

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

June 2019 Vol. 35, No. 06
Seattle, Washington



Scott Brown

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

The World Stage

This month we affirm the great good health of jazz at home and around the world.

First off, we extend massive congratulations to Scott Brown, the Roosevelt Jazz Band, and everyone who is a part of their brilliant and dedicated support system, for their stunning victory at Essentially Ellington last month. Along with our congratulations to Roosevelt, and to the jazz bands of Garfield and Mt. Si high schools, we also send our thanks for once again affirming on the world stage, the vibrancy and value of jazz in the Seattle area.



Jazz has long been accepted as an essential part of the cultural fabric here, and Scott Brown and Clarence Acox have been pivotal in making that so. We're fortunate to enjoy a broad-spectrum value system around jazz in the Seattle area that is unique in American cities. In fact, it's unique in the *world*. But it doesn't just happen automatically. For Seattle jazz programs to regularly take honors at national competitions, and to appear at some of the top international festivals, takes multiple levels of generosity and hard work by armies of supporters. We thank you all!

Along with the great news for local school programs, we also share the excitement of Seattle JazzED's announcement of building a new, independent home for jazz education in Central Seattle. You can see Kelly Clingan and the Seattle JazzED Girl's Ellington Band June 13 in a free concert at the Seattle Art Museum. Actually, while we're at it, congratulations to Jazz Night School for their fairly recent move into a new Rainier Valley home. And, of course, thanks to all of the individual artists in Seattle who teach privately, working so hard to spread appreciation for this great cultural tradition.

But jazz isn't going to stay at home. This month we've lined up a fascinating series of concerts that showcases jazz interpretations by artists from Asia, Azerbaijan, Brooklyn, Cuba, France, Germany, Puerto Rico, The Netherlands, and Turkey. Check these pages for details and please join us in supporting the world of jazz in Seattle and beyond.

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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



2019 Essentially Ellington Results

Congratulations to the **Roosevelt High School Jazz Band** for taking First Place at the prestigious 24th Annual Essentially Ellington High School Jazz Band Competition and Festival at Jazz at Lincoln Center in New York City! The award includes a \$5,000 prize. The Roosevelt Jazz Band also took the following honors: **Outstanding Trombone, Brass, and Trumpet Sections**. Individual recognition went to **Aaron Korver**, Honorable Mention Piano; **Henry Mohr**, Honorable Mention Drums; **Nate Mesler**, Honorable Mention Vibraphone; **George Fulton**, Outstanding Tenor Saxophone; **Nick Altemeier**, Outstanding Baritone Saxophone; **Eli Sullivan**, Outstanding Doubler for Soprano & Alto Saxophone; **Elise Toney**, Outstanding Trombone; **Will Knight**, Outstanding Trumpet; and **Carter Eng**, Outstanding Trumpet.

Garfield High School Jazz Band and **Mount Si High School Jazz Band** also performed as two of the 15 finalists in the competition. Garfield received honors for **Outstanding Trombone Section**. Individual recognition went to **Will Jammes**, Honorable Mention Bass; **Jack Graves**, Honorable Mention Guitar; **Tyler Feldman**, Outstanding Guitar; **Avinash Chung**, Honorable Mention Alto Saxophone; and **Aidan Siemann**, Outstanding Tenor Saxophone.

Mount Si High School received individual recognition for **Jackson Beymer**, Honorable Mention Tenor Saxophone; **James Kolke**, Honorable Mention Trombone; and **Sage Eisenhour**, Honorable Mention Vocals.

Seattle Women's Jazz Orchestra Composition Contest

SWOJO's 7th Annual Jazz Composition Contest for women composers

is now open. The contest encourages the composition and performance of high quality original jazz ensemble literature by women. The winner will receive a \$400 honorarium, while the honorable mention will receive \$100. The two winning compositions will be performed and recorded by SWOJO and a guest artist as part of the Earshot Jazz Festival. The deadline for submissions is **June 30**. Application instructions can be found at swojo.org.

Rainier Avenue Radio's Make Music Day

Launched in France 35 years ago, Make Music Day is a day-long music celebration held in 1,000 cities worldwide, on Summer Solstice, **June 21**. Join Rainier Avenue Radio for events at Westlake Park and the Waterfront HotSpot Stage. This is a free, all-ages event where everyone is encouraged to join in and make their own music.

CONTINUED ON PAGE 18

summer jazz series

SECOND SUNDAY OF JUNE, JULY & AUGUST

AT SAMSON ESTATES WINERY



JUNE 9

JUNE 9 4-6:30PM
JENNIFER SCOTT QUARTET
 Jennifer Scott - piano & vocals / Rene Worst - bass
 Jud Sherwood - drums / Josh Cook - tenor saxophone
SPONSOR: GOODMAN FAMILY TRUST



AUG 11

JULY 14 4-6:30PM
BELLINGHAM YOUTH JAZZ BAND
 Directed by Mark Kelly
SPONSOR: RALF'S PRETZEL BAKERY/THE INN AT LYNDEN



AUG 11


AUGUST 11 4-6:30PM
CHRISTOPHER WOITACH STEEL TRIO
 Christopher Weitach - Guitar - Pedal Steel
 Jeff Johnson - bass / Jud Sherwood - drums
SPONSOR: BOUNDARY BAY BREWERY/OXFORD SUITES



JULY 14

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THE Royal Room
MUSIC DINNER DRINKS

JUNE HIGHLIGHTS

- 6.1 -- Barrett Martin book release for "The Way Of The Zen Cowboy" and Barrett Martin Group album release for "Songs Of The Firebird"
- 6.5 -- Doctor's Hospital:
Anthony Coleman/Wayne Horvitz
Solos and Duos
- 6.9 -- Columbia City Beatwalk ft.
Boka Kouyate & The Djeliyah Band
- 6.11 -- Lucas Winter Quintet
(Masters Recital)
- 6.15 -- Frequency performs
the music of Melia Watras
- 6.16 -- Stephanie Anne Johnson &
The Highdogs // The Junebugs
- 6.18 -- Cascadia Big Band
- 6.19 -- Broadway Showcase and Sing-Along
with 32nd Street Singers to benefit
the South Hudson Music Project
- 6.23 -- In Motion Quartet
- 6.26 -- Earshot Jazz Presents:
Amina Figarova Sextet
- 6.27 -- Earshot Jazz Presents:
Endangered Blood: Chris Speed,
Oscar Noriega, Trevor Dunn,
and Jim Black
- 6.29 -- Zony Mash
- 6.30 -- Earshot Jazz Presents:
Ilhan Ersahin's Istanbul Sessions

★ 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

PROJECT ROOM ★ PRIVATE EVENTS



SPECIAL ANNOUNCEMENT

The South Hudson Music Project

The Royal Room opened in 2011 with the goal of presenting great music. We also strived to create a place that served the community—on many, many levels—and create the ambience, affordability, and the programming to achieve that. I believe we have achieved much of that, albeit with mistakes along the way. We also wanted make a club that was easy for musicians—good backline, a great piano, a decent dressing room, etc.

The financials have always been tricky. Summer kills us, restaurants and bars rarely make much profit, and the challenges of a venue are even greater. We often only turn one table a night. But we have a loyal community that supports us, and we are forever grateful.

In 2016, the general partners, Tia Matthies, Steve Freeborn, and I took a long hard look at our operation. Something had to change. We were not getting even a small salary, and payroll was sometimes hard to meet. We seriously considered closing or selling. And, before continuing, I would like to point out that our problems were not unique. In addition, the other changes we could make—only presenting music with high ticket sales, making an expensive menu, “renting” the piano or Hammond B-3 to musicians, and so on, were unacceptable to us.

If the spirit of the place needed to change profoundly, we were not interested.

The idea of a not-for-profit had been floating around for a while. One can see the Royal Room as a bar with music, or one can look at it as an important cultural institution, with an emphasis on local artists and local community. I prefer the latter.

Thus in 2016 the template for the South Hudson Music Project was born—named for the street running perpendicular to the Royal Room. We partnered with Shunpike in 2018 and as of 2019 we are “open for business.” By acquiring not-for-profit status and funding from Shunpike, we hope to achieve so much more than previously possible. It’s a nuanced process and we’re excited to begin sharing details here and in the coming month at our launch party.

