

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

December 2018 Vol. 34, No. 12
Seattle, Washington



Delvon Lamarr
Photo by Daniel Sheehan



EARSHOT JAZZ

Since 1984, Earshot Jazz has been Seattle's major ambassador of jazz – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from folks like you.

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I personally have felt a huge amount of support from the Earshot organization and this support has helped propel me upward and has helped me reach some of the bigger goals I've had as a recording and teaching artist. Earshot has been a safe platform in which I've been able to communicate to my audience and peers, what I'm trying to do musically, through published interviews and performance opportunities. Without the support of this organization, I truly don't think I would be where I am today.

Dawn Clement
2017 Earshot Jazz Festival Artist in Residence,
Assistant Professor and Area Coordinator, Jazz and American
Music Department, Metropolitan State University of Denver



On my first visit to Seattle in 1990, I played at an Earshot Jazz concert. That event made me move here from Brazil 3 years later. Since then, Earshot has supported me and my colleagues in countless ways: presenting concerts and festivals, building a sizable audience for creative music and connecting music makers with music listeners. I am proud to support Earshot Jazz and I am grateful for the wonderful opportunities it has provided for music in the Pacific Northwest. I hope you will do the same.

Jovino Santos Neto
2018 Earshot Jazz Festival Artist in Residence
Pianist and composer, Professor of Music, Cornish College of
the Arts

All photos by Daniel Sheehan taken at the 2018 Earshot Jazz Festival. Top: Brian Blade, Kate Olson, Jen Shyu, Jay Thomas, Jazzmeia Horn, Bill Frisell, Ryan J. Lee, Maria Schneider. Bottom: Dawn Clement, Jovino Santos Neto



LETTER FROM THE DIRECTOR

Please Support Earshot Jazz

The Earshot Jazz organization reflects and embellishes one of the most vibrant, productive, and storied jazz communities in the world. We can only do that with your financial support. We're coming to you in this issue with a celebration of the art and artists we all support, and with a direct appeal to you for a meaningful year-end gift.

You can EARmark your donation to support any or all of these established, respected program areas, then go to earshot.org to make a donation:

The Earshot Jazz newsletter spreads the word on Seattle artists, educators, and presenters every month. Your support means that Earshot can be found, free of charge, in bookstores, coffee shops, music venues, grocery stores, and corner news boxes all around the city. Together, we've delivered close to two million free copies into the community since 1985. The newsletter generates less than one-third of its annual costs through advertising sales, your member support will guarantee its availability for years to come.

Please donate now at earshot.org

Earshot.org carries up-to-the-minute performance information and news of our home jazz community. Your support will expand day-to-day capabilities with artist and educator directories, and help a campaign to digitize the entire 34-year collection, creating a searchable, open source chronicle of one of the most vibrant jazz scenes in America.

Make a call to donate at 206-547-6763

Support of Seattle artists For 28 years, Earshot Jazz has produced annual juried concert series and awards programs that publicly recognize outstanding work by Seattle-area artists. We assist artists through performance opportunities, grant-applications, and career advancement work, and we support area jazz education programs with publicity and fundraising. Your donation can supplement programs that give directly to jazz artists and education.

Please visit us at earshot.org to make a donation

Concert presentations Besides producing Seattle's major jazz festival, Earshot Jazz presents concerts through the year and advocates for jazz through collaboration with other cultural institutions. Earshot provides major festival stages for young, emerging artists, student ensembles, and masters of the art form, often presenting creative projects by artists who would not find another stage here. We rely on your financial support to assure that important generative artists have the support they need to present their work and develop their careers, and that Seattle audiences can enjoy the full spectrum of jazz expression.

Please join us with a financial contribution that fits both your budget and your passion for creative music. Go online to earshot.org or call 206-547-6763, right now.

Your donation is very important. Make a contribution, in any amount. It's quick and secure, much needed and gratefully appreciated. Thank you!

—John Gilbreath, Executive Director

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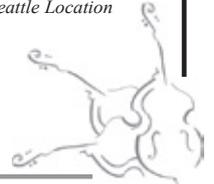
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MISSION STATEMENT

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.



Stuart MacDonald Receives Raynier Foundation Award

Saxophonist, bandleader, and educator Stuart MacDonald has been awarded a multi-year grant from the Raynier Institute and Foundation in the amount of \$150,000. The award will primarily support “intergenerational collaborations and mentorship” through workshops and performance opportunities for young artists who are navigating the path to professionalism after the completion of formal jazz education programs. MacDonald hopes to connect up-and-coming players with established performers in the region, giving concerts at both traditional and non-traditional venues, with basic artist fees augmented by the grant. Interested participants, as well as venue owners and curators, can contact Stuart by email at stumac206@gmail.com.

Levi Gillis Named 2018 Recipient for Artist Trust Award

Artist Trust recently announced the recipients of its 2018 Grants for Artist Projects (GAP) Award. A total of \$92,000 will be directly invested in 61 Washington artists through project-based grants in the amount of \$1,500 each.

Seattle saxophonist/improviser/composer Levi Gillis was named a recipient in the Performing Artist category. Bandleader of avant-jazz/art-rock group Hunter Gather and member of R&B/funk band The Dip, Gillis has also been active as production manager for Earshot Jazz, as an educator in the Seattle area, and as curator for Table & Chairs’ monthly artist showcase.

Gillis received 2018 GAP Award funding to develop a set of new pieces for solo saxophone. He will then orchestrate these pieces for chamber ensemble and perform them with the

group. With this project, he hopes to contribute to Seattle’s rich lineage of new work by saxophonists and creative musicians.

“As an artist,” says Gillis, “it’s often hard to push oneself to find new creative pathways, especially with little monetary compensation. I am so grateful to Artist Trust for this award—it will allow me to deepen my practice and engage with the creative music community in new ways.”

First presented in 1988, GAP is one of Artist Trust’s flagship award programs and supports projects by emerging to established artists of all disciplines across Washington State. The award is made possible through gifts from our supportive donors, members, and corporate partners.

2018 Golden Ear Award Nominations Wanted

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2017 awards are currently being accepted. **Please email nominations to nominations@earshot.org by January 15, 2019.**

The official voting ballots for the 2018 awards will be printed in the February issue of this publication and available at earshot.org.

