

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2019 Vol. 35, No. 05
Seattle, Washington



Seattle JazzED Girls Ellington Project

Front Row: Ava Lim, Brooke Lambert, Kelly Clingan, Faye Alesse, Marcela Bonet, Emma Usui-Villareal

Back Row: Flora Eagan, Shayla Felix, Parker Crotty, Sylvie Kromer, Celeste Gould,

Alli Beaulieu, Jahnvi Madan, Grace Kaste, Lilia Sanders

Photo by Michael Craft



LETTER FROM THE DIRECTOR

History Doesn't Stop

I've often wondered about history's memory. Clearly, a major event that impacts our solid cultural icons, like the recent fire at Notre Dame, will stop us in our tracks and remind us that we don't often get to witness historical events in a way that allows us to draw our own conclusions. But history accumulates on all levels at all times. That's the good news and the bad news.

In one of Walter Mosely's recent books, entitled *John Woman*, the protagonist is a Black professor of "Deconstructivist History," who calls into question just about everything we think we "know." I hate to admit to the epiphany I had realizing, for instance, that literally all of the learned history I've had was compiled and "created" through a lens of privileged white culture. And, because it overtly excluded Black and Indigenous presence from our collective experience, it was, at best, a series of half-truths.

The core of jazz history (thank God) belongs to Black America without question, though it still faces challenges from racial bias. The good news about history not stopping is in the permission and possibility to change every day, to essentially recalculate our own history. Still, I've wondered why history remembers certain moments in jazz, and forgets others.

Since you're reading this issue, we can assume that we each have our history with jazz. We go through life, and some things stick to us while other things slide right off. I could not tell you why I fell in love with jazz at the age of 10 or 12, but I just did, and it stuck. And over my (many) years, through the accumulation of experience and the blizzard of outside stimuli, the love remained. Now it's clear to me that, even when life was taking me in completely different directions, I was always pointed toward this organization and work I've done over the past 30 years in service to the music in this great city.

It's a joy to see the young people in this month's cover feature, working the cultural continuum of Billy Strayhorn and Duke Ellington. History doesn't stop. And this magazine takes very seriously its role as a document of the history of one of the most vibrant jazz scenes in the country. As always, we invite you to join us in support of Seattle jazz.

Thank you.

—John Gilbreath



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.



KNKX Seeks Part-Time Jazz Host

KNKX 88.5 Radio seeks a part-time Jazz Host at their Tacoma office. The Jazz Host is responsible for hosting a weekday jazz program, and other programs as needed including Jazz24. Interested candidates should have basic radio operation skills, demonstrated knowledge of jazz and blues, and a commitment to the KNKX mission. For more information and to apply, visit knkx.org.

Waldo King, Founding Father of Seattle High School Jazz Programs, Passes Away

The renowned high school jazz band programs in Seattle have Waldo King to thank for their ongoing success. He founded the first student jazz band program at Garfield High School in 1960, then Franklin High School, then Roosevelt High School, where he stayed for over a decade before retiring in 1983. Paul de Barros, contributing writer to Earshot Jazz, recounts Mr. King's life and legacy in an obituary for the Seattle Times. Visit seattletimes.com for the full report.

Jazz Journalists Association Names John Bishop and Matt Jorgensen 2019 Jazz Heroes

John Bishop and Matt Jorgensen have received JJA Jazz Hero awards in recognition of their dedication to the Seattle Jazz community through Origin Records, founded in 1997, and the Ballard Jazz Festival, founded in 2003. Bishop and Jorgensen are also respected drummers in their own right, making their contributions to the jazz community multi-fold.

Jazz Hero awards are given annually based on nominations from community members and are presented by their local fans and friends. John Bishop's and Matt Jorgensen's Jazz Hero

awards will be presented on May 31 at 8:30pm at the Nordic Heritage Museum as part of the Ballard Jazz Festival. On behalf of all of us at Earshot Jazz, congratulations to John and Matt, and thank you for all that you do for our community!

Jazz in the Methow Weekend

The annual mini-festival takes place Memorial Day weekend in the Methow Valley. The festival includes a swing dance with Jacob Zimmerman, classes and workshops with The Westerlies and Nancy Zahn, a jam session, and a culminating performance by The Westerlies. For further schedule information, visit cascadiamusic.org.

