

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2019 Vol. 35, No. 04
Seattle, Washington



Golden Ear Award Recipients

Top Row: Jovino Santos Neto, Randy Halberstadt, D'Vonne Lewis, Jacqueline Tabor, Wally Shoup, Michael Brockman

Bottom Row: Rob Homan, Andrew Morrill, Marina Albero, Victor Nguyen, Drew Pine, Rob Granfelt

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

A Celebration of Acknowledgements

As you can see by Daniel Sheehan's photo on this month's cover, the recent Golden Ear awards party at the Royal Room was a huge success. Riffing on the title from Evan Flory-Barnes' earlier creative opus, *Acknowledgement of a Celebration*, this annual awards program is a celebration of acknowledgements, honoring the brilliant work done by Seattle's established and emerging artists over the previous year. And the field was rich.

This year's recipients were selected from a record number of votes, and once again exemplify the breadth and beauty of Seattle's world-class jazz scene.

In fact, Seattle's jazz scene itself is a shining example of the excellence and multiplicity of approaches that are making this such an exciting time for jazz around the world. The Earshot Jazz organization has always embraced an expansive view of the art form. Earshot's 33-year presenting history is full of names of the adventurous seekers who have helped to pave the way for the richness of today's scene, much as the artists we'll present in the coming months are blazing a trail to tomorrow.

Our April concerts provide a fascinating ride down the freeway of jazz in the present tense. From the New Orleans pianist Sullivan Fortner's fresh refinements of the traditional jazz piano trio, to drummer Makaya McCraven's advancements of Chicago's commitment to creative musicians, and on to the emerging vision and artistry of saxophonist María Grand.

We are also pleased to offer the long-overdue Seattle appearance of guitarist Miles Okazaki, with his incendiary Trickster quartet. A Whidbey Island native, Miles has been enriching the New York scene for a number of years, and touring the world as part of Steve Coleman's Five Elements group. He will appear here with everyone's favorite pianist Matt Mitchell, and the searing funk of Coleman's long-time rhythm team of Anthony Tidd and Sean Rickmann.

As we charge into this spring however, we are planning for the summer and fall. We encourage Seattle artists to prepare a concept and submit an entry for the annual juried series, Jazz: The 2nd Century, which we'll present on consecutive Thursdays in July, at the Chapel Performance Space. And we encourage all of you to dive into this issue, join us at these fascinating concert opportunities, and clear the entire month of October for another super-sonic jazz festival.

Seattle is a jazz town. Let's all get out to hear some live jazz this month!! See you out there.

—John Gilbreath



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

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Earshot Jazz ISSN 1077-0984
 Printed by Pacific Publishing Company
 © 2019 Earshot Jazz Society of Seattle

MISSION STATEMENT

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



GiveBIG Returns May 8

Save the date for the annual day of giving, now presented by 501 Commons. GiveBIG is an important, 24-hour display of community and generosity for the region's nonprofit organizations. On **May 8**, maximize your gift to Earshot Jazz by participating in this community giving event. You can help with a donation at any level. More information available at givebig2019.org.

City of Music Career Day

The City of Music Career Day is a free event for young people, ages 13-24, to spend the day with working musicians and industry professionals to learn what it takes to succeed in a competitive and rewarding world of music. Presented by the Seattle Music Commission and the City of Seattle's Office of Film + Music in partnership with One Reel. The event takes place on **April 26** at MOPOP and Vera in the Seattle Center. More information and registration available at onereel.org.

2019 Ballard Jazz Festival Announces Lineup

The 2019 Ballard Jazz Festival runs from **May 29–June 1**. Artists include Ernie Watts with New Stories, Lage Lund, Dawn Clement, Overton Berry, Kathy Moore, John Stowell, Johnaye Kendrick, Jay Thomas, Gail Pettis, Xavier Lecourturier, Jacqueline Tabor, 200 Trio, Nathan Breedlove, Rick Mandyck, and more. For more information, including volunteer opportunities, visit ballardjazzfestival.com

Arts Northwest Conference Application Deadline April 19

Performance showcase applications for the Arts Northwest Confer-

ence, taking place in Boise, Idaho on **October 14–17**, are now open. The deadline to apply is **April 19**. The conference is a gathering of artists, their management, and presenters of the performing arts. Attendees enjoy extensive professional development opportunities through keynote presentations, workshops, block-booking sessions, networking opportunities, and more.

Voted on by all registered conference attendees, the Showcase Award Grant is presented to the artist or ensemble who best represents the excellence of performing arts in our region. Beyond the honor of being voted "best of show," the award comes with a \$5,000 tour support grant. Information and application available at artsnw.org.

Café Nordo Debuts *Jitterbug Perfume* and Celebrates Jazz Appreciation Month

Café Nordo's Culinarium debuts the world premier theatrical adaptation of Seattle author Tom Robbins' cult-classic novel, *Jitterbug Perfume*. The production is Nordo's first solo adaptation and features a New Orleans jazz score composed by Annastasia Workman and performed by Beth Fleenor and Matt Manges. The multi-sensory experience includes a four-course dinner from award-winning chef, Erin Brindley. The production runs now through May 12.

Café Nordo's newest lounge space, the Knife Room, celebrates Jazz Appreciation Month (JAM) with four nights of jazz happening each Thursday night in April. Featured artists include Brett Jensen, Bakbuk, Kate Voss, and D'Vonne Lewis' Limited Edition.

Individual tickets are \$12 or purchase a JAM pass and save. Tickets and information available at cafenordo.com.



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.

Couth Buzzard Community Jazz Festival Returns

The fourth annual community jazz festival hosted by Couth Buzzard Bookstore and Café takes place **May 24–27**. The festival features Seattle musicians and shines a light on the valuable jazz community growing in the Greenwood neighborhood. For more information, visit buonobuzzard.com.

Opportunity for Students to Receive Instruments

Students unable to afford their own musical instruments have until **April 30th** to apply for string, woodwind,

or brass family instruments from The Newcombe Foundation. Students must be enrolling in grades 5–11 for the following school year. The application includes an online essay form and a letter of recommendation from their music teacher. For more information and the application visit thenewcombefoundation.org.

Call for Volunteers for the TD Vancouver International Jazz Festival

Applications for the TD Vancouver International Jazz Festival, in Vancouver B.C. are now open. The well-respected annual summer festival

is one of the largest on the West coast attracting North American and International artists. Qualifying volunteers can receive a volunteer festival pass, work experience, and school credit. Information and application available at coastaljazz.ca.

Matt Jorgensen's Music Commission for KCTS 9

Noted Northwest drummer and composer Matt Jorgensen was recently commissioned to write new themes for Seattle's PBS station, KCTS 9. The new theme music will start airing throughout 2019. Hear previews of the themes at mattjorgensen.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 kbcfs.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.





The 2018 Golden Ear & Seattle Jazz Hall of Fame Awards

By Paul Rauch

On the evening of March 11, Earshot Jazz presented the annual Golden Ear & Seattle Jazz Hall of Fame Awards in front of a full house at the Royal Room.

The evening kicked off with an energetic set from Alex Dugdale's Fade Quartet, who set the vibe with innovative hard bop interpretations of standards. Switching between alto and tenor, Dugdale displayed his trademark sound accompanied by pianist John Hansen, bassist Greg Feingold, and drummer Max Holmberg.

Jazz radio icon Jim Wilke emceed the awards in his usual style, blending his acute awareness of the current Seattle jazz scene with stories from its colorful past.

"All the artists nominated tonight are truly winners," exclaimed Earshot Jazz Director John Gilbreath in his opening monologue. "We offer our sincere congratulations to all the nominees this year, and extend our deep appreciation to all who support the music."

NW RECORDING OF THE YEAR

Duende Libre, *Drift*

Duende Libre is an eclectic trio that use the American jazz tradition as a launching point for global music exploration. Pianist/composer Alex Chadsey leads the group, with uber-talented bassist Farko Dosumov and percussionist Jeff Busch bringing the creative vision to life in vivid tonal colors.