Send us your suggestions for: NW Recording of the Year; NW Acoustic Jazz Ensemble of the Year; Alternative Jazz Group of the Year; NW Concert of the Year; NW Jazz Instrumentalist of the Year; Emerging Artist of the Year; NW Vocalist of the Year; and Seattle Jazz Hall of Fame.

CMA New Jazz Works

Applications are now open for Chamber Music America’s New Jazz Works program. The New Jazz Works

program provides grants to U.S. jazz ensembles to create, perform, and, if desired, record new works. The new work may be composed by the ensemble leader or another member of the ensemble.

Applications are due February 1, and are available at chamber-music.org.

On the Horizon

2019 Biamp PDX Jazz Festival
February 20–March 3

Various venues, Portland, Oregon

Pharoah Sanders, Stanley Clark, Darrell Grant, Freddy Cole, Christian Scott, Aaron Diehl, Benny Green, Veronica Swift, Orrin Evans, Farnell Newton, Marcus Strickland, and many more.

Full schedule, information, and tickets available at pdxjazz.com.

Earshot Jazz 2019 Series

Earshot Jazz is pleased to announce its presentation of world-renowned artists in early 2019.

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

Tickets and more information will be available soon at earshot.org.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts, and community events to jazzcalendar@earshot.org.

News’n’Notes

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

IN MEMORIAM

Ronnie Pierce: 1928–2018

Seattle jazz musician Ronnie Pierce passed away peacefully on Sunday, October 28, surrounded by family and friends. In his career spanning more than seven decades, the beloved reedsman played with icons including Billie Holiday, Ray Charles, Sarah Vaughan, Quincy Jones, and Ernestine Anderson.

An early student of sax master Johnnie Jessen, who taught him open throat technique, Pierce earned his first professional gig in 1942, playing with The Noteworthies in a series of USO shows, before working in the pit band at the Palomar Theater, one of the nation’s last vaudeville houses, backing numerous artists and comedians. A first-call player in dance orchestras and show bands from the 1950s and ‘60s, Pierce then took his love of vaudeville to open The Vault jazz club at 2nd and Union in downtown Seattle, which he operated from 1962 to 1976.

A popular teacher and mentor to Seattle jazz artists, the community is mourning the loss of this local treasure, who was old-school, hip, and had an infectious love for music and sharing it with others. On November 19, friends and family held a Celebration of Life at the Columbia City Theater, which featured a memorial concert and music jam, and plenty of stories.

“Ronnie was the stuff legends are made from,” wrote Greg Williamson on Facebook of Pierce’s passing. “A player and entrepreneur since day one—he was the sheriff and a treasure (if not a scoundrel). I’m fortunate to have hosted several programs to feature him and his witty musical repartee, and the Seattle musicians who appreciated his special humor.”

Thank you, Ronnie, for all that you contributed to the Seattle (and beyond) music scene. You will be missed.



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Delvon Lamarr: The Soul of Jazz to Come



DELVON LAMARR BY DANIEL SHEEHAN

By Paul Rauch

It is something we hear all too often in Seattle: A musician who impacts the Seattle scene in such a way as to gain national recognition, leaving for broader horizons in places like New York or Chicago. The long, gray winters sequestered in anonymity and creative solitude act as an incubator of talent and inspired invention, creating art that we are so reluctant, yet so proud, to share with the rest of the jazz universe.

Hammond B-3 organist Delvon Lamarr is in a way such an artist. His funk/jazz/soul-inspired Delvon Lamarr Organ Trio has created a cross-genre audience that most jazz musicians are not so fortunate to have. Lamarr had toiled in relative anonymity

for 15 years in various configurations on the B-3, utilizing his jazz skills as a trumpeter and drummer and roots in soul music to produce a unique hybrid that speaks to tradition, employs significant jazz chops, and maintains a connection long ago lost in the performance art world jazz has become—a strong connection to dance audiences.

The “tradition” of which I speak is broad and variable. The two albums so far produced by the Delvon Lamarr Organ Trio speak to jazz tradition in a very Jimmy McGriff, Lonnie Smith sort of way, while as well touching on the R&B and soul sounds Lamarr encountered long before he chanced upon jazz music. The session that is the band’s premier recording, *Close But No Cigar*, unites those sounds into a unique, all embracing allure that has

a strong resemblance to what became known as the “Seattle sound.” While stylistically different in some ways, one cannot help but connect the dots back to the B-3-based instrumental musical gumbo that was created in the 1950s, and proliferated in the 1960s by the legendary Dave Lewis. Like so many artists before him, Lamarr’s travels, no matter where they take him, will always tie this native son of Seattle to his roots here.

Lamarr and his wife and manager Amy Novo recently announced they are relocating to Austin, Texas. There are no familial ties, no connection to the notion that most jazz musicians encounter—that to “make it,” one has to do so in New York. For Lamarr, it is just a matter of trusting his instincts, of meeting musicians he wants to

make music with, and the general vibe of the town.

"I've met a lot of great artists down there," he says. "I want to start writing and scoring music, releasing albums, recording with different artists."

The rest of the band, longtime guitarist Jimmy James and new drummer Doug Octa Port, will remain in Seattle, making DLO3 a touring band exclusively. This has been facilitated largely due to their fortunate tie to the renowned Kurland Agency, who sought out and signed the trio. DLO3 will play New Year's Eve at the Triple Door, serving in a way as the band's farewell performance as a Seattle-based entity.

Lamarr did not evolve musically from a prominent high school program. In fact, his only tie-in to academia in music took place in middle school.

"I basically lied my way into music," recalls Lamar. "True story. In middle school you have to take a cooking class, piano, or guitar. This was at Mercer Middle School. I didn't want to cook, so I took guitar. Sam Chambliss was the teacher there. One day I saw a horn on the floor, and didn't even know what it was. I told Mr. Chambliss, 'I can play that.' He said, 'Good, I'll put you in band.' It was a baritone horn. I picked it up and played it naturally right away. I couldn't read music, so I would just copy the person next to me. Whatever they played, I played."

He would as well go into the band room, open up cases, put together instruments and just play them, conjuring musical ideas that seemed natural to him. He eventually settled on trumpet, and started playing drums as well. Lamarr's innate prowess was based on a superior ear and an intuitive musical sense. Music was a language that

made sense, and Lamarr was learning in a very personal way: in the oral tradition.

