines the tension of the times by matching wits with fellow saxophone genius, Eric Dolphy. Check out Paul de Barros' fascinating piece on Dolphy in this issue. We're proud to feature Paul's work again in these pages.

March always brings the annual Golden Ear and Seattle Jazz Hall of Fame Awards to Seattle. In addition to its core mission of recognizing outstanding accomplishments by our own resident artists each year, the awards are also a great opportunity for the long view, to take stock of the overall face and sound of this incredible community. For those who have been attending the event for years, and for anyone researching the accumulated documentation through the *Earshot Jazz* archives, the overall progression and quality here is remarkable.

It has been fun to see the positive support for this year's awards on social media. Those individual artists are the standard bearers for our communal energies. We encourage you to get out to support them, and plan to join us March 11, 7pm at the Royal Room. You'll find a ballot in this issue and, as always, you're welcome to think outside the box of existing nominees and make your voice heard.

We're also launching a fascinating series of Spring concert events, kicking off on March 2, with a string trio of sorts by the bassist Stephan Crump and two of the leading guitarists in jazz, Liberty Ellman and Jamie Fox. We continue March 10 and 12 with two exciting programs of jazz biographies, presenting their authors, Maxine Gordon (Dexter Gordon) and Elaine Hayes (Sarah Vaughan), in creative conversations alongside exciting musical performances by Seattle-area artists. You can find details on these events, and many more, in this March issue.

As always, we invite you to join us. It is so fantastic that this monthly magazine is distributed free of charge all around the greater Seattle area. I know there are many people who read the magazine and maybe think about coming out to some event. Let this be the month that you March On out the door to hear some live jazz and meet the artists. See you at the Golden Ear Awards Party!!

Thank you!!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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

Subscription (with membership): \$35

3429 Fremont Place #309
 Seattle, WA 98103
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Earshot Jazz ISSN 1077-0984
 Printed by Pacific Publishing Company
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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-Kobe Female Jazz Vocalist Audition

The 15th Annual Seattle-Kobe Female Jazz Vocalist Audition is accepting applications with a deadline of **March 6**. The Seattle-Kobe Sister City Association will hold auditions in May at Dimitriou's Jazz Alley to choose two winners: one high school student and one adult vocalist from the greater Seattle area.

The winners will perform as guest singers at the Kobe Shinkaichi Jazz Vocal Queen Contest in Japan later this year. The prize includes round-trip tickets to Osaka and lodging for four nights. Applicants must submit two song samples and a fee of \$20 with their application. More information at seattlekobe.org.

SMASH Membership 2019 Open Enrollment

Seattle Musicians Access to Sustainable Healthcare (SMASH) is a nonprofit organization that connects musicians to healthcare providers by offering subsidized preventative doctor visits at nonprofit healthcare clinics throughout King County. SMASH also provides hearing screenings and custom molded earplugs to help prevent hearing loss.

2019 Member enrollment is now open. The application is free and confidential. To be eligible, you must live in King County, perform, record, or compose music, and earn income at or under SMASH's income limit. Visit smashseattle.org for more information.

Washington Schools to Compete at Essentially Ellington Competition

Congratulations to Roosevelt High, Garfield High, and Mount Si High jazz bands for being chosen to compete in the 24th Annual Essentially Ellington

High School Jazz Band Competition and Festival, taking place May 9-11. Essentially Ellington is a prestigious program at Jazz at Lincoln Center, New York which aims to elevate musicianship, broaden perspectives, and inspire performance. For more details visit academy.jazz.org.

Sudden Valley Jazz Kicks Off 2019 Season

The 9th season of the Sudden Valley Jazz, organized by Bellingham's Friends of the South Whatcom Library, kicks off on **March 30** with a salute to Jazz at the Philharmonic, starring Greta Matassa and the Julian MacDonough All-Stars (MacDonough on drums, Tony Foster on piano and Michael Glynn on bass, and special guests).

Next, on **April 27**, is Bossa Nova Brazil, starring Nilza Lessa and Marco de Carvalho and backed by Jeff Johnson (bass) and Jeff Busch (drums).

After a summer reprieve, the series continues on **October 12** with Brubeck Plays Brubeck, honoring Dave Brubeck's centennial with a performance led by his son, Dan Brubeck (drums), with Steve Kaldestad (saxophone), Miles Hill (bass), and Miles Black (piano). Wrapping up the series on **November 9** is Ron Jones' Jazz Forest, a 12-piece jazz recordings orchestra.

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 (\$20) are available at fswl.org.

Seattle JazzED Summer Jazz Prep Camp

Registration is now open for Seattle JazzED's Summer Jazz Prep Camp.



CALL FOR ARTISTS

Jazz: The Second Century Deadline May 31

Earshot Jazz seeks submissions for the 2019 edition of the Jazz: The Second Century concert series. The juried series brings the progression of Seattle jazz into creative motion on the concert stage. One-hundred years into the art-form, what sonic shapes does jazz take in its second century? Projects that probe this question to expand the conventions of the jazz form are invited for consideration.

Seattle-area individual artists or groups are eligible to apply. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a statement that speaks to their musical interpretation of the meaning of jazz and the progression of the art form.

The submissions are evaluated through a blind-jury process. Jury members reflect the diverse Seattle jazz community and include past Second Century artists. A list of past Jazz: The Second Century artists and ensembles can be viewed at earshot.org.

2019 Second Century artists and ensembles perform across four Thursdays in July and are paid a competitive fee for the performance.

Please send submissions by May 31 electronically to 2ndcentury@earshot.org or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103.

The camp is offered at a sliding scale with a full tuition waiver option and is available to students entering 4th, 5th, and 6th grades in the fall. No prior experience required.

The camp is scheduled for June 24-28 but please note these dates are in flux due to the recent Seattle Public School snow days. Participating students are required to attend Meet Your Instrument Day prior to camp on April 28. More information at seattlejazzed.org

Seattle Improvised Music Festival Reschedules Some Events

The Seattle Improvised Music Festival, which ran February 6–10, has rescheduled some events due to the inclement weather. The tribute to

Paul Hoskin, SIMF founder and a key figure in Seattle's freely improvised music history, is now scheduled for March 15. Music and Dance curated by Stephanie Skura has been moved to June 20.

Both events take place at the Chapel Performance Space in the Good Shepherd Center. \$5–20 suggested donation at the door. For further updates, follow SIMF on social media or visit nseq.org.

Jack Straw Cultural Center 2019 Winter Audio Workshops

Jack Straw Audio Workshops provide the opportunity to improve existing studio skills or obtain hands-on-learning to assist those wishing to

enter the audio industry. There are two workshops available this month: **March 8**, Microphone workshop; and on **March 9**, Basic Field Recording workshop. Space is limited. To register call Jack Straw Cultural Center at 206-634-0919. For more information email workshops@jackstrow.org or visit jackstrow.org.

4Culture Arts Projects Grants

Artists and art groups seeking funding to create and share their work are encouraged to apply for 4Culture Arts Projects grants by **March 6, 5pm**. The grants support project needs from June 1, 2019 through June 1, 2021. Projects Grants can be used to help artists create new work, interpret existing work, pursue professional development opportunities, and pay for equipment. The competitive grants are offered in fixed amounts and the applications are reviewed and selected by artist panels. Visit 4culture.org for more information.

Office of Arts and Culture Artists Roster for Seattle Public Schools

Artists and art organizations who are interested in partnering with Seattle Public Schools to increase student access to the arts, broaden the range of art disciplines studied by students, and create connections between community and schools are encouraged to apply for inclusion on the Community Arts Partner Roster.

The roster is maintained by the Seattle Office of Arts and Culture to help schools find creative resources. Art partners mentor students and, in some cases, provide professional development opportunities for school teachers. Arts partners remain on the roster for two years. Applications are due on **March 13** and are available at creativeadvantageseattle.org.



SPECIAL ANNOUNCEMENT

Earshot Jazz Receives Leadership Award

Earshot Jazz is honored to announce that we have received a Leadership Grant for Arts Organizations from the Doris Duke Charitable Foundation (DDCF). The DDCF made the announcement this February, naming 16 arts organizations nation-wide receiving awards for their established work and potential continued impact within their communities.

The Leadership Award, which is available by invitation only, provides flexible, multi-year funds that increase Earshot's readiness and capacity to successfully meet current challenges and address future circumstances.