Vocalist Chava Mirel adds her free-flowing style in captivating form to



ROB GRANFELT PHOTO BY DANIEL SHEEHAN

the album. *Drift*, unites jazz with other cultural flows in continuous motion, defying musical and sociological boundaries.

NW ACOUSTIC JAZZ ENSEMBLE

Jovino Santos Neto Quinteto

With a recording and performance résumé that dates back to his arrival in Seattle from his native Brazil 25 years ago, Jovino's Quinteto exudes joy, celebration, and positivity like no other ensemble in the Northwest. The band perfectly expresses Jovino's musical vision, influenced strongly by his mentor, Brazilian master composer Hermeto Pascoal.

Bassist Chuck Deardorf, and drummer Mark Ivester have been on board from the beginning. Vibraphonist Ben Thomas joyfully brings the melodic qualities of the music bubbling to the surface. Jeff Busch is the glue that ties the rhythmic flow together through a



JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN

stunning variety of percussion instruments.

"I am honored to have received another Golden Ear Award, the fourth for my Quinteto since 2011. I am very proud of Chuck Deardorf, Ben Thomas, Mark Ivester and Jeff Busch for sharing this musical journey with me. No resting on our laurels—we continue to work together to show the invisible power of music to the world," said Jovino.

NW ALTERNATIVE JAZZ GROUP

High Pulp

It has been almost a year since the Northwest fusion band High Pulp released *Bad Juice*, a bright collection of tunes steeped in contagious grooves. The band has gained a reputation as purveyors of dance-inducing jams.

Led by drummer Rob Granfelt, the group features a core quartet that mixes with a large unit of up to ten

THE Royal Room
MUSIC·DINNER·DRINKS

APRIL HIGHLIGHTS

- 4.2 -- Orrin Evans & Captain Black Big Band, presented by Earshot Jazz
- 4.3 -- Orrin Evans & Captain Black Big Band, presented by Earshot Jazz
- 4.4 -- An Evening with Jazz Underground
- 4.5 -- Kiki Valera & Cubaché
- 4.9 -- 50th! Great Records of 1969: Bob Dylan's Nashville Skyline
- 4.10 - Earshot Jazz Presents: Sullivan Fortner Trio
- 4.12 - Gregg Belisle-Chi's "Book of Hours" CD Release // Jim Knapp's Scrape Orchestra // Mike Dumovich
- 4.13 - Natalie Cressman & Ian Faquini CD Release Show // Adriana Giordano & Marina Albero
- 4.13 - Earshot Jazz Presents: Miles Okazaki: Trickster
- 4.19 - Earshot Jazz Presents: Makaya McCraven
- 4.20 - MochaCuture: Inspired by Nina Simone
- 4.21 - Ann Reynolds/Clave Gringa CD Release "JOY"
- 4.28 - Seattle Modern Orchestra: Coming Together: The Music of Frederic Rzewski and More
- 4.30 - Daniela Spielmann, Jovino Santos Neto, and special guests

★ LATE NIGHT IN THE LOUNGE ★
EVERY MONDAY AT 930PM
THE SALUTE SESSIONS
A themed weekly jam session that focuses on a variety of jazz masters

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MARINA ALBERO AND JOVINO SANTOS NETO PHOTO BY DANIEL SHEEHAN

players. Bassist Scott Rixon, keyboardist Antoine Martell and guitarist Gehrig Uhles provide the dynamic flow of funk-infused rhythms supporting solo work from a cadre of horn players. Most notable is tenor saxophonist Alex Dugdale, along with fellow tenor player Victor Nguyen, altoist Andrew Morrill, and trombonist Isaac Poole.

High Pulp is young, open-minded, and unafraid to explore new territory.

NW CONCERT OF THE YEAR

Maria Schneider w/ the Seattle Repertory Jazz Orchestra November 3, Benaroya Hall

Since the beginning of her career working with her mentor and collaborator Gil Evans, Maria Schneider has possessed an intuitive feel for bringing out the best in a piece of music, and the ensemble that performs it. The four-time Grammy-Award winner brings amazing arranging chops, and an unmistakable humanity to the proceedings.

SRJO musicians jumped at the opportunity to work with her, putting in long hours to master her complicated charts. "Maria had a great time with everyone in the SRJO, and the band had an especially thrilling time work-

ing with her, and tackling her amazing music," said SRJO director Michael Brockman.

Whether performing Schneider's "Walking by Flashlight," or testing the wide-open spaces of "Hang Gliding," the SRJO rose to the occasion, delivering one of its finest performances in the band's history. Highlights included a scintillating trumpet solo on "Hang Gliding" by Jared Hall, and an off-the-charts tap solo by Alex Dugdale on the Schneider classic, "Gumba Blue."

Schneider's ability to bring out the best in an ensemble with her passionate, personal approach is legendary. On this November evening during the Earshot Jazz Festival, SRJO and the eager audience were the lucky recipients of Schneider's gifts.

NW EMERGING ARTIST

Marina Albero

The emergence of a great artist is something to witness over time. While Barcelona born pianist Marina Albero has made a large imprint on the scene since her arrival here in April of 2014, her "emergence" has been the linking of her creative life experience to the jazz tradition.



RANDY HALBERSTADT AND JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN

The daughter of legendary Catalan musicians, Albero draws influence from them, and from her experience with classical, flamenco, and jazz forms. She delivers this multi-faceted approach seamlessly with joy and humility. In her acceptance speech, Albero was grateful for being recognized as an emerging artist at age 39, after spending the last two decades as a dedicated mother.

"I think back to when I was 20, I wasn't playing music, I was raising kids. Thank you for saying you can never be too old to emerge, and that a woman musician can have a career

after 40. This is my first award ever and I proudly hold it and offer it as an acknowledgement to these women who work hard in and out of home without any recognition, to these artists that are not that young when their art finally reaches an audience," said Albero.

With a new recording on the horizon, and live performances with a variety of Seattle musicians, Albero's magnificent talents will continue to emerge, thrilling Northwest audiences along the way.



D'VONNE LEWIS PHOTO BY DANIEL SHEEHAN

NW INSTRUMENTALIST OF THE YEAR

D'Vonne Lewis

D'Vonne Lewis is a whirlwind. As the leader of Industrial Revelation and Limited Edition, he has long established himself as one of the city's most active artists. As an instrumentalist, Lewis' work on drums, as a leader and a sideman, has reached iconic status.

While Lewis is a product of Scott Brown's nationally lauded program at Roosevelt High School, he ventured down a different path than most top jazz musicians of his generation.

ART OF JAZZ

NAOMI SIEGEL BAND

THU APR 11, 5:30 - 7:30 PM

Award-winning trombonist celebrates new CD release.

Seattle Art Museum, Brotman Forum
1300 First Avenue
Free and open to the public
visitsam.org/performs

Seating is limited and available on a first-come, first-served basis.

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"I never went to school for music, so I've learned from everyone I've played with—Tim Kennedy, Joe Doria, Tom Marriott, Marina Albero, everybody. This is not for only myself, but for all of you, and my son Donovan," he remarked. Lewis enters 2019 leading a new quartet named Passage, along with his well-established band, D'Vonne Lewis' Limited Edition.

NW VOCALIST OF THE YEAR

Jacqueline Tabor

Jacqueline Tabor's success as a live performer, and as a recording artist is a testament to passion, hard work, and endurance. As a parent with a full-time job outside of her music career, Tabor has defied the odds by dedicating herself to her craft, displaying wisdom by surrounding herself with top shelf professionals. In her moving acceptance speech, echoing Albero, she spoke about her emergence as an artist later in life.

"I just turned 49 years old yesterday. Like Marina said, thank you for celebrating women over 40 trying to get their hustle on. Thank you so much for giving the love back when we're on stage."

On the heels of her recent release *The Lady in the Gown*, Tabor offers her



WALLY SHOUP PHOTO BY DANIEL SHEEHAN



MICHAEL BROCKMAN PHOTO BY DANIEL SHEEHAN

blues-infused brand of jazz interpretation in live performances throughout the region. Her art is sincere, with a deep connection to tradition. It comes from a place we can all connect with—the ebb and flow of everyday working life, combined with a creative impulse.