He began to make the rounds at local sessions, and a young Lamarr began connecting with the who's who of the Seattle jazz scene.

"I used to take the trumpet around, and that's how I met Thomas Marriott, Jose Martinez, and cats like that," he says.

Soon he began getting calls from leaders as a drummer, and, as a fortunate stroke of fate, found himself playing on a gig with B-3 organist Joe Doria.

"Joe Doria called me for a gig," he recalls. "I had never seen anybody play the organ. I was playing mostly drums at this point. Joe called me to play at the Art Bar on Second Ave. I was sitting in for John Hicks, Dan Heck was on guitar."

On and off for a year, Lamarr observed Doria's formidable technique. It would serve as a harbinger of things to come.

"I had been watching Joe play it for a year, and literally sat down and played it like I had been playing it my whole life," says Lamarr.

DLO3 presents different challenges for Lamarr as a musician, versus his other gigs that lean more on the jazz tradition. While some musicians may have trouble shifting gears as such, it is a purely natural transition for him.

"I grew up listening to soul music way before I even knew about jazz," he says. "When I play DLO3 music versus swinging jazz, the approach is completely different. I intertwine the soul with the jazz and make sense of it."

It makes sense, then, that a DLO3 audience crosses many cultural and generational lines, much like a more traditional jazz audience, while appealing to a varied cross section of musical tastes in terms of genre.



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

Delvon Lamarr plays his farewell performance at the Triple Door on New Year's Eve!
Monday, December 31, 7 & 10:30pm

CONTINUED ON PAGE 19

CELEBRATING THE 30TH ANNUAL EARSHOT JAZZ FESTIVAL

What an incredible series! Thank you all! With close to 70 one-of-a-kind events over 30 days, in venues all around the community, this festival felt sooo good and sounded sooo good, and, as you'll see in this brilliant work by Daniel Sheehan (and at danielsheehan.com), it looked so good. Thanks to all of the incredible artists, and to YOU, for making this the best Earshot ever!



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KATI OLSON

"Congratulations on the 30th edition of the Earshot Jazz Festival, and the many hundreds of concerts which have proceeded it. Earshot continues to be a 'mirror and focus for the jazz community' and thanks for the opportunity to see and hear many artists we might not otherwise have enjoyed." —*Jim Wilke, Jazz Northwest, KNKX*



“The very first time I came to Seattle was December 1988 in the midst of a freak snow storm. It was dark.
A few months later I came back with my band. June 28, 1989. The weather was better. I remember getting off the plane and thinking, ‘What is that smell?’ It was oxygen.
We played at the Nippon Kan Theater. The place was packed. Wayne Horvitz and Robin Holcomb came. The audience was incredible.
This was in the very early stages of me trying to play my own music with my own band. Not many folks would give us a gig. This was the first Earshot Jazz Festival. Earshot gave us a chance. What a warm welcome. Open arms. Someone brought cookies. That gig was a very important shot in the arm for us.
Later that summer I came back to Seattle with my family to visit. We fell in love with it and decided to make the move. I wonder if that gig had something to do with it?
Earshot opened many doors-opportunities for me as they have for so many others. They take chances. Decisions are made for musical reasons.
A duet with Vinicius Cantuaria, a duet with Jack DeJohnette, The Intercontinentals, etc. Wow.
Sorry, but I can’t imagine too many other festivals in the United States asking me if I’d want to do a concert with Lee Konitz, Han Bennink, and Paul Bley. That doesn’t happen very often.
So many things happened for the first time. Seeds were planted.
Earshot has given chances to musicians from all over the world, all over the country, and from all over Seattle. They’ve brought so much music to the community. Wow.
Thirty years!
So much has happened. I’m so thankful.
I can’t imagine Seattle without Earshot.
Thank you!!”
—Bill Frisell, guitarist

“I have been performing at the Earshot festival for many years. A few things stick out in my mind—Earshot is a real serious jazz festival—something so so rare in the united states. It really does cover the whole gamut of the music and brings together some of the most gifted practitioners of the music with real concern for presenting the art form as it exists today in all its integrity . . . Also the festival started presenting me back before I was getting a lot of media coverage and Earshot festival really gives emerging talent a platform. This festival is so valuable, on so many levels.”
—Matthew Shipp, pianist





JEN SHYU



D'VONNE LEWIS



MARK TURNER



EBONY MIRANDA



DONOVON KRANZLER-LEWIS

“Over the course of 30 years, Seattle’s Earshot Jazz Festival has earned a reputation as one of the premier U.S. jazz gatherings committed to new sounds.”
—Paul de Barros, *DownBeat Magazine*



ALEX DUGDALE



ADAM O’FARRILL

“Earshot Jazz is progressive, and plays a necessary role in the state of this music. It is committed to giving opportunities to rising artists, as well as artists who make challenging, but rewarding music. It is already exciting to present my music to Seattle for the first time, and I feel honored to be doing it with Earshot Jazz.”

—Adam O’Farrill, trumpeter



“The Earshot Jazz Festival provides an ideal environment for true artistic and cultural expression. Earshot honors the tradition while reaching and welcoming social innovation. It has truly been an honor to be have been woven into its fabric.”

–Jaimeo Brown *Transcendence*

“I have enjoyed many performances and encounters over the years at the Earshot Jazz Festival. It’s a pleasure to meet audiences who are so well tuned in to the history and the cutting edge of this music. Congratulations to the Earshot team for keeping it going for three decades! Here’s to many more.”

–Vijay Iyer, *pianist*



“I’ve had the great fortune to have performed at the Earshot Jazz Festival in Seattle on a number of occasions over the course of my career. I was given the opportunity to present my first band there (The Myra Melford Trio) back in the early ‘90s, when I was just starting out, and have returned every few years, most recently with my quintet, Snowy Egret in 2016 and now again in 2018. I congratulate John Gilbreath and his dedicated team for their ability to not only survive in an economic and political era that has been so challenging to the Arts, but to flourish—presenting artists representing a diversity of styles, from the emerging stages of their work through established masters, and for continuing to champion women musicians in what has traditionally been a male-dominated arena, year in and year out for 30 years! We all, in our society, need this kind of dedication on the part of presenters and commissioners, like Earshot, and the audiences and community they have cultivated, to nurture this rich art form which in turn offers uplifting, creative, soul-nourishing music to everyone!”

