

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2019 Vol. 35, No. 02
Seattle, Washington



Alex Dugdale

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

Jazz—The One and the Many

Seattle jazz legend Floyd Standifer used to say that “jazz is in America’s DNA.” As a core component of Seattle’s fabled jazz roots, Floyd so thoroughly embodied the essence of jazz culture and, in doing so, he also helped to assure that Seattle remains a serious part of the jazz family. Being in New York City this last month, the undisputed center of the jazz universe, clarified that jazz is in fact dominant in America’s DNA, and even a quick look through the artists on that scene demonstrates that Seattle definitely has a place at the table.



With the massive NYC Winter Jazzfest presenting hundreds of artists in multiple venues around The Village over two weeks, the annual Jazz Congress at Lincoln Center convening two days of insightful panels and events, and the huge APAP performing arts conference—all in addition to the already bustling NYC jazz scene—January has become a time for the serious jazz lovers to curse the cold and catch up with the international jazz flow.

It was fantastic to see so many Seattle artists on the scene in New York, and to see them so thoroughly woven through the growing world of jazz. Check Halynn Blanchard’s post in this issue for more details (see page 10). Halynn was out making actual sense of the morning sessions, while also representing Earshot in the music communities until the wee hours. Meanwhile, I hosted one of the festival stages through the marathon, as I have for most of WJF’s run, getting another chance to go deep into the tradition and progression of today’s jazz.

Looking at the jazz artists and the audiences in New York, it is not difficult for me to see Earshot’s presenting activity “relative” to the New York scene. Our own growing community, though not as large, looks much the same as New York’s, and our active artistic vision honors the tradition while reflecting the ever-evolving face and sound of jazz.

Please take note that our upcoming list of events includes the annual Golden Ear and Seattle Jazz Hall of Fame Awards. We hope you’ll give some thought to the ballot, step out for a little research, cast your vote, and join us in celebration of Seattle jazz on March 11.

Forget 23 And Me, you’re already part of the tree. Join us in support of Seattle jazz.

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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



Jazz Innovations Sessions at University of Washington School of Music

UW School of music students present homages to jazz icons along with original progressive jazz compositions. Jazz Innovations, Part I is facilitated by faculty members Marc Seales and Ted Poor and takes place on **February 13**. Jazz Innovations, Part II takes place on **February 14** and is facilitated by Artist in Residence Greg Sinibaldi and Chair and Professor, Jazz Studies, Cuong Vu.

Both sessions are held in the Brechemin Auditorium at 7:30pm. Free and open to the public. Visit music.washington.edu for more information.

4Culture Art Projects Grant

Artists and art groups seeking funding to create and share their work are encouraged to apply for 4Culture Arts Projects grants by **March 6, 5pm**. The grants support project needs from June 1, 2019 through June 1, 2021. Projects Grants can be used to help artists create new work, interpret existing work, pursue professional development opportunities, and pay for equipment.

The competitive grants are offered in fixed amounts and the applications are reviewed and selected by artist panels. Workshops to help strengthen your application are held on February 4, 6, and 11 at various locations. Visit 4culture.org for more information.

On the Horizon

DeMiero Jazz Fest
March 7–9

Various locations, Edmonds

René Marie, Sara Gazarek, Jaidyn Lam, The Seattle Jazz Singers, Sound-sation, and more. Information available at demierojazzfest.org.

Langston Hughes Performing Arts Institute Facility Grant

The LHPAI Facility Grant is an in-kind grant that provides up to 40 hours of staffed event time at this historic, cultural facility located in the Central District. Events receiving LHPAI Facility Grant funding must be open to the public. The grant aims to broaden arts participation and help build community by celebrating, nurturing, presenting, and preserv-

ing African American and Diaspora performing arts and cultural legacies. Projects that foster audience expansion to underserved communities are especially encouraged to apply. The application and deadline are ongoing. Visit seattle.gov for more information.

The Seattle Office of Film and Music Announces Music Resource Directory

Compiled in 2018, the recently published directory catalogues music

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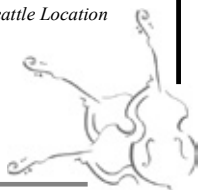
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For more info, contact karen@earshot.org

retail stores, venues, recording studios, rehearsal spaces, music organizations, live music support, and music educators in Seattle. The listings are displayed on an interactive map to make finding a resource in your neighborhood easy. For more information, visit seattle.gov. To submit information to the directory, email seattlemusiccommission@seattle.gov.

Perry Robinson Memorial Celebration

A memorial celebration to remember the late clarinet player, Perry Robinson, will occur on February 10 at Couth Buzzard Books beginning at 5pm. Individuals will have the opportunity to share stories, songs, and memories of the frequent visitor and collaborator with the Seattle jazz community.

Earshot Jazz Seeks Calendar Editor

Earshot Jazz is seeking a part time Calendar Editor to maintain the community powered Jazz Around the Sound calendar. Duties include publishing daily submissions, manually entering events, formatting the digital calendar to be printed in the Earshot Jazz magazine, and responding to calendar inquiries. Microsoft excel experience and appreciation for the Seattle jazz scene required. WordPress experience a plus.

10–12 hours per month, \$15 per hour. Please submit a letter of interest and résumé to info@earshot.org

Write Earshot Jazz

The *Earshot Jazz* magazine is seeking new writers and story pitches. The monthly publication reflects and shares the many ways that jazz intersects with lives in the Pacific Northwest. Writers are compensated for their submissions.

To be considered as a contributor, please submit a writing sample to editor@earshot.org.

ON THE RADIO



88.5 KNKX hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. Full schedule and info at knkx.org. Abe Beeson hosts The New Cool, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Robin Lloyd's Jazz Caliente, 5pm, where jazz meets Latin rhythms. Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am. Full schedule information is available at kexp.org.

91.3 KBCS, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcs.fm.

91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm.

102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio, hollowearthradio.org. Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Rainier Avenue Radio, rainieravenueradio.world. Mondays and Sundays at 10pm, #MoJam Mondays from the Nectar Lounge. Tuesdays at 6pm, Thursdays and Sundays at 2pm, and Saturdays at 5pm, Jazz from the Cabinets with Big Poppy.



2018 Golden Ear Awards Ballot

Cast your ballot by March 7!

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

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

NW Recording of the Year

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

NW Acoustic Jazz Ensemble of the Year

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

Emerging Artist of the Year

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

Alternative Jazz Group of the Year

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

NW Concert of the Year

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

NW Jazz Instrumentalist of the Year

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

NW Vocalist of the Year

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

Seattle Jazz Hall of Fame

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

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



Alex Dugdale: Wrapped Up in the Music of It

By Paul Rauch

The Seattle Repertory Jazz Orchestra (SRJO) performs the Sacred Music of Duke Ellington each year during the holiday season, in the historic confines of Town Hall, or most recently, in St. Mark's Episcopal Cathedral while the First Hill landmark undergoes renovations.