The mission of the Doris Duke Charitable Foundation is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and child well-being, and through preservation of the cultural and environmental legacies of Doris Duke's properties. The Leadership Grants for Arts Organizations program reflects DDCF's ongoing effort to direct grant funding to align more closely with the reality of American ethnic and cultural diversity.

The grant supports Earshot's self-defined, long-term goals for growing community impact. Says Doris Duke Charitable program director for the arts, Maurine Knighton, "It's imperative we recognize that organizations' capacity to inspire and make valuable contributions are not tied to where they're located or the size of their budgets."

We are proud to receive this recognition for our creative legacy in Seattle and to be a part of this exciting group of national organizations.



2018 Golden Ear Awards Ballot

Cast your ballot by March 7!

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 take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees are selected by a broad range of *Earshot Jazz* readers, past Golden Ear recipients, jazz performers, audience members, and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Vote online at earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3429 Fremont Pl. N., #309, Seattle, WA 98103, by **March 7**. The Golden Ear Awards party takes place **March 11** at the Royal Room, featuring Alex Dugdale's Fade Quintet.

NW Recording of the Year

- ☐ Bad Luck, *Four*
- ☐ Duende Libre, *Drift*
- ☐ Jacqueline Tabor, *Lady in the Gown*
- ☐ Johnaye Kendrick, *Flying*
- ☐ Randy Halberstadt, *Open Heart*
- ☐ Other_____

NW Acoustic Jazz Ensemble of the Year

- ☐ 200 Trio
- ☐ Bill Anschell Standards Trio ft. Jeff Johnson and D'Vonne Lewis
- ☐ Jovino Santos Neto Quinteto
- ☐ Randy Halberstadt's Open Heart Band
- ☐ Thomas Marriott Quintet
- ☐ Other_____

Emerging Artist of the Year

- ☐ Elena Maque
- ☐ Marina Albero
- ☐ Max Holmberg
- ☐ Sidney Hauser
- ☐ Xavier Lecouturier
- ☐ Other_____

Alternative Jazz Group of the Year

- ☐ Afrocop: Noel Brass Jr.
- ☐ Bad Luck
- ☐ High Pulp
- ☐ Kin of the Moon
- ☐ Matrio (Tom Baker, Greg Campbell, James Falzone, Ha-Yang Kim)
- ☐ Other_____

NW Concert of the Year

- ☐ Bad Luck Record Release (September 28, Columbia City Theater)
- ☐ D'Vonne Lewis and Friends: Tribute to Dave Lewis (October 21, Langston Hughes Performing Arts Institute)
- ☐ Jovino Santos Neto Big Band & Quinteto (November 2, Seattle Art Museum)
- ☐ Maria Schneider with Seattle Repertory Jazz Orchestra (November 3, Benaroya Hall)
- ☐ Neil Welch: Concepcion Picciotto (October 23, Chapel Performance Space)
- ☐ Other_____

NW Jazz Instrumentalist of the Year

- ☐ D'Vonne Lewis
- ☐ Joe Doria
- ☐ Marina Albero
- ☐ Thomas Marriott
- ☐ Tim Kennedy
- ☐ Other_____

NW Vocalist of the Year

- ☐ Birch Pereira
- ☐ Beth Fleenor
- ☐ Jacqueline Tabor
- ☐ Johnaye Kendrick
- ☐ Kate Voss
- ☐ Other_____

Seattle Jazz Hall of Fame

- ☐ Bob Hammer
- ☐ Jim Knodle
- ☐ David Marriott Sr. and Helen Marriott
- ☐ Suzanne Weghorst
- ☐ Wally Shoup
- ☐ Other_____

Check earshot.org for a list of Hall of Fame inductees.



Samantha Boshnack: Shifting Ground

By Paul Rauch

Samantha Boshnack is an artist who is difficult to define. While the entertainment industry and its fans continually relegate artists to rigidly defined categories, Boshnack remains an outsider to the very identifiable genres she draws from. In the jazz world in which we reside, the very fact that she is a trumpet player enables fans and journalists alike to pigeonhole her with comparisons to bebop and post-bop players whose art centers around their prodigious skills as improvising soloists. Others may draw conclusions based on her abilities as a composer and session player, placing her into categories related to classical music. Still those who lean more towards the avant-garde claim her for their own, citing her inclination both as a composer and player to reside on the outside limits of melodic sensibility, and time.

Ultimately, Boshnack identifies as a jazz composer and artist. While her music may not swing, it has a definite groove. She enjoys being a bandleader with purpose. “I love working with jazz musicians and the freedom it brings,” she says.

Boshnack’s latest work, *Seismic Belt* (Orenda, 2019), places the artist in a light that may be best described as a project artist. Her creative timeline over the past four years has seen her write five concertos for five instruments representing five continents, on her groundbreaking album, *B’shnorkestra: Global Concertos* (Self-Released, 2016). She told the story of journalist Nellie Bly and her courageous activism that



SAMANTHA BOSHNAK PHOTO BY DANIEL SHEEHAN

exposed the atrocities of mental health institutions during the late nineteenth century. The piece and subsequent release, *Nellie Bly Project* (ARC, 2017), graphically expresses the courage and selflessness of Bly’s historic actions.

Boshnack writes with purpose and passion, with an uncanny way of expressing a narrative. She is a musician, a composer, a feminist, an activist, and most certainly, a storyteller. “One of the greatest joys of living in the Northwest is hiking the incredible mountains of this region. Even after being here for almost 16 years, these snowcapped giants still amaze me. I never saw anything like this in my home state of New York,” muses Bosh-

nack. In 2012, she composed the three movements of “The Exploding Suite” for the Sam Boshnack Quintet, which she dedicated to Mount Saint Helens. Since then, Boshnack has been inspired to “continue to explore writing music based upon these natural wonders.”

The idea that spawned *Seismic Belt*, was first touched on with her quintet album, *Exploding Syndrome* (Self-Released, 2014). Boshnack’s fascination with volcanoes first came to light when she suddenly found herself co-existing within the ring of fire following her move to Seattle from upstate New York. The fully realized concept resulted from a three month “Make

Jazz” residency at the 18th Street Arts Center in Santa Monica, CA. With the basic premise of the piece already conceived, the residency required Boshnack to compose and perform the piece within a strict time frame. The pressure of the time constraint offered a new challenge for Boshnack. The creative process however, was familiar, with conception being established before finding the right sounds and rhythmic qualities of the music itself.

Boshnack skillfully weaves melodies, improvised solos, and pulses of varying intensity to express arcs, plate movements, and explosive volcanic activity. *Seismic Belt* has many jagged edges, abrupt explosions of improvisation, angular melodic passages, and uneven endings.

“I am interested in creating intricately woven soundscapes that harbor deep grooves and explosive improvisations, with many layers of melodies built upon a strong bass undercurrent,” says Boshnack.

This may seem to some to be an extremely abstract concept, and a huge risk artistically. That being said, Boshnack encapsulates that concern stating simply, “There is an element of risk and faith when it comes to living on the Ring.”

The musical expression of seismic activity demonstrates aptly Boshnack’s courageous nature as an artist. While most art springs from the well of human emotion and experience, *Seismic Belt* largely expresses the volatility and movement of the very earth we walk upon.

“This project explores the similarities between this style of composition and the Ring’s seismic activity. It experiments with the friction of these geographic shifts, which can be peaceful or disruptive, to create a new harmonic topography that honors this huge force of nature,” explains Boshnack.

Boshnack first performed *Seismic Belt* at Crossroads School for the Arts and

Sciences in Santa Monica, California at the conclusion of her residency at the 18th St, Arts Center with a Los Angeles ensemble. The Seattle debut took place at the Royal Room during the 2018 Earshot Jazz Festival. Violinist Lauren Elizabeth Baba was the constant, flying in from Los Angeles for the Seattle performance, adding a vital textural quality to the music. Her neo-folk approach blends with Boshnack’s fluttering, vibrant tonality to create contrasting sounds that grind and join gracefully before drifting apart again.

Seismic Belt is an exploration of nature and our risks within our relationship to it. The opening movements of the piece harmonically express seismic activity. The second half of the work draws from the stories, myths, and challenges of the cultures inhabiting the Ring. Boshnack draws from her personal experience of choosing to live in the shadow of Tahoma.