It is important to note that a not-for-profit is not a panacea—in fact, it’s a ton of work—but it may be the model for the future. Small venues have always struggled, but the realities of digital life, and its many distractions, along with our new 70 hour a week economic model, has made presenting live music harder than ever. And, in our opinion, more important than ever.

We are having a launch party on Friday June, 28. This is not a fundraiser, although anyone interested is welcome to help. Instead, it is an opportunity to hear about our plan, hang out with friends and cohorts, and ask questions. We will start early and end late. There will be live music, drink and food specials. We promise to make it informative and fun. Stop by, or stay all night.

Look out for further details at theroyalroomseattle.com and shmproject.org. We hope to see you there!

—Wayne Horvitz

centrum **JAZZ**
PORT TOWNSEND

John Clayton,
Artistic Director

JULY 25-27

Fort Worden State Park, Port Townsend, WA

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at McCurdy Pavilion

18 and younger free if reserved in advance

FRIDAY, JULY 26, 7:30 P.M.

Tickets \$48, \$38, \$28

Anat Cohen, *clarinet*; **Marcello Gonçalves**, *7-string guitar*

Equal Time

Akiko Tsuruga, *organ*; Graham Dechter, *guitar*; Jeff Hamilton, *drums*

SATURDAY, JULY 27,

1:30 P.M.

Tickets \$56, \$43, \$32

Brothers of Brass

Terell Stafford and Marquis Hill, *trumpets*

Mayo Mastery

Michael Mayo, *vocal*

Centrum All Star Big Band

directed by John Clayton, featuring Akiko Tsuruga, *organ*
and Gerald Clayton, *piano*

SATURDAY, JULY 27,

7:30 P.M.

Tickets \$48, \$38, \$28

Geoffrey Keezer, *piano*; **Gillian Margot**, *vocal*

Piedmont Blues, "A Search For Salvation"

by Gerald Clayton, featuring René Marie, *vocal*

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Scott Brown: At the Helm of Roosevelt Jazz



SCOTT BROWN DIRECTING THE ROOSEVELT HIGH SCHOOL JAZZ BAND. PHOTO BY DANIEL SHEEHAN.

By Paul de Barros

When Scott Brown's Roosevelt High School Jazz Band competed in New York at the finals of the Essentially Ellington competition this past May, few expected the band to win. Though Roosevelt and Garfield had snagged the No. 1 spot seven times between 2002 and 2010, magnet schools like Florida's Dillard Center for the Arts and the New World School of the Arts had bested them for several years.

Knowing what they were up against, the kids in Brown's band prepared something they thought just might blow the wind back into Northwest sails. Boy, did it ever. Check out the video of their performance at Rose

Hall (<https://youtu.be/pXfNd-5f9sw>). At minute 13:12, just as the band kicks off Dizzy Gillespie's "Things To Come" at an unbelievable tempo of 300-plus beats-per-minute, you can see judge Lauren Sevia's head rear back like she's been shot with a cannon. By the time Carter Eng and Will Knight finish their lickety-split trumpet duel, Nathan Mesler rattles the vibes like the reincarnation of Milt Jackson, and the trumpet, saxophone and trombone sections nail each sizzling riff, Sevia and the other judges apparently need no more convincing. Roosevelt is back.

"I don't want to say that's what won it for us," says Brown, sitting in his of-

fice after a rehearsal in the band room at Roosevelt last month, "but the last few years it's become evident that you probably have to have something that's over-the-top challenging to get into the top three."

It says a lot about Brown's style that he didn't even suggest the tune. After the Roosevelt kids found out they had made the finals, in February, they spent their "snow days" listening to everything in the Essentially Ellington library. When they asked Brown if they could tackle "Things To Come," he was dubious.

"It's brutally hard," he says. "But in the end, it was a great choice, because they were motivated to work really

hard on it. They knew I wasn't going to let them do it unless it was superb."

Brown's philosophy of empowering students even as you insist on the highest standards has served him well. Raised on Bainbridge Island, he plunged into the stream of Northwest jazz early, playing trombone in jazz band at Bainbridge High School under the direction of Allan Villiers, who came through John Moawad's foundational jazz ed program at Central Washington University, and competing at the first important student competition in the area, Ralph Mutchler's Olympic College Jazz Festival. Moving on to the University of Washington, he studied trombone with Stuart Dempster and played in Roy Cummings' Studio Jazz Ensemble, got his B.A. in music, then a teaching certificate. In 1984, he went to work at Roosevelt.

Long before the Ellington competition opened to bands west of the Mississippi, in 1999, Brown was leading his band over new horizons. In 1991, he convinced the tour manager of the Count Basie band to let Roosevelt open for Basie at the Fifth Avenue Theatre. A gigantic poster commemorating that concert hangs in the band room. Roosevelt made the finals the first time it entered Essentially Ellington and has continued to do so, 19 out of 21 tries. Roosevelt and Garfield are now tied with four first place wins apiece, more than any other band.

None of this comes without hard work. Brown teaches five classes a day: the No. 1 jazz band, concert band, symphonic band, wind ensemble and a percussion group. During football season, he's responsible for marching band, too. The day after he got back from New York, he went straight into rehearsals for the school musical, "A Chorus Line."

Brown accepts the superhuman demands of his calendar with stoic grace.

"I'm a band director," he says. "That's the gig."

When Brown started at Roosevelt, there was one jazz band. Now there are four. The other three are taught by Brown's student from the '80s, Mark Taylor, and tenor saxophonist Michael Van Bebber. Taylor says Brown's enthusiasm for his work is "sort of like a baseball coach. He just lives it and breathes it."

Brown's current students have high praise for him, as well. "We had a little slump before Ellington," says Elise Toney, a senior who played a terrific trombone solo on Duke's "Solid Old Man" at the competition. "He gave us this huge pep talk. 'Get your heads in the game! Don't overthink!' He's very helpful with your mental state. He always makes an effort to be friends, not just an authority figure." Vibraphonist Nathan Mesler, a sophomore, agrees. "It's never about power, it's about making suggestions," he says.

Brown's willingness to listen is evident, even as he rehearses the band for Waldo Fest, last month's celebration of the late Waldo King, who started the jazz program at Roosevelt. After running through Basie's loping "The Deacon" and a great John LaBarbera arrangement of Duke's "Fantazm," Brown asks the kids what they'd like to play for the event. "Thank you for your input," he responds, after they choose the Ray Charles/Basie classic, "I Can't Stop Loving You."

Of course, it's not just the input of the students that keeps the Roosevelt juggernaut rolling. The Roosevelt Jazz Boosters—volunteer parents—donate enormous amounts of time and money. The annual dues for each Roosevelt Jazz Band family is \$625, yet the boosters raise several times that amount to pay for scholarships, travel, equipment and other expenses. Taking a band to New York or on its biennial trips abroad isn't cheap. Last year, the band played at festivals in Montreux,

Vienne and North Sea, with a stop-off in Paris at the famous basement club, Le Caveau de la Huchette.

"We are fortunate that many of our parents have the discretionary time and money to help with our program," says Brown. "It doesn't take away anything from how hard the kids work, but we are in a very advantageous demographic."

Brown is aware of the inequities that affect the world of high school jazz band competitions. This year's Roosevelt band is mostly white, as are the majority of the bands that compete at Essentially Ellington. Brown is an ardent champion of Seattle's unique non-profit JazzED program, which is trying to level the playing field. But he points out that even bands from arts magnet schools like Dillard, primarily black, has "a great support system."

"We can't do it without everybody helping out," says parent Frank Fulton, whose son, George, played tenor sax at Ellington. "It's one of those 'it takes a village' kind of things."

With the grueling hours Brown puts in, one has to wonder how much longer he can keep it up. "I've got a few years left in me," assures Brown, when asked about any plans for retirement.

"I'll tell you one thing I'm really good at," says the 61-year-old band director, "is going at it really hard when I need to, then cutting it off. I take my summers really seriously."

That's why you won't be seeing much of Brown this summer: He'll be off sailing his 31-foot boat, The Tally Ho. An avid sailor since his youth on Bainbridge, Brown loves the trip up to British Columbia and once sailed to Kauai and back.