Seattle Women's Jazz Orchestra Composition Contest

SWOJO's 7th Annual Jazz Composition Contest for women composers is now open. The contest encourages the composition and performance of high quality original jazz ensemble literature by women. Winning and honorable mention compositions will be performed and recorded live by SWOJO and a guest artist as part of the Earshot Jazz Festival. The project is supported by 4Culture and the Seattle Office of Arts & Cultural Affairs. The deadline for submissions is June 30, 2019. Rules and application instructions can be found at swojo.org.

The New Cool stage at Northwest Folklife Festival

KNKX once again presents The New Cool stage at Northwest Folklife on May 25.

Three Seattle jazz acts are showcased with each ensemble performing a 30-minute set. This year's performers are DX-Tet featuring Dylan Hayes (piano) and Xavier Lecoutureir (drums); SmackTalk, a majority-female group



CALL FOR ARTISTS

Jazz: The Second Century Deadline May 31

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

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

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

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

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

that includes Kelsey Mines (bass) and Sidney Hauser (alto sax) among others; and the headliner ensemble, Freudian Slurp featuring Ian Hughes (guitar), Dylan Hughes (bass), Adam Robb (trumpet), and Tyler Graves (drums).

The New Cool Stage is hosted on the Fountain Lawn Stage beginning at 12:30pm. This year's Northwest Folklife Festival runs from May 24–27. For more information visit nwfolklife.org.

Artist Trust Grants for Artist Projects

Artists from any discipline who need funds to complete or present new work

are encouraged to apply for Grants for Artist Projects. Artist Trust awards 50 grants in the amount of \$1,500 each. Applicants must be 18 years of age and a Washington State resident. The application opens on May 20 and the deadline is June 24. Apply online at artisttrust.org

Ballard High School Awarded a National Association of Music Merchants Award

The National Association of Music Merchants has awarded Ballard High School a Support Music Merit Award. The award recognizes schools that demonstrate outstanding achieve-

ment in their efforts to provide music access and education to all students. A consistently active and high-achieving participant in the music scene, Ballard High School has received local, national and international acclaim for their stellar Performing Arts Program which includes more than ten music ensembles, including two jazz bands and a jazz choir. We salute Ballard High School in their achievement. More information available at ballard-performingarts.org.

4Culture Cultural Equipment Grants

Arts organizations looking to purchase equipment directly related to their work can apply for the 4Culture Cultural Equipment Grant. This grant funds the purchase of fixed asset items like stage lights or computer hardware. Equipment requests should relate to your organization's mission and priority is given to projects that benefit historically marginalized communities and audiences outside Seattle. Grants range from \$1,000-\$10,000. Applications close on May 15. Application and information at 4culture.org.

Kate Becker Accepts Position with King County

Kate Becker recently announced she is leaving her position as Director of the Office of Film and Music to join King County as Dow Constantine's Arts and Culture Strategist. We congratulate Becker on her new position. The work of the Office of Film and Music will continue under the oversight of Randy Engstrom, Director of the Office of Arts and Culture. For more information visit seattle.gov.

Help the Jazz Around the Sound Calendar

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

**Support your jazz community by giving to
Earshot Jazz on May 8!**



**www.GiveBIG2019.org/EarshotJazz
Thank you!**

IN MEMORIAM

Willie Thomas

Willie Thomas, internationally recognized jazz artist, educator and preacher of the gospel of bebop, died in his cabin, surrounded by family on Orcas Island February 16, three days after his birthday. He was 88.

Born in Brooklyn, New York on February 13, 1931, he moved as a toddler to Orlando, Florida after his father was killed in a freak motorcycle accident. Raised by his mother and grandmother, he began playing his horn at ten years old and continued practicing daily for the next 78 years.

Known as the "Harry James" of Orlando High School, he won the Horace Heidt Talent Show in 1947 with his arrangement of "Blue Skies." After high school, Willie played with the Third Army Band, where he met and became friends with pianist Wynton Kelly. It was a friendship that propelled him into the New York jazz scene of the 1950s.

His professional career included tours and performances with such jazz greats as Woody Herman Orchestra, Al Belletto Sextet, Slide Hampton Octet with Freddie Hubbard and George Coleman, MJT+3 with Frank Strozier and Bob Cranshaw, singer Peggy Lee, as well as recordings under Mark, Vee-Jay, and Atlantic Record labels. During this time he met his first wife, singer Jerri Winters.