–Myra Melford, *pianist/composer*



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- 12.11 -- Tristan Gianola Quartet
Naomi Moon Siegel Band
- 12.14 -- Painting the Town Red:
The Music of Billie Holiday
- 12.15 -- Led to Sea // Betsy Olson Band
- 12.16 -- Fred Frith Trio // Ho-Yang Kim (solo cello)
- 12.21 -- Zony Mash
- 12.23 & 12.27
Home for the Holidays
- 12.26 -- The nu Trio // Jeremy Shaskus Group
- 12.29 -- Brittany Anjou: Enamięo Reciprokatęj
CD pre-release party!
- 12.30 -- "Remembering Aretha Franklin"
- 12.31 -- New Year's Eve at The Royal Room

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“For decades, John Gilbreath, Earshot Jazz, and the Earshot Jazz Festival have been an absolutely essential force for keeping the jazz scene not just alive, but thriving in Seattle. They bring in musical acts from all over the world and have made an enormous difference for artists from Seattle like myself who need a platform to share their gifts with the world. After spending a decade away in New York City, Earshot reconnected me with the scene I came up in and gave me great opportunities that spurred my development as an artist.”
 –Kassa Overall, drummer



DEEMS TSUTAKAWA

“Earshot Jazz has been a tremendous supporter and cultivator of creativity in the Seattle area for decades now. The organizers of the festival have their finger on the pulse of what’s cutting edge in both the local and international scene. They’ve consistently taken artistic chances in booking up-and-coming artists that aren’t necessarily yet household names, giving these artists a chance to reach new audiences and simultaneously providing people in the Northwest with access to some of the best of what’s happening now in creative and improvised music.”
 –Aaron Parks, pianist

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Volume 42 Number 1A Annual Edition 2018

"Earshot Jazz is a top-notch organization that I've been fortunate enough to work with over the years. Their continuing commitment and dedication to presenting a stylistically diverse representation of the genre—always of the highest quality—is admirable. I have no doubt that the 30th version of Earshot Jazz Festival will be spectacular."

—Mary Halvorson, guitarist

"Earshot's jazz festival is one-of-a-kind, a month of jazz from all its varied styles, red hot modern stars meet jazz giants and emerging talents with a hefty dose of the Pacific Northwest's finest players. The Earshot Jazz Festival is a perfect example of everything great about jazz—live, diverse, challenging, and most of all it's fun!"

—Abe Beeson, jazz lover, KNKX host

"Earshot is a one-of-a-kind festival and a one-of-a-kind organization in the United States. Over 30 years, they have never wavered from their mandate to present the very best that jazz has to offer, and to place a major emphasis on new and innovative artists, year after year! Where would the modern jazz world be right now without Earshot...?!?!"

—Steve Lehman, saxophonist



EDDA GLASS



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Ellington's Sacred Music in Concert: 30 Years of Spirit & Swing in Seattle

Friday, December 28, 7:30pm
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On December 26, 1965, Duke Ellington presented his first concert of Sacred Music at Fifth Avenue Presbyterian Church in New York City. Ellington's extraordinary, operatic opus, which combined gospel, swing, and classical music, broke convention in the best of ways, and would be followed by two more concerts in 1968 and 1973. As a child, Ellington had attended Methodist and Baptist ministries twice each Sunday, and despite criticisms of bringing jazz to church, his last major works testified to his radical vision for the world, to say out in the open, as he put it, "what I have been saying to myself on my knees."

This year marks Seattle's 30th annual concert of Ellington's Sacred Music, the longest running in the country. Held in St. Mark's Episcopal Cathedral, the concert will feature the 17-piece Seattle Repertory Jazz Orchestra (SRJO), co-directed by Michael Brockman and Clarence Acox, tap dancer Alex Dugdale, and the best of local vocal ensembles: the Northwest Chamber Chorus under the direction of Mark Kloepper, including vocal soloists Nichol Veneé Eskridge and Dr. Stephen Newby, as well as members of the New Revelations Choir, from Seattle's First African Methodist Episcopal Church.

Performed less often than his earlier works, Ellington's sacred music presents a challenge of scale and time for musicians and audiences: each concert



is truly an event. Lara Morrison, with support from the Interfaith Council of Seattle, began in 1989 to produce the first sacred music concerts at her own financial risk at the University Christian Church, with Earshot Jazz providing assistance. Backed by a band that included Michael Brockman and Clarence Acox, soloists including pianist Marc Seales and saxophonist Don Lanphere, and the Total Experience Gospel Choir, Morrison brought a community together behind the enormity of Ellington's music.

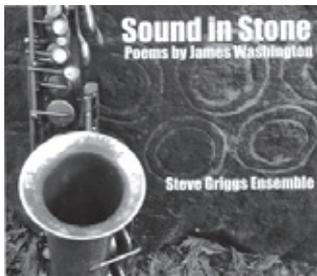
In 1993, Morrison entrusted the stewardship of the sacred concerts to Earshot Jazz, providing some of the impetus for the formation of SRJO under Acox and Brockman in 1994. That same year, Earshot succeeded in raising enough money to purchase scores previously rented by Morrison

from the Ellington Estate (which happened to contain notes and adjustments made by Brockman, one of the foremost Ellington scholars in the country). Throughout the years, this grassroots event has been a meeting point of the community and legendary Seattle musicians such as Floyd Standifer, Don Lanphere, Hadley Caliman, and Ed Lee.

"Its expansive spirit welcomes everyone in," says Earshot executive director John Gilbreath, who volunteered as an usher at the concerts when he first came to the organization in 1990. Built upon material from his earlier jazz suites that depicted his family upbringing and childhood in the Black church, the sacred concerts reflect Ellington's late-career meditations on the struggle for freedom, justice, and forgiveness during the Civil Rights era. Their dissonances and harmonies joined sacred and secular values, drawing thousands of listeners during their first performances. Thanks to the talents of Seattle's performers and the grace of its listeners, Ellington's message rings out clearly to us today, having brought, and once again bringing, the greater community together for a truly joyful noise.

—*Ian Gwin*

Tickets and more information available at earshot.org. Preferred seating is located in the front and center section of the church.