Come September, he'll be back in the band room, whipping a whole new batch of young jazz musicians into shape for next year's Essentially Ellington. Who knows, another Northwest streak might be in the making.

NW Summer Festivals

Bellevue Jazz & Blues Festival May 29–June 2

Various venues, Bellevue, WA

The Bad Plus, Davina and The Vagabonds, Darelle Holden Quartet with special guest Kelly Ash, Kiki Valera with special guest Carlos Cascante, Sara Gazarek, Eric Verlinde, LaVon Hardison Trio, and more. (425) 453-1223, bellevuedowntown.com

Chateau Ste. Michelle Concert Series

June 13–September 21

Chateau Ste. Michelle, Woodinville, WA

Rob Thomas: Chip Tooth Tour, Michael Franti & Spearhead and Ziggy Marley, An Evening with Lyle Lovett and His Large Band, Rodrigo Y Gabriela, Chicago, Michael McDonald and Chaka Khan, Norah Jones, Gipsy Kings featuring Nicolas Reyes and Tonino Baliardo, Elvis Costello & The Imposters and Blondie, Diana Krall, and more. (425) 488-1133, ste-michelle.com

Britt Pavilion Series

June 13–September 15

Britt Pavilion, Jacksonville, OR

Chase Rice, Third Eye Blind, Little Rover Band, Kris Kristofferson & The Strangers, Michael Franti & Spearhead, Mandolin Orange, Taj Mahal Quartet & Marc Cohn ft. Blind Boys of Alabama, John Butler Trio with Trevor Hall, The Beach Boys, Diana Krall, and more. (800) 882-7488, brittfest.org

TD Vancouver International Jazz Festival

June 21–July 1

Various venues, Vancouver, BC

Wu-Tang Clan, The Roots, Herbie Hancock, Five Alarm Funk and Too Many Zooz, Makaya McCraven, Ilhan Ersahin's Istanbul Sessions, Mats Gustafsson, Laila Biali, Dálava, Kris Davis and Craig Taborn, Ava Mendoza, Endangered Blood, Tomas Fujiwara's Triple Double, Marquis Hill Blacktet, Illegal Crowns, and more. (888) 438-5200, (604) 872-5200, coastaljazz.ca

TD Victoria International JazzFest

June 21–June 30

Various venues, Victoria, BC

Raul Midón and Lionel Loueke, Laila Biali, Jesse Cook, Patricia Barber Trio, Gregory Porter, An Evening with Jacob Collier, Amina Figarova Sextet, Davina & The Vagabonds, The Suffers, Makaya McCraven, Marquis Hill Blacktet, Mazacote, Melissa Aldana Quartet, Joey Alexander Trio, and more. (250) 388-4423, jazzvictoria.ca

Taste of Tacoma

June 21–23

Point Defiance Park, Tacoma, WA

Indigo Jazz, Michael Powers, Scott Lindenmuth Trio, Paul Richardson Group, Stickshift Annie with Kimball and the Fugitives, and more. (425) 295-3262, tasteoftacoma.com

Blaine Harbor Music Festival (formerly Drayton Harbor)

July 7–13

Blaine Performing Arts Center, Blaine, WA

Greta Matassa, Nick Biello, Greg Hopkins and the Festival Big Band, student showcases, and more. (360) 820-8312, blaineharbornmusicfestival.org

Vancouver Island MusicFest

July 12–14

Comox Valley Fairgrounds,

Colin James, Tom Cochrane with Red Rider, Robben Ford, Bobby Rush, Asani, Black String, Morgan Davis, Cathy Fink & Marcy Marxer, Adonis Puentes, Pia Salvia, and more. (250) 871-8463, islandmusicfest.com

Cathedral Park Jazz Festival

July 19–21

Cathedral Park, Portland, OR

Artists TBD. (503) 709-3366, jazzoregon.com

Bite of Seattle

July 19–21

Seattle Center, Seattle, WA

Michele D'Amour and the Love Dealers, Darren Motamedy, E. Pruitt & Brandon Willis,

Hurricane Hitch, Scott Lindenmuth Group, Michael Powers with Ronnie Bishop, and more. (425) 295-3262, biteofseattle.com

Jazz Port Townsend

July 21–28

Fort Worden State Park, Port Townsend, WA

Anat Cohen and Marcello Gonçalves, Equal Time, Brothers of Brass ft. Terell Stafford and Marquis Hill, Geoffrey Keezer and Gillian Margot, John Clayton, and more. (360) 385-3102, centrum.org

Jazz in the Valley

July 26–28

Downtown Ellensburg, WA

Jacqueline Tabor, Ecstasy in Numbers, Mark DuFresne, Bob Bruya Project, Mel Peterson, Orville Johnson, Michael Powers, and more. (888) 925-2204, jazzinthevalley.com

Oregon Festival of American Music

July 24–August 3

The John G. Shedd Institute for the Arts, Eugene, OR

A two-week celebration of the Age of Swing featuring six matinee concerts, a mid-festival jazz party, an all-new production of the 1955 musical comedy *Damn Yankees*, films, talks, and more. (541) 434-7000, theshedd.org

Vancouver Wine & Jazz Festival

August 23–25

Esther Short Park, Vancouver, WA

Artists TBD. (360) 906 0441, vancouverwinejazz.com

DjangoFest NW

September 18–22

Whidbey Island Center for the Arts, Whidbey Island, WA

Pearl Django and Hot Club of Troy, Richard Smith and Rory Hoffman, Aurore Voliqué with Angelo Debarre, Mathieu Chatelain, Gismo Graf Trio with Simon Planting and Ludovic Beier, and more. (360) 221-8268, wicaonline.org

TD Vancouver International Jazz Festival



MARQUIS HILL COURTESY OF THE ARTIST



HERBIE HANCOCK BY DOUGLAS KIRKLAND

June 21–July 1
Various Venues Vancouver BC

Can one think of a better time than a summer day in the city spent listening to jazz? Maybe if it were 11 days with more than 1,800 musicians stretched over 35 venues and 150 free shows. Enter The 34th TD Vancouver Inter-

national Jazz Festival, running June 21–July 1.

Organized by the nonprofit Coastal Jazz and Blues, it's a jam-packed smorgasbord of jazz and more all within a day's drive of Seattle. The festival guide will fill you with equal doses of giddiness and dizziness, as the long list

of diverse acts offer something for everyone.

Given the festival's large scope, there are micro-festivals folded into the layers, such as the Paris New York Heritage Festival, a survey of blues, hip-hop, jazz, and funk that showcases the cultural blood of these two cities famed for music. Brian Jackson Plays



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Songs from the Gil Scott-Heron/Brian Jackson Songbook on June 28 at Performance Works. Ilhan Ersahin's Istanbul Sessions perform on June 29 at both the David Lam Park Mainstage and at The Imperial. The Cameroon-born, Paris-based Blick Bassy, who, according to the festival, "weaves together African traditions, Latin forms like bossa nova, and American blues with a haunting, delicate, and devastating voice," plays a free show on June 29 at David Lam Park Main Stage.

There are components beyond the various musical acts, including an Indigenous artist in residence. This year's resident, Russell Wallace, is a composer, producer and traditional singer from the Lil'wat Nation in British Columbia. Wallace's Tillicum Shantie Project will perform June 21, National Indigenous Peoples Day, at noon on the Granville Island Stage.

Downtown Jazz is the heart of the festival, featuring three stages dedicated to free music. Acts include Montreal chanteuse Dominique Fils-Aimé who writes her songs in the style and passion of Billie Holliday and Nina Simone, and Vancouver Latin Jazz quintet San Pedro Cinco, mixing calypto, cumbia, and other styles. There is also free jazz around town at Performance Works, Public Market Stage,

The Ironworks, and Tom Lee Music Hall.

Folk-jazz multi-instrumentalist Beverly Glenn-Copeland took a 20-year break from performing, only to return last year to a captive audience after a reissue of his 1970 self-titled album. The festival suggests this show is not one to miss as a "rare live performance by one of music's purest individualists and his five-piece band." Glenn-Copeland will perform on June 25 at Performance Works.

Exciting, boundary-warping act The Comet is Coming plays the psychedelic-jazz soundtrack to the Armageddon, with winks to the technical and symphonic ambitions of Miles Davis' *Bitches Brew*. The Comet is Coming will be at The Imperial on June 21.