Thirteen years ago, 16-year-old Alex Dugdale prepared to perform in the show for the first time, eagerly anticipating his tap dance feature during the piece "David Danced Before the Lord with All His Might." His mind raced back in time to when he chanced upon the tap genius of Savion Glover while watching *Sesame Street* as a four-year-old, and decided it was something he had to do. His parents facilitated his dream with lessons beginning at age five.

For the 2018 edition of the concert, SRJO continued to feature Dugdale as the main tap artist, in addition to his current duties holding down the baritone saxophone chair, previously held down for decades by the legendary Bill Ramsay. Dugdale joined SRJO in 2015, manning the second alto saxophone chair under the direction of Clarence Acox and Michael Brockman. His prowess on all the woodwind instruments began with his clarinet studies in elementary school, but it was tap that spoke to him first, opening up the jazz world to the talented, impressionable young artist.

"I had no idea about jazz until I started tap," recalls Dugdale. "I wanted to learn tap only. I didn't do dance



ALEX DUGDALE PHOTO BY DANIEL SHEEHAN

training. I was wrapped up in the music of it."

A trip to New York with his mom, and a street performance of the Ellington and Billy Strayhorn classic "Take the A Train," would prove pivotal in the creative evolution of the then 11-year-old Dugdale. The tune had been presented to him by his tap instructors as a means to perform the Shim Sham, the renowned "national anthem" of tap. Performing in the subway, young Dugdale danced and found a wellspring of creative impulse, a means of expression that would impact his life as a musician. "I found that to be emotive in the moment, it's tap dancing for me," he recalls.

Dugdale's current impact on the Seattle jazz scene is multifaceted and gaining momentum, without the benefit of an album release. Live performances with his Fade Quintet and SRJO have put his prodigious abilities on display, with his talents as a saxophonist and tap artist playing off each other to create an identity that is decidedly his own. There is simply no other artist combining those skills in the manner in which he performs.

Dugdale's frequent appearances at Tula's Jazz Club in Belltown generally include a full house, and a hard driving sound reminiscent of the hard bop artistry of his saxophone heroes Hank Mobley, Lester Young, and Johnny

Griffin. He incorporates his tap artistry as a solo instrument, introducing rhythmic aspects not normally associated with traditional jazz dance fare.

While tap entered his creative lexicon first, his thought process as a dancer is guided by his approach as an improvising musician. “I think like a horn soloist when I tap dance,” says Dugdale. Tap opened his ears and mind to the limitless horizons that jazz improvisation provides a musician, while in turn, jazz music began to impact his jazz expressionism as a tap artist.

“As I grew more musically on my instruments, I was able to make sense of my skills with my feet and turn that into music. I had a lot of chops in my feet, but I wasn’t saying anything,” he says.

The unusual skill set employed by Dugdale allows for an innovative approach that works in multiple ways. As an instrument, most dancers view tap as a form of percussion, while Dugdale clearly sees it as a melodic instrument. Consider for a moment the classic tune “St. Thomas” on the iconic Sonny Rollins album, *Saxophone Colossus*. The listener can hear the melody during the drum solo by legendary drummer Max Roach. In this solo, you do not hear a steady bass drum. You do how-

ever, hear a walking bass throughout. Removing the steady bass drum allows the drummer to learn more about time and phrasing. The drummer has to internalize the time without specifically stating it. This structure creates the freedom for Roach to feel time so strongly that he can play syncopations without losing the time flow. Now that the bass drum is no longer restricted to playing a steady beat, it can be used as an integral part of the rhythmic line. The drum set in total is given the

freedom to express melody, and simply play music. In Dugdale’s case, within one tune during a given performance, he is capable of employing both the mindset of a melody-based drummer, and a saxophonist in one breath. The result is completely original.

Being original, of course, is not a solitary endeavor. As a musician, Dugdale had the benefit of clarinet tutelage

“Be a professional in your field, and then bring that into your classroom.”

from Mark Edwards, as well as saxophone studies with ace altoist Mark Taylor. Those early studies bore fruit upon entry into Scott Brown’s program at Roosevelt High School. As fate would have it, Dugdale now plays with both Taylor (tenor saxophone), and Brown (trombone) in SRJO. Age is never an issue in the jazz world, Dugdale’s story perfectly encapsulating that reality.

Dugdale is currently exploring the best avenue to record his beautifully articulated original compositions, no doubt employing his long-standing band that includes veteran pianist John Hansen, 200 Trio members Cole Schuster, Greg Feingold, and Max

what he employs in the classroom. “Be a professional in your field, and then bring that into your classroom,” he affirms.

Dugdale was given the opportunity to perform with SRJO as part of the 2018 Earshot Jazz Festival, with special guest Maria Schneider. On the eve of performing with the Grammy winning composer/conductor, Dug-

dale was wrapping up rehearsal with the band at Benaroya Hall. He wanted to express his gratitude to Schneider for having the privilege of performing under her. What came out was his desire to dance to the Schneider composition, “Gumba Blue.” He could hear the rhythm, the cadence while playing the tune on baritone, and felt the music in his feet.

“If only I had known you were a tap dancer,” Schneider exclaimed. Shortly after grabbing his shoes and board from his car, Schneider agreed the fit was positive, and the next day SRJO audiences were treated to not only the eloquence of his musicianship, but the tap artistry that has fed that ever evolving musical skill set. “It was one of the few times I danced with my eyes closed, so I could hear the arrangement in my head from the perspective as a baritone player. It would be like giving the drummer a baritone chart,” he recalls. “She has an inspiring and intimidating aura, and approaches [music] like a classical conductor.”

Dugdale’s enthusiasm and fearless approach to the art of jazz will be felt in our city for decades to come. He stands at the forefront of a wave of brilliant young jazz musicians currently on the scene. The music continues to move ever forward and with Dugdale it’s in good hands—and feet!

“I love my music, and I love teaching. I love it so much, I wouldn’t be me if I didn’t do both.”

ever, hear a walking bass throughout. Removing the steady bass drum allows the drummer to learn more about time and phrasing. The drummer has to internalize the time without specifically stating it. This structure creates the freedom for Roach to feel time so strongly that he can play syncopations without losing the time flow. Now that the bass drum is no longer restricted to playing a steady beat, it can be used as an integral part of the rhythmic line. The drum set in total is given the

Holmberg round out this ensemble that has achieved an uncommon musical telepathy in a short period of time. In the meantime, Dugdale is exploring his passion for working with grade school students in the Seattle School District. He sees providing mentorship to young students as an essential part of his musical being.