SEATTLE JAZZ HALL OF FAME

Bob Hammer

Bob Hammer enters the Seattle Jazz Hall of Fame as both a pianist and arranger, though it is the latter that has gained him world-wide notoriety for

his work with Charles Mingus and Woody Herman.

With Mingus (who referred to him as his Beethoven), Hammer arranged for such classic albums as *Mingus Mingus Mingus Mingus*, and *The Black Saint and the Sinner Lady*. His performance and recording résumé include stints with such jazz legends as Johnny Hartman, Jimmy Knepper, and Elvin Jones. At 89 years young, Hammer has received many accolades over his long career. With this award, his major contribution to jazz music in this jazz community is firmly in place.

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Wally Shoup

Saxophonist Wally Shoup has been thriving on the periphery of jazz during a career that has covered more than a half century. His penchant for redefining boundaries only to obliterate them has made him a legendary figure on the free jazz and improvised music scene. While many may hesitate to classify Shoup as a jazz musician, the open-minded Seattle jazz scene has always held Shoup in esteem. Shoup himself expressed his appreciation for that recognition.

"This is very unexpected, what an honor. Seattle jazz scene, thank you for including me in the jazz world. I can't thank you enough," said Shoup.

Helen and David Marriott Sr.

Having raised two of the true standard bearers of jazz in our community is, in itself, a major accomplishment. Helen and David Marriott Sr.'s decades of passionate support extends beyond their sons, David Jr. and Thomas, to encompass the jazz scene at large.

Their relentless behind the scenes work distinguished them as two of the most influential patrons of jazz in the Pacific Northwest. In presenting the award, Earshot Jazz Director John Gilbreath outlined their most distinc-

tive contribution: "David and Helen Marriott have been so extraordinary behind the scenes. Seattle is known around the world for its high school jazz programs. It was David and Helen Marriott who absolutely set the bar for what is possible in raising funds for a high school jazz program. They set the bar for what people are going after now, and showed what is possible with absolute devotion, absolute love, and absolute passion."

David's passing this past fall left a huge void in the heart of our community. It is always a pleasure when Helen attends a local performance. Through their passion and love for this community, they have created a legacy that will be impactful for decades to come.

SPECIAL AWARDS

Randy Halberstadt

In recognition of his dedication to the enrichment of the Seattle jazz community, pianist and educator Randy Halberstadt received a special award for his four decades of dedicated service to our community. On receiving the award, Halberstadt joked that he would have to tell his wife that he hadn't won in the categories he was nominated for, but instead received an "awesomeness award." He's not far off.

Halberstadt recently retired from Cornish College of the Arts after a prestigious 40-year tenure. In tandem with his role as educator and mentor, he established himself as the pianist's pianist, providing the perfect touch for area vocalists in particular. His work with the Seattle Repertory Jazz Orchestra gave him visibility to the jazz community at large. His recent Origin Records release *Open Heart* is giving him international recognition.

Reed Ruddy

Bassist Chuck Deardorf, a Seattle jazz icon himself, presented a special award to Studio X manager and engineer, Reed Ruddy. While Ruddy and Studio X are largely known for their work with bands like Soundgarden and Nirvana, Ruddy's work within the jazz community is legendary.

Starting out at Kaye-Smith Studios, Ruddy's work has spanned the transition from analog to digital technology, approaching both with his own "golden ear." Recordings with his name stamped on them are assured to be of the highest quality.

Ruddy is moving Studio X to Capitol Hill, as the historic building on 4th Ave. is set for demolition. We will always have the treasure trove of historic recordings to remember it by.

Wally Shoup Acceptance Speech for Induction into Seattle Jazz Hall of Fame

At the heart of improvised music is the desire to link up (or sync up) with the ever-regenerative Spirit of life itself. As sounds collide through moment-to-moment inter-action and free association, form begins to emerge. In the hands of skilled improvisers, these forms cohere into whole phrases, which cohere into pieces, creating beauty whole-cloth out of 'nothing'. This to me, mirrors the deeper energies that sustain life itself—creativity constantly re-creating itself.

Championing this Spirit, acknowledging it, and rewarding it, benefits each and every one of us. May the Spirit of improvisation keep re-vitalizing itself, and us, with each successive generation. Thank you for recognizing my contribution to this on-going, ever-changing creative music.

—Wally Shoup



Sullivan Fortner Trio

Wednesday, April 10, 7pm &
9:30pm
Royal Room
5000 Rainier Ave S

Pianist and composer Sullivan Fortner is a rising star taking the jazz world by the sweetest of storms. He presents his trio with Ameen Saleem (bass) and Jeremy Clemons (drums) for the Earshot Jazz Now concert series on April 10.

Hailing from musically rich New Orleans, Fortner began playing piano by ear at just seven years old. By 13, Fortner was already an award-winning musician and enrolled at the New Orleans Center for Creative Arts (alums include the Marsalis brothers and Terence Blanchard). A gifted student, Fortner graduated both from NOCCA and his high school as valedictorian of his class, at the same time.

Continuing his education, Fortner received a Bachelor of Music degree in Jazz Studies from Oberlin Conservatory and a Master of Music in Jazz Performance from Manhattan School of Music. Fortner's virtuosic promise as a young man has been realized as a poised and brilliant performer, now in his early thirties, hailed by the *New York Times* as "a wondrous player, light of touch and vested with fleet, dazzling power." A multiple award-winner, Fortner has received the Lenore Annenberg Arts Fellowship, the 2015 Cole Porter Fellowship from the American Pianists Association, and the 2016 Lincoln Center Award. He's performed across the world and in renowned festivals including the Monterey Jazz Festival and Newport Jazz Festival.



SULLIVAN FORTNER PHOTO COURTESY OF THE ARTIST

Of course, Fortner hasn't been a solo success—he's learned from and given back to some of the best in the business. He's apprenticed in the bands of Stefon Harris, Roy Hargrove, and Christian Scott aTunde Adjuah, and with pianists Fred Hersch and Jason Moran, as well as working with the Marsalis family, Diana Reeves, Paul Simon, Gary Bartz, and many other notable musicians. Fortner has appeared on albums with trumpeters Roy Hargrove and Etienne Charles. He is celebrated for his recent work with groundbreaking vocalist Cécile McLorin Salvant. Salvant's album, *The Window*, a duo with Fortner, just received a Grammy-Award.

As a bandleader, Fortner has released two albums. His debut, *Aria* (Impulse Records, 2015), showcases standards and original compositions with much-lauded aplomb. Dan Bilawsky writes that "each of those numbers points to different facets of Fortner's artistry, and when taken together, they help

to show how expansive his skill set really is" (*All About Jazz*). *Aria* offers up classical European music and melodies from the great American Songbook alongside Afro-Cuban and Creole music from his hometown of New Orleans. Fortner showcases his adept ability as a leader to elicit inspirational playing from his band. "The rhythmic brio and harmonic insight in the band can be heard all over the album" (Nate Chinen, *New York Times*).

Fortner's Seattle performance draws from his latest release, *Moments Preserved* (Impulse Records, 2018), featuring Ameen Saleem (bass) and Jeremy Clemons (drums). Fortner shows not just technical prowess but a tender sensitivity to jazz and music across numerous genres. He self-characterizes his music as work that "embodies the essence of the blues and jazz," that "connects music of all eras and genres through improvisation."

On *Moments Preserved*, "Fortner and his trio cover Earth, Wind & Fire, Duke Ellington, and even songs from Wheel of Fortune and Mister Rogers' Neighborhood. The underlying theme is an emotional honesty that connects Fortner to moments from his own life experience" (Nate Chinen, WBGO). Fortner is a savvy artist who exudes talented playfulness and a zest for recombining influences into something poignant and refreshing.

—Editor

Advance tickets are \$20 adults, \$18 Earshot members and senior citizens, \$10 students and military, and are available at earshot.org. Day of show tickets are \$25 adults, \$23 Earshot members and seniors, \$10 students and military.