The Marquee Series brings legends of hip-hop, jazz, and funk to the stage of the Queen Elizabeth Theatre. Iconic New York City hip-hop group Wu-Tang Clan play June 23. Long hailed as one of the greatest hip-hop groups, their long and sprawling history has launched careers and defined, refined, and influenced the genre as a whole. Members, including Method Man, RZA, and Raekwon, have become successful solo artists.

The Roots, who made an impressive career with their multi-instrumental

live-band hip-hop with a mix of jazz and funk, play on June 28. In 2003 *Rolling Stone Magazine* put The Roots on the list of "Twenty Greatest Live Acts in the World," but as the house band for *The Tonight Show Starring Jimmy Fallon*, they tour less extensively.

Herbie Hancock, Grammy Award-winning pianist who played with the Miles Davis Quintet and got his start with Donald Byrd, is an originator of the post-bop jazz genre, bringing a unique dynamism to his music in experimenting with electro and funk styles. Jazz today would not be what it is without Hancock's influence. He takes the stage on June 29.

As well as musical offerings the festival includes numerous educational and outreach events including a seven-day youth music residency, a showcase of Vancouver's best high school bands, free public workshops with acclaimed musicians, and a colloquium on improvisation.

The TD Vancouver International Jazz Festival with its expansive programming is not just for those who love jazz, but those who love music.

—Whitney Bashaw

For information about events and tickets, visit coastaljazz.ca.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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Amina Figarova Sextet

Wednesday, June 26, 7:30pm
 Royal Room
 5000 Rainier Ave S

Acclaimed pianist and composer Amina Figarova presents her sextet as part of the Earshot Jazz Now concert series.

Born in Baku, the capital of the former soviet state Azerbaijan, now hailing from Manhattan, Figarova began her education early, studying classical piano in Baku before taking up jazz studies at Rotterdam Conservatory in the Netherlands in the late 1980s. She relocated to the United States in 1989 to complete her formal education at Berklee College of Music. There she met flutist Bart Platteau, her partner of 25 years and regular member of her sextet.

The initial inspiration for her sextet took seed back in 1998 when Figarova was invited to attend the Thelonious Monk Institute's summer jazz colony in Aspen, Colorado. After performing

with the big band, Figarova sought to create a smaller band that possessed the same power and sound, but with ample space for each musician to stretch and shine. Initially a septet, the group found its most realized self as a sextet in 2005.

In her two-decade sprint as a band leader, Figarova has released an impressive 13 albums with a rotating cast of some of today's finest musicians, many hailing from the Netherlands and other international locales. Her compositions are evocative and eclectic, harkening to the post-bebop of the 1960s, yet always staying true to her classical training through their sophisticated refinery.

With the release of *Road to the Sun* (2019, Bartamina Music), Figarova celebrates the 20th anniversary of her band. Her vision of harnessing a robust sound with a nimble band has fully flourished. Chris Spector for Midwest Record writes, "Celebrating



AMINA FIGAROVA COURTESY OF THE ARTIST

20 years in and showing no lack to her sense of wonder, this sprightly [album] mixes new age and jazz sensibilities without making a jazz/new age hyphenated release. The band is cooking, her leadership guides the way and her next decade is off to a smoking start. High octane, creative instrumental music runs the table here and runs it in fine form. A winner throughout."

Road to the Sun competes with arguably her finest recording, *September Suite*, which was recorded in 2005 as

CONTINUED ON PAGE 18



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Fabian Almazan w/ Henry Cole & Linda May Han Oh

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

Nature's beauty is what greets visitors to Fabian Almazan's website: his landing page features a vista of sun-glazed forest and the bird-adorned cover of his latest album, *This Land Abounds With Life*.

Not content to limit his horizons to music, the Cuban-born, Miami-raised pianist and composer is an active advocate for the environment. In fact, the name of the record company he founded, Biophilia—translating to love of nature—reflects a core tenant of his worldview.

With environmental care top of mind, Biophilia produces no plastic CDs, instead offering the Biopholio™—a 20-paneled origami-inspired objet d'art printed on FSC-certified paper with, liner notes, and a digital download code. Almazan states that “in addition to creating meaningful and imaginative music, [Biophilia's] artists are united by a common interest in having a positive impact on the environment and our communities.”

One of the label's artists is Malaysian-born, Australian-raised bassist and composer Linda May Han Oh. A Rising Star recipient of the 2012 DownBeat Critics Poll and 2008 ASCAP Young Jazz Composer, among other accolades, Oh is one third of Almazan's trio. Oh has performed with Joe Lovano, Geri Allen, Kenny Barron, Terri Lyne Carrington, and is a bassist in Pat Metheny's quartet.



FABIAN ALMAZAN PHOTO COURTESY OF THE ARTIST

Almazan, who is married to Oh, is a Grammy Award-nominated composer and pianist, hailed by Terence Blanchard as “one of the great young talents of his generation.” He has performed in Blanchard's band since 2007. Almazan has also worked with Mark Guiliana, Ambrose Akinmusire, and Avishai Cohen.

With four albums as a leader of his powerhouse trio, Almazan is expanding the possibilities of the jazz form. “Much like the best of his contemporaries, Almazan revels in the space between musical styles, and between form and improvisation...What he achieves is personal, based on reflection, the sound of a man finding his place in a world that, musically speaking, can defy borders” (*Wall Street Journal*).

Born in Havana, Almazan began in the classical piano tradition. After immigrating as a child to the U.S. with

his family, he studied piano in Miami with pianist Conchita Betancourt. Almazan went on to study at the Brubeck Institute in California and obtained a master's from the Manhattan School of Music.

Seamlessly melding music in classical, Latin, and post-bop jazz-based traditions, Almazan is as comfortable composing as performing. In 2014, he received the Chamber Music America New Jazz Works commission. His 2017 album *Alcanza* (Biophilia) is a one-hour, nine-movement suite that Troy Dostert for All About Jazz praises as full of “infectious synergy” with a “restless, yearning quality to the music that is riveting.”

Rounding out Almazan's trio is Puerto Rican-born, New York City-based drummer, Henry Cole. All About Jazz declares that “with his flexibility, grace, and sheer power behind the drum kit, he has proven indispensable to the sound of some of the world's most acclaimed jazz groups.” Cole is a Grammy Award-winner, skilled arranger, and dynamic drummer who draws on African, Puerto Rican, European, and American musical roots. He has played with Miguel Zenón, David Sánchez, and Chris Potter.

Expect a lively, tuned-in performance from daring, socially perceptive artists who appreciate their responsibility to the earth as well as their artform.

—Editor

Advance Tickets \$20 adults, \$18 Earshot members & seniors, \$10 students & military; Day of Show \$25 adults, \$23 Earshot members & seniors, \$10 students & military.

Endangered Blood

Thursday, June 27, 7 & 9:30pm
 Royal Room
 5000 Rainier Ave S

Edgy, tight, thrilling, and accessible, Endangered Blood is tenor saxophonist Chris Speed, alto saxophonist and bass clarinetist Oscar Noriega, drummer Jim Black, and bassist Trevor Dunn.

“Stylistically eclectic, albeit sonically cohesive” and spinning up a “wide range of tone colors for their adventurous excursions” (All About Jazz), the band produces music of highly intuitive interplay and cohesion.

The quartet adopted its names after playing in 2008 as The Benefit Band at a fundraising concert for a seriously ill friend and sometimes bandmate. The beneficiary of that event, Andrew D’Angelo, recovered, and Endangered Blood thrived, too.

On their latest CD *Don’t Freak Out* (2018), the band winningly combines elements from bebop, post-bop, free jazz, New Orleans funeral marches, mariachi, and much more.

Speed and Black have, of course, appeared together in many bands, but of all those, said *Chicago Reader*, “Endangered Blood is the one where their contrasting styles flower most fully and fit together most organically.”

Black leads his own trio as well as post-rock/jazz group Alas No Axis. He has performed often with the likes of Tim Berne and Dave Douglas. His latticework style is ideally suited to embrace improvisation within the context of composed forms, which is how Speed, the quartet’s chief composer, obviously likes things done.