Art plays an important role in our lives in that it expresses individuality, creativity, and feeling. It enables empathy, awareness, and most of all, our humanity. At the forefront of artistic movement in any culture are those that dare to put their vision in action in the form of tangible, accessible art. While Boshnack does not perform live all that often, the performances she does engage in have a lasting impact on the overall consciousness of our community. Her recordings are like a dynamic footprint on a path to understanding. Her embrace is large, exposing a heart that reflects the inclusiveness of her being. We in this city on the Ring, are fortunate recipients.

Samantha Boshnack performs at the Washington Center Black Box Theater in Olympia on **March 8** and celebrates the CD release of *Seismic Belt* on **March 14** at the Royal Room.

THE Royal Room
MUSIC DINNER DRINKS

MARCH HIGHLIGHTS

- 3.1 - The Great Royal Room
Mardi Gras Celebration: A Tribute to Henry Butler & the Music of New Orleans
- 3.2 - Carnaval ft. The EntreMundos Big Band with Tuto Bezeza
- 3.5 - Fat Tuesday at The Royal Room
- 3.6 - A Bit of The EFB
(Evan Flory-Barnes) Experience
- 3.7 - Dolphin Midwives, Josh Medina, mmmmm, and Crystal Quartez
- 3.10 - Earshot Jazz Presents:
Society Red and Little Dex:
A Tribute to Dexter Gordon & Hadley Caliman w/guest Maxine Gordon
- 3.11 - Earshot Jazz Presents:
Golden Ear Awards Party
ft. Alex Dugdale's Fade Quintet
- 3.13 - Seattle Repertory Jazz Orchestra
Jazz Scholars Fundraiser
- 3.14 - Samantha Boshnack's Seismic Belt
Live in Santa Monica CD Release // Abbey Blackwell's "Roe"
- 3.15 - Earshot Jazz Presents:
Tim Berne, David Torn, and Ches Smith:
Sun of Goldfinger
- 3.17 - Amendola vs. Blades
- 3.20 - KNKX Presents Piano Starts Here:
The Music of Gonzalo Rubalcaba/
Danilo Perez/Michel Camilo -
Emissaries, Latin and Jazz
- 3.24 - Mike Baggetta with Mike Watt & Stephen Hodges, Wall of Flowers
Album Release Tour
- 3.29 - Feria (de Andalucia) ft. Oleaje Flamenco
- 3.30 - The Cumbieros

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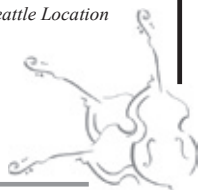
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PREVIEW

Stephan Crump: Rosetta Trio

Saturday, March 2, 8pm
Chapel Performance Space

Starting off their spring concert series, Earshot Jazz is pleased to present Brooklyn bassist Stephan Crump and his Rosetta Trio on Saturday, March 2.

Many astute jazz listeners will recognize Crump from his long-standing collaboration with pianist Vijay Iyer. More recent, notable collaborators include alto saxophonist Steve Lehman, pianist James Carney, guitarist Mary Halvorson, drummer Tyshawn Sorey, and trumpeter Adam O'Farrill.

Crump was born in Memphis, Tennessee and received early training in classical piano and alto saxophone before discovering the bass guitar at age 13. He spent his formative high school years playing rock and funk throughout the Memphis scene. His appreciation for funk, groove, and folk (nurtured by his working relationship with his wife, folk singer Jen Chapin), continue to influence his music in surprising ways. Crump went on to receive a Bachelor of Music from Amherst College, studying under Lewis Spratlin and working with luminaries Max Roach, Frank Foster, and Ray Drummond.

Led by Crump on acoustic bass, the Rosetta trio is a "string ensemble for the new century" (Donald Elfman, *All About Jazz*), with Liberty Ellman on acoustic guitar and Jamie Fox on electric guitar. The lack of drums is unexpected, and the ensemble embraces the rhythmic flexibility and challenges it presents. The result is a sound that sits within the liminal space of jazz, avant-garde, and contemporary folk.

The Trio's eponymous 2006 release, *Rosetta*, was one of Crump's earliest projects as a leader. The project began as an outlet for Crump to process the loss of loved ones in the wake of 9/11, to acknowledge the fragility of life by weaving intricate fragments into something beautiful, much like a rosetta. In short, to make sense from the senseless.

Crump, Ellman, and Fox have a palpable synergy that lives beyond their first, sublime collection. The trio's follow-up album, *Reclamation* (Sunnyside Records, 2010), reaches further still into deeply personal themes of home ("Memphis"), government power ("Overreach"), land abuse ("Per-nambuco"), and relationships with technology ("Here not here").

The Rosetta Trio's most recent album, *Thwirl* (Sunnyside Records, 2013), marks an arrival of the group coming into their most realized form. As Crump states, the album signals "a special period of breakthrough on our journey. Although the group's chemistry was immediate upon our first gatherings, there are subtleties and depth now to the way the band functions, the way we feel the music together, that could come only from years of work." The trio's relationship continues to develop, and with it comes the celebration of their latest album, *Outliers* (Papillon Sounds, 2019). Seattle audiences are lucky to reap the reward of this ongoing work.

—Editor

Tickets are \$15 adults, \$13 Earshot Jazz members and seniors, \$10 students and military and are available at earshot.org.

Maxine Gordon Book Reading and Tribute to Dexter Gordon and Hadley Caliman

Maxine Gordon Book Reading
Sunday, March 10, 3pm
Elliot Bay Book Company
1521 10th Ave

Society Red and Little Dex: Tribute
to Dexter Gordon and Hadley
Caliman w/ guest Maxine Gordon
Sunday, March 10, 7pm
Royal Room
5000 Rainier Ave S

Maxine Gordon debuts her highly praised book on jazz legend Dexter Gordon next month, and in an interview with Ahamefule J. Oluo, shares memories about the late, beloved Seattle saxophonist and educator, Hadley Caliman. Caliman is further remembered in music by friends and collaborators, old and new, in a quintet including trumpeter Nathan Breedlove, saxophonist Gary Hammon, with drummer Jamael Nance and bassist Phil Sparks. Artists influenced by Gordon and Caliman are invited to share the celebration later in the set.

Sophisticated Giant: The Life and Legacy of Dexter Gordon (University of California Press) details the life and musical legacy of Gordon, from the perspective of the late saxophonist's wife. NPR calls Gordon's book "illuminating" and *JazzTimes* applauds it as a "a must-read for jazz fans."

Born in 1923, Dexter Gordon grew up comfortably in Los Angeles as the son of a doctor and had the fortune to meet two of his father's patients, Duke Ellington and Lionel Hampton.

Gordon learned the clarinet and saxophone in middle school, and by high school, was playing in a band with Chico Hamilton and Buddy Collette. By the 1940's, still a teenager, he was playing in Hampton's band. Louis Armstrong hired the then 21-year-old in 1944. With a natural air of intellect and sophistication, Dexter soon became known as "Society Red."

While in L.A., in and out of trouble with the law, Gordon mentored the young Hadley Caliman, who later became known as "Little Dex." Caliman was an active force on the Seattle scene throughout the 1990s and 2000s, and served on the music faculty at Cornish College of the Arts for two decades, retiring in 2003.

Maxine Gordon reads from *Sophisticated Giant* at Elliot Bay Book Company at 3pm on March 10. Later that night, the celebration continues at the Royal Room with an interview between Gordon and Seattle favorite Ahamefule J. Oluo. Following the conversation, two sets of music are presented in honor of Dexter's protégé, Hadley Caliman, who mentored many great musicians himself.

—Editor

The book reading at Elliott Bay Books is free and open to the public. Admission to the music tribute at the Royal Room is by sliding scale donation of \$15/\$10/\$5. Tickets do not guarantee seating at Royal Room shows. For tickets and information, visit earshot.org.

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Sunday, March 3, 6 pm

Jeff Kashiwa: The Coastal Access Band

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Dave Hooper, drums
Dave Kochanski, piano

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Golden Ear Awards Party & Seattle Jazz Hall of Fame Induction

Monday, March 11, 7pm
Royal Room
5000 Rainier Ave S

It's our favorite party of the year, and you're invited! Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year across the Seattle jazz scene with an evening of performance and presentations.

Through a democratic nomination and voting process, Seattle jazz fans and performers take stock and show gratitude for the region's vibrant jazz ecology. Join us as we honor the winners during the awards party on Monday, March 11, at the Royal Room in Columbia City, the city of Seattle's newest official Arts & Cultural district.