Miles Okazaki: Trickster

Saturday April 13, 7:30pm & 10pm

Royal Room
5000 Rainier Ave S

It figures that guitarist Miles Okazaki would one day embrace the age-old storytelling device of the “trickster.”

He grew up in Port Townsend, near where indigenous people of the Salish Sea revered Raven, who in the guise of a child stole the light of the world from within a nest of boxes. That legend inspired several compositions that Okazaki recorded with his Trickster quartet on its 2017 self-titled debut. Here in Seattle, he will be with two of the band’s original members, and his colleagues from Steve Coleman’s powerful outfit—bassist Anthony Tidd and drummer Sean Rickman, along with piano star Matt Mitchell.

Upon its release, *Trickster* (then with pianist Craig Taborn) made the *Los Angeles Times*’s best-of-2017 list, and *DownBeat* and *JazzTimes* both sang its praises, too. Unusually for a jazz

album—or any kind of album—its cohesion as “a true concept album” (*Wall Street Journal*) carried the day. Okazaki had been inspired by reading *Trickster Makes This World*, Lewis Hyde’s celebrated 1998 study of the unpredictable scoundrel tricksters who, as reviewer Michael Dirda put it in *The Washington Post*, emerge and reemerge in diverse cultures as “gods of mischief, who are also the gods of artistic and cultural renewal.”

Many cultures have produced mythology relating to tricksters like Raven. In ancient Greece, Hermes revealed the knack of making fire. In West Africa, Eshu connived that a drunkard would create the world. In some Native America lore, Coyote more helpfully revealed how to shoot arrows and catch salmon. The tricksters and ancient archetypes of helpful waywardness, in Okazaki’s understanding, use “mischief and magic to disrupt the state of things, breaking taboos and conventions, opening doorways.” They are “storytellers and

improvisers.” Okazaki wrote compositions whose qualities would evoke recurring trickster themes such as mischief, disguise, paradox, chaos, and illusion but also the restoration of balance.

So, for example, in the Raven-related “Box in a Box,” he conjured up the unboxing of boxes within boxes with symmetrical melodies, rotating tetrachords, a shifting bassline, and an illusory drum figure, all tucked into a deceptively conventional-sounding musical framework.

In disguising intricate compositional machinery within relaxed, earthily rhythmic tunes, Okazaki follows his core musical impulse; he says: “Working within constraints focuses creativity, sharpens technique, and ultimately leads to greater freedom than having no boundaries.”

The approach worked on *Trickster*. The *New York Times* called it “an expression of deep, systemic intrigue.”

CONTINUED ON PAGE 17

VICTOR JANUSZ BAND

Café Pluvieux

CD Release Concert

Friday, April 19, 7pm
The Swedish Club, Seattle
No Cover / Donations Accepted

“VJ knows how to sell a song and the obvious joy that he has in performing is appealing.”

--Scott Yanow, LA Jazz Scene



Makaya McCraven

Friday, April 19, 7 & 9:30pm
Royal Room

Chicago-based jazz drummer, producer, and “beat-scientist” Makaya McCraven recycles sounds from his own live improvisations to make fresh hip-hop infused recordings. McCraven’s rhythms—influenced by free-jazz, African dance bands, Hungarian folk music, indie rock, and a deep history of “straight ahead” jazz—are flipped, layered, and spliced together into something wholly inventive and radically communal. On Friday April 19th, McCraven returns to the Royal Room for two shows with an incredible Chicago quartet: Greg Spero (piano); Matt Gold (guitar); and longtime collaborator Junius Paul (bass).

This tour celebrates McCraven’s hyped October 2018 release, *Universal Beings*. For the finished album, McCraven gathered years of recorded sessions from New York, Chicago, Los Angeles, and London, electronically condensing, looping, and reworking them into full tracks. *Universal Beings* features young jazz luminaries like horn player Shabaka Hutchings, jazz harpist Brandee Younger, cellist Tomeka Reid, and underground jazz guitar staple Jeff Parker. McCraven’s process has been compared to Teo Macero’s post-production edits of Miles Davis sessions during Miles’ electric period on albums like *On the Corner*. It remains, though, entirely modern and future-reaching. “Universal Beings is a brilliant... and, yet easy to listen to... seductive album,” says Jim DeRogatis. (*Sound Opinions*, Chicago)



MAKAYA MCCRAVEN PHOTO BY DAVID MARQUES

Born in Paris, young McCraven was exposed to the world of jazz through the mentorship of legendary saxophonists Archie Shepp and Yusef Lateef, both friends of his drummer father. His skills as a musician flourished as he worked under other jazz greats, sharing the stage with Charles Neville and Lionel Loueke. McCraven’s debut album *Split Decisions* (2012), garnered solid praise, but it was *In The Moment* (2015) that introduced the world to his unique brand of “organic beat music.”

A master of collaboration, McCraven has selected a touring group aptly suited for the new music ritual he reigns in. McCraven’s pianist Greg Spero is known in the jazz world for his work touring with the Miles Davis Electric Band, a multigenerational all-star collective led by Davis band alumnus Vincent Wilburn Jr. (Davis’ nephew). Spero has been equally successful in

creating music content for TV and film and touring with pop acts The Weeknd and Halsey. Spero’s newest acclaimed project is his jazz band Spirit Fingers, a dynamic ensemble of uber-talented young musicians.

Guitarist and composer Matt Gold is fresh in his career, already with appearances on NBC, FOX, and NPR under his belt. Gold is one-half of duo Sun Speak, with drummer Nate Friedman. Together, the two musicians craft an innovative writing style that explores composing music wholly from previous session improvisations, not dissimilar from McCraven’s methods.

The musical literacy of bassist Junius Paul is unavoidable. The internationally established instrumentalist has shared the stage with artists including Wynton Marsalis, Curtis Fuller, Donald Byrd, Fred Anderson, Roscoe Mitchell, Kahil El’Zabar, Chico DeBarge, KRS-One, Dee Alexander, Roy Hargrove, and Corey Wilkes.

Defying easy categorization, McCraven—and those who’ll back him on the Seattle stage—are artists fluent in a number of categories and curious about all of the rest. In a new era of genre-bending music, McCraven seems to invent categories of his own, which has led to the *New York Times* dubbing him “one of the best arguments for jazz’s vitality.”

—Halynn Blanchard

Advance tickets are \$20 adults, \$18 Earshot members and senior citizens, \$10 students and military, and are available at earshot.org. Day of show tickets are \$25 adults, \$23 Earshot members and seniors, \$10 students and military.

8th Annual North Bend Jazz Walk



JOHNAYE KENDRICK PHOTO BY DANIEL SHEEHAN

Saturday, April 20, 5–10pm
Various venues, North Bend, WA

As the icy grip of winter gives way to gentler spring days, music fans of all ages are invited to the 8th Annual North Bend Jazz Walk, a highly anticipated annual jazz extravaganza set in the scenic foothills of the Cascade Mountains. The festival showcases a broad representation of acclaimed Pacific Northwest jazz artists, as well as award-winning high school bands. Concerts take place in 14 different venues, nestled in the heart of this historic town.

The 2019 North Bend Jazz Walk program again features many stalwarts of the local jazz scene as well as up-and-coming jazz talent. This year's lineup includes the Kelly Johnson Trio; Dan Marcus and Trombonasaurus Rex; the Dmitri Matheny Quartet with Matheny on flugelhorn, the Jay Thomas Intergalactic Four Tenor Sax Band; the Danny Kolke Trio, led by the

founder of the North Bend Jazz Walk, and Tracy Knoop; Steve Treseler and Student Allstars; Elevation Gain; Milo Petersen with Steve Griggs and Drew Baddeley; the Thomas Marriott Quintet; the Diana Page Duo; Jennifer Kienzle and Cole Schuster; the Bernie Jacobs Quartet, CWU Green Combo; the Paul Green Quintet; Johnaye Kendrick Trio; and the Boxley ProAm Big Band, a 16-piece big band perform and workshop arrangements from Count Basie, Duke Ellington, Thad Jones as well as some originals from within the band. Jazz from the next generation will be performed by Bellevue High School Jazz Band, Mercer Island High School Jazz Band, Mount Si High School Jazz Band and Newport High School Jazz Band.