JIM BLACK, CHRIS SPEED, TREVOR DUNN, OSCAR NORIEGA BY DANIEL SHEEHAN

Black is a Seattle son, and Speed hails from the Northwest, too. As a child, Speed first studied classical piano, then clarinet. In high school a fascination with jazz led him to take up tenor saxophone. He studied jazz at New England Conservatory of Music, then moved to New York. He has been called on by many for his broad mastery, whether letting loose or creating exquisitely tender lines.

Ensuring a horn-dense sound is alto saxophone and bass clarinetist Oscar Noriega. He emerged as a member of Tim Berne’s Snakeoil quartet, becoming a stand-out there. He plays with an inspired sense of purpose, and in Endangered Blood perfectly complements the tenor-saxophone explorations of Chris Speed.

Bassist Trevor Dunn has skills equally as honed on electric bass as on upright acoustic (his bass-of-choice in Endangered Blood); among his more surprising accomplishments is to have

played with the Montesano, WA rock band, Melvins Lite, during their 51 gigs in 50 states and DC in 51 days in an attempt at inclusion in the *Guinness World Records*.

Ben Ratliff said in the *New York Times* that, in Endangered Blood, “Dunn is the group’s anomaly. He’s about the same age as the rest of the band...but arrived in New York later, after playing in the West Coast experimental rock bands Mr. Bungle and Fantômas. As the rest of the band felt light and volatile, playing hide-and-seek with harmony and rhythm, Mr. Dunn’s bass sound remained broad and deep and strong. He gave it sense and purpose.”

In Endangered Blood, his always in-the-pocket intricacy underpins the horn players’ serpentine lines and Black’s busy percussion to create amiable but gritty jazz that looks back while resolutely moving forward.

—Peter Monaghan

Courtois, Erdmann, Fincker: Love of Life



VINCENT COURTOIS BY TINA MERANDON

Saturday June 29, 8pm
Town Hall
1119 8th Ave

In their “Love of Life” project, three vaunted European improvisers call on the spirit of Jack London, a famed American novelist, pioneer of commercial magazine fiction and science fiction, and radical journalist.

Bringing such a project to the U.S. is a brave undertaking, but the results do more than justice to the daring. French cellist Vincent Courtois composed the pieces; joining him are two tenor saxophonists, Daniel Erdmann, from Germany, and Robin Fincker, a Franco-English player who doubles on clarinet.

From his early classical training, Courtois brings exacting technique to structured improvisation, and in Erdmann and Fincker he has perfect foils. The cellist says that part of what appealed to him about his two collaborators is that they play instruments that fit within the cello’s musi-

cal sphere. As he told *Jazz Halo*, “the tenor saxophone is for me the brother of the cello” and the same can be said of the bass clarinet. “You can play the cello like a violin, a little bit like a guitar. The bass clarinet can be sometimes a bit like a bass. Sometimes the clarinet takes the melody or the rhythm.” A trio of allied instruments can be, he said, “like an orchestra.”

When Courtois began to play the cello in jazz and improvised music, when he was 18, “there were only a few cello players around and they were outsiders,” he told *Jazz Halo*. But the cello, he countered, can “claim a very important place because you can open up a different world of sounds.”

He had been a cellist since the age of five, but began using the instrument in jazz settings only from his late teens. It was then that he stumbled onto the jazz section at a music lending library, and came home with Miles Davis’ *Bitches Brew*. It is, he maintains, “still the most important album considering my life as a musician.”

Courtois fell away from classical playing for a decade. “When I started to play jazz, I didn’t want to hear classical music any longer,” he says. “I played the cello with a bow and I wanted that it sounded like jazz music, like [violinist] Jean-Luc Ponty.”

But a decade later, a performance at the New Jazz Meeting in Baden-Baden changed his outlook. He played with violinist Dominique Pifarély and pianist Joachim Kühn, two other European masters with a classical touch, and “it was,” he recalled in 2016, “like a Schubert Trio but with free and improvised music.”

That set him on a path of performing and recording with small, chamber-music-like groups. His trio with Daniel Erdmann and Robin Fincker is as remarkable as any of those due to the soaring, intuitive communication among its members.

Since studying with Gebhard Ullmann at the Academy of Music Hanns Eisler, Erdmann has recorded with his own bands Das Kapital (guitar, drums, sax) and the enchanting Velvet Revolution (violin, vibes, sax), as well as the likes of Aki Takase, Heinz Sauer, and Henri Texier.

On both British and French jazz scenes, Fincker leads many bands in varied styles. He has collaborated with a range of individualists from guitarist Bill Frisell to the most intrepid of British improvisers including saxophonist Evan Parker.

Courtois says in that writing for his trio, he aims for jazz that is “lively and not dead music.” Jazz, he says, “has always been influenced by everything. Now and then I get the feeling people play jazz inspired by jazz but that doesn’t work. Jazz has to be inspired by various music genres.”

He puts that in another way that expresses the shifting, bewitching output of the improvising jazz-like trio: “I am from Brittany and I am truly a fisherman. I like to be out in the sea. I am sailing in my boat and there are some dangerous places you have to pass to arrive at another spot.”

—Peter Monaghan

\$20 adults, \$18 Earshot members & seniors, \$10 students & military. Supported by the French Embassy in the U.S.

Ilhan Ersahin's Istanbul Sessions

Sunday, June 30, 7pm & 9:30pm
The Royal Room
5000 Rainier Ave S

Swedish-Turkish saxophonist Ilhan Ersahin brings the electrifying rhythms of his Istanbul Sessions to the Royal Room.

Ersahin grew up in an eclectic musical environment, listening to everything from classic jazz to reggae to punk. After briefly attending Berklee College, he moved to New York's East Village in the early '90s. Having immersed himself in the underground jazz scene, he eventually formed his project Wax Poetic in 1998, collaborating with artists like Norah Jones and befriending Turkish record producer Ahmet Ertegun.

In 2002, he and his wife opened their own club, Nublu, where musicians from different cultures found common ground to collaborate, eventually spawning a record label under the same name. Ersahin's connections in

Turkey were what became the impetus for the "Istanbul Sessions," beginning as early as 1994, when he played at the Akbank Jazz Festival.

In 2008, Ersahin gathered with breakout Turkish instrumentalists, including current band members Alp Ersönmez (bass), Izzet Kizil (percussion), and Turgut Alp Bekoglu (drums). Leaders in the local scene, Ersönmez has toured and recorded with Turkey's major pop star, Tarkan; Bekoglu has played with famous Turkish singers including Sezen Aksu, and Ajda Pekkan; Kizil, a studio musician, has recorded with countless others.

Playing groove-oriented music steeped in the rhythmic traditions of the Mediterranean but influenced by the global *lingua franca* of rock and roll, Ersahin's Istanbul musicians tie novel modes of playing with the improvisatory formulas of contemporary jazz.

Istanbul Sessions produced its debut recording in 2009, praised in *All About Jazz* for its "cinematic imagery," a collection of danceable, eclectic "underground music, performed with tenacity and purpose, extending to the borders of possibility, where there is no return."

Their newest release *Solar Plexus* looks to the future, inspired by the imagined worlds of science fiction. *Solar Plexus* features Truffaz, Kenny Wolleson, Arto Tunçboyacıyan, and other collaborators reflecting Ersahin's peripatetic musical life.

"Between jazz improvisation, electro and traditional instruments, the 11 titles of "Istanbul sessions" are a real link between Turkey, the Middle East and the West," writes FranceMusique.fr. For those wondering what happens when worlds collide, look no further than Ersahin's present-day musical future.

—Ian Gwin



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FOR THE RECORD

Samantha Boshnack

Seismic Belt: Live in Santa Monica

Orenda

Trumpeter and composer Samantha Boshnack takes the subject of volcanology—the study of volcanoes—and addresses the unpredictable, yet law-driven nature of the earth's surface through her septet's fluid improvisations on her latest release, *Seismic Belt: Live in Santa Monica*.

Written with the help of the 18th Street Art Center's Make Jazz Fellowship Commission, Boshnack's loose suite represents a huge leap forward in her ensemble writing, judiciously utilizing the environment as a source of inspiration, letting the ingenuity of her band of LA regulars draw both fear and humor from the shifting ground of her material.