Beloved radio host Jim Wilke emcees the night's events, with presentations by special guests in the community. Get ready to get down to the sounds

of Alex Dugdale's crackling, straight-ahead Fade quintet, featuring John Hansen on piano and the 200 Trio members Cole Schuster (guitar), Greg Feingold (bass), and Max Holmberg (drums). Named a 2017 Golden Ear Emerging Artist of the Year, Dugdale has been ascending ever since, recently celebrating 13 years performing saxophone and tap dancing with the Seattle Repertory Jazz Orchestra and appearing on the cover of the February issue of Earshot Jazz. Bookending the awards ceremony with two hard-hitting sets, Fade is sure to set the tone for a night of celebration and ultimate community hang.

Tickets by sliding-scale donation of \$15/\$10/\$5. Advance tickets are available at earshot.org. Tickets do not guarantee seating at Royal Room shows. For dinner reservations, email reservations@royalroomseattle.com



ALEX DUGDALE PHOTO BY DANIEL SHEEHAN

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

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Bob Dorough
Dennis Davis
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DVD Reviews
Columns

Volume 42 Number 1A Annual Edition 2016

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Queen of Bebop: The Musical Lives of Sarah Vaughan Book Reading by Elaine Hayes

Tuesday, March 12, 7pm
Kirkland Arts Center
620 Market St
Kirkland

Seattle jazz historian and author Elaine Hayes discusses her biography, *Queen of Bebop: The Musical Lives of Sarah Vaughan* (Ecco, 2017), with Earshot Jazz Executive Director, John Gilbreath on March 12. Following the reading and discussion, local vocalist Gail Pettis performs a selection of her interpretations of Vaughan's songs.

One of the most celebrated jazz vocalists, Vaughan's storied career is outlined lovingly by Hayes in *Queen of Bebop*. The book is "a lively and moving portrait of the passionate and tenacious jazz singer. Hayes gracefully narrates Vaughan's life [providing] a detailed look at a fearless singer who constantly moved into new musical territories and left a legacy for younger musicians" (*Publishers Weekly*).



SARAH VAUGHAN PHOTO BY JAMES KRIEGSMANN

Hayes first heard Vaughan's music while in college. Recalling the discovery, Hayes tells NPR's Ray Suarez that she was impressed by Vaughan's unique and masterful voice, which rang out with a marvelous array of big swoops, scats, vibrato, and harmonic tension.

Amongst a musical milieu of jazz legends, including Ella Fitzgerald, Vaughan forged her own path to stardom. Growing up in Newark, New Jersey, she learned piano and cut her singing teeth, like many around her, in church choirs. After getting hooked on jazz artists, including Count Basie, Vaughan would skip school to watch live shows. By the time she was fifteen, she was already performing as both a pianist and vocalist at local clubs. With courage and self-confidence, in 1942 Vaughan braved the rowdy crowds at the Apollo Theater on amateur night, and her rendition of "Body and Soul" earned her an audition with Earl Hines, whose band she soon joined.

She performed over the years with such jazz icons as Charlie Parker, Count Basie, and Dizzy Gillespie among others before embarking on a successful solo career. Vaughan defined her own

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terms by rejecting the constraints of music genre labels in part by refusing attempts to conform to music that managers and record labels chose for her. Instead she created complex music that was sophisticated harmonically and rhythmically, but she also made music that audiences connected with on a deep emotional level. *Queen of Bebop* outlines how Vaughan pushed back against the many gender and race barriers of her lifetime to enjoy a stunning career that spanned decades. Her famous monikers were “Sassy” and “The Divine One,” epitomizing two of her most important characteristics: her audacity and the awe-inspiring power of her person and her voice.

Elaine Hayes has a doctorate in musicology from the University of Pennsylvania. She is an expert on Sarah Vaughan, having pursued extensive research, including oral history gathered from interviews with the late singer’s friends and colleagues. Hayes is passionate about sharing her knowledge through her lectures and writing to preserve the legacy of this artist’s unique story, which reflects not only the history of jazz, but that of the American experience. Her blog, *Lady Be Bop*, focuses on women in music and popular culture, both past and present.

Bringing the music into the now, Gail Pettis pays tribute to Vaughan through a selection of songs, accompanied by pianist Darin Clendenin. Pettis’ own story is in itself fascinating, having found Seattle and a career in jazz by way of orthodontics. One of Seattle’s most sought-after vocalists, Pettis draws her audiences in with honest interpretations, attention to lyricism, and captivating storytelling. She’ll offer insights into what she, as a vocalist, gleans from Vaughan’s contributions to the art form.

—Editor

Tickets and information available at earshot.org.



ON THE HORIZON

Apr 2 & 3: Orrin Evans Captain Black Big Band

Apr 10: Sullivan Fortner Trio

Apr 13: Miles Okazaki Trickster
w/ MATT MITCHELL, ANTHONY TIDD, & SEAN RICKMAN

Apr 19: Makaya McCraven

Apr 23: Maria Grand: Persephone

May 7: Satoko Fujii Trio
w/ NATSUKI TAMURA & ALISTER SPENCE

Jun 28: Paal Nilssen-Love Large Unit

EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

Tim Berne, David Torn, Ches Smith: Sun of Goldfinger

Friday, March 15, 7pm & 9:30pm
 Royal Room
 5000 Rainier Ave S

Sun of Goldfinger is the newest project of three heavy hitters colliding: David Torn (electric guitar), Tim Berne (alto saxophone), and Ches Smith (drums). This March, the New York trio makes their Northwest premier of sonic explorations from their debut, self-titled ECM release, an epic three-track recording heavily comprised of improvisation, soaring high sax lines, and atmospheric soundscapes swelling with Torn and Smith's looping and distorting electronics.

Sun of Goldfinger first came together in 2010, when Berne invited Torn to join him and a young drummer for a gig in Brooklyn. "It was intriguing from the start," Torn recalls.

"I've had a deep musical relationship with Tim since the '90s and playing live with him is always special—we push each other into new territory. And that drummer turned out to be Ches, and I thought he was really something, just burning," says Torn. "I've never played anything that sounds or feels quite like this."

Across a career as a guitarist, composer, improviser, producer, and soundscape artist, David Torn has worked with innovators in jazz (Jan Garbarek, The Bad Plus), film music (Ryuichi Sakamoto, Carter Burwell), and rock (David Bowie, Jeff Beck, David Sylvian). Torn has released two albums on the ECM label, the solo *only sky* and quartet disc *prezens*, in addition to producing records for Tim Berne and Michael Formanek. *Guitar*



CHES SMITH, DAVID TORN, TIM BERNE PHOTO BY ROBERT LEWIS / ECM RECORDS

Player magazine declared Torn "one of music's Top 50 guitarists, ever."

Tim Berne has long been a pivotal figure in bringing together players from across the spectrum of new approaches to jazz and related music. As the *New York Times* put it: "Few musicians working in or around jazz over the last 30 years have developed an idiomatic signature more distinctive than Berne." The composer, producer, instrumentalist, bandleader, and founder of Screwgun Records has recently received ample acclaim for both of his ECM album releases with his quartet Snakeoil, "Berne's most impressively cohesive group yet" (*All About Jazz*).

An original member of Snakeoil, and now one third of Son of Goldfinger, Ches Smith is eloquent but straight-to-the-point. Smith's playing has been the cornerstone to projects led by Terry Riley, Marc Ribot, John Tchicai, and the experimental rock group Xiu Xiu. As a leader, Smith recorded *Hammered* (2013) with Mary Halvorson, Tony Malaby, Tim Berne, and Andrea Parkins, and *The Bell* (2016) with veterans

of the jazz vanguard Craig Taborn and Matt Maneri.

Torn, Berne, and Smith's first recorded musical collaboration, *Sun of Goldfinger*, sees three intense 20-plus minute tracks, weaving vast sonic tapestries. The trio's "Eye Meddle" and "Soften the Blow"—spontaneous group compositions—obscure the fact that only a trio is present. The album's centerpiece is Torn's composition "Spartan, Before It Hit," a kaleidoscopic epic that showcases an extended ensemble that expands the trio into a band of ten.

Reflecting on Sun of Goldfinger, Torn says: "This isn't jazz music or rock music. I really can't put it into any genre classification—it's just music made by people who care deeply about what we're expressing and how we're expressing it, however abstract it may feel on first listen."