Willie returned to Florida in the late 1960s and opened the "Bandwagon music store" with two partners. Willie's love of playing jazz



WILLIE THOMAS PHOTO COURTESY OF WENDY THOMAS

was matched only by his love of teaching the art form. In the late seventies he stepped away from the music stores, and following his divorce to second wife, Barbara, spent the next two decades traveling, teaching and writing work that presented jazz as a language, accessible to players of all ages and levels: "Jazz Anyone...?"

In addition to his international performances, residencies, educational clinics and jazz research, Willie was active with the International Association of Jazz Educators and was inducted into the IAJE Hall of Fame in 1994.

Willie moved to Bellingham, Washington in the early 1990s to be closer to family and remained active in teaching, playing and as a member of IAJE. In 2001, Willie moved to Orcas Island to be near his daughter, Wendy. Never one to retire, his last act was the creation of jazzeveryone.com which showcased methods of teaching and videos along with new inspirations that he completed in his eighties.

A memorial concert will be held September 22, 2019 on Orcas Island.

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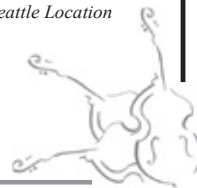
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Representation Matters: The #JazzGirl Movement Goes National

By Tara Peters

Nestled in the back corner of the MLK FAME Community Center sits the Seattle JazzED classroom, abuzz with the chatter of voices and instruments. It's 5pm in the middle of spring break and the Girls Ellington Project has just returned from competing at Swing Central in Savannah, Georgia, marking an historic moment as the first all-girls ensemble to compete at a national competition.

"I can say completely seriously that Savannah—traveling with [this band]—is the best thing I have ever done in my life," declares Brooke Lambert, a 10th grade alto saxophone player.

The Girls Ellington Project did not place as a finalist in the competition—those honors went to Memphis Central High School in first, Tarpon Springs High School in second, and Enloe High School in third—but their presence itself was a major win.

"I'm a very competitive person and typically when I travel with students to competitions I am devastated to not place," says Girls Ellington Director and JazzED Education Director Kelly Clingan. "I so did not care on this trip, like, at all. I was completely unphased. Just getting in felt so huge. Unbelievable. It was so powerful and moving."

Seattle JazzED maintains that jazz is a quintessentially Black American art form and operates from a framework that centers racial equity. Clingan founded the Girls Ellington Project seven years ago to counter gender inequity and promote gender parity in jazz. The current ensemble includes 24



KELLY CLINGAN, ALLI BEAULIEU, AVA LIM, FAYE ALESSE BY MICHAEL CRAFT

female-identified students grades 8–12 from 14 schools across the Seattle region. Their audition tape for Swing Central was selected through a blind jury process, meaning the judges did not know they were listening to an all-girls ensemble.

In stark contrast, the 2019 Swing Central judges, clinicians, and performers were all male, a glaring imbalance felt acutely by the ensemble during the week of workshops and competition.

"I wish they had female clinicians," remarks eighth grade pianist Marcela Bonet, "In my experience I work better with female teachers."

The other bands, too, were made up of mostly male students, particularly in the brass and percussive sections, reflecting the gender disparity that permeates the jazz genre at large. The

gendering of instruments is a social construct evolved from jazz's history of discouraging women to pursue an instrument beyond their voice. During the saxophone clinic, 11th grade alto saxophonist Ava Lim recalls taking note of the 70 other, mostly male, saxophone players: "That was the first time I was ever really like, 'Oh my god, we're really here, and also, we're really all girls.' Looking around that room, and especially in front and behind us and only seeing guys was really intimidating."

The band's signature bright pink Jazz Girl buttons, and corresponding #jazzgirl hashtag, have become a strategy to break through the nerves, to forge personal connections, and draw attention to the importance of representation. "We're reclaiming pink!" exclaims Clingan.

"It was so cool that so many of the guys were asking if they could wear the pins," says 10th grader Lilia Sanders. "Some of them were like, 'Am I allowed to wear this?'"