Boshnack balances her brass with reedman Ryan Parrish on tenor and baritone saxophone. Parrish's laid-back sound on baritone compares well with Boshnack's wry, concentrated tone on the multipart "Summer That Never Came," a third-stream threnody written after a volcanic eruption in Iceland in 1783.

Boshnack's habit of grouping instruments of parallel or disparate timbral quality extends with the addition of two string players: Paris Hurley, classically trained violinist and touring member of the punk band Kultur Shock, and violin/viola player Lauren Baba, award-winning composer and leader of her own big band, the BABA Orchestra. On the Latin-inspired "Choro," Baba gives an exceptional solo, filled with brief harmonics, double stops, and slight melodic twinges, ending in a final gesture like a silhouette slipping into darkness.



Up-and-coming pianist Paul Cornish, along with LA session drummer Dan Schnelle, form the true "rhythm" section in the midst of Boshnack's shifting harmonic strata. Schnelle proves covertly funky throughout, pulling off snare hits and double time triplets for a kind of re-wind effect on the jump chorus for the opener "Subduction Zone." Cornish gets his grip on the piano tradition from Oscar Peterson to Cecil Taylor with his sprawling, comprehensive solos. On the highly composed "Tectonic Plates" he varies a theme with contrapuntal lines, which break up in manic clusters and crossing harmonies to match the tune's stunning final mash of melodies.

Boshnack draws out remarkable performances through her compositions, as on the standout track "Fuji." The use of traditional material harkens back to Thelonious Monk's "Japanese Folk Song" and its volatile rhythms inspire standout performances. Far from novelty, it's folkish call and response sustains a large jazz ensemble at its best: erupting in the convergence or divergence of composition and improvisation.

—Ian Gwin

FOR THE RECORD

Rich Pellegrin

Down

OA2 Records

With a background in drums and percussion, pianist and composer Rich Pellegrin's strong ear for rhythmic sonority has guided his previous releases, *Three-Part Odyssey* (2010) and *Episodes IV-VI* (2011). His approach to improvised music takes in the harmonic extrapolations of McCoy Tyner and the jocular symphonism of leaders like Gil Evans.

For his newest release, Pellegrin has focused his musical lens. Recorded with a generation of Seattle musicians confidently fluent in their own voices, including R. Scott Morning (trumpet), Neil Welch (saxophone), Christopher Icasiano (drums), Evan Flory-Barnes (bass), *Down* is an album of studies: investigations in instrumental approach and lessons in emotional gesture, from subtle to expansive.

Pellegrin's rapid-fire approach sparks the labyrinthine Kafka-logic of the album opener, "Trial." His sense of the timbral possibilities of the piano and appreciation of its high and low ends breathes a vitality into his solos. Welch shows his sonic affinity with the pianist, whittling Pellegrin's elaborations to their melodic core, then distorting them in his post-avant growl.

The elegance and simplicity of Pellegrin's writing is evident on "Acceptance." The ambiguously yearning

instrumental "Down," is something like light filtering through a dock-side window. Morning's ominous solo here, guttered and nihilistic, fits the dour mood which Flory-Barnes and Icasiano buttress with exacting detail.

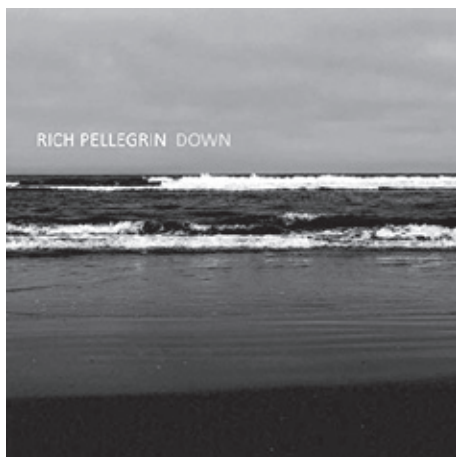
The album's closing track offers an astonishing reprise, outfitted with the orchestral assistance of the Mizzou New Music Ensemble. Opening with Pellegrin's Langaardian unfurling of melodies, followed by Welch timbral-

mirroring Jeremiah Rittel's clarinet and Erin Spencer's flute, the suite shows the melodic possibilities in the relatively simple modal tune. Flory-Barnes' solo demonstrates his virtuosic classicism, while Icasiano's delayed snare work and modern sense of

rhythm sustains the projection of Pellegrin's ambitious concept.

"Exile" shows Pellegrin's writing at its most elusive. Based on a three-note vamp of a fourth from f to b flat, the song's pensive blending of harmony into rhythm brings out slight shades of color—suggested by the bass and exchange of melody between the two horns—that inspire some of the most exciting solos on the album. The transparent emotion of this shared exile reminds us of Camus' message that it is not our task to unleash our own exile into the world, but "to transform them in ourselves and others."

—IG



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Figarova, from page 11

a response to the 9/11 terrorist attacks. Dan McClenaghan advances that *September Suite* is “perhaps the most poignant and heartfelt artistic representation of the event” (All About Jazz).

Between *September Suite* and *Road to the Sun*, Figarova and her sextet have maintained a high level of activity, releasing *Above the Clouds* (2008, Munich Music), *Twelve* (2012, In + Out Records), and *Blue Whisper* (2016, In + Out Records), “recordings on which she shows a consistent genius for composing and arranging for her ensemble. Additionally, she and her band have toured, constantly” (All About Jazz).

For her Seattle appearance, Figarova is joined by Platteau (flutes), Wayne Escoffery (tenor and soprano saxophone), Alex Pope Norris (trumpet), Alex Claffy (bass), and Brian Richburg Jr. (drums). “Figarova is always the one in the driver’s seat. She shines not only as a pianist...but also, as a composer and a producer—and the result is a consistently satisfying listen” (*Jazz Inside*).

—Editor

For tickets and more information, visit earshot.org

Notes, from page 3

Events include sing-alongs, kazoo parades, bucket drum-offs, karaoke parties, and more. For details visit rainieravenueradio.world and makemusicday.org/seattle.

Wayne Horvitz Wins First Place American Prize

Wayne Horvitz has been awarded the First Place prize from The American Prize in the orchestral division for his composition “Those Who Remain: Concerto for Orchestra and Improvising Soloist.”

The piece was commissioned by the Seattle Symphony and presented by the Seattle Symphony Orchestra and Earshot Jazz in 2015. The premier featured Ludovic Morlot conducting and Bill Frisell as the soloist.

Chamber Music America 2020 Conference Showcase Application

Chamber Music America will present showcases by ensembles during its National Conference in New York City on January 16-19, 2020. The showcases provide an opportunity for ensembles to show their work to presenters, artist managers, educators, and colleagues. The deadline to apply

is **June 14**, 9pm ET. Application and details available at chamber-music.org.

Aaron Copland Fund Performance Program Grant

The Aaron Copland Fund for Music’s 2019 Performance Program grant cycle is now open. Deadline to apply is **July 1**.

The Performance Program exists to support performing and presenting organizations whose artistic excellence encourages and improves public knowledge and appreciation of serious contemporary American music. More information and application available at coplandfund.org.

Tula’s Faces Threat of Redevelopment

HB Management has announced plans for an eight-story high-rise on the block in Belltown where Tula’s Restaurant and Jazz Club is located. The 26-year-old jazz club faces possible displacement in light of the announcement. Rise Up Belltown, a community grassroots group, is working to protect the businesses on the block, including Tula’s. To learn more about their alternative growth strategy proposal, the Seattle Community and Affordability Network, visit riseupbelltown.com.

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Gene Argel

Back in the early '60s, pianist Gene Argel was roaming the halls of the University of Puget Sound practice rooms when he heard something unusual—jazz piano. UPS was a citadel of classical music back then and jazz was frowned upon.

"It was Butch Nordal," recalled Argel, sitting in his apartment in Wailuku, Maui, after playing his weekly Friday night Hammond B3 gig at the Wai Bar, a few miles away. "That was the end of my classical career. All I wanted to do after that was play jazz."

Born in 1938 in Tacoma and raised there, Argel was groomed as a classical pianist, starting with his first lessons at age six. That brief exposure to the soon-to-be-heralded arranger and pianist Nordal (which included a lesson on how to play the blues like Horace Silver) changed his life. Argel didn't waste time. He played his first jazz gig shortly thereafter, in Bremerton, with legendary Tacoma bebop trumpeter Neil Friel.