“I love my music, and I love teaching. I love it so much, I wouldn’t be me if I didn’t do both,” he states decisively. Performing is the fuel that fires

Randy Halberstadt's Winding Road



RANDY HALBERSTADT PHOTO BY STEVE KORN

Randy Halberstadt's path through music has zigged and zagged. In his 2001 book *Metaphors for the Musician: Perspectives from a Jazz Pianist*, Halberstadt wrote, "As I review the past thirty years, it occurs to me that my musical development has taken a crooked road, not at all how I would have drawn it up." He started on trombone in Odessa, Texas, came to the University of Washington in 1971 to be an Oceanographer, switched to a degree path in Music, and traded trombone for piano after graduating.

One of Halberstadt's classmates in his second year Music Theory class had been bassist, pianist, and drummer Gary Peacock, another musician on a circuitous path. Peacock had already performed with jazz legends Bill Evans, Miles Davis, and Albert Ayler, then decamped from music to recover from a perforated ulcer in Japan, eventually returning to the United States to study Biology in Seattle. Peacock

landed a teaching gig at Cornish College of the Arts and when pianist Keith Jarrett recruited him away from Seattle to tour, Peacock handed the teaching reins to Halberstadt. Halberstadt began teaching music theory classes and private piano lessons before ever gigging himself.

In the 18 years since Halberstadt's book was published, the twists and turns kept coming. He took care of his aging parents, losing his father in 2012 and his 95-year-old mother just last year. "There are many parallels between taking care of a 4-year-old and a 94-year-old," Halberstadt told me over the phone, his deep baritone comfortably imparting observations like a teacher. When Halberstadt speaks, listen up. Life lessons will be offered with generosity, gentleness, and geniality.

Another twist came when his wife Chris retired, with Halberstadt quickly following suit. Now he is making plans to bounce around the globe.

"We went to Scotland," Halberstadt said. "Next week we are starting a trip to Singapore, Hong Kong, and Angkor Wat, Cambodia." More zigs and zags. "We will do April in Paris, Normandy, Prague. Hawaii in August. I want to go to the Galapagos Islands and Costa Rica."

Capping all these recent changes, Halberstadt released his fifth recording in November 2018, *Open Heart*. The opening track, "Clandestine," features Halberstadt's left-hand piano line doubled with Chuck Deardorf's bass, melody jagged, jiggling, jumping. The musical line sounds like Halberstadt's crooked life. Listen and learn.

So what's Halberstadt's latest twist in life? He is building a web-based directory of musicians. The project began as a reflection of gratitude on the wealth of local talent. Then, a self-imposed challenge of coming up with names of 100 nearby pianists produced a much larger list. This is classic Halberstadt — "target bombing" is how he labeled it in his book. Pick a bite-size chunk of something new, something that tickles his curiosity, something that stops his sense of time until he works it through. He knows there will be payoff for the effort. That payoff might not be what he thought it would be, but a door will open. A door he had not seen before. A direction connected but unexpected.

Halberstadt posted the list on Facebook and the social media cloud rained down suggestions. The list grew, evolving into a list of keyboardists and guitarists. Halberstadt could see that his list might be useful for musicians — hiring for gigs, finding subs, creating connections. But maintenance of data would be a challenge. "There was no way in hell I wanted

to maintain all that information,” Halberstadt told me.

Claire Biringer, Music Department Coordinator at Cornish, suggested using Google Forms to create a free sign-up so anyone on the web could add themselves. With just a few hours of work, Halberstadt added lists for vocalists, bassists, drummers, wind players, string players, composer/arrangers, and music educators. Halberstadt started inviting musicians to sign up and spread the word. It worked. As of this writing, over 1,200 musicians from six continents are included. Anyone can view and sign up to the lists at randyhalberstadt.com/directories.

“Each of us has a list,” Halberstadt wrote to me, “either in a drawer somewhere or on the computer, of the contact info for the musicians we play with regularly, as well as a larger one which includes our local community of musicians – usually with some out-of-date phone numbers or email addresses. I envision this set of directories to basically be a compilation of everyone’s lists, but on a global level and all up-to-date.” Improvements are planned for the coming months, combining the lists into a single searchable database.

Halberstadt continues along his personal path, honing and practicing craft as a performing artist and teacher. In February he appears with the Seattle Repertory Jazz Orchestra at various locations to celebrate Count Basie’s collaboration with jazz vocalists in the concert billed as “I Got a Right to Sing the Blues.” Halberstadt will lead intimate ensembles at Tula’s on March 31 and May 19. This summer, students and audiences at Jazz Port Townsend and the Drayton Harbor Music Festival can listen and learn from the fortuitous turns in Halberstadt’s rich musical life.

—Steve Griggs

ON THE HORIZON

Mar 2: Stephan Crump Rosetta Trio
w/ LIBERTY ELLMAN & JAMIE FOX

Mar 10: Society Red and Little Dex
TRIBUTE TO DEXTER GORDON & HADELY CALIMAN
w/ SPECIAL GUEST, AUTHOR MAXINE GORDON

Mar 11: Golden Ear Awards Party
w/ ALEX DUGDALE FADE QUARTET

Mar 15: Tim Berne *Sun of Goldfinger*
w/ DAVID TORN & CHES SMITH

Mar 19: Omar Sosa & Seckou Keita

Mar 20: Thomas Buckner & Robert Dick

Apr 2 & 3: Orrin Evans Captain Black Big Band

Apr 10: Sullivan Fortner Trio

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

Apr 19: Makaya McCraven

Apr 23: Maria Grand: Persephone

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

Jun 28: Paal Nilssen-Love Large Unit

EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

Seattle Heads East for Winter Jazzfest 2019

Over the course of January 4–12, Lower Manhattan hosted the 15th-annual Winter Jazzfest. The idea of a January migration from the freeze of Seattle to the even gustier New York City did not sound appealing, initially. Still, thousands of people like myself flocked from all over to keep warm with the sounds and sensations of a deeply extensive jazz bill. Just scratching the surface, artists included: Gary Bartz, Kahil El’Zabar, Meshell Ndegeocello, Mary Halvorson, Georgia Ann Muldrew, The Bad Plus, Terence Blanchard, Nubya Garcia, Ben Wendel, James Poyser, Chris Dave, Allison Miller, and Marquis Hill. An impressive bulk of Seattle-reared artists filled out the list: Kassa Overall, Evan Flory-Barnes, Roxy Coss, The Westerlies, Aaron Parks, Delvon Lamarr Organ Trio, and Miles Okazaki.

A staple of New York’s epic Jazzfest is the multiple-night “marathon” that can certainly feel like a scramble: twelve venues, more than 100 acts falling somewhere on the spectrum of jazz, overlapping sets from 6pm to last call, and crippling brisk walks between locations in and around Greenwich Village. This year, the festival expanded its billing to cover three marathon nights between two weekends.

The first Saturday of the run, Seattle bred, NY-based brass band The Westerlies presented their hypnotizing collaborative project with Theo Bleckmann, “Songs of Resistance and

Refuge,” highlighting protest movements past and present. The project had its Seattle premiere this past September during the inaugural 4-day Westerlies Fest.

Around the corner was The Bitter End, New York’s oldest rock venue with standing room only, squeez-

off of leading her quintet at Zinc Bar the previous night.