Steve Griggs Ensemble
Sound in Stone: Poems by James Washington
 Self-released

Saxophonist/composer Steve Griggs' new album, *Sound in Stone*, is inspired by James Washington, the multi-talented artist from Mississippi who made his home in Seattle. Better known for his stone sculptures that can be found across the city, Washington was also

a poet. On this album, Steve Griggs composed music to accompany and highlight Washington's poetry.

It's not easy to pair poetry with music. Poetic words convey meaning, but they don't naturally fit a melody; Griggs circumvents this somewhat by letting the music do the singing and allowing the poems to be brought to life by Bernie Jacobs' spoken word rendition. The poems speak of the freedom struggle of Black Americans as well as life-affirming concepts that Washington found vital to his existence. "Come Go With Me" starts off gently with the soft vibes played by Susan Pascal, then changes into a drum roll consistent with the cadence of marching soldiers, while the poem talks of religious salvation. The interludes of music, including Phil Sparks' sensitive bass playing, are very pleasant

and lyrical, but it is the strong speaker's tone and strident messaging of the poems that shines through the pieces. "The Cycle of Life," relates race struggles with the challenge of salmon that must swim against the current to live. Again, Sparks provides gentle bass accompaniment, while the confident saxophone accompaniment by Griggs makes the music come alive. The last piece, "Mother Earth," is the most upbeat with its strong message of hope. The lyrics encourage us to "find out what you were meant to be and make it known to those you meet." Milo Petersen plays an energetic drum sequence to end of this album on a high note. The noted flute, saxophone, and trumpet player Jay Thomas also contributed his talent to this album.

—Lucienne Aggarwal



Tyrant Lizard
Story Time
 Self-released

Trumpeter and composer Ray Larsen's Tyrant Lizard operates in a hard-to-define realm of free-wheeling, Americana-inflected chamber jazz (other touchstones are the Westerlies and mentor/icon Bill Frisell). The trio persuasively staked out their turf on their superb 2016 debut the follow-up *Story Time* is a worthy successor.

Story Time focuses a bit less on avant-improv textures than the first album, favoring instead the gorgeously lyrical and often meditative side of Larsen's writing. Since bassist Carmen Rothwell and guitarist Gregg Belisle-Chi left Seattle for New York, leaving less time for the frequent rehearsing the trio used to do, Larsen brought more fully fleshed-out compositions to the sessions for *Story Time*. Though the band might have left behind a bit of the improvisational darkness of their debut, the trade-off is a superbly cohesive and concise set of music.

The highlights of this winding collection's journey are many, such as the album opener "Someday," which manages to bridge both roadhouse roots and African highlife. Another peak is the gorgeously elegiac title track, which finds a pensive peace through a somber rubato yearning and resplendent trumpet performance by Larsen.

The pacing of the album is sublime, with deftly playful contrasts, such as Belisle-Chi's "No God in the Sky" (where the trio goes fully free and outside) followed immediately by an oft-covered 1926 chestnut "Tonight You Belong to Me" (covered by everyone from Nancy Sinatra to Eddie Vedder). Listen through from start to finish for the full effect.

The blend of Larsen's thick, burnished tone, Rothwell's dexterous affinity for both jazz and folkish heartland roots, and Belisle-Chi's harmonic and timbral mastery has given Tyrant Lizard a patient, confident approach to group interplay an utterly distinctive musical voice. *Story Time* is not to be missed.

—Andrew Luthringer

Tyrant Lizard plays Thursday, December 20, 12:30pm at KNKX FM studio session and 8pm CD Release at Royal Room.

Jay Thomas with the Oliver Groenewald NewNet

I Always Knew
Origin Records

Like stones polished by the sea, some ideas take time to wash ashore. The thought of a ballads project had been riding the waves of Jay Thomas' brain for years. A melodic and introspective multi-instrumentalist, Thomas has always been drawn to the great balladeers of jazz. It wasn't until collaborating with fellow trumpeter and arranger, Oliver Groenewald, that the idea caught its break. *I Always Knew* is the glistening gem—a dazzling collage of sounds from 10 heavy hitters in the Seattle scene.

For the project, Thomas selected 12 works for Groenewald to arrange. Groenewald arrived in the Pacific Northwest in 2013 from his native Germany and made quick work of bringing together the region's finest with his NewNet. Not quite large, not quite small, the "little big-band" is fer-

Randy Halberstadt

Open Heart
Origin Records

Randy Halberstadt, the well-regarded Seattle pianist, composer, bandleader, and longtime faculty member at Cornish College of the Arts, brings us his fifth album as a leader, titled *Open Heart*. While the cover art effects the typical Seattle winter scene—bare-leaved trees and a gloomy atmosphere—this album is anything but grey.

The music unravels pleurably like a spiraling kite in playful winds. Most of the pieces are original compositions by Halberstadt. His masterful piano playing is the imaginative backbone of each composition, but, rather than dominating each piece, it makes space for the other instrumentalists to shine. The initial piece, "Clandestine," is a trio with Halberstadt on piano, along with

tile ground for Groenewald to mine with his arrangements.

Fans familiar with Thomas' oeuvre will recognize the rhythm section of Michael Glynn (bass), Adam Kessler (drums), and John Hansen (piano) from his band, The Cantaloupes. Rooted in a harmony that blooms from years of collaboration, the three musicians provide a foundation for the rich textures and timbres from Thomas (trumpet, flugelhorn, alto, tenor, & soprano saxes), Groenewald (trumpet, flugelhorn), Brad Allison (lead trumpet, flugelhorn), Dan Marcus (trombone, flugabone), Travis Ranney (alto sax, flute, clarinet), Pete Gallio (tenor sax, flute), and Greg Sinibaldi (baritone sax, bass clarinet) to emerge.