"Neil was hilarious," recalled Argel. "He used to do Jonathan Winters skits between songs."

Argel was a regular with saxophonist John Lewis at the Colony, at Fourth and Virginia, a club opened by Seattle impresario Norm Bobrow in 1955. Over the years, the Colony showcased players such as Overton Berry, Red Kelly, Walt Tianen, Bud Schultz, Joe Brazil, and many others. Lewis didn't have a bass player, so Argel played an Organo bass attachment, a skill that later came in handy when he took up the Hammond B3, of which he is stone soul master. Argel attributes his

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. *After Jackson Street* is generously supported by a grant from 4Culture.

feeling for soul and swing to one person on the Seattle scene.

"Dean Hodges," Argel said emphatically of the drummer. "Anything I know about soul, I learned from Dean."

Soul music was much in demand in the '60s and players such as Argel, Thomas, Nordal, and Larry Coryell supplemented their jazz gigs with plenty of it. Argel, who is half Native American (on his mother's side; his dad was Filipino), was lucky enough to hang out and play with one of the future legends of soul from this area, Pete DePoe, a Native American drummer whose "King Kong" beat had a huge influence on Tower of Power drummer Dave Garibaldi.

The Penthouse jazz club on First and Cherry was in full flower when Argel was coming up and he was there for John Coltrane's famously-recorded 1965 set, as well as for Miles Davis and Oscar Peterson.

"Oscar was like 20 minutes late," said Argel, "and Ray [Brown] says, 'You want to play some songs before Oscar comes?' and I go, 'Let me think about that for a minute.' I only knew

three songs—'Autumn Leaves,' 'Green Dolphin Street,' and the blues—but I knew I could play. And with Ed Thigpen and Ray you're going to be fantastic, anyway. So I said, 'OK, let's go.' But right then, Oscar walks in."

Argel would have plenty of other chances to play with well-known musicians, particularly at Blackie's in Lahaina, Maui, where he has backed up Howard Roberts, Emil Richards, Conte Candoli, and many others. He was also pleasantly surprised when Branford Marsalis tapped him to play with him at a private engagement.

Though Argel played on the local scene for just a few years, he has maintained deep ties with Seattle players such as Jay Thomas, Gary Steele, Chuck Deardorf, and John Bishop. In 2015, Argel released *Luminescent*, on Origin, which features an ear-tickling set of alternate chord changes to "If I Loved You" (inspired, he says, by Aaron Copland).

He has fond memories of his early days in Seattle. "I always felt it was a very welcoming scene," he said.

—Paul de Barros

JAZZ AROUND THE SOUND

June

06

SATURDAY, JUNE 1

CH Kin of the Moon: Wander and Wail, 8pm
 CM Climate Change, 7pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Spyro Gyra, 7:30pm
 JA Spyro Gyra, 9:30pm
 JS Piano Series: Amy Rubin & Randy Halberstadt, 7pm
 LT Dan Duval Good Vibes Quartet, 7pm
 MY 12th Annual Bellevue Jazz & Blues Festival
 OS Scotty Bemis/Eric Patterson Duo, 8pm
 RR Barrett Martin Group CD release "Songs Of The Firebird", 9pm
 VI Danny Quintero, 9:30pm
 VI The Tarantellas, 6pm
 VV Ballard Jazz Walk, 6pm

SUNDAY, JUNE 2

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 BP Bellevue Jazz & Blues Fest Presents : Erik Hjelt Jazz, 7pm
 CM Sunday Brunch – Red & Ruby, 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: Darelle Holden Quartet, 6pm
 JA Spyro Gyra, 7:30pm
 MY 12th Annual Bellevue Jazz & Blues Festival
 TU Jazz Showcase hosted by Kelley Johnson, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 3

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Edmonds Woodway High School Jazz Band, 7pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Salute Sessions, 9:30pm
 WW Whiskey West Jazz Jam, 7pm

TUESDAY, JUNE 4

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Spencer Day, 7:30pm
 OW Jazz Jam, 9:30pm
 RR The Savoy Night Owls / Free Candy / The Witness, 7:30pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, JUNE 5

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Spencer Day, 7:30pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 PG Paragon Jazz Open Mic, 8pm
 RR Doctor's Hospital: Anthony Coleman/Wayne Horvitz Solos and Duos, 8pm
 SB Velocity, 10:30pm
 SC Cory Weeds Trio, 7pm
 TL Emma Caroline Baker, 7pm
 TL Emma Caroline Baker, 8pm
 VI Bar Tabac, 9pm

THURSDAY, JUNE 6

BC Adam Kessler, Phil Sparks & guests, 9pm
 CH Smith-McElroy Duo, 8pm
 EB Eric Verlinde, 6pm
 EG Student Jam Session, 7pm
 ES Daniel Davison, 6pm
 JA Nearly Dan, 7:30pm
 RR Jazz Night School: Spring End of Session Performances, 6pm
 SB Proud & Nasty Jam Session, 10pm
 VI Marina Christopher, 9pm

FRIDAY, JUNE 7

BP Billy Stapleton's Powerhouse featuring Annie Eastwood, 9pm

Calendar Key

AB The Angry Beaver
 BC Barca
 BH Illsley Ball Nordstrom Recital Hall at Benaroya Hall
 BP Bake's Place Bellevue
 CA Casa Mexico
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Cafe Racer
 CX Café Ibex
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle

FB Seattle First Baptist Church
 JA Dimitriou's Jazz Alley
 JS Jack Straw Cultural Center
 KR Knife Room
 LA Latona Pub
 LT Luther's Table
 MQ The Triple Door MQ Stage and Lounge
 MV Marine View Church
 MY Meydenbauer Center Theatre
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 OS Osteria la Spiga
 OT Ott & Hunter Wines
 OW Owl 'n' Thistle
 PG Paragon
 PO PONCHO Concert Hall

RR The Royal Room
 SB Sea Monster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 SL The Slab
 SY Samson Estates Winery
 TD Triple Door
 TH Town Hall
 TL Tin Lizzie Lounge
 TU Tula's
 VI Vito's
 VV Various Venues
 WS Watershed Pub & Kitchen
 WW Whisky West

CA Jazz Impressions: Francesco Crosara, Ted Enderle, Glenn Young, 6pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Nearly Dan, 7:30pm
 JA Nearly Dan, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Danny Godinez, 8pm
 RR Jazz Night School: Spring End of Session Performances, 6pm
 SL Secret Jazz Club Show, 7pm
 VI D'Vonne Lewis Trio, 9pm

SATURDAY, JUNE 8

EB Frank S. Holman III, 6pm
 EG Bamboo and Brass Ltd. (and drums), 7pm
 ES Daniel Davison, 6pm
 JA Nearly Dan, 7:30pm
 JA Nearly Dan, 9:30pm
 MQ Franky Vitolo Trio, 9pm
 OS David Francis featuring Les Jeunes Artistes, 8pm
 OT Choroloco, 7pm
 RR Jazz Night School: Big Band Blue and special guest Gail Pettis, 8pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm
 WS Live at the Shed: Brunch Music with Kate Dinsmore, 12pm
 WS Live at the Shed: Night Music with Brent Jensen, 8pm

SUNDAY, JUNE 9

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Sunday Brunch – Joe Baque Trio, 12:30pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 8pm
 CZ Open Jazz Jam, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 JA Nearly Dan, 7:30pm
 MV Ben Rosenblum w/ guest Susan Pascal, 5pm
 RR Columbia City Beatwalk ft. Boka Kouyate & The Djeliyah Band, 7pm
 SY Jennifer Scott Quartet, 4pm
 TD Romain Collin, 7:30pm
 VI Max Cannella, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 10

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
 WW Whiskey West Jazz Jam, 7pm

TUESDAY, JUNE 11

MQ Puddle Stompers, 5pm

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 RR Ratio: Lucas Winter Quintet, 7pm
 NC Ben Rosenblum, 7pm
 JA The Cookers, 7:30pm
 BP Billy Stapleton-Annie Eastwood Duo, 8pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, JUNE 12