—Halynn Blanchard

Tickets are \$20 adults, \$18 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.

Omar Sosa & Seckou Keita: Transparent Water

March 19, 7:30 pm
Triple Door
216 Union St

Presented by Triple Door and KNKX

A concert by Omar Sosa is a *séance*. One by Seckou Keita induces a trance. To attend a performance by Omar Sosa and Seckou Keita, together, is to be transported into a timeless domain of tradition and dream.

Cuba-reared Sosa is a pianist (and vocalist) of endless imagination and spiritual abandon. He possesses the technical command of his training in the dual classical-popular approach of his nation, but from there, as a US resident since the mid-1990s, has been a world traveler—a multiple-worlds traveler. He has created that rare amalgam of great instrumental accomplishment and open-spirited giving of himself to his many devotees.

His musical vision began with his early years in Camagüey, the Afro-Cu-



OMAR SOSA PHOTO BY TOM EHRLICH

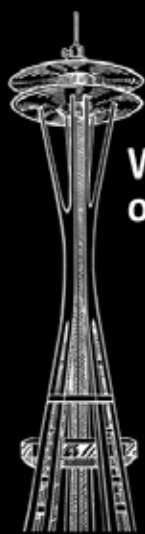
ban inland bastion of the island musical nation. From there he has traveled the world both geographically and musically, fusing Latin jazz, African traditions, avant-garde improvisation, classical music, and much else—including keyboard and computer-gen-



SECKOU KEITA PHOTO BY ANDY MORGAN

erated electronics—all while retaining a riveting earthly and spiritual *presence*.

His performances and recordings are expressions of a quest of deliverance raised up by both sinewy, mysterious



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compositions, and improvisational abandon.

Among his audiences' many expressions of appreciation has been a lifetime achievement award from Smithsonian Associates in the other Washington for his contributions to the flourishing of Latin jazz in the United States. In reality, however, his musical palette merely begins with his Cuban roots.

From Senegal, but London based, Seckou Keita descends from a tradition of "griots" in west African court music on the 21- or more-stringed kora harp—often, in Keita's case, a striking two-kora kora, constructed something like those double axes that John McLaughlin wielded in the heyday of jazz fusion.

In the African courts, over many centuries, griots were bards who expressed the history and soul of their people through styles passed down from father to son. (Traditionally, griots have been born to the role.) Like Sosa, Keita has taken his native traditions out to encounter and engage wider worlds, with equally captivating results. In 2016, for example, he was awarded the *Songlines* Best Album Award for his last solo album *22 Strings*, as well as a nomination for Best Artist.

The *Guardian* said the album showed that Keita should be "classed alongside the great Toumani Diabaté as one of the adventurous masters of the kora."

In this Seattle appearance, Sosa (piano, fender Rhodes, motif, electronics, vocals) and Keita (kora and vocals), with percussionist and vocalist Gustavo Ovalles in support, perform music exemplified by their acclaimed 2017 debut release *Transparent Water*. This recording is variously described as, "world music meets world jazz," "tradition meets improvisation," "spiritual and earthly," and "stunningly evocative," by *World Music Central*.

It's a lilting, whispering, uplifting session—a séance, for sure. Sosa and Keita are so sympathetically attuned to each other's particular talents of musicianship and expression that the fusion of their approaches and musical roots is total. The results are gentle, delicate, and embracing. Enchanting.

—Peter Monaghan

Tickets are \$30 in advance, \$35 day of show, and \$38 for front rows. For tickets and more information, visit thetripledoor.net.

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Thomas Buckner and Rober Dick: Flutes and Voices

Wednesday, March 20, 8pm
PONCHO Concert Hall,
Cornish College of the Arts
710 E Roy St.

The combination of voice and flute in modern music—each with their characteristic monophony, purity of sound, and relation to the breath—suggests a playful, enrapturing sound that dances among the silence. Yet, when the musicians at play direct their attention to the passage of breath itself and its interactions within their respective resonators, they have the ability to also conjure the rare, liminal spaces found inside the strains of voice, breath, and sound. Add to this picture two master improvisers whose voices have been preeminent on their respective instruments in our time, and whose musical dialogue has reached telepathic precision, fearless exploration, and remarkable empathy and you have Thomas Buckner and Rober Dick: *Flutes and Voices*.

Baritone vocalist Thomas Buckner is a celebrated new music vocalist with seemingly limitless technical ability and musicianship. He has extensive experience with an array of musical idioms, including longtime collaborations with the Association for the Advancement of Creative Musicians members Muhal Richard Abrams and Roscoe Mitchell.

Flutist Robert Dick is an ever-transformative master of his instrument, having developed more sonic possibilities on the flute (literally thousands) than any other before him. He is renowned for his invention of the Glissando Headjoint attachment,



THOMAS BUCKNER PHOTO BY CHRIS BOWEN



ROBERT DICK PHOTO BY BEN O'BRIEN

which functions in the same way as a whammy bar does for the guitar. Both musicians were, and continue to be, important contributors to the Downtown music scene in New York. Extraordinary artists on their own, their synthetic, style-breaking sensibilities seem to expand when together.

2019 marks the ten-year anniversary of their duo collaboration recording, *Flutes and Voices*. Comprised of eight improvised pieces of great diversity, each moment exists beautifully on its own terms. Buckner's and Dick's dialogue is ever dynamic in a perpetual state of moving *towards*, generating an experience verging on timelessness. Their non-sequitur titles including "Bones of the Tongue," "In the Land of the Perfect Days," "Broadcasted Alive," and "Certain Gravities" evoke images of the imagined, the utopic, and the surreal, with hints of irony as if to demystify the musical processes. The titles seem to reflect a push and pull at work in the music, with the

nonsensical signifiers insisting we give meaning to them mirroring the sonic repulsion-attraction quality present in their improvisations. If "Bones of the Tongue" were representative of the entire recording, then using the body as an analogy, their music is akin to what Brent Edwards, writing on Nathaniel Mackey's poetry, calls "endlessly challenging the bodily rhetoric inherent in our expression—the connotative link for joint and articulation."

Make no mistake, Buckner's and Dick's musical dialogue is one of joints, abrasion, splayed sound, and perpetual slippage into the unknown. There remains, however, an undeniable joy in their music. Their richly diverse improvisations teem on excess, and the uncapped range of human emotions is made manifest, speaking to their love of the craft and their camaraderie. Seattle audiences may very well come away with a new expanded sense of connectedness after this one.

—Carlos Snaider

Orrin Evans and the Captain Black Big Band

Tuesday, April 2 & Wednesday,
April 3, 7:30pm
Royal Room
5000 Rainier Ave S

Pianist Orrin Evans leads the Grammy-nominated Captain Black in two nights of some of the most thrilling

and enthralling little-big-band jazz in the land.

The band describes itself as “boasting a raw, vigorous sound, a raucous, unpredictable vibe, and a membership ranging from elders to rising stars,” and that’s all exactly right.

An added treat for Royal Room audiences is that the nonet will be joined by Seattle-based trumpet ace, Thomas Marriott.

Evans has of late risen to prominence after joining the power-jazz trio The Bad Plus in 2017, replacing Ethan Iverson, its founding pianist of 18 years. Evans’s tenure there is already affirmed by the trio’s continuing success, but his Captain Black Big Band at least equally expresses the nature of his musical vision. He founded it in 2009 as a nimble biggish band for long-term development of musical ideas—his, and those of other band members. Its first tenure was at Chris’ Jazz Cafe in his native Philadelphia; he then brought it to New York’s Smoke Jazz & Supper Club as the large unit became increasingly tight and assured, even as it grew more and more supple, surprising, and intrepid.

The results include the band’s third album release, *Presence*, out late last year. That followed 2011’s self-title debut and 2014’s *Mother’s Touch*. Captain Black was named Rising Star Big Band of the Year in the *DownBeat* Critics Poll, in 2013. Around that time, the magazine called *Mother’s Touch* “a sweet summertime powerhouse of a record that slips and slides with breathtaking compositions, arrangements, solos, and grandeur.”

Acclaim like that—and it has continued with high placing in *DownBeat* polls, ever since—has led to many other accolades, including such commissions as a suite honoring Sun Ra’s centenary, premiered at Jazz at Lincoln Center.



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Gerald Clayton

Born in Trenton, New Jersey, Evans grew up in Philadelphia, the son of an opera singer and playwright. He briefly studied jazz at Rutgers University, but dropped out to concentrate on gigging and, from the mid-1990s, releasing his own albums. (He has 25 of those to his name, now.)