The first track, "Yama," demonstrates the nimble space within Groenewald's arrangements, setting the tone for the album with a swinging intro showcasing Thomas and Hansen that crescendos into a revelrous chorus of horns. Groenewald's original piece, title track "I Always Knew," taps into the complex

Chuck Deardorf on bass and Adam Kessler on drums. It's an upbeat piece with an urban 1960s feel to it, with plenty of space to highlight expressive bass playing and drumming. The following piece, "Still Her," which is dedicated to Halberstadt's wife Chris, has a slower tempo and a dreamier feel to it. Jay Thomas plays the flugelhorn, while Ben Thomas is on vibes, adding both delicacy and understated persistence. The title track, "Open Heart," is a departure from other pieces with its markedly slow tempo, evoking a somber but thoughtful mood, and with Mark's Taylor's alto sax and Deardorf's bass adding to the depth and emotion of this slow-dance kind of piece. "Nocturne in B flat minor," by Chopin, is also a surprise. Halberstadt's cascade of beautiful piano playing rings true to the classical form until partway through where he changes the piece's identity



and sustained emotion of a ballad with an almost cinematic quality, as wide swathes of tonal color are painted together by solos.

The harmonic writing of Groenewald's arrangements throughout the album gives plenty of room for the soloists to stretch, and Thomas, in particular, displays his dexterity as he plays all five of his instruments with equal measure restraint and ease. From its pensive introspection to its spurts of joy, *I Always Knew* is a lyrical album we'll be plumbing the depths of for a long time to come.

—Tara Peters



to jazz. "The Man I Love," a Gershwin classic, is nothing like the sultry, strung-out version popularized by Ella Fitzgerald; instead it's a warm-toned, mid-tempo piece that puts to good use the complete band. Dave Marriott Jr.'s trombone is confident but never brash, and the interludes of harmonizing are impressive. This collection is both invigorating and relaxing, full of rich tones, and rewarding to listen to.

—LA

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Lamarr, from page 7

“We cross so many genres of music, it tends to appeal to different age groups. We’ve played straight-up metal clubs and blew the house. We play Jazz Alley and the Blue Note. It’s the same response,” states Lamarr. “I want people to be engaged. I don’t care if they’re dancing or not, I want them to be engaged with what we’re doing. That just means you reach people on a deeper level.”

That being said, DLO3 is not your typical groove-based dance ensemble. It is groove music with a conscience, or, more accurately, expanded consciousness. Music is experienced three ways: intellectually, emotionally, and physically. So much of modern popular music is indulgent in the latter, providing a true challenge to the modern musician to expand that experience.

“It’s undeniable that music is better when it speaks to somebody’s soul instead of just hearing a beat,” remarks Lamarr.

There is an unstoppable flow of activity on the horizon for the band: a U.S. tour of the south, New York, and Chicago; a month-long European tour; and plans to embark on a tour of Japan. For Seattle-area fans, this means less opportunity to see DLO3 on their home turf, as well as Lamarr’s other projects, including the superb trio disORGANized with Cole Schuster and Alek Gayton.

While the Seattle scene will still be replete with talent despite Lamarr’s departure, there is always an emotional component to losing our own prodigious artists to other locals. Lamarr and Novo have a warm and generous relationship with the scene here, and will be sorely missed. When he returns he will be accompanied by the sounds of the places and cultures he will soon encounter, expressed in what has always come so naturally to him: his music.

JAZZ AROUND THE SOUND

December

12

SATURDAY, DECEMBER 1

CH Rob Angus + Marc Barreca & Brian Fergus, 8pm
 CM Scott Cossu, 7pm
 CN Nathan Breedlove, 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 HS The Savage: Carlson Duo, 7pm
 JA Steve Gadd Band ft. Kevin Hays, Jimmy Johnson, Michael Landau & Walt Fowler, 7:30 & 9:30pm
 MQ Birch Pereira Trio, 9pm
 NC Ann Reynolds & Clave Gringa, 8pm
 NL Hillstomp with Scott Pemberton Band, 8pm
 OS Shawn Mickelson Trio, 8pm
 PH Greg Ruby 6, 7:30pm
 RR "Not Your Average Holiday Concert" with Last Call, 5pm
 SB Kiki Valera & Cubaché, 7pm
 TU Bill Anschell Standards Trio, 7:30pm
 VI Don't Move, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, DECEMBER 2

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Rik Wright's Fundamental Forces, 6pm
 CM Deems Tsutakawa, 12:30pm
 CR Racer Sessions, 8pm
 CT Elaine Skeffington & Brad Benefield, 11am
 CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 FB Seattle Jazz Vespers: Sarah B Rose, 6pm

JA Steve Gadd Band ft. Kevin Hays, Jimmy Johnson, Michael Landau and Walt Fowler, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 PH Greg Ruby 6, 7:30pm
 TU Edmonds Community College opens for Jim Cutler Jazz Orchestra, 7:30pm
 VI Max Cannella, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 3

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Adam Williams Trio, 5pm
 NL Mo' Jam Mondays, 8:30pm
 RR West Coast Collective, 7:30pm

TUESDAY, DECEMBER 4

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Mike Stern/Dave Weckl Band ft. Bob Malach & Tom Kennedy, 7:30pm
 MQ Frank Kohl Trio, 5pm
 NC Kimberly Maguire, 7pm
 OW Eric Verlinde and Jazz Night, 10pm
 RR Cascadia Big Band Christmas Show, 7:30pm
 RR Lord Shambleton Steel Pan Quartet, 10pm
 SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Tim Kennedy Quintet with Thomas Marriott and Skerik, 7:30pm

WEDNESDAY, DECEMBER 5

BP The Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm

JA Mike Stern/Dave Weckl Band ft. Bob Malach & Tom Kennedy, 7:30pm
 MQ Jack Ramsey Duo, 5pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 RR Jazz Night School // Big Band Blue, 6pm
 SC Kelley Johnson Quartet, 7pm
 SL Secret Jazz Club Show, 7pm
 TU UW Jazz Orchestra opening for pH Factor Big Band, 7:30pm
 VI Bar Tabac, 9pm

THURSDAY, DECEMBER 6

BC Live Jazz, 9pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 JA Blind Boys of Alabama Christmas Show with Opener Liz Vice, 7:30pm
 MQ Sundae + Mr. Goessel, 5pm
 NC Ranger & the Re-Arrangers, 7pm
 OS Jonas Myers, 7pm
 RR Jazz Night School // Vocalists & Big Bands, 6pm
 SB Seamonster Super Jam, 10pm
 SY Mel Brown Trio, 7pm
 TU Seattle Hard Bop Collective: Hard Bop Christmas, 7:30pm
 VI Casey MacGill, 5:30 pm
 VI Marina Christopher Trio, 9pm