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Moveable Mirror: Rudresh Mahanthappa, Eric Revis, Dave King, 7:30pm
 MQ Frank Kohl Trio, 5pm
 SB Negative Press Project, 10pm
 SB Pimp, 8pm
 SC Phil Parisot Quartet, 7pm
 TL Emma Caroline Baker, 7pm
 TL Emma Caroline Baker, 8pm
 VI The Daimonics, 9pm

THURSDAY, JUNE 13

BC Adam Kessler, Phil Sparks & guests, 9pm
 BP Darrelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA John Mayall Band featuring Carolyn Wonderland, 7:30pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: Seattle JazzED – Girls Ellington Project, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, JUNE 14

CA Jazz Impressions: Francesco Crosara, Derick Polk, Glenn Young, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA John Mayall Band featuring Carolyn Wonderland, 7:30pm
 JA John Mayall Band featuring Carolyn Wonderland, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Daniel Rapport Trio, 9pm
 MQ Victor Horky's Silk Road Swing, 5pm
 VI Frank Vitolo Trio, 9pm

SATURDAY, JUNE 15

BH Ray Charles: I Can't Stop Lovin' You, 7:30pm
 EB Frank S. Holman III, 6pm
 EG GPS Trio, 9pm
 ES Daniel Davison, 6pm
 JA John Mayall Band featuring Carolyn Wonderland, 7:30pm
 JA John Mayall Band featuring Carolyn Wonderland, 9:30pm
 MQ Michel Navedo, 9pm
 OS New Age Flamenco Trio, 8pm
 TD Bluestreet Jazz Voices, 8pm
 TU Greta Matassa Quartet Featuring Rebecca Kilgore, 7:30pm

CURTAIN CALL *f*

.....
 weekly recurring performances

MONDAY

CC Cider Jam Mondays, 9:30
 EB Tom Kellock, 6
 ES Eric Verlinde, 6
 NL Mo' Jam Mondays, 8:30
 RR The Salute Sessions, 9:30
 WW Whiskey West Jazz Jam, 7

TUESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 6
 SB Joe Doria Presents, 10
 OW Jazz Jam, 9:30

WEDNESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 6
 TL Emma Caroline Baker, 7

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 BP Darrelle Holden Quartet, 8
 EB Eric Verlinde, 6
 ES Daniel Davison, 6
 SB Proud and Nasty, 10

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, 8
 DT Darrell's Tavern Jazz Jam, 8
 EB Tom Kellock, 6
 ES Eric Verlinde w/ Josephine Howell, 6
 VI Ron Weinstein Trio, 9:30

VI The Tarantellas, 6pm
VI Tim Kennedy Trio, 9:30pm

SUNDAY, JUNE 16

CM Sunday Brunch – Little Bill & Rod Cook, 12:30pm
AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
BH Ray Charles: I Can't Stop Lovin' You, 2pm
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, 6pm

JA John Mayall Band featuring Carolyn Wonderland, 7:30pm
NL Joe Doria Over the Hill Party!, 8pm
TD An Evening with Raul Midón and Lionel Loueke, 7:30pm
VI Alex Guilbert, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, JUNE 17

BH Ray Charles: I Can't Stop Lovin' You, 2pm
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
WW Whiskey West Jazz Jam, 7pm

TUESDAY, JUNE 18

BP Billy Stapleton-Annie Eastwood Duo, 8pm

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA An Evening with Kenny Garrett, 7:30pm
NC Jake Bergevin, 7pm
OW Jazz Jam, 9:30pm
RR Cascadia Big Band, 7:30pm
SB Joe Doria Presents, 10pm

WEDNESDAY, JUNE 19

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA An Evening with Kenny Garrett, 7:30pm
MQ The Djangomatics, 5pm
NC Janet Mudge Album Release, 7pm
PG Paragon Jazz Open Mic, 8pm
SC Marina Albero, 7pm
TL Emma Caroline Baker, 7pm
VI Brad Gibson Presents, 9pm

THURSDAY, JUNE 20

BC Adam Kessler, Phil Sparks & guests, 9pm
BP Darrelle Holden Quartet, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Brian Culbertson, 7:30pm
KR Third Thursday for Nordo's Jazz Lounge, 8pm
PO Fabian Almazan w/ Henry Cole and Linda May Han Oh, 8pm
SB Proud & Nasty Jam Session, 10pm
TD Donny McCaslin, 7:30pm

FRIDAY, JUNE 21

CA Jazz Impressions: Francesco Crosara, Steve Luceno, Glenn Young, 6pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Brian Culbertson, 7:30pm
JA Brian Culbertson, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ Marina Christopher, 8:30pm
NC Forman-Finley Band with Cherrie Adams, 8pm
TD Karrin Allyson (early show), 7pm
TD Karrin Allyson (late show), 9:30pm
VI Michael Owcharuk Trio, 9pm

SATURDAY, JUNE 22

CM Mach One Jazz Orchestra, 7pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Brian Culbertson, 7:30pm
JA Brian Culbertson, 9:30pm
NC LaVon Hardison & Frank Anderson, 8pm
VI James Band, 9:30pm
VI Jerry Zimmerman, 6pm

SUNDAY, JUNE 23

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 8pm



CZ Open Jazz Jam w/ Kenny Mandell, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 JA Brian Culbertson, 7:30pm
 TU Clipper Anderson Quartet, 7:30pm
 VI Jonas Myers, 6pm

MONDAY, JUNE 24

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Cécile McLorin Salvant and Sullivan Fortner, 7:30pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Salute Sessions, 9:30pm
 WWWhiskey West Jazz Jam, 7pm

TUESDAY, JUNE 25

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Royal Jelly Jive, 7:30pm
 NC Songwriter Showcase, 7pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 10pm
 TD Jacqui Naylor, 7:30pm

WEDNESDAY, JUNE 26

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Royal Jelly Jive, 7:30pm
 MQ Duende Libre, 5pm
 PG Paragon Jazz Open Mic, 8pm
 RR Amina Figarova Sextet, 7:30pm
 SB Freudian Slurp, 10pm
 SC Thomas Harris & Kevin Woods Quintet, 7pm
 TL Emma Caroline Baker, 7pm
 VI Wally Shoup, 9pm

THURSDAY, JUNE 27

BC Adam Kessler, Phil Sparks & guests, 9pm
 BP Darrelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Bill Frisell Trio featuring Tony Scherr and Kenny Wollesen, 7:30pm
 RR Endangered Blood (early show), 7pm
 RR Endangered Blood (late show), 9:30pm
 SB Proud & Nasty Jam Session, 10pm
 VI Kristen Chambers, 9pm

FRIDAY, JUNE 28

CA Jazz Impressions: Francesco Crosara, Ted Enderle, Glenn Young, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Bill Frisell Trio w/ Tony Scherr & Kenny Wollesen (early show), 7:30pm
 JA Bill Frisell Trio w/ Tony Scherr & Kenny Wollesen (late show), 9:30pm

LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Lee Oskar & Friends, 8pm
 VI Lushy, 9pm

SATURDAY, JUNE 29

CM Phantoms of Soul, 7pm
 EB Frank S. Holman III, 6pm
 EG Dorothy Rodes, Bill Anschell, Jeff Johnson & D'Vonne Lewis, 7pm
 ES Daniel Davison, 6pm
 JA Bill Frisell Trio w/ Tony Scherr & Kenny Wollesen (early show), 7:30pm
 JA Bill Frisell Trio w/ Tony Scherr & Kenny Wollesen (late show), 9:30pm
 NC Trish, Hans & Phil, 8pm
 RR Zony Mash, 10:30pm
 TH Courtois, Erdmann, Fincker: Love of Life, 8pm
 VI Jerry Zimmerman, 6pm
 VI Monty Banks, 9:30pm

SUNDAY, JUNE 30

AB Max Holmberg and the 200 Trio, 9pm
 CC Forman-Finley Band w/ Cherrie Adams, 6pm
 CM Schawn Schlogel Trio, 12:30pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 8pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 JA Bill Frisell Trio w/ Tony Scherr & Kenny Wollesen, 7:30pm
 RR Ilhan Ersahin's Istanbul Sessions (early show), 7pm
 RR Ilhan Ersahin's Istanbul Sessions (late show), 9:30pm
 TD The Brian Nova Big Band, 7:30pm



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