Tenth grade drummer Emma Usui-Villareal echoes the sentiment: "It was really cool to look out [at Swing Central] to all the bands and see guys, and girls, and clinicians—someone was always wearing a pin....Anytime we gave a pin to another girl their face would light up."

The Jazz Girl movement did not go unnoticed by the organizers of Swing Central, who gave the band a special shoutout from the stage during the finalist announcements. In light of the Girls Ellington Project's presence, Swing Central has promised to move forward with a more intersectional panel in the future.

"That was, for me, the most rewarding part," says Clingan, "to be there and for the festival to change now how they're going to do things."

As an educator, Clingan embraces change, acknowledging that what we understand as best practice now is ever-evolving and asserting that in order for young women to thrive in jazz, the culture of music education needs to shift. During Swing Central, the younger group of teaching staff provided a nourishing clinic, calling the Girls Ellington Project the most soulful band there. The clinic with the older teaching staff—who enforced a firmer, by-the-book practice—elicited mixed reactions.

"Watching [the girls] try and learn in an environment that was keeping them from learning was very frustrating because I know that you cannot—you should not—speak to young people like that. But we raise boys to be accustomed to being spoken to that way," says Clingan. "The way that we teach kids is changing and that's positive. It's based on what we consider best practice. [The clinicians were]

definitely coming from a good place, but it was a different way of teaching that is not the way to retain girls in your program."

Some of the Girls Ellington musicians were able to glean value from the experience because the teaching style was familiar to instructors they've had.

"I did feel, in the moment, that I was able to get something out of [the clinic] because I have had teachers like that," says senior baritone saxophonist and clarinetist, Jahnvi Madan. "But I don't know if that's a good thing or not. I do think that the hardest experiences I've had in jazz—like the moments that I have felt like quitting—have been the moments that now make me able to take and learn in environments like that."

The Girls Ellington Project has provided a safe space for the young women to build trust among one another while developing individually as artists.

"I really enjoy being in this band and playing with this band," says 10th grade trumpeter Sylvie Kromer. "It's such a stress-free environment. I always feel really supported even if I mess up a solo."

Clingan advocates for young women instrumentalists learning to solo early and often as one of the main tenets of tipping the scales toward gender parity. The invitation can be startling.

"This is the first time that I've ever had a bass solo in a big band," says ninth grader Grace Kaste. "When [Kelly] gave me the solo I was like, 'She's insane!'"

"I don't really take solos that often especially at my high school band," echoes Parker Crotty, a 12th grade trombonist. "I think this is a really open space to solo in. I think especially since jazz is a very expressive genre of music that even if a solo isn't good all the time, I think it's important to have people try."

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Soloing takes self-assurance and a certain kind of swagger, which girls are more often than not socialized to suppress.

"Girls feel like they have to get it perfect before they can play it in front of other people because they're afraid of being judged more harshly, which they probably are going to be anyways," explains 10th grade guitarist Faye Alesse.

The anxiety of perfection is pervasive. Even when success is obtained, doubt remains.

"I finally made it to the top band [in my high school] and then as soon as I got there I was like, 'Oh god, I have to prove myself now,'" says Lim.

"I have received six different email apologies," says Clingan, "about, like, not learning a part. And it is so fascinating that there's this clear desire to nail it, but this feeling of having to apologize before it's perfect is very female."

The Girls Ellington Project acts as an antidote to the onslaught of structural bias—explicit and implicit—that young women instrumentalists experience elsewhere. The confidence gained has had a ripple effect, making the young musicians more comfortable in claiming space at jam sessions and in their high school bands.

"I have always played very quietly because I'm always afraid that I won't do well or something and then it became a habit," says Alesse. "Being in this band I feel like it's okay to play louder."

Yet challenges persist. Many of the girls recalled experiences of having to fight for space in their high school ensembles, often without their instructors advocating for equal representation.

"I find that in education a lot of teachers want their students to work it out: 'You decide who plays lead, you decide who takes the solo,'" explains Clingan. "And that's a great concept—of course we want kids to work these things out—but you are not taking into account the social dynamics of middle school and high school when you do that and then your girls are usually the ones that are left behind."

When Clingan asks for a show of hands to see who thinks playing in the Girls Ellington Project makes them a better player for their school band, there's no hesitation as each girl throws an arm into the air.

"Even though we don't play a lot together I feel like I have improved the most I ever have playing for this band," says Bonet.