JazzClubsNW, the sponsor of the North Bend Jazz Walk, is a member driven non-profit organization that fosters a cross-generational creative effort, from passionate young talent to seasoned artists who have toured in the region, nationally and across the globe. Its goals are to support musicians, live music venues, and nurture young talent.

One ticket allows access to all venues throughout the evening, located within easy walking distance. All ticket proceeds benefit local jazz education, live performance, and scholarships.

—Marianne Gonterman

Tickets are \$25 adult advance purchase/\$30 day of show; \$15 youth advance purchase/\$20 at the door. Pick up your tickets at Umpqua Bank Community Room (146 W 2nd St, North Bend). Visit jazzclubsnw.org for tickets, venues and other details.

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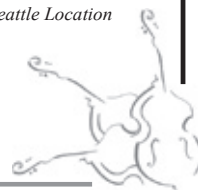
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earshot.org

María Grand: Persephone/HerStory

Tuesday, April 23, 8pm
Chapel Performance Space
4649 Sunnyside Ave N

María Grand, one of the most exciting young voices to emerge from New York in recent years, makes her first appearance in Seattle this month with her solo performance *Persephone/HerStory*.

Of Swiss and Argentine descent, Grand, 26, is a tenor saxophonist, composer, and singer. She has performed with a wide array of musical luminaries, including Nicole Mitchell, Vijay Iyer, Craig Taborn, Mary Halvorson, Chris Potter, Jen Shyu, Aaron Parks, Fay Victor, Rajna Swaminathan and Joel Ross. Her sound is deeply embedded within the jazz tradition, with a fullness and subtlety that radiates emotion, empathy, and strength that carries us into new sonic territories. Her music is of the rare type that invites listeners to challenge their deepest held assumptions, interrogate where they are complicit within ongoing abuses of power, and ultimately move towards personal healing through the shared experience of music.

The trajectory of Grand's projects is expansive in the scope of her conceptual undertakings, as well as ever deepening into the depths of her personal voice and sound. With her first two albums, *TetraWind* and *Magdalena*, Grand pursues an expression of personal and relational balance—both in music and in life—by symbolically harnessing natural elements, ancient Egyptian and Christian mythology, and the healing qualities of feminine psyche/the sacred feminine in ensemble formats. With *Persephone/HerStory*

Grand takes a turn inward, moving from ensemble formats to a more experimental and intimate solo performance. While still drawing from myth and ritual—this time with the story of the Greek goddess Persephone—the nature of her solo performance suggests that it is also more overtly autobiographical than its predecessors.

Devised with Grand's creative partner, writer and visual artist Satya Celeste, *Persephone/HerStory* is a creative retelling of the myth of Persephone, as performed by Grand.

The story of Persephone's betrayal, rape, and castigation is well known, but Grand's performance offers a new, more universal telling that raises the question of why descriptions of Persephone's experience always depict her as passive. Indeed, our portrayal of Persephone is ever-couched between the stories of the male gods Zeus, Hades, and Poseidon. Grand, instead of recasting the morals of the myth learned through their infidelity, violence, and attempts to mend past treacheries, focuses on what we might learn by listening to *HerStory*. Through her embodiment of the goddess, Grand provides a space to acknowledge the Persephone's living in the here-and-now, in our personal lives and communities.

Grand's *Persephone* provides answers at a time when all people, regardless of gender and sexual orientation, are coming to terms with the way the societal construction of gender roles and power dynamics have caused pain and suffering on the most intimate, subconscious, structural and interpersonal levels. Men, in particular would do themselves justice to attend this performance, because so often in address-



MARÍA GRAND PHOTO BY JOHN ROGERS

ing and healing the inflictions of our patriarchal society, the most needed and least taken step is simply to listen. Jazz and creative music affords us a beautiful medium to do just that, and here we have a unique opportunity to address conflict and healing head on by putting *HerStory* front and center.

Make no mistake: as much as Grand's work operates in the subconscious realms of human experience, it also sends deep ripples to the structures of jazz's very culture and power structure. This month marks the one-year anniversary of the founding of the We Have Voice collective, an intersectional and intergenerational collective co-founded by Grand along with 13 other female and non-binary jazz and experimental musicians. A direct response to the #MeToo movement in jazz, their expressed mission, presented in an open letter and Code of Conduct, is to promote "safe(r) work-

CONTINUED ON PAGE 17

Jack DeJohnette, Joe Lovano, Esperanza Spalding, Leo Genovese: The Spring Quartet

Friday April 26, 8pm
Moore Theatre
1932 2nd Ave

It's a large stage that can contain this much multi-generational talent: saxophonist Joe Lovano and drummer Jack DeJohnette, plus two younger virtuosos, bassist Esperanza Spalding and Argentinian pianist Leo Genovese.

Since 2014 they have been the Spring Quartet. In bubbling torrents of unbounded collaboration, never about ego, always about creation in the moment, the quartet has been as clear an example as there is in jazz of what the *Boston Globe* characterized as a "super-group that adds up to more than the sum of its chops." And what chops!

Jack DeJohnette has for 50 years been one of the most vaunted of all jazz drummers, a mighty machine of percussion whether at full force or a whisper. A recipient of the highest honor the nation bestows on jazz performers, the NEA Jazz Masters Award, he has been there for some of the key moments in jazz and jazz fusion. His key collaborations have included early ones with Miles Davis and Charles Lloyd before his own Special Edition emerged as a highly distinctive acoustic-meets-electric band.

Of course, DeJohnette's most high-profile role in recent decades has been as the drummer, for more than 35 years, in pianist Keith Jarrett's luminous Standards Trio.

Saxophonist Joe Lovano has made a similar mark—so much so that the *New York Times* has hailed him as "one of the greatest musicians in jazz history." That's the kind of accolade



JACK DEJOHNETTE, JOE LOVANO, ESPERANZA SPALDING, LEO GENOVESE PHOTO COURTESY OF THE ARTIST

that jazz writers resort to when words have failed them in the face of accomplishment and inspiration as vast as Lovano's. He has released around 30 albums as a leader—two dozen for Blue Note—attracting a reputation both as a "tenor titan" of mighty power, but also as what Will Layman in *PopMatters* described as one of the "most introspective saxophonists, armed with a tone that can also be a whisper or a confession."

In bassist Esperanza Spalding and pianist Leo Genovese, the veterans DeJohnette and Lovano have found two leaders of a new generation. Spalding's history with Lovano includes her membership of his two-drummer Us Five group, which took *DownBeat's* 2010 critics award for best jazz group.

Also a vocalist, the singing, ecstatic quality of Spalding's playing is reinforced by her visible elation as she performs. Deft and incisive as well as strikingly responsive to bandmates, and naturally intuitive, she has emerged as one of the most accomplished of modern bassists. That status was confirmed by her 2011 Grammy Award for best new artist, and the rapid ascent of her

2012 CD *Radio Music Society* to Billboard's Top 10 album chart.

Argentinean pianist Leo Genovese, a now-longtime Spalding collaborator, is the perfect foil for the Spring Quartet. A true pianist's pianist, he achieves effects and takes extraordinary paths at his multi-keyboard array that mess with your mind in all the best ways of jazz. You could say, to use another jazz-journalism cliché, that Genovese is "on the rise," but his riveting contributions are never about reputation, always about creation in the moment—he is ever intent upon contributing from deep in the jazz, and in the process he soars aloft.

That's in keeping with the guiding principle of Spring Quartet, as DeJohnette states it: "being open, prepared for the unexpected, and willing to follow that where it takes us," and the four mighty instrumentalists achieve that in dazzling sets of crystalline communication.

—Peter Monaghan

Tickets range from \$42.50-62.50 (plus fees). Tickets and information available at stgprepresents.org.

West Coast Premiere of *Nina Simone: Four Women*

April 26-June 2
Seattle Repertory Theatre
155 Mercer St

Starting in late April and running through June, Seattle Repertory Theatre will feature the west coast premiere of *Nina Simone: Four Women* by playwright Christina Ham. The full-length drama with music honors examines American singer-songwriter Nina Simone at the intersection of her music and activism after the 1963 16th Street Baptist Church bombing in Alabama that left four Black girls dead.