With early discs like a small-group *Captain Black* and *Deja Vu*, from around the turn of the century, he earned high praise from reviewers. The *New York Times* judged that on those albums he “offered magnetic up-tempo compositions and plangent ballads, usually with a hint of melancholy at every speed.”

Evans is steeped in piano-jazz history, and that includes in its championing of innovation. Evans has developed his vision of subtle keyboard evolution in a variety of roles. He has worked with the distinctive likes of saxophonist David Murray and trumpeter Sean Jones, the trio Tarbaby alongside all-star bassist Eric Revis and the drummer Nasheet Waits, and the neo-soul/acid jazz ensemble Luv Park.

Those all prepared him for stardom in The Bad Plus, where his visibility quickly increased, as evidenced by a (belated) personal Rising Star gong from *DownBeat*, last year. But his Captain Black aggregation emerged directly from Evans’s multi-year tenure in the New York weekly gigs of the Mingus Big Band. While that group is renowned in New York jazz circles for its consistent, dependably thrilling sound, Evans conceived Captain Black as a Philadelphia seedbed of new ideas for jazz big band, and as a moving feast of older and emerging talent. (He named the band, and that early trio album, after his father’s favorite brand of tobacco.)

At first Evans peopled Captain Black with students from Philadelphia university jazz programs, bolstered by some New York veteran friends. He soon had a healthy rotation of bigger

names to draw on—Tia Fuller, Jack Walrath, Frank Lacy, Ralph Peterson, Marcus Strickland and so on.

By now the band has settled into a lineup of outstanding performers and composers (whose pieces appear alongside Evans’s in the band’s songbook) such as those who will appear in Seattle. Among them are David Gibson on trombone, Josh Lawrence on trumpet, and Caleb Wheeler Curtis on alto sax.

The big band is not the only vehicle for the undoubted expansive talents of Orrin Evans – another recent expression of those is his dazzling release with bassist Christian McBride

and drummer Karriem Riggins, and of course a third is the refreshed Bad Plus—but it only adds to his growing reputation. Last year in the *New York Times*, Giovanni Russonello summed that up, calling Evans “a viable candidate for jazz’s most resourceful and invigorating contemporary pianist.”

—Peter Monaghan

Tickets and information available at earshot.org. Tickets do not guarantee seating at Royal Room shows. For dinner reservations, contact the Royal Room at reservations@royalroomseattle.com.

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 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, 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 Jazz NW 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 kbc.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, #MoJamMondays from the Nectar Lounge. Tuesdays at 6pm, Thursdays and Sundays at 2pm, and Saturdays at 5pm, Jazz from the Cabinets with Big Poppy.

Eric Dolphy

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



ERIC DOLPHY PHOTO BY DON SCHLITTEN

The release of *Eric Dolphy Musical Prophet: The Expanded 1963 New York Studio Sessions* (Resonance), affords a timely opportunity to recall that this towering master of the reed family spent two years of his all-too-short life in the Northwest. Though Dolphy's alto saxophone, flute and bass clarinet solos on classic albums such as *Out to Lunch* and John Coltrane's *Live! At the Village Vanguard* would later stamp his name indelibly on the pages of jazz history, in the late '40s he was a struggling young musician in Los Angeles who decided to enlist in the Army. From 1950-52, Dolphy was stationed at Ft. Lewis, where he thankfully missed the Korean War but caught the attention of many regional players.

Fellow reed man Bill Ramsay, a regular on the Tacoma scene, recalled playing often with Dolphy at an after-hours joint called Ping's Gardens, where one night during a raid they

slipped out through the back window. Dolphy, who would later turn heads with his intervallic leaps, unusual note choices and phrases that doubled back on themselves, was already coloring outside the lines of be-bop, according to Ramsay.

"He was the first horn player I ever heard play 'outside.' And everybody would just kind of scratch their head and say, 'What are you doing?'"

Dolphy's later-famous technical prowess was also on display.

"The first time I heard Eric Dolphy play was at the NCO club at McChord Field," recalled then-tenor sax man (now bassist) Gary Steele. "The tune was 'Idaho.' It had a funny bridge and you had to really know what you were doing to get through it. I walked in and you could hear horn cases slamming shut all over the room. You knew if there was a guy playing at that level, the best thing for you to do would be to just sit and listen."

Steele and Dolphy both played in the clarinet section in the Tacoma Symphony.

"He was a good legit clarinet player," said Steele. "We played one season, for sure, maybe two."

When Dolphy's Ft. Lewis hitch ended, he spent a few days living with Ramsay to "decide what to do with his life," eventually opting for the U.S. Naval School of Music, in Washington, D.C. By 1953, he was back in L.A., where a high-profile gig with Los

Angeles drummer Chico Hamilton vaulted him to the international stage, in 1958. Six years later, he was dead, in Berlin, due to undiagnosed diabetes.

Dolphy's penultimate studio engagement as a leader, in New York, on July 1 and July 3, 1963, yielded two albums: *Conversations* (1963) and *Iron Man* (1968). All that material is included in the new, 3 CD (or LP) set, plus nine previously unreleased tracks. The collection also features a newly-discovered version of the Bob James curiosity (yes, that Bob James) originally called "Jim Crow," a long, race-conscious art song. But the highlights are Dolphy's heart-stopping bass clarinet and flute duets with bassist Richard Davis (including two new tracks) and Dolphy's roiling a cappella alto outings on "Love Me." Large ensemble pleasures include bold solos by an 18-year-old Woody Shaw (his first on record) and a 22-year-old Bobby Hutcherson. Also of local interest is a brief solo by alto saxophonist Sonny Simmons, a regular for a while on the Olympia scene.

Dolphy may have returned to the Northwest in 1955, as the late Tacoma tenor saxophonist Chuck Stentz recalled playing with Dolphy around that time at a weekend jam. The details are sketchy. A forthcoming biography by British writer Brian Morton may help clear up that and other questions. Meanwhile, this bountiful release fills in a few more blanks in the remarkable Dolphy timeline.

—Paul de Barros

JAZZ AROUND THE SOUND

March

03

FRIDAY, MARCH 1

CA Jazz Impressions: Francesco Crosara, Osama Afifi, Glenn Young, 6pm
 CH Seattle Composers Salon, 8pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Joey Alexander, 7:30pm
 JA Joey Alexander, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Kareem Kandi, 9pm
 MQ The Djanogmatics, 5pm
 NC Adriana Giordano & EntreMundos Quartet, 8pm
 RR The Great Royal Room Mardi Gras Celebration: Remembering Henry Butler and his New Orleans, 8pm
 SL Secret Jazz Club Show, 7pm
 TU Frank Catalano Quartet, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, MARCH 2

CH Stephan Crump: Rosetta Trio, 8pm
 CM Eugenie Jones, 7pm
 CN Guitarists Frank Kohl & John Stowell, 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Joey Alexander, 7:30pm
 JA Joey Alexander, 9:30pm
 MQ Sing Low Indigo, 9pm
 NC Tupelo, 8pm
 OS Jonas Myers Trio, 8pm
 RR Brazilian Carnaval featuring EntreMundos and Tudo Beleza, 7:30pm
 SW Brendan McGovern Quartet, 7pm

TU Frank Catalano Quartet, 7:30pm
 VI The Tarantellas, 6pm
 VI Wayne Horvitz/Snowghost Unplugged, 9:30pm

SUNDAY, MARCH 3

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CI Swing It Seattle, 6:15pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 7pm
 CZ Choro Music Open Jam, 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: Jeff Kashiwa—The Coastal Access Band, 6pm
 JA Joey Alexander, 7:30pm
 RR JazzED: Melba Liston and Quincy Jones Ensembles, 4:30pm
 RR Lakeside School Jazz Night, 7:30pm
 TU Brian Monroney Quartet with Alexey Nikolaev, Dean Schmidt, Ben Smith, 7:30pm
 TU Kelley Johnson Student Showcase, 3pm
 VI Ron Weinstein Trio, 9:30pm
 VI Scotty Bemis, 6pm

MONDAY, MARCH 4

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Delvon Lamarr Organ Trio, 7:30pm
 MQ Brad Gibson Duo, 5pm