The ensemble's presence at Swing Central validates Clingan's work and is indicative of the power that comes from creating a space that meets the needs of the students, not vice versa.

When asked what comes next from this moment, Madan says with certainty, "I think that the future of jazz is definitely going to be a lot more female. And I really feel like this band is going to be big in this area adding to that."

"Well," chimes in Shayla Felix, 12th grade tenor saxophonist, "I hope jazz turns a little bit more pink."

With the #jazzgirl movement gone national, the paradigm is shifting.

Current JazzED Girls Ellington Project members: Faye Alesse, Kira Apodaca, Kate Atwater, Allie Beaulieu, Marcela Bonet, Grace Burt, Parker Crotty, Flora Eagan, Shayla Felix, Celeste Gould, Ruby Higashi, Rei Ichikawa, Grace Kaste, Alexis Kim, Sylvie Kromer, Brooke Lambert, Ava Lim, Jahnavi Madan, Kennedy Martin, Lilia Sanders, Rachel Schmidt, Amy Shell, Corinna Singer, Emma Usui-Villareal.

Seattle JazzED Girls Ellington project performs at the Seattle Art Museum on June 13 as part of the Earshot Jazz Art of Jazz series. More information available at earshot.org.

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Café Nordo's Culinarium and Knife Room

By Lucienne Aggarwal

Café Nordo's Culinarium and new jazz lounge, the Knife Room, located in the heart of Pioneer Square provide an enticing atmosphere to imbibe live music, art, and theater. The two venues under one roof are a welcome addition to this historic Seattle neighborhood.

Café Nordo's Culinarium

Café Nordo began in 2009 as a hybrid pop-up restaurant and underground theater. In 2015 they put down roots in a permanent Pioneer Square location—the former home of Elliott Bay Book Company—after a successful Kickstarter to open the Culinarium.

The Culinarium is a space dedicated to hosting immersive theatrical experiences, incorporating a myriad of adventures in art, music, performance, theater, and the culinary arts.

Each year the Culinarium hosts two mainstage shows, along with other programs, all of which provide creative opportunities for artists and chefs to



JADE JONES BY BRUCE TOM



MATT MANGES BY BRUCE TOM

collaborate. Recognized as a melting pot of diverse art forms, Café Nordo has received the *Seattle Times*' Footlight Award for Excellence in Theater for six years running.

Now Playing: *Jitterbug Perfume*

Running now through May 12 the Culinarium presents *Jitterbug Perfume*, an adaption of Northwest au-

thor Tom Robbins' cult-classic novel. The production is Café Nordo's first solo adaptation, reworked for the stage by Terry Podgorski and Stephen Robinson.

Jitterbug Perfume jumps between space and time, spanning thousands of years following the lives of characters living in other worldly realms along with India, Paris, Seattle and

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New Orleans. There's Alobar (Brian Puchea), an 8th century deposed king; Kudra (Marie Bolla), a liberated widow from India who becomes Alobar's lover; Priscilla (Helen Roundhill), a sassy waitress and budding perfumer from Seattle; Wiggs Dannyboy (Chris Shea), a radiantly happy Irish entrepreneur who runs an immortality clinic called The Last Laugh Foundation; Mme Devalier (Lisa Viertel) and V'Lu (Jade Jones), two ambitious perfume makers in New Orleans; Marcel LeFever (Opal Peachey) a manufacturer of synthetic perfumes in Paris; and the randy, rank-smelling god of fun

and frivolity, Pan (Matt Manges, who works double duty as the drummer in the live band).

While each character has their own quest—whether that's immortality, love, advocating for the good life, or creating the perfect scent combination—they're linked to each other through their love of perfume, their love of life, and the unravelling of a beet mystery. That's right: beets. "The most melancholy vegetable," according to Tom Robbins.

The story comes to a head at Mardi Gras in New Orleans. It's full of mem-

orable characters and important ideas tempered with heaps of humor.

The performance is set to the wonderful live music accompaniment that layers the play not just with ambience but dramatic verve. The original New Orleans influenced jazz score was composed by Annastasia Workman who weaves together music from many different strands to create a multifaceted musical canvas. "There's so much inspiration to pull from in Robbins' writing, it's a goldmine," said Workman.