What also works well in diversifying this festival is the inclusion of various stages curated by niche labels and specialty groups like the French Quarter, Revive Music, and a Chicago collective with International Anthem recording artists, including Makaya McCraven.

Several artists were particularly impressive in their crossover between styles and multiple bands, often in the same night. This can be said of a busy handful, and particularly of Seattle’s multi-faceted artist Kassa Overall (drums, electronics, spoken word). Overall seemed to be flitting gig-to-gig, including a spot at Le Poisson Rouge with Seattle’s Aaron Parks (piano) in a promising set by Terri Lyne Carrington’s newest project, Social Science.

Overall lead two of his own shows this festival, both with long-time Seattle collaborator Evan Flory-Barnes on bass. During a grooving late-night set with Flory-Barnes, Kassa called Seattle-raised flutist Anne Drummond to join the stage for a fresh take on an Erik Satie composition. Before they began, Overall cracked a joke into his microphone, and reminisced on a moment from Garfield High School band with Flory-Barnes and Drummond, now a New York mainstay.

“Seattle has always had it’s own language and aesthetic,” Kassa tells Earshot Jazz. “Back when it was a ‘smaller’ city, it was never trying to be New York



KASSA OVERALL BACKSTAGE WITH MAKAYA MCCRAVEN AT WINTERJAZZ FEST. PHOTO BY JATI LINDSAY.

ing the audience like sardines to either side of the stage. This night, the Delvon Lamarr Organ Trio filled the packed to capacity, red-bricked room with their funky tones, while a line grew outside.

A standout of the festival were the great strides it took to address Gender Equity in jazz. This year, Winter Jazzfest announced a goal to make festival bookings fifty percent gender-equitable by 2022. Between the packed weekends, Winter Jazzfest hosted concerts and public talks centered on this initiative, including a discussion on “Jazz and Gender,” which saw Seattle native Roxy Coss on the panel, fresh

or L.A. It had it's own thing. Getting to reconnect with some of the people I came up with allows me to be understood in terms of what I come from. The language I speak. It's totally a soul opening practice."

If Kassa's personable performances leave you any question of his hunger for the music, we should also tell you that Overall released his newest digital project *Go Get Ice Cream and Listen to Jazz*, the same Friday of Winter Jazzfest.

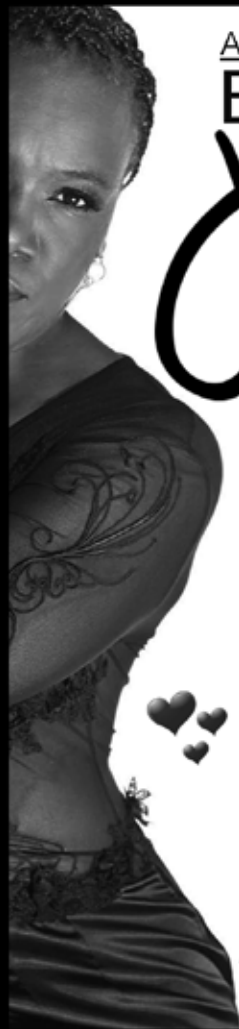
Winter Jazzfest coincided with both the annual APAP (Association of Performing Arts Professionals) con-

ference and the jazz industry forum, Jazz Congress. Panel sessions carved out space for Northwest voices. Discussions included "Presenting on the West Coast," "Alternative Jazz" (with Aaron Parks), and "Making Space in Jazz for Transgender Voices" (with The Westerlies' Riley Mulherkar and Chloe Rowlands).

Several West Coasters, including Thomas Marriott (trumpet), made the voyage to pay their respects to the late-and-great Roy Hargrove who was honored in an epic 5-hour celebration of life that took place at Jazz at Lincoln Center.

A who's who of Seattle-rooted artists popped up over the week in the big Apple: Gregg Belisle-Chi (guitar), Carmen Rothwell (bass), Luke Bergman (bass), Ivan Arteaga (saxophone & clarinet & flute), Haley Freedlund (trombone, voice), Evan WOODLE (drums), Mike Gebhart (drums, piano), Chris Icasiano (drums), Neil Welch (saxophone & electronics), and beloved Cornish-grad, NY-mainstay Briggan Krauss (saxophone, guitar). Some of us came to be a part of it for only the weekend; some don't plan to fly west again for some time.

—Halynn Blanchard



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PREVIEW

Here, by Ear: The 34th Annual Seattle Improvised Music Festival



PATRICK SHIROISHI PHOTO COURTESY OF THE ARTIST

February 6–10
Various Venues
Seattle, WA

Nonsequitur, Seattle's beloved non-profit dedicated to promoting experimental music, presents the 34th Annual Seattle Improvised Music Festival (SIMF), with support from the Rainier Institute and Foundation. Founded in 1985, SIMF stands as the oldest festival in the United States dedicated to wholly improvised music: no sheet music, and no score; nothing but musicians, instruments, and the moments they create before an audience. Running from February 6–10, the five day SIMF sprint takes place across five separate venues and features a plethora of performers, plus community improv sessions at Couth Buzzard Books, and during Racer Sessions at Café Racer.

Festival curator and founder of Nonsequitur, Steve Peters, is excited to include in the 2019 SIMF "local artists who have never played the festival before...and a good multi-generational balance of players." Along with Pe-

ters, co-curators Chris Icasiano—the propulsive drummer behind the sax/drums duo Bad Luck—and trombonist Haley Freedlund have invited notable improvisors from around the country to perform and collaborate with local musicians, including bassist Abbey Blackwell, saxophonist Bryan Lineberry, and clarinetist Beth Fleenor.

Visiting performers include Portland's Holland Andrews, a clarinetist and vocalist performing under the moniker Like a Villian since 2009. Andrews set off her distinctive musical methods, characterized by operatic influences and the use of extended vocal techniques, in composing music for the critically acclaimed dance piece "Unwanted" by choreographer Dorothee Munyaneza. LA-based vocalist and dancer Odeya Nini, a graduate of the New School and California Institute of the Arts, applies her virtuoso technique to solo performance as well, though she has also collaborated with the likes of Meredith Monk and Butch Morris.

Another LA-based musician, the prolific composer and saxophonist Patrick Shiroishi, brings his tenured but unpredictable tones to the table. Among his many projects, he plays in the brutal prog band Upsilon Acrux, the progressive "Zeuhl" group Corima, and leads the quintet Black Sun Sutra. Baltimore-based electronic musician CK Barlow, herself a multifaceted instrumentalist, commercial composer, and adventurous sound-seeker, having composed off the sounds of the US

CONTINUED ON PAGE 18



Big Band Thing: Ascension Northwest CD Release

Saturday, February 23, 8pm
Chapel Performance Space
4649 Sunnyside Ave N

The advent of John Coltrane's 90th birthday, as well as the recent release of his "lost album," have ignited new buzz far and wide, stimulating fresh creative energy in the ever-evolving art of jazz. Don Berman, Seattle bandleader and drummer, is profoundly moved and affected by the transcendence of Coltrane's music. Inspired by Trane's iconic masterwork *Ascension*, Berman composed *Ascension Northwest*. Berman and his group of heavy-hitting Northwest musicians, Big Band Thing, celebrate the release of *Ascension Northwest* February 23 at the Chapel Performance Space.