FRIDAY, DECEMBER 7

BP The Darelle Holden Quartet, 9pm
 CH PREYER, 8pm
 CZ Hopscotch Jazz, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Michel Navedo & Brazil Novo, 7pm
 JA Blind Boys of Alabama Christmas Show with Opener Liz Vice, 7:30pm

Calendar Key

AB The Angry Beaver
 BC Barca
 BP Bake's Place Bellevue
 CB Century Ballroom
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CN Craft 19 Espresso + Creperie
 CR Cafe Racer
 CT The Cottage
 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
 HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 KN The Knife Room
 LA Latona Pub
 MQ The Triple Door Musicquarium
 MV Marine View Church
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 OS Osteria la Spiga
 OW Owl'n'Thistle
 PH Phinney Neighborhood Center Community Hall
 RE Renaissance Hotel

RO Roosevelt High School Performing Arts Theatre
 RR The Royal Room
 RU The Ruins
 SB Seamonster Lounge
 SC WJMAC at Sylvania Center for the Arts
 SE Seattle Art Museum
 SL The Slab
 SM St. Mark's Episcopal Cathedral
 ST Stink Meat & Cheese
 SW Stone Way Cafe
 SY Salty's on Alki
 TD Triple Door
 TU Tula's
 VI Vito's

LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ Shady Bottom, 10:30 pm
NC IvyLane, 8pm
RR Jazz Night School // Friday Night Festival,
6pm
TU Greta Matassa Quintet with Susan Pascal,
7:30pm
VI Jovino Santos Neto, 9pm

SATURDAY, DECEMBER 8

CB Cuban Chemistry with Kiki Valera, Coco
Freeman & Carlos Cascante, 8:30pm
CH BlueStreet Voices, 7:30pm
CM Jovino Santos Neto Quartetto, 7:30pm
CN Frank Saxton Trio, 3pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Blind Boys of Alabama Christmas Show with
Opener Liz Vice, 7:30pm
OS Jacob Zimmerman 3, 8pm
PH Greg Ruby 6, 7:30pm
RO Roosevelt Jazz Band: Jazz Nutcracker,
7:30pm
TU Thomas Marriott Quintet CD Release:
Romance Language, 7:30pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm

SUNDAY, DECEMBER 9

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
CZ Open Jazz Jam with Kenny Mandell, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at
7pm, 6pm
JA Walt Wagner Trio – A Holiday Celebration!,
7:30pm
MQ Brian Nova Jazz Jam, 7pm
MV 10th Annual Michael Powers Holiday Jazz,
5pm
PH Greg Ruby 6, 7:30pm
RO Roosevelt Jazz Band: Jazz Nutcracker, 2pm
TU Jazz Police, 4:00 pm
TU North Seattle College opens for Jim Cutler
Jazz Orchestra, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 10

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MQ Adam Williams Trio, 5pm
NL Mo' Jam Mondays, 8:30pm

TUESDAY, DECEMBER 11

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Charlie Hunter Trio ft. Lucy Woodward and
Derrek Phillips, 7:30pm
OW Eric Verlinde and Jazz Night, 10pm
RR Lord Shambleton Steel Pan Quartet, 10pm
RR Tristan Gianola Quartet // Naomi Moon
Siegel Band, 7:30pm
RU Sundae & Mr. Goessl, 7pm
SB 5 Stories, 8pm

SB Joe Doria Presents, 9:30pm
TU Peter Bernstein Trio with Chuck Deardorf &
Matt Jorgensen, 7:30pm

WEDNESDAY, DECEMBER 12

BP The Billy Stapleton-Annie Eastwood Duo,
8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Average White Band, 7:30pm
NC Hummingbird Jones w/Nancy Erickson, 7pm
RE Sundae & Mr. Goessl, 6pm
RR Goss Productions Music School, 7pm
SC Kareem Kandi Trio, 7pm
ST B Sharp Jazz Jam w/ Ian Crocker Trio, 7pm
TU Mercer Island High School opening for Jim
Sisko's Bellevue College Jazz Orchestra,
7:30pm

THURSDAY, DECEMBER 13

BC Live Jazz at BC, 9pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
JA Average White Band, 7:30pm
NC Jazz Decree, 7pm
NL Big Brass Extravaganza, 8pm
SB Seamonster Super Jam, 10pm
SE Art of Jazz: Bill Anschell Trio, 5:30 pm
SY Mel Brown Trio, 7pm
TU Richard Cole Quartet, 7:30pm
VI Casey MacGill, 5:30 pm
VI Jennifer Kienzle, 9pm

FRIDAY, DECEMBER 14

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
HS Kate Voss, 7pm
JA Average White Band, 7:30 & 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Pearl Django, 8pm
RR Flamenco by Melinda Hedgecorth, Samir
Osorio & Jed Miley, 7:30pm
TU Jovino Santos Neto Quinteto, 7:30pm
VI DTR Trio, 9pm

SATURDAY, DECEMBER 15

CM Cascadia Big Band, 7pm
CN Hot Mess, 7pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
HS Delilah Pearl and the Mantarays, 7pm
JA Average White Band, 7:30p & 9:30pm
NC Lavon Hardison & Frank Anderson, 8pm
OS 200 Trio, 8pm
PH Greg Ruby 6, 7:30pm
RR Steve Treseler Student Recital, 5pm
TU Susan Pascal Quartet with Bill Anschell,
Chuck Deardorf, John Bishop, 7:30pm
VI Jerry Zimmerman, 6pm
VI Tim Kennedy Trio, 9:30pm

SUNDAY, DECEMBER 16

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CC Forman-Finley Band with Cherrie Adams,
6pm
CR Racer Sessions, 8pm

CURTAIN CALL

weekly recurring performances

MONDAY

CC Cider Jam Mondays, 9:30
EB Tom Kellock, 6
ES Eric Verlinde, 6
MQ Adam Williams Trio, 5
NL Mo' Jam Mondays, 8:30

TUESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6
OW Tuesday Jazz Night Jam, 9
SB 5 Stories Jazz, 8
SB Joe Doria Presents, 9:30

WEDNESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Alexey Nikolaev, 8
SB Super Jam, 10
SY Mel Brown Trio, 7

FRIDAY

BT Live Jazz Trio, 6
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
PH Greg Ruby 6, 7:30