MT Mac's Jazz Night, 9pm
 NL Mo' Jam Monday, 8:30pm
 RR Clive Carroll LIVE at The Royal Room, 7:30pm
 RR The Salute Sessions, 9:30pm

TUESDAY, MARCH 5

CI Swing It Seattle, 7:15pm
 CS Central Smoke Jazz Night, 7pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Chris Potter Circuits Trio featuring James Francies and Eric Harland, 7:30pm
 MQ Frank Kohl Trio, 5pm
 NL PolyGras feat Polyrhythmics plus Chris Bullock Band, 8:30pm
 RR The Great Royal Room Mardi Gras Celebration: FAT TUESDAY, 6:30pm
 SB 5 Stories Fusion Jazz, 8pm
 SB Joe Doria Presents, 10pm
 TU Tim Kennedy Quartet, 7:30pm

WEDNESDAY, MARCH 6

BP The Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Chris Potter Circuits Trio featuring James Francies and Eric Harland, 7:30pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 OP Jim Oliver & Dirk Anderson, 5:30pm
 RR A Bit of The EFB Experience, 7:30pm
 SC Dmitri Matheny Group, 7pm
 SW Lisa Sanders with Karen "Brown Sugar" Hayes, 6pm

Calendar Key

AB The Angry Beaver
 BC Barca
 BI Bainbridge Island Art Museum
 BP Bake's Place Bellevue
 CA Casa Mexico
 CC Capitol Cider
 CF Caffé Musica
 CH Chapel Performance Space
 CI China Harbor
 CJ The Performing Arts Center at Columbia Junior High School
 CM Crossroads Bellevue
 CN Craft 19 Espresso + Creperie
 CR Cafe Racer
 CS Central Smoke
 CX Café Ibex

CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EG Egan's Ballard Jam House
 EL Elliott Bay Book Company
 ES El Gaucho Seattle
 FB Seattle First Baptist Church
 KA Kirkland Arts Center
 JA Dimitriou's Jazz Alley
 LA Latona Pub
 LT Luther's Table
 MQ The Triple Door MQ Stage and Lounge
 MT Mac's Triangle Pub
 MV Marine View Church
 NC North City Bistro & Wine Shop
 NL Nectar Lounge

PO PONCHO Concert Hall
 PT Paramount Theater
 OP Old Alcohol Plant
 OS Osteria la Spiga
 RR The Royal Room
 SB Seamonster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 SL The Slab
 SW Stone Way Café
 TD Triple Door
 TL Tin Lizzie Lounge
 TU Tula's
 VI Vito's

TD Herb Alpert & Lani Hall, 7:30pm
 TL Emma Caroline Baker, 7pm
 TU Bren Plummer Quartet Live at Tula's,
 7:30pm
 VI Bar Tabac, 9pm

THURSDAY, MARCH 7

BC Live Jazz with Adam Kessler, Phil Sparks,
 and guests, 9pm
 EB Eric Verlinde, 6pm
 EG Max Holmberg Showcase Jam, 7pm
 ES Daniel Davison, 6pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 7:30pm
 MQ Swing 3PO, 5pm
 OS Jonas Myers, 7pm
 RR Dolphin Midwives, Josh Medina, Crystal
 Quartez, 8pm
 TD Herb Alpert & Lani Hall, 7:30pm
 TU Calixto Oviedo Latin Jazz Band with Thomas
 Marriott, 7:30pm
 TU Northwest School, 6pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, MARCH 8

BP The Darelle Holden Quartet, 9pm
 CA Jazz Impressions: Francesco Crosara, Steve
 Luceno, Glenn Young, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 7:30pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Birch Pereira, 5pm
 MQ Nancy Erickson, 8pm
 NC Danny Godinez, 8pm
 TD Herb Alpert & Lani Hall, 8pm
 TU Jovino Santos Neto Quinteto, 7:30pm
 VI Kate Olson Ensemble, 9pm

SATURDAY, MARCH 9

CN Jeremy Shaskus with Jeremy Bacon, 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 7:30pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 9:30pm
 NC Eric & Encarnación, 8pm
 OS Shawn Schlogel Trio, 8pm
 RR The Yuki Aoki Jazz Quintet, 5pm
 TU Freddy Hubbard Tribute presented by
 Jory Tindall with Jared Hall, Bill Anschell,
 Michael Glynn, Matt Jorgensen, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, MARCH 10

AB Jazz at the Beaver with Max Holmberg and
 the 200 Trio, 9pm
 CC Kim Maguire, 6pm
 CI Swing It Seattle, 6:15pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 7pm
 CZ Open Jazz Jam with Kenny Mandell, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 EL Book Reading: "Sophisticated Giant: The
 Life and Legacy of Dexter Gordon," by
 Maxine Gordon, 3pm
 ES Eric Verlinde joined by Josephine Howell at
 7pm, 6pm
 JA Meshell Ndegeocello I No More Water I The
 Fire Next Time: The Gospel According to
 James Baldwin, 7:30pm
 MV Tom Braxton, 5pm
 RR JazzED: Count Basie and Benny Goodman,
 4:30pm
 RR Society Red & Little Dex: Tribute to Dexter
 Gordon & Hadley Caliman w/guest Maxine
 Gordon, 7:30pm
 SW North Seattle Youth Jam, 5:30pm
 TU D'Vonne Lewis Quartet, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 11

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Mac's Jazz Night, 9pm
 NL Mo' Jam Monday, 8:30pm
 RR Golden Ear Awards Party ft. Alex Dugdale's
 Fade Quintet, 7pm
 RR The Salute Sessions, 9:30pm

TUESDAY, MARCH 12

CI Swing It Seattle, 7:15pm
 CS Central Smoke Jazz Night, 7pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Tuck and Patti, 7:30pm
 KA Book Reading: "Queen of Bebop: The
 Musical Lives of Sarah Vaughan," by Elaine
 Hayes w/ special guest Gail Pettis, 7pm
 NC Frank Kohl & John Stowell, 7pm
 RR Natalie Paige // Larsen Gardens // Jordan
 Lowe, 7pm
 SB 5 Stories Fusion Jazz, 8pm
 SB Joe Doria Presents, 10pm
 TU Kent Ridge HS opening for Emerald City
 Jazz Orchestra, 7pm

WEDNESDAY, MARCH 13

BP The Billy Stapleton-Annie Eastwood Duo,
 8pm
 EB Eric Verlinde, 6pm
 EG Vocal Showcase featuring Kathleen Donnelly
 and Leah Stillwell, 7pm
 ES Daniel Davison, 6pm

CURTAIN CALL *f* weekly recurring performances

MONDAY

CC Cider Jam Mondays, 9:30
 EB Tom Kellock, 6
 ES Eric Verlinde, 6
 MT Mac's Triangle Jazz Night, 9
 RR The Salute Sessions, 10

TUESDAY

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6
 SB 5 Stories Jazz, 8
 SB Joe Doria Presents, 9:30

WEDNESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 EB Eric Verlinde, 6
 ES Daniel Davison, 6
 ES Alexey Nikolaev, 8
 SB Seamonster Super Jam, 10
 VI Casey MacGill, 5:30

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
 VI Ron Weinstein Trio, 9:30

JA Tuck and Patti, 7:30pm
 NC Radim Zenkl, 7pm
 SB Evan Flory-Barnes, 10:30pm
 SC Kate Olson and the KO Ensemble, 7pm
 TL Emma Caroline Baker, 7pm
 TU Liberty HS opening for Jim Sisko's Bellevue College Jazz Orchestra, 7:30pm
 VI Brazil Novo, 9pm

THURSDAY, MARCH 14

SE Art of Jazz: Marina Alberio and Jeff Johnson, 5:30pm
 BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
 BP The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 EG Alex Dugdale, 7pm
 EG Elena Maque Band, 9pm
 ES Daniel Davison, 6pm
 JA Catherine Russell, 7:30pm

NC Ranger & the Re-Arrangers, 7pm
 NL OG McTuff, 8pm
 RR Samantha Boshnack's Seismic Belt Live in Santa Monica CD Release// Abbey Blackwell's "Rae", 8pm
 TU Clipper Anderson Quartet, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, MARCH 15

CA Jazz Impressions: Francesco Crosara, Rick White, Glenn Young, 6pm
 CF Tobi Stone-Ann Reynolds Duo, 7pm
 CH SIMF: Paul Hoskin Tribute, 8pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Catherine Russell, 7:30pm
 JA Catherine Russell, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Lorrie Ruiz Band, 8pm