The church's rubble is the setting for Ham's play, directed by University of Washington professor and award-winning director, Valerie Curtis-Newton.

Billed by Ham as “neither a juke-box musical or standard biopic,” *Four Women* pulls from a mix of gospel, hymnals, and Simone's protest songs to punctuate a discussion on women in the Civil Rights Movement in the aftermath and agony of extreme racial violence.

Four Women refers to Simone's 1966 song in which she characterizes four archetypes of African-American women who serve as the play's minimal cast: Sarah (Shaunyce Omar), an older, conservative manual laborer; biracial activist Sephronia (Britney Simpson); prostitute Sweet Thing (Porscha Shaw); and Nina Simone (Shontina Vernon) standing in as Peaches, the angry radical.

The characters present a constellation of perspectives in conflict based on their history and status, illuminating



NINA SIMONE PHOTO COURTESY OF THE DUTCH NATIONAL ARCHIVES

the numerous—and often silenced—voices of African-American women during a time of tremendous upheaval in conversations still relevant today.

Ham, who grew up surrounded by piles of Simone's records and whose mother attended the 16th Street Baptist Church, said the classically-trained pianist-turned-activist was misunderstood in her time, often because of themes she refused to shy away from. Both “Four Women” and “Mississippi Goddam,” two of Simone's pivotal protest songs, did not receive airplay on Black or White radio stations.

“The thing that resonated with me about Nina Simone was specifically how she was creating during a time where Black women were being sidelined during the Civil Rights Movement, even though we were such an integral part of that movement,” Ham told the National Endowment for the

Arts in an interview. “Part of it is looking to really bring stories to life in the African-American community that we don't normally get to see and we also don't know about.”

Simone's music and Ham's dialogue offer an access point into deeper conversations within the Civil Rights Movement, confronting issues of status, class and sexism from conflict to reconciliation. Audiences will gain insight into Simone's work, activism, and ultimate legacy, as well as narratives historically flattened.

The *Washington Post* described the play not as “comfort food,” but “a show with bloody knuckles.” Ham intended to stoke those difficult moments, to bring uncomfortable conversations to the fore, reflecting a candor as natural to Simone as her iconic tenor.

“This is putting it out there, and sometimes it makes people uncomfortable, but Nina didn't make people comfortable, so I can't write a play about her and not talk about [uncomfortable issues],” Ham said in the interview.

Four Women catapulted Ham into the list of the 20-top produced playwrights in the 2018-2019 season and for good reason: it gives voice and song to a necessary and timely conversation. Simone's combined legacy of protest and song is still as potent today as it was then.

—Whitney Bashaw

For tickets and information visit seattlerep.org.

Okazaki, from page 11

Okazaki has since taken on other slippery musical challenges, most notably a 2018 recording, *Work: The Complete Compositions of Thelonious Monk* for guitar. On solo guitar he performed his transcriptions of the 70 known Monk piano compositions. He used simply a guitar and an amp—no effects, no overdubs, no fixes, no reharmonizing. Nate Chinen for WBGO called the monumental work “an act of immersive scholarship and exhaustive scope” and “a singular achievement.”

With Trickster, Okazaki deploys far different resources. Tidd and Rickman share his delight in the kind of funk, R&B, and hip hop-fueled pulse that they and Okazaki injected into Steve Coleman’s Five Elements during hundreds of performances. Pianist Matt Mitchell, much celebrated for his own projects as well as his contributions to Tim Berne’s Snakeoil and the Dave Douglas Quintet, has become “an indispensable fixture of the contemporary vanguard” (*New York Times*).

With musicians like that in his quartet, Okazaki says, “it’s a waste of their abilities for me to be trying to have too much control and be trying to tell them what to do. The fun of it and the

creative portion of it is allowing it to open up.”

Playing in Seattle is something of a homecoming for Okazaki, who became hooked on jazz by attending Port Townsend’s Centrum jazz festival. At Harvard University and then Manhattan School of Music, he gigged all the while. In 2005 he placed second in the Thelonious Monk International Jazz Competition, and his career blossomed in the company of mainstream artists like vocalist Jane Monheit and pianist Kenny Barron as well as experimentalists like Steve Coleman, Mary Halvorson, and John Zorn.

His albums as a leader—*Mirror* (2006), *Generations* (2009), and *Figurations*, a *New York Times* top-10 jazz album of 2012—have been “slowly evolving puzzles of brilliant jazz logic,” as the *Times*’ Ben Ratliff wrote of the last. Okazaki has emerged as a thoughtful guitar theorist (as evidenced by his 2015 book *Fundamentals of Guitar*) as well as, to quote Steve Coleman, “a very intense cat.”

—Peter Monaghan

\$20 adults, \$18 Earshot members & seniors, \$10 students & military (advance); \$25 adults, \$23 Earshot members & seniors, \$10 students & military (day of show). Tickets at earshot.org.

Grand, from page 14

places within the performing arts,” with an emphasis on expelling sexual harassment and discrimination from a culture that includes bandleaders and bandmembers, curators, journalists, educators, promoters, managers, and various music institutions and organizations. In a *New York Times* article Grand said, “The idea is to propose solutions, and also open the conversation to go further...How do we change this culture? And not just in the dynamic of victims denouncing perpetrators, because that puts the victims at a lot of risk. What we’re trying to do is change

the cultural mind-set so that people know what to do when they suspect or see abuse.”

Grand’s work all circles back to the healing power of sound, of telling our respective individual stories with all of the joy, pain, and vulnerability attached, and working to build a better world from that intimacy. Join her along with the rest of the Earshot community on April 23.

—Carlos Snaider

This performance is supported by The Salvage Fund. Tickets sliding scale \$15/\$10/\$5. Advance tickets available at earshot.org.

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Gregg Belisle-Chi *Book of Hours* ears&eyes Records

When he lived in Seattle, guitarist/composer Gregg Belisle-Chi was an intriguingly iconoclastic presence on the creative music scene, contributing his nimbly distinctive guitar playing and deeply challenging writing to a broad range of music. Since his move to New York, Belisle-Chi has been attracting attention and praise from fellow guitar iconoclasts (and former influences) such as Ben Monder and Steve Cardenas. The move East has also inspired a creative expansion for Belisle-Chi, well-documented on his superb new album, *Book of Hours*.

Belisle-Chi has an intuitive and open-minded aesthetic, and though Monder and others in the modern guitar realm may serve as influences and guideposts, Belisle-Chi clearly is not chasing trends or hipster jazz tropes. His excellent debut, *Tenebrae* and equally impressive

sophomore effort, *I Sang to You and the Moon* shared elements of austere refinement, control and icy focus, but *Book of Hours* brings the heat too, and is a more wide-ranging and grittier affair. Positively bursting with ideas,



packed from start to finish with sharp compositional contrasts and dynamic improvisational fluency, *Book of Hours* is the sound of an artist who isn't afraid to get a little messy around the

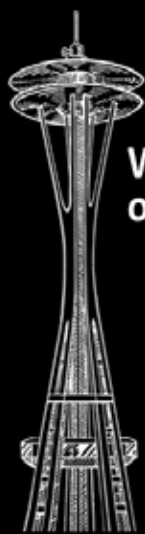
edges, cede control, and dirty up the proceedings with experimental rock textures.

Backed by a sensitive but driving trio of Dov Manski on keyboards, Matt Aronoff on electric bass, and Michael W. Davis on drums, the album covers a lot of ground, deploying suite-like compositional structures that touch on everything from delicate, lyrical fingerstyle guitar with swells of rubato noise and electro-ambient soundscapes ("Kyrie"), to slippery, twisting fusion and dreamy rock ostinatos ("Gloria"), not to mention odd time syncopations, atonality, electronic timbral deconstruction, and even a touch of twang.

Book of Hours is a decisive and impressive statement of purpose and direction from a musician to watch. Highly recommended.