In bringing his composition to life, Berman employed the same instrumentation as Coltrane's original recording, which is widely considered a cornerstone in the jazz icon's artistic legacy. *Ascension* signaled Coltrane's interest in moving away from the quartet format to a larger ensemble, although it resembles no big band recording made before it. Similarly, for this CD, Berman recruited an eleven-player representation of Seattle's premier improvisers to create this captivating tribute to the legendary recording. The ensemble's name is a playful nod to Coltrane's response when asked during a radio interview what his *Ascension* project plans were. He simply stated: he was going to do a "big band thing."

Berman's composition is comprised of original motifs for all musicians to

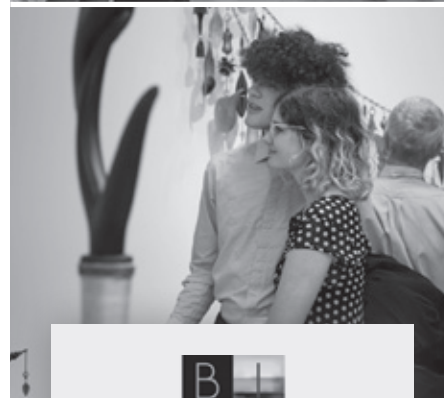
collaborate in whole group settings, as well as opportunities for each band member to improvise through individual contributions within various orchestrations. Members of Big Band Thing are **Kenny Mandell** (tenor sax), **Dick Valentine** (tenor sax), **Jenny Ziefel** (tenor sax/bass clarinet), **Seth Alexander** (alto sax), **Jim Paul** (alto sax), **Jim Knodle** (trumpet), **Christian Pincock** (valve trombone), **Matt McCluskey** (piano), **Abbey Blackwell** (bass), **Jeff Johnson** (bass), and **Don Berman** (drums). Do not miss this unique opportunity to immerse yourself in an evening filled with spiritual creativity, set in one of the city's finest performance spaces.

Opening the evening is CHA!, a terrific trio of impassioned improvisers. Featuring Carol J. Levin on electric harp, Heather Bentley on violin, viola, and electronics, and Amelia Love Clearheart, spontaneous poet, vocalist, and dancer. Each artist incorporates loops and effects, interwoven in a synergistic, immediate performance ranging from tender to wild.

All proceeds of this evening's concerts will go to the King County Sexual Assault Resource Center. This event is a part of the Wayward Music Series, which presents unconventional, adventurous and experimental music.

—Marianne Gonterman

Tickets are \$5–20 sliding scale at the door. For additional details and other upcoming concerts in the Wayward Music Series visit waywardmusic.org.



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16th Annual Biamp PDX Jazz Festival

February 20–March 3
Various venues, Portland, OR

Portland is gearing up for its 16th Annual Biamp PDX Jazz Festival, a gathering of musical luminaries from near and far presenting the American art form at the close of Black History Month. With upwards of 100 performances taking place at venues across the city, the festival will present an impressive array some of the most innovative voices and cultural leaders in music, all while celebrating the legacies of the past and the vibrancy of the jazz community that has been a part of the Portland soundscape for generations.

Set for Wednesday, February 20 through Sunday, March 3, the festival makes its mark early with a Thursday night performance from the spirited and multi-faceted New Orleans-bred trumpeter **Christian Scott aTunde Adjuah**, co-presented by Soul'd Out Productions. From there the festival



PHAROAH SANDERS PHOTO COURTESY OF THE ARTIST

continues with many more stand out performances sure to draw jazz-loving Seattleites and other out-of-towners to our neighbor city in the south. Some noteworthy performances include: NEA Jazz Master and spiritual force



TERENCE BLANCHARD PHOTO BY GREG MILES

of nature **Pharoah Sanders**; trombonist **Steve Turre and the Eulipion Allstars** playing the music of Rahsaan Roland Kirk on a double bill with the **Ralph Peterson Jr.-led Messenger Legacy Band**, paying homage to Art

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Blakey and the Jazz Messengers. The renowned 16-piece **Vanguard Jazz Orchestra**, known for playing Monday nights at New York's Village Vanguard since the late 1960s, make their first Portland appearance during the festival. Other standouts include **The Bad Plus**, featuring new member **Orin Evans** on piano; bebop alto sax veteran **Charles McPherson** and his quartet; vocalist **Kendra Shank** presenting a tribute to New York; and Seattle-based Brazilian pianist **Jovino Santos Neto** paying tribute to Hermeto Pascoal. The festival closes out with a star-studded weekend featuring a Saturday performance by **Chris Potter's Circuits Trio** remembering Michael Brecker and a Sunday performance by four-time Grammy Award-winning bass legend **Stanley Clarke**.

This year's festival features a series of performances commemorating the 80th anniversary of Blue Note Records. Representing the contemporary sound of Blue Note is trumpeter **Terence Blanchard**, returning this year with his **E-Collective**. Additionally, **Devin Phillips** plays the music of Joe Henderson, prominent Israeli saxophonist **Eli Degibri** pays tribute to Hank Mobley's Soul Station, Portland-based trumpeter **Farnell Newton** will perform a tribute to Donald

Byrd, and all week Al's Den will host The Sound of Blue Note concert series featuring local Portland artists.

This year, **Darnell Grant** will be honored with the Portland Jazz Master award, on the 25th anniversary of his earliest recording *Black Art*, which featured fellow young lions Brian Blade, Christian McBride, and Wallace



PATRICE RUSHEN PHOTO COURTESY OF THE ARTIST

Roney. The esteemed pianist, educator, and communitarian will be revisiting his seminal recording in a double bill with **Terence Blanchard and the E-Collective** on February 28. On the subject of jazz in Portland, Grant said, "Something that made a great impression on me moving to Portland from New York City was the deep web of connections in this community. With

so few degrees of separation, Portland encourages its artists to contribute not only as performers, but as citizens and leaders."

Grant is not alone in the list of great piano players on the festival lineup. Fellow pianists making appearances include the great **Harold Mabern** with special guest **Eric Alexander**, jazz and R&B legend **Patrice Rushen**, **Aaron Diehl** with his trio, 17 year-old rising star **Matthew Whitaker**, **Jean-Michel Pilc**, **François Bourassa**, **Delvon Lamarr**, LA-based pianist and West Coast Get Down collective founder **Cameron Graves** performing a double bill with pianist and arranging master **Gil Goldstein**, **Benny Green** and his trio joined by vocalist **Veronica Swift**, and last but certainly not least, **Kenny Werner** performing in a duo with harmonica virtuoso **Grégoire Maret**.