SUNDAY

AB Beaver Sessions, 9
CR Racer Sessions, 8
DT Darrell's Tavern Jazz Jam, 8
EB Tom Kellock, 6
ES Eric Verlinde with Josephine
Howell, 6
MQ Brian Nova Jazz Jam, 7
PH Greg Ruby 6, 7:30
VI Lennon Aldort, 6
VI Ron Weinstein Trio, 9:30

CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 JA Average White Band, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 RR Fred Frith Trio // Ha-Yang Kim (cello/solo), 8:30pm
 TU Clipper Anderson Quartet, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 17

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Adam Williams Trio, 5pm

NL Mo' Jam Mondays, 8:30pm

TUESDAY, DECEMBER 18

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Senate, 7:30pm
 OW Eric Verlinde and Jazz Night, 10pm
 RR Lord Shambleton Steel Pan Quartet, 10pm
 SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, DECEMBER 19

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Senate, 7:30pm
 MQ Darelle Holden, 5pm
 SC Mark Taylor Quartet, 7pm
 SL Secret Jazz Club Show, 7pm
 SW Roosevelt High Jam Session, 7:30pm
 TU Axiom Quartet, 7:30pm
 VI Brad Gibson Presents, 9pm

THURSDAY, DECEMBER 20

BC Live Jazz, 9pm
 BP The Darelle Holden Duo, 8pm
 EB Eric Verlinde, 6pm
 EG Joel Bean, Ben Feldman & Will Lone, 9pm
 ES Alexey Nikolaev, 8pm
 JA Norman Brown's Joyous Christmas Tour ft. Bobby Caldwell & Marion Meadows, 7:30pm
 KN Jacob Zimmerman, 8pm
 MQ The Djangomatics, 5pm
 RR Tyrant Lizard CD Release with special guests, 8pm
 SB Seamonster Super Jam, 10pm
 SY Mel Brown Trio, 7pm
 TU Remy Morritt Trio, 7:30pm
 VI Casey MacGill, 5:30 pm
 VI Kaeli Earle Trio, 9pm

FRIDAY, DECEMBER 21

EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm

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HS Swing 3PO!, 7pm
JA Norman Brown's Joyous Christmas Tour ft.
Bobby Caldwell and Marion Meadows, 7:30
& 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ Ranger and the "Re-Arrangers", 5pm
TU Gail Pettis Quartet, 7:30pm
VI Michael Owcharuk Trio, 9pm

SATURDAY, DECEMBER 22

BP Greta Matassa Holiday Show, 8pm
CN Ann Reynolds & Tobi Stone, 3pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
HS Eugenie Jones, 7pm
JA Norman Brown's Joyous Christmas Tour ft.
Bobby Caldwell and Marion Meadows, 7:30
& 9:30pm
NC Joan Penney, 8pm
OS Jonas Myers Trio, 8pm
RR The Music of "A Charlie Brown Christmas",
5pm
TU Kareem Kandi Band, 7:30pm
VI Jerry Zimmerman, 6pm
VI Max Holmberg Trio, 9pm

SUNDAY, DECEMBER 23

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
CT Elaine Skeffington & Brad Benefield, 11am
CZ Open Jazz Jam with Kenny Mandell, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at
7pm, 6pm
JA Norman Brown's Joyous Christmas Tour
ft. Bobby Caldwell and Marion Meadows,
7:30pm
MQ Brian Nova Jazz Jam, 7pm
TU Jim Cutler Jazz Orchestra, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 24

CC Cider Jam Mondays, 9:30pm

EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 8:30pm

TUESDAY, DECEMBER 25

*Check with venue for holiday hours.
OW Eric Verlinde and Jazz Night, 10pm
SB 5 Stories, 8pm
SB Joe Doria Presents, 9:30pm

WEDNESDAY, DECEMBER 26

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Groove For Thought – Farewell
Performances, 7:30pm
RR The nu Trio and Special Guests, 7:30pm
SB Cole Schuster, 10pm
VI Wally Shoup Quartet, 9pm

THURSDAY, DECEMBER 27

BC Live Jazz, 9pm
CH New Series One + Matrio, 8pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
JA Groove For Thought – Farewell
Performances, 7:30pm
MQ Kareem Kandi Band, 8:30pm
MQ Sundae + Mr. Goessl, 5pm
SB Seamonster Super Jam, 10pm
SY Mel Brown Trio, 7pm
TU Dan Kramlich's 90's Jazz Grunge Trio,
7:30pm
VI Casey MacGill, 5:30 pm
VI Emma Caroline Baker, 9pm

FRIDAY, DECEMBER 28

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Poncho Sanchez Latin Jazz Band, 7:30 &
9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Birch Pereira & the Gin Joints and Sundae &
Mr. Goessl, 8pm
SM 30th Anniversary Concert of Duke Ellington's
Sacred Music, 7:30pm
TU Stephanie Porter Quintet, 7:30pm

VI Lushy, 9:30pm

SATURDAY, DECEMBER 29

CN Brent Jensen & Jeff Johnson, 8pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Poncho Sanchez Latin Jazz Band, 7:30 &
9:30pm
NC New Rhythmatics, 8pm
OS Jesse Sullivan Duo, 8pm
RR Brittany Anjou – Enamigo Reciprokatay CD
pre-release party!, 5pm
TU D'Vonne Lewis, 7:30pm
VI Birch Pereira and the Gin Joints, 9:30pm
VI The Tarantellas, 6pm

SUNDAY, DECEMBER 30

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at
7pm, 6pm
JA Poncho Sanchez Latin Jazz Band, 7:30pm
MQ Brian Nova Jazz Jam, 7pm
TU Bill Anschell Standards Trio with Jeff
Johnson, D'Vonne Lewis, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 31

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA New Year's Eve with The Poncho Sanchez
Latin Jazz Band, 8:30 & 11pm
NL Mo' Jam Mondays, 8:30pm
TD Delvon Lamarr Organ Trio, 7pm
TU Greta Matassa Quintet w/ Alexey Nikolaev,
Darin Clendenin, Clipper Anderson, Matt
Jorgensen, 8pm



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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community December 2018 Vol. 34, No. 12
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Delvon Lamarr
Photo by Daniel Sheehan

DELVON LAMARR PHOTO BY DANIEL SHEEHAN

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