—Andrew Luthringer

Gregg Belisle-Chi celebrates the release of Book of Hours at the Royal Room on April 12 at 8:30pm.



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FOR THE RECORD

Naomi Moon Siegel *Live at Earshot* Slow & Steady Records

Former Seattleite, Missoula-based trombonist extraordinaire, Naomi Moon Siegel, returns with her first album since her 2016 debut, *Shoebox View*. Recorded live at PONCHO Concert Hall at Cornish College as part of Earshot Jazz' annual festival, *Live at Earshot* brilliantly captures Siegel's signature tone and poignantly prudent compositions. Featuring a roster of Seattle greats—Wayne Horvitz (piano), Geoff Harper (bass), Eric Eagle (drums), and Sean Woolstenhulme (guitar), plus special guest Thione Diop (percussion)—*Live at Earshot* is an electrically atmospheric effort that brims with adventure and insightful musical instinct.

Those who have heard Siegel's indie-inflected debut will note familiar compositions, such as the bluesy "Ukelady," as well as a familiar rhythm section—save for the addition of Harper. The trio's craft in swing makes an elegant switch between odd meter and triplet fours on the opener "Fullness

of Time," and along with with Eagle's "Way Out West" stick-work, reflects Siegel's poppy but mature eclecticism.

Woolstenhulme gives accent to the trio's post-bop cool with his angular and chorus-laden rock style, matching complex barbs of ebbing dissonance with Horvitz on the elegiac pledge "Fortifying Love," and playing off Eagle's delicate brushwork on the ambitious landscape "Punta Uva."

Diop, a Senegalese percussionist based in Seattle, brings his mastery of West African percussion to two tracks, "Jeannine's Joy," and "Jaam Rek," and injects the group's drifting clouds of sound with novel percussive timbres. On "Jaam Rek," co-written with Diop, the drummer's warping melodies lend an unpredictable excitement to the otherwise laid-back groove.

The virtues of Siegel's compositions emerge exceptionally well in the album's live setting. The picturesque "Foghorn" recalls Charles Mingus' "A Foggy Day," with an anxious spidering of melodies, courtesy of Harper and Horvitz, breaking down into atonal flurries and a tattle-tale waltz. Compositions like "Electric Flower,"



and "Mancha Sanchaba," give an out-of-doors quality, elegant in their spare textures and looking-glass harmonies.

Siegel shines on the album's closer, "Fortifying Love," which contains some of the wildest playing on the record. She plays into an electronic fuzz-effect, building her phrases into a crescendo of passionate exhortations which suggests a feeling of pride in the loud applause that follows.

—Ian Gwin

Naomi Moon Siegel performs at the Seattle Art Museum on April 11 as part of the Art of Jazz series.

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JAZZ AROUND THE SOUND

April

04

MONDAY, APRIL 1

CC Cider Jam Mondays, 9:30pm
 ES Eric Verlinde, 6pm
 MT Triangle Pub Jazz Night, 9pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Salute Sessions, 9:30pm

TUESDAY, APRIL 2

BP The Billy Stapelton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Delfeayo Marsalis & The Uptown Jazz Orchestra, 7:30pm
 RR Orrin Evans and Captain Black Big Band, 7:30pm
 SB Joe Doria Presents, 10pm
 TU Tim Kennedy Quintet, 7:30pm

WEDNESDAY, APRIL 3

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Delfeayo Marsalis & The Uptown Jazz Orchestra, 7:30pm
 MQ Kate Voss Duo, 5pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 RR Orrin Evans and Captain Black Big Band, 7:30pm
 SB Danny Godinez & Friends, 10pm
 SB Johnny and The Moles, 8pm
 SC Cory Weeds Quartet, 7pm
 TL Emma Caroline Baker, 7pm
 TU Rick Mandyck Quartet w/ Bill Anschell, Phil Sparks & John Bishop, 7:30pm
 VI Bar Tabac, 9pm

THURSDAY, APRIL 4

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 Peabo Bryson, 7:30pm
 KR JAM at The Knife Room 7:30pm
 MQ Jazzukha, 5pm
 NC Tim Lerch & Jamie Findlay, 7pm
 OS Jonas Myers, 7pm
 RR An Evening with Jazz Underground, 8pm
 TU Clipper Anderson Quartet, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, APRIL 5

CM Soul Fisticated, 7pm
 CZ Jump Ensemble & All About Monk Jazz, 7:30pm
 ES Daniel Davison, 6pm
 HS Michel Navedo and Brazil Novo, 7pm
 JA Peabo Bryson, 7:30pm
 JA Peabo Bryson, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ How Now Brown Cow, 8:30pm
 NC Cherrie Adams with the Forman-Finley Band, 8pm
 RR Cuban Music with Kiki Valera & Cubaché, 8pm
 Tom Kellock, 6pm
 TU Alex Dugdale Fade Quintet, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, APRIL 6

CH James Falzone, 8pm
 EB Frank S. Holman III, 6pm

ES Daniel Davison, 6pm
 JA Peabo Bryson, 7:30pm
 JA Peabo Bryson, 9:30pm
 MQ Happy Orchestra Quartet, 8:30pm
 NC New Rhythmatics, 8pm
 OS Jonas Myers, 8pm
 RR Ranger and the "Re-Arrangers" with Accordionist Toby Hanson, 6pm
 TU Bill Anschell Quartet with Brian Monroney, Chris Symer, Brad Boal, 7:30pm
 VI Don't Move, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, APRIL 7

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM New Age Flamenco, 12:30pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 8pm
 CZ Choro Music Open Jam, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 FB Seattle Jazz Vespers: Dmitri Matheny Quartet, 6pm
 HS Emma Caroline Baker, 10:30am
 JA Peabo Bryson, 7:30pm
 MO Monterey Jazz Festival On Tour, 7:30pm
 TU Brian Monroney Quartet with Alexey Nikolaev, Dean Schmidt, Ben Smith, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm
 WF Francesco Crosara, with Osama Afifi and Jeff Busch, 4pm

Calendar Key

AB The Angry Beaver
 BC Barca
 BP Bake's Place Bellevue
 CC Capitol Cider
 CF Caffé Musica
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Café Racer
 CX Café Ibex
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue

EG Egan's Ballard Jam House
 FB Seattle First Baptist Church
 HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 KR The Knife Room
 LA Latona Pub
 MO Moore Theater
 MQ The Triple Door MQ Stage and Lounge
 MT Mac's Triangle Pub
 MV Marine View Church
 NB North Bend
 NC North City Bistro & Wine Shop

NL Nectar Lounge
 OS Osteria la Spiga
 PG Pantages Theater
 RR The Royal Room
 SB Seamonster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 TD Triple Door
 TL Tin Lizzie Lounge
 TU Tula's
 VI Vito's
 WF Waterfront Park Community Center

MONDAY, APRIL 8

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

TUESDAY, APRIL 9

BP The Billy Stapelton-Annie Eastwood Duo, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Benny Golson, 7:30pm
RR 50th! Great Records of 1969– Bob Dylan's Nashville Skyline, 7:30pm
SB Joe Doria Presents, 10pm
TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, APRIL 10

EB Eric Verlinde, 6pm
EG Vocal Showcase & Jam, 7pm
EG Vocal Showcase & Jam, 9pm
ES Daniel Davison, 6pm
RR Sullivan Fortner Trio (early show), 7pm
RR Sullivan Fortner Trio (late show), 9:30pm
SB Commando, 10pm
SC Kevin Woods featuring Frank Russo, 7pm
TL Emma Caroline Baker, 7pm
TU Shorecrest HS opens for Jim Sisko's Bellevue College Jazz Orchestra, 7:30pm
VI Paul Gabrielson Trio, 9pm

THURSDAY, APRIL 11

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
BP The Darelle Holden Quartet, 8pm
CH Big Band at the End of the World, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Tower of Power – 50th Anniversary Tour, 7:30pm
KR JAM at The Knife Room, 7:30pm
MQ Duende Libre, 5pm
OS Jonas Myers, 7pm
SE Art of Jazz: Naomi Moon Siegel Band, 5:30pm
TU Overton Berry and Bruce Phares, 7:30pm
VI Casey MacGill, 5:30pm
VI Jennifer Kienzle, 9pm