It's safe to say that Portland will have nothing short of a jazz takeover in the closing days of February and opening days of March, with the joyful noise of the music elevating the spirit of the city.

—Carlos Snaider

Tickets, full schedule, and more information available at pdxjazz.com or 503-228-5299.

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Stephan Crump: Rosetta Trio

Saturday, March 2, 8pm
Chapel Performance Space
4649 Sunnyside Ave N

Starting off their spring concert series, Earshot Jazz is pleased to present Brooklyn bassist Stephan Crump and his Rosetta Trio on Saturday, March 2. Formed in 2005 as a response to the aftermath of 9/11, the Rosetta Trio has been exploring deeply personal themes of individual and collective experiences ever since.

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

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

Coming from a family of diverse artists, the agile bassist rejects the restrictions imposed by genre labels and perceived medium limitations. The Rosetta Trio has given Crump a platform over the last decade-plus to push



LIBERTY ELLMAN, STEPHAN CRUMP, JAMIE FOX PHOTO COURTESY OF THE ARTIST

his artistic creativity as a composer, to probe the personal and to create narrative within a sparse soundscape.

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

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

Crump, Ellman, and Fox have a palpable synergy that lives beyond their

first, sublime collection. The trio's follow-up album, *Reclamation* (2010, Sunnyside Records), reaches further still into deeply personal themes of home (“Memphis”), government power (“Overreach”), land abuse (“Per-nambuco”), and relationships with technology (“Here not here”).

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

—Editor

Tickets and more information available at earshot.org

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

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

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

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



DEXTER GORDON PHOTO COURTESY OF THE DUTCH NATIONAL ARCHIVES



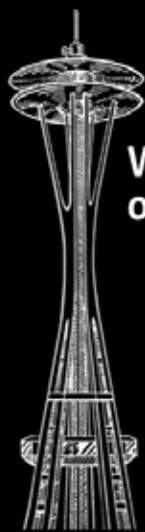
HADLEY CALIMAN PHOTO BY STEVE KORN

by Gordon and Caliman are invited to share the celebration later in the set.

Sophisticated Giant: The Life and Legacy of Dexter Gordon (University of California Press) details the life and musical legacy of Gordon, from the perspective of the late saxophonist's

wife. NPR calls Gordon's book "illuminating" and *JazzTimes* applauds it as a "a must-read for jazz fans."

As might be expected from someone so intimate with Dexter Gordon, the book includes not just details on his musical career but a selection of



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- 2.12 -- Seattle Repertory Jazz Orchestra's Jazz Scholars Fundraiser
- 2.13 -- "The Piazzolla Show" by the Tangoheart Quintet
- 2.14 -- A Night For Lovers ft. Eugenie Jones
- 2.20 -- Ultraviolet Jazz
- 2.22 -- Wayne Horvitz's Electric Circus

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personal letters and anecdotes. Maxine Gordon put in extensive archival and field research to produce the most thorough account of Gordon's life available. "Gordon's life has previously been chronicled, but not with so much of his own achingly personal, brutally honest voice," raves *JazzTimes*. What emerges from Maxine's book is a stunning portrait of Dexter Gordon in full.

Born in 1923, Dexter Gordon grew up comfortably in Los Angeles as the son of a doctor and had the fortune to meet two of his father's patients, Duke Ellington and Lionel Hampton. Gordon learned the clarinet and saxophone in middle school, and by high school, was playing in a band with Chico Hamilton and Buddy Collette. By the 1940's, still a teenager, he was playing in Hampton's band. Louis Armstrong hired the then 21-year-old in 1944. With a natural air of intellect and sophistication, Dexter soon became known as "Society Red."

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

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

—Editor

For tickets and more information, visit elliottbaybook.com and theroyalroomseattle.com.

SIMF, from page 12

electric grid, vibrators, and elevator machinery. Cyprus-born vibraphonist Andria Nicodemou, based in Boston, is sure to surprise with the skill and wit gleaned from working with Joe Morris, Anthony Coleman, Ikue Morri, and others.

Since 2017, SIMF has hosted a Saturday workshop for dancers and musicians featuring a performance, curated last year by Corrie Befort. This year, renowned experimental choreographer Stephanie Skura—now based in the Pacific Northwest—has curated a surprise music and dance performance. Other special events include a rare visit by the collective Banned Rehearsal, a group of improvisors—including Neal Kosaly-Meyer, Aaron Keyt, Steve Kennedy, and Keith and Karen Eisenbrey—that has been meeting privately for 35 years and is, according to SIMF

organizer Peters, "overdue to be acknowledged and included."

The 2019 SIMF features a tribute to one of the festival's founders, Paul Hoskin, who passed away last November. Hoskin was "a major figure in the improvised music community since the 1980s, as both a player and an organizer," acknowledges Peters. "He was totally fierce and uncompromising in his devotion to free improvisation as a vital form of expression." The tribute performance, featuring almost thirty of Hoskin's friends and collaborators, promises to be a showstopper.

In tune with the festival's spirit of inclusion and collaboration, all shows are all-ages, with a suggested \$5-20 sliding scale donation (cash/checks only). For a full list of performers and showtimes, see the festival schedule at nseq.org.

—Ian Gwin

Chuck Deardorf

Perception

Origin Records

Warm, intimate, fluid and expressive, this lovely album evokes the gentle contours and subtle gradations of light portrayed in its alluring cover photographs of sun-flooded forest glens. Seattle bass maestro and longtime Cornish College instructor Chuck Deardorf's third album as a leader, *Perception*, is less plugged-in than previous outings—his rich, full acoustic sound anchors all but one track—yet remains rooted in both straight-ahead and '60-'70s fusion feels. To its core piano trios of Dawn Clement and Matt Wilson (six tracks) and Marc Seales and Gary Hobbs (three)—Deardorf artfully builds arrangements topped mostly with tenor saxophone (Hans Teuber), but also with flugelhorn (Jay Thomas and Thomas Marriott) and trombone



(David Marriott). The bassist draws tunes from the books of Kenny Barron (with whom Deardorf has worked), Keith Jarrett, Jack DeJohnette, Steve Swallow, Stevie Winwood, Thelonious Monk and Seattle's own Jim Knapp; Deardorf also improvises a free duo with Wilson.

Knapp's slinky, bluesy, Mingus-like creep, "Home," is a standout, with Deardorf paring down the original big

band arrangement (on Knapp's *Secular Breathing*) to a rich three-horn combo. The bassist's lickety-split virtuosity gets plenty of elbow room (though it's never overbearing) on DeJohnette's emotionally-urgent "Silver Hollow" (acoustic bass guitar) and Swallow's elegant "Falling Grace" (fretless electric). Deardorf takes the lead on acoustic on a jaunty "Monk's Dream" and offers two sweet solos on Winwood's classic, gospel-tinged ballad, which closes the album. Teuber's piping, legato and Clement's lively conversations with Wilson are a pleasure throughout, as is Seales' sparkling outing on "Falling Grace" one of many solos worth singling out.