PT Hot Java Cool Jazz, 7pm
 RR Tim Berne, David Torn, Ches Smith: Sun of Goldfinger (early show), 7pm
 RR Tim Berne, David Torn, Ches Smith: Sun of Goldfinger (late show), 9:30pm
 TU Bill Anschell Quartet with Brian Monroney, Chris Symer, Brad Boal, 7:30pm

SATURDAY, MARCH 16

EB Frank S. Holman III, 6pm
 EG Helene Smart, 7pm
 EG Joanne Klein, 9pm
 ES Daniel Davison, 6pm
 JA Catherine Russell, 7:30pm
 JA Catherine Russell, 9:30pm
 LT Dan Duval Good Vibes Quartet, 7pm
 OS Clave Gringa Trio, 8pm
 RR JazzED: Welcome to Spring Quarter Jam Session, 4:30pm
 TU Greta Matassa Quintet with Alexey Nikolaev, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm
 VI Johnny Astro, 9pm
 VI The Tarantellas, 6pm

SUNDAY, MARCH 17

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 7pm
 CZ Choro Music Open Jam, 2pm
 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 Catherine Russell, 7:30pm
 RR Amendola vs Blades, 8pm
 RR JazzED: Dizzy Gillespie and Creative Orchestra, 4:30pm
 TU Katie King, 3pm
 TU Xavier Lecouturier Group, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 18

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Brad Gibson Duo, 5pm
 MT Mac's Jazz Night, 9pm
 NL Mo' Jam Monday, 8:30pm
 RR The Salute Sessions, 9:30pm

TUESDAY, MARCH 19

CS Central Smoke Jazz Night, 7pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Antonio Sanchez & Migration, 7:30pm
 NC Adrian Legg, 7pm
 SB 5 Stories Fusion Jazz, 8pm
 SB Joe Doria Presents, 10pm



TD Omar Sosa & Seckou Keita: Transparent Water, 7:30pm
TU Justin Young, 7:30pm

WEDNESDAY, MARCH 20

EB Eric Verlinde, 6pm
EG Bruce Phares, 7pm
EG Elnah Jordan with Eric Verlinde, 9pm
ES Daniel Davison, 6pm
JA Antonio Sanchez & Migration, 7:30pm
NL Karl Denson's Tiny Universe, 7:30pm
PO Thomas Buckner & Robert Dick: Flutes & Voices, 8pm
RR KNKX presents: Piano Starts Here, Emissaries of Latin and Jazz- The Music of Gonzalo Rubalcaba/Daniilo Perez/Michel Camilo, 7:30pm
SB Unsinkable Heavies, 10pm
SC Milo Petersen Quartet, 7pm
TL Emma Caroline Baker, 7pm
VI Brad Gibson Presents, 9pm

THURSDAY, MARCH 21

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
BP The Darelle Holden Quartet, 8pm
EB Eric Verlinde, 6pm
EG SRJO Jazz Scholars with the Chief Sealthe High School Combo, 6:30pm
ES Daniel Davison, 6pm
JA Victor Wooten, 7:30pm
NC Carrie Wicks & Nick Allison, 7pm
NL Karl Denson's Tiny Universe, 7:30pm
PO Pivot Convocation: The Practice of Practice, 12pm
SB Jazz Abbey, 8pm
TU Axiom Quartet with Phil Parisot, Alexey Nikolaev, John Hansen, Michael Glynn, 7:30pm
VI Casey MacGill, 5:30pm
VI Marina Alberio Trio, 9pm

FRIDAY, MARCH 22

CA Jazz Impressions: Francesco Crosara, Osama Afifi, Glenn Young, 6pm
EB Tom Kellock, 6pm
EG Elizabeth Arnold, 7pm
ES Daniel Davison, 6pm
JA Victor Wooten, 7:30pm
JA Victor Wooten, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
TU Thomas Marriott Quintet, 7:30pm
VI Yada Yada Blues Band, 9:30pm

SATURDAY, MARCH 23

CJ Commencement Bay Jazz Festival, 10am
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Victor Wooten, 7:30pm
JA Victor Wooten, 9:30pm
NC Chris Stevens Band, 8pm
OS Shawn Mickelson Duo, 8pm

TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
VI Afrocop, 9:30pm
VI Jerry Zimmerman, 6pm

SUNDAY, MARCH 24

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
BI Momentum Festival: Jon Green & Friends, 7pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 7pm
CZ Open Jazz Jam w/ 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 Victor Wooten, 7:30pm
RR JazzED: Louis Armstrong and Nina Simone Choir, 4:30pm
TU Clipper Anderson Quartet, 7:30pm
TU Greta Matassa Student Showcase, 3pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 25

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MT Mac's Jazz Night, 9pm
NL Mo' Jam Monday, 8:30pm
RR The Salute Sessions, 9:30pm

TUESDAY, MARCH 26

CS Central Smoke Jazz Night, 7pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Shemekia Copeland, 7:30pm
NC Songwriter Showcase, 7pm
SB 5 Stories Fusion Jazz, 8pm
SB Joe Doria Presents, 10pm
TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, MARCH 27

EB Eric Verlinde, 6pm
EG Vocal Jam, 9pm
EG Vocal Showcase, 7pm
ES Daniel Davison, 6pm
JA Shemekia Copeland, 7:30pm
NC Brian Monroney Trio, 7pm
RR Washington Middle School Jazz Band, 7pm
SB Cole Schuster Organ Band, 10pm
SC Jared Hall Quartet featuring Tal Cohen, 7pm
TL Emma Caroline Baker, 7pm
TU South Whidbey opens for pH Factor Big Band, 7:30pm
VI Ben von Wildenhaus, 9pm

THURSDAY, MARCH 28

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
BP The Darelle Holden Quartet, 8pm

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 7:30pm
TU Jared Hall Quartet with Tal Cohen, Michael Glynn, John Bishop, 7:30pm
VI Casey MacGill, 5:30pm
VI Emma Caroline Baker, 9pm

FRIDAY, MARCH 29

CA Jazz Impressions: Francesco Crosara, Derick Polk, Glenn Young, 6pm
EB Tom Kellock, 6pm
EG Valerie Piacenti, 7pm
ES Daniel Davison, 6pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 7:30pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Magic Circle w/Thione Diop, 8pm
RR Feria (de Andalucía) featuring Oleaje Flamenco, 8:30pm
TU Evan Flory-Barnes Quartet, 7:30pm
VI Joe Doria Trio, 9pm

SATURDAY, MARCH 30

CH BlueStreet Voices, 7:30pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 7:30pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 9:30pm
NC Alma y Azucar, 8pm
OS Ronan Delisle Duo, 8pm
TU Marc Seales Group, 7:30pm
VI D'Vonne Lewis Passage, 9:30pm
VI Jerry Zimmerman, 6pm

SUNDAY, MARCH 31

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 7pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
JA Joey DeFrancesco Trio with special guest Pharoah Sanders CD RELEASE! In The Key of The Universe, 7:30pm
RR JazzED: New Works Ensemble, 4:30pm
TU Randy Halberstadt Sextet with Jay Thomas, Mark Taylor, David Marriott, Chuck Deardorf, D'Vonne Lewis, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm



SAMANTHA BOSHNAK PHOTO BY DANIEL SHEEHAN

IN THIS ISSUE...

Letter from the Director: March On, March On	2
Notes	3
Jazz: The 2nd Century Call for Artists	3
2018 Golden Ear Awards Ballot	5
PROFILE: Samantha Boshnack: Shifting Ground	6
PREVIEW: Stephan Crump: Rosetta Trio	8
PREVIEW: Maxine Gordon Book Reading and Tribute to Dexter Gordon and Hadley Caliman	9
PREVIEW: Golden Ear Awards Party & Seattle Jazz Hall of Fame Induction	10
PREVIEW: <i>Queen of Bebop: The Musical Lives of Sarah Vaughan</i> Book Reading by Elaine Hayes	11
PREVIEW: Tim Berne, David Torn, Ches Smith: Sun of Goldfinger	13
PREVIEW: Omar Sosa & Seckou Keita: Transparent Water	14
PREVIEW: Thomas Buckner and Rober Dick: Flutes and Voices	16
PREVIEW: Orrin Evans and the Captain Black Big Band	17
On the Radio	18
Roots: Eric Dolphy	19
Jazz Around the Sound	20

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