FRIDAY, APRIL 12

CF Instrumental Ladies of Jazz – Jamie Maschler and Ann Reynolds duo, 7pm
CM Ranger and the "Re-Arrangers", 7pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Tower of Power – 50th Anniversary Tour, 7:30pm
JA Tower of Power – 50th Anniversary Tour, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ The Kareem Kandi Band, 9pm

NC Stephanie Porter Quartet, 8pm
RR Gregg Belisle-Chi CD Release with Jim Knapp's Scrape, 8:30pm
TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
VI Kate Olson Ensemble, 9pm

SATURDAY, APRIL 13

EB Frank S. Holman III, 6pm
EG Frank Anderson, Randy Cole & Anthony Warnke, 9pm
ES Daniel Davison, 6pm
HS David Francis featuring Les Jeunes Artistes, 7pm
JA Tower of Power – 50th Anniversary Tour, 7:30pm
JA Tower of Power – 50th Anniversary Tour, 9:30pm
NC Duende Libre w/Frank Anderson, 8pm
OS Alex Guilbert, 8pm
RR Miles Okazaki: Trickster (early show), 7:30pm
RR Miles Okazaki: Trickster (late show), 10pm
RR Natalie Cressman & Ian Faquini CD Release / Adriana Giordano & Marina Albergo, 4:30pm
TU Jacqueline Tabor Jazz Band, 7:30pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm

SUNDAY, APRIL 14

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CC Rik Wright's Fundamental Forces, 5:30pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 8pm
CZ Kenny Mandell's Jazzworks, 6pm
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, 6pm
HS Emma Caroline Baker, 10:30am
JA Tower of Power – 50th Anniversary Tour, 7:30pm
MV Lance Buller & The Roadstars, 5pm
TU Richard Cole Quartet, 7:30pm
VI Alfred Marra, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, APRIL 15

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

TUESDAY, APRIL 16

BP The Billy Stapelton-Annie Eastwood Duo, 8pm
EB Eric Verlinde, 6pm
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
RR The Salute Sessions, 9:30

TUESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6
SB Joe Doria Presents, 10

WEDNESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Daniel Davison, 6
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
CX Joe Brazil Legacy Band, 7
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 Helen Sung "Sung With Words" featuring
Johnaye Kendrick, 7:30pm
MQ Bernard Purdie, 7:30pm
NC Jack Cook & Phantoms of Soul, 7pm
RR David Francis featuring Les Jeunes Artistes,
7:30pm
SB Joe Doria Presents, 10pm
TU Jeremy Bacon Quintet, 7:30pm

WEDNESDAY, APRIL 17

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Helen Sung "Sung With Words" featuring
Johnaye Kendrick, 7:30pm
MQ Bernard Purdie, 7:30pm
MQ Frank Kohl Trio, 5pm
NC Dan Duval Good Vibes Quartet, 7pm
SC Steve Kaldestad Quartet, 7pm
TL Emma Caroline Baker, 7pm
TU Duende Libre, 7:30pm

VI Brad Gibson Presents, 9pm

THURSDAY, APRIL 18

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 Kenny G, 7:30pm
JA Kenny G, 9:30pm
KR JAM at The Knife Room, 7:30pm
MQ KO Ensemble, 5pm
NC Hot Mess, 7pm
TU Axiom Quartet with Phil Parisot, Alexey
Nikolaev, John Hansen, Michael Glynn,
7:30pm
VI Amber Rachele, 9pm
VI Casey MacGill, 5:30pm

FRIDAY, APRIL 19

EB Tom Kellock, 6pm
EG Jazz 'n Blues 'n Shiny Shoes., 7pm
EG Jazz 'n Blues 'n Shiny Shoes., 9pm
EG Susan Robinson and Pat Johnston, 7pm
EG Susan Robinson and Pat Johnston, 9pm
ES Daniel Davison, 6pm
JA Kenny G, 7:30pm
JA Kenny G, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Rod Cook & Toast, 8pm
NL Ghost Note with High Pulp, 8pm
RR Makaya McCraven Early Show, 7pm
RR Makaya McCraven Late Show, 9pm
TU Jovino Santos Neto Quinteto, 7:30pm
VI Michael Owcharuk Trio, 9pm

SATURDAY, APRIL 20

EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Kenny G, 7:30pm
JA Kenny G, 9:30pm
NB North Bend Jazz Walk, 5pm
OS Chip Parker, 8pm
PG Saxophone Fusion featuring James Carter,
7:30pm
TU Greta Matassa Quintet, 7:30pm
VI The Tarantellas, 6pm
VI Tim Kennedy Trio, 9:30pm

SUNDAY, APRIL 21

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 8pm
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
HS Emma Caroline Baker, 10:30am
JA Kenny G, 7:30pm
JA Kenny G, 9:30pm
RR Ann Reynolds Clave Gringa CD Release,
7pm
TU Kelley Johnson Quartet, 7:30pm
VI Ron Weinstein Trio, 9:30pm
VI Scotty Bemis, 6pm

MONDAY, APRIL 22

CC Cider Jam Mondays, 9:30pm
CZ Choro Special Session, 7pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 8:30pm
RR The Salute Sessions, 9:30pm

TUESDAY, APRIL 23

BP The Billy Stapelton-Annie Eastwood Duo,
8pm



CH Persephone/Her Story María Grand, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Halie Loren, 7:30pm
 NC Lord Shambleton, 7pm
 SB Joe Doria Presents, 10pm
 TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, APRIL 24

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Halie Loren, 7:30pm
 RR Jazz Night School ft. Big Band Blue, 6pm
 SB Cole Schuster Organ Band, 10pm
 SC Bill Anschell Trio, 7pm
 TD Birch Pereira and the Gin Joints, Sundae and Mr Goessl, 7:30pm
 TL Emma Caroline Baker, 7pm
 TU Central WA University opens for pH Factor Big Band, 7:30pm
 VI Wally Shoup Quartet, 9pm

THURSDAY, APRIL 25

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 The Spinners, 7:30pm
 KR JAM at The Knife Room, 7:30pm
 MQ The Djangomatics, 5pm
 NC Hopscotch, 7pm
 SB Spider Lounge, 8pm
 TU Peter Daniel Funk Jazz Quartet with Andy Coe, Joe Doria & Xavier Lecouturier, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Marco de Carvalho, 9pm

FRIDAY, APRIL 26

EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA The Spinners, 7:30pm
 JA The Spinners, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MO Jack DeJohnette, Joe Lovano, Esperanza Spalding, Leo Genovese: The Spring Quartet, 8pm
 MQ Jacqueline Tabor, 5pm
 NC Jacqueline Tabor Jazz, 8pm
 TU Stephanie Porter Quintet, 7:30pm
 VI Lushy, 9:30pm

SATURDAY, APRIL 27

EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA The Spinners, 7:30pm
 JA The Spinners, 9:30pm
 NC Camille Bloom, 8pm
 OS Joshua Hou, 8pm
 TU Marc Seales Group, 7:30pm
 VI James Band, 9:30pm
 VI Jerry Zimmerman, 6pm

SUNDAY, APRIL 28

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Forman-Finley Band, 6pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 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, 6pm
 HS Emma Caroline Baker, 10:30am
 JA The Spinners, 7:30pm
 TU Clipper Anderson Quartet, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, APRIL 29

CC Cider Jam Mondays, 9:30pm

EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Jackson High School Jazz Ensembles, 7:30pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Salute Sessions, 9:30pm

TUESDAY, APRIL 30

BP The Billy Stapelton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Delfonics featuring Greg Hill, 7:30pm
 NC Songwriter Showcase, 7pm
 RR Daniela Spielmann, Jovino Santos Neto, and special guests, 7:30pm
 SB Joe Doria Presents, 10pm
 TU Critical Mass Big Band, 7:30pm

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GOLDEN EAR AWARD RECIPIENTS PHOTO BY DANIEL SHEEHAN

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