—Paul de Barros

The *Perception* CD release concert takes place on February 23, 8pm at PONCHO Concert Hall, Cornish College of the Arts.

Ana Velinova

Could It Be

Ward Street Records

Sparkling and smooth with a gentle ability to surprise are the hallmarks of vocalist Ana Velinova. Her latest album, *Could It Be*, is a collection of heartfelt songs of love and yearning. The album will not disappoint listeners who enjoy jazz standards that mix the melancholy with the hopeful in search of human connection. The opening piece "Let's Get Lost," popularized by Chet Baker, is an upbeat number featuring Velinova's delicate voice perfectly balanced with Miles Black's piano and Rene Worst's bass playing, mixed up with a jovial solo by Phil Dwyer on saxophone. "The Very Thought of You" is a strong vehicle to



highlight Black's piano prowess and Dwyer's dexterous sax playing with Willard Dyson providing a confident, backbone beat on the drums. Taking George Gershwin's classic "Embraceable You," Velinova showcases her vocal range with her luxuriant tones like tendrils of sound comfortably unfurling around you. "Little Sunflower" by

the famous trumpeter Freddie Hubbard is a more somber piece interpreted with loops of Velinova's enchanting no-word vocalizing and Brad Turner's sultry trumpet playing making for a satisfyingly ethereal soundscape. The title song co-written with Black and Velinova is an elegant but sad piece much like Velinova's other original, "Haven't We Met," both beautiful and speaking from a place of honesty. The final offering hearkening back to Velinova's roots is "White Cloud (Oblache le bialo)," which Velinova cites as "the unofficial anthem of Bulgarian immigrants across the globe." Velinova sings in Bulgarian and brings forth the unmistakable emotions of affection and longing that we all share for the place we call home.

—Lucienne Aggarwal

JAZZ AROUND THE SOUND

February

02

FRIDAY, FEBRUARY 1

CH David Watson/John Krausbauer with Bill Horist & Amelia Coulter, 8pm
 CZ Jazz 1st Fridays, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Sara Gazarek + HORNS Seattle-Only New Album Preview, 7:30pm
 JA Sara Gazarek + HORNS Seattle-Only New Album Preview, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Kareem Kandi Band, 9pm
 MQ Victor Horky's Silk Road Swing, 5pm
 NC Trovadoro – Great Cuban Music!, 8pm
 NL OG Garage-a-Trois (ft. Stanton Moore, Charlie Hunter, Skerik), 8pm
 OM 322, 9pm
 SL Secret Jazz Club Show, 7pm
 TU Ashlin Parker Quintet with Rex Gregory, Dan Kramlich, Greg Feingold, Matt Jorgensen, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, FEBRUARY 2

CN Jared Hall & David Deacon-Joyner, 3pm
 EB Frank S. Holman III, 6pm
 EG Jose 'Juicy' Gonzales Trio, 7pm
 EG Jose 'Juicy' Gonzales Trio, 9pm
 ES Daniel Davison, 6pm
 JA Sara Gazarek + HORNS Seattle-Only New Album Preview, 7:30pm
 JA Sara Gazarek + HORNS Seattle-Only New Album Preview, 9:30pm
 NL OG Garage-a-Trois (feat Stanton Moore, Charlie Hunter, Skerik), 8pm

OM 322, 8pm
 RR Ray Skjelbred's Yeti Chasers, 5pm
 RR The Cumbieros, 8:30pm
 VI The Tarantellas, 6pm
 VI Don't Move, 9:30pm

SUNDAY, FEBRUARY 3

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Rik Wright's Fundamental Forces, 5:30pm
 CI Swing It Seattle Dance Class Series, 6:45pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted by Stuart Zobel, 2pm
 DT DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 NL OG Garage-a-Trois (feat Stanton Moore, Charlie Hunter, Skerik), 8pm
 RR Christian Pincock's Super Bowl Scrambler, 3:30pm
 RR Sara Gazarek + HORNS Seattle-Only New Album Preview, 7:30pm
 TU Bill Anschell Standards Trio with Jeff Johnson, D'Vonnie Lewis, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 4

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

RR The Salute Sessions, 10pm
 RY Wayne Horovitz: The Snowghost Sessions with Sara Schoenbeck, 8pm

TUESDAY, FEBRUARY 5

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The James Hunter Six, 7:30pm
 MQ Mambo Cocktail Hour with Elspeth Savani, 5pm
 RR Rochelle House with Andy Coe, 7:30pm
 SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Jonas Myers Walking Hat Trio, 7:30pm

WEDNESDAY, FEBRUARY 6

BP The Billy Stapleton-Annie Eastwood Duo, 8pm
 CI Swing It Seattle Dance Class Series, 6:45pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The James Hunter Six, 7:30pm
 SB Chance Hayden, 10pm
 SC 200 Trio, 7pm
 TU Rex Gregory Quartet, 7:30pm
 VI Bar Tabac, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, FEBRUARY 7

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
 CM MusicWorks Afro-Cuban Jazz Ensemble, 7pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm

Calendar Key

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

EB El Gaucho Bellevue
 EC Edmonds Center for the Arts
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle
 EW Eleven Winery
 FB Seattle First Baptist Church
 FY Frye Art Museum
 KC Kirkland Performance Center
 JA Dimitriou's Jazz Alley
 LA Latona Pub
 MQ The Triple Door MQ Stage and Lounge
 MT Mac's Triangle Pub
 MU Murphy's Pub
 MV Marine View Church

NC North City Bistro & Wine Shop
 NL Nectar Lounge
 PO PONCHO Concert Hall
 OM O'Malley's
 RR The Royal Room
 RY Rhythm & Rye
 SB Seamonster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 SL The Slab
 TU Tula's
 VI Vito's
 WW Whisky West

ES Daniel Davison, 6pm
 JA The Manhattan Transfer, 7:30pm
 RR Tcheka. Bursting with Rhythm., 8pm
 SB Seamonster Super Jam, 10pm
 TU Overton Berry and Bruce Phares, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, FEBRUARY 8

BP The Darelle Holden Quartet, 9pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA The Manhattan Transfer, 7:30pm
 JA The Manhattan Transfer, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 TU East-West Trumpet Summit featuring Ray Vega & Thomas Marriott, Joe Doria, Matt Jorgensen, 7:30pm
 VI Cole Schuster Organ Trio, 9pm

SATURDAY, FEBRUARY 9

EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA The Manhattan Transfer, 7:30pm
 JA The Manhattan Transfer, 9:30pm
 TU East-West Trumpet Summit featuring Ray Vega & Thomas Marriott, Joe Doria, Matt Jorgensen, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, FEBRUARY 10

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Casey MacGill, 6pm
 CM Larry Murante, 12:30pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam with Kenny Mandell, 2pm
 DT DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm

FB Seattle Jazz Vespers: Jake Bergevin Quartet, 6pm
 JA The Manhattan Transfer, 7:30pm
 MV Jay Thomas & The Cantaloupes, 5pm
 RR Garfield High School Jazz Jam, 4:30pm
 TU Richard Cole Quartet, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 11

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

TUESDAY, FEBRUARY 12

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Delfonics featuring Greg Hill, 7:30pm
 RR SRJO Jazz Scholars Fundraiser, 7:30pm
 SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, FEBRUARY 13

BP The Billy Stapleton-Annie Eastwood Duo, 8pm
 CO An Evening with the Nels Cline 4, 7pm
 CO The Nels Cline 4, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 ET B Sharp Jazz Jam w/ Ian Crocker Trio, 7pm
 JA The Delfonics featuring Greg Hill, 7:30pm
 RR "The Piazzolla Show" by the Tangoheart Quintet, 7:30pm
 SC Nick Biello's Vagabond Sextet with Charlie Porter & David Marriott, 7pm
 TU Bellevue HS opening for Jim Sisko's Bellevue College Jazz Orchestra, 7:30pm
 VI Keith Wright Live, 9pm

CURTAIN CALL *f* weekly recurring performances

MONDAY

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

TUESDAY

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

WEDNESDAY

EB Eric Verlinde, 6
 ES Daniel Davison, 6

THURSDAY

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

FRIDAY


EB Tom Kellock, 6
 ES Daniel Davison, 6
 LA Happy hour w/ Phil Sparks, 5


SATURDAY

EB Frank S Holman III, 6
 ES Daniel Davison, 6

SUNDAY

AB Beaver Sessions, 9
 CR Racer Sessions, 8
 DT Darrell's Tavern Jazz Jam, 8
 EB Tom Kellock, 6
 ES Eric Verlinde with Josephine Howell, 6
 VI Ron Weinstein Trio, 9:30



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THURSDAY, FEBRUARY 14

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Mindi Abair and the Boneshakers – Valentine's Day Celebration, 7:30pm
 JA Mindi Abair and the Boneshakers – Valentine's Day Celebration, 9:30pm
 RR Lovers Night Out featuring Eugenie Jones, 7pm
 SB Seamonster Super Jam, 10pm
 SE Art of Jazz: Kendra Shank with John Stowell, 5:30pm
 TU Valentine's Day with Gail Pettis Quintet featuring Dmitri Matheny, Bill Anschell, Jeff Johnson, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Valentine's Day with Jennifer Kienzie, 9pm

FRIDAY, FEBRUARY 15

CF Kelsey Mines & Ann Reynolds, 7pm
 CH Ensemble Three & Torch, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Mindi Abair and the Boneshakers, 7:30pm
 JA Mindi Abair and the Boneshakers, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 SL Secret Jazz Club Show, 7pm
 TU Nick Biello Sextet, 7:30pm
 VI Michael Owcharuk Ensemble, 9pm

SATURDAY, FEBRUARY 16

BH SRJO presents 'I Got a Right to Sing the Blues', 7:30pm
 CN Keith Klawitter & David Deacon-Joyner, 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 EW Dmitri Matheny Duo, 1pm
 JA Mindi Abair and the Boneshakers, 7:30pm
 JA Mindi Abair and the Boneshakers, 9:30pm
 RR A Love Supreme with The John Hanrahan Quartet, 5pm
 TU Greta Matassa Quintet with Alexey Nikolaev, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm
 VI The Tarantellas, 6pm
 VI Tim Kennedy Trio, 9:30pm

SUNDAY, FEBRUARY 17

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CC Forman-Finley Band, 6pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted by Stuart Zobel, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 FY Jazz in the City: Michael Powers, 2pm

JA Mindi Abair and the Boneshakers, 7:30pm
 KC SRJO presents 'I Got a Right to Sing the Blues', 2pm
 TU Clipper Anderson Quartet, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 18

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 EC SRJO presents 'I Got a Right to Sing the Blues', 7:30pm
 ES Eric Verlinde, 6pm
 MT Mac's Triangle Jazz Night, 9pm
 RR The Salute Sessions, 10pm

TUESDAY, FEBRUARY 19

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm

JA The Bad Plus, 7:30pm
 MQ Mambo Cocktail Hour with Elspeth Savani, 5pm
 NL Christian Scott with Special Guests, 8pm
 SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Brian Monroney Quartet, 7:30pm

WEDNESDAY, FEBRUARY 20

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Bad Plus, 7:30pm
 SC Champion Fulton and Cory Weeds, 7pm
 TU Jessica Lurie Ensemble, 7:30pm
 VI Brad Gibson Presents, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, FEBRUARY 21

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

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BP The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Arturo Sandoval, 7:30pm
 SB Seamonster Super Jam, 10pm
 TU Axiom Quartet with Phil Parisot, Alexey Nikolaev, John Hansen, Michael Glynn, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Grace Love, 9pm

FRIDAY, FEBRUARY 22

CH Ahmad Yousebeigi, Arrington de Dionyso & Amy Denio, 8pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Arturo Sandoval, 7:30pm
 JA Arturo Sandoval, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 TU Marc Seales Band, 7:30pm
 VI Lushy, 9:30pm

SATURDAY, FEBRUARY 23

CH Don Berman and his Big Band Thing, 8pm
 CN Brent Jensen and Chris Symer, 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Arturo Sandoval, 7:30pm
 JA Arturo Sandoval, 9:30pm
 PO Chuck Deardorf, 8pm
 TU Susan Pascal Quartet with Bill Anschell, Mark Ivester, 7:30pm
 VI James Band, 9:30pm
 VI Jerry Zimmerman, 6pm

SUNDAY, FEBRUARY 24

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 BP Craig Baker & Friends, 7pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam w/ Kenny Mandell and Friends, 2pm
 DT DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 JA Arturo Sandoval, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 25

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Sinne Eeg, 7:30pm
 MT Mac's Triangle Jazz Night, 9pm
 RR The Salute Sessions, 10pm

TUESDAY, FEBRUARY 26

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Terence Blanchard featuring the E-Collective, 7:30pm

SB 5 Stories, 8pm
 SB Joe Doria Presents, 9:30pm
 TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, FEBRUARY 27

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Terence Blanchard featuring the E-Collective, 7:30pm
 MU Evening Jazz – Totusek/Sparks, 7pm
 SB Cole Schuster Organ Trio, 10pm
 TU Everett HS opens for pH Factor Big Band, 7:30pm
 VI Wally Shoup Quartet, 9pm

THURSDAY, FEBRUARY 28

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
 BP The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Joey Alexander, 7:30pm
 SB Seamonster Super Jam, 10pm
 TU Jared Hall Quintet with Rex Gregory, John Hansen, Michael Glynn, Matt Jorgensen, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Walking Hat Trio, 9pm



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