"Mardi Gras and New Orleans are central to the plot of the show, where I've drawn from Dr. John's bluesy style piano, Terence Blanchard's score for *A Tale of God's Will*, and the bands Galactic and Michot's Melody Makers. The music for this show is all over the space-time continuum, with other influences coming from Bollywood scores, György Ligeti, Marconi Union, and Hildegard von Bingen."

Workman performs live on piano and accordion along with Beth Fleenor performing clarinet and vocals, and Matt Manges on the drums—when he's not in Pan's marvelous, gravity defying goat hooves. A horn section seen but not heard is made up of Erik Peters (trumpet), Ivan Molton (tenor, baritone sax), Jeff Walker (trombone), and Mattie Kleczka (tuba). The music is one of the stars of the show and adds to the truly unique experience that is Nordo.

The Café Nordo Experience

Café Nordo spares no effort in their warm welcome; seating you personally, revealing the tempting set menu, and checking in for food allergies and food preferences to make sure everyone is accommodated.

In the spirit of community, tables often host many parties. The ticket price includes a dinner-theatre experience with the award-winning chef Erin Brindley's menu that riffs on Tom Robbins' tale. The fixed four-course

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menu focuses on foods with evocative aromas, making a strong link with one of the play's central themes: perfume.

As Brindley says, "This epic tale gave me the opportunity to think deeply about aroma, how it enhances flavors and how it changes the experience of eating."

The food speaks to the story's multiple settings, being redolent of Seattle and New Orleans cuisine. Beverages are an addition to the ticket price and continue with the theme. Among the many choices are a wine and a cocktail flight paired thoughtfully with the meal and served in tandem with each course.

What makes this performance even more impressive is that the wait-staff are extras in the play and the main troupe of actors are extras in the wait crew. Everyone pitches in and it makes for a marvelous carnival atmosphere where everyone is eager to make fun and festivity happen on multiple levels—*sensational* on all levels.

Nordo's Jazz Lounge at The Knife Room

Nestled below the Culinarium is Nordo's newest space: the Knife Room, featuring live jazz concerts and the potential for much more. Robin Nunnally, Marketing Coordinator for Nordo, is excited to bring jazz back to the historic Jackson Street neighborhood, the original nexus of Seattle's jazz scene. Nunnally has a long history promoting jazz and social dance in Seattle, including booking the Smith Tower Balboa Blues & Booze events. She's eager to bring diverse jazz ensembles to the Knife Room stage.

The Knife Room had a soft opening in September 2018, and has been offering jazz every third Thursday, along with other special jazz offerings. In April, the Knife Room presented jazz each Thursday night in celebration of Jazz Appreciation Month, including the Brent Jensen Trio, Bakbuk, Kate Voss, and D'Vonne Lewis' Limited

Edition. For a \$12 cover plus drinks, the Knife Room is a steal for a night out.

The below street level space boasts exposed brick walls and pipes, marble bistro tables, and ambient candle light, making for a cozy and inviting atmosphere reminiscent of jazz clubs gone by. Nunnally hopes to fill part of the hole left by the closing of the New Orleans Creole restaurant in Pioneer Square, and a number of dance halls around Seattle including Washington Dance Club and Sonny Newman's.

The Knife Room is a gathering space to celebrate community and the joy

of living, as well as a place for artists to share their cutting-edge creativity. We're lucky to welcome them into our jazz scene and look forward to what Café Nordo cooks up next. Check cafenordo.com to see what offerings they have in store this month.

Café Nordo is located at 109 S Main St. Jitterbug Perfume runs from March 14-May 12 and is recommended for adults 18 years+. Tickets are \$99 and include the performance and meal. Beverage and cocktail service additional. The entrance to The Knife Room is at 103 S Main St, down a flight of stairs. For more information visit cafenordo.com.



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Satoko Fujii's Kira Kira

Tuesday, May 7, 7pm
 Royal Room
 5000 Rainier Ave S

A truly distinctive pianist, Satoko Fujii works in a vast array of settings, from solo to large ensembles, and is all the more ear-opening due to the elements of Japanese traditional and folk music she has infused into her sound.

That is in addition to elements from many musical quarters, from jazz to folk to rock. The result is a seamless, idiosyncratic output—by turns melodic, complex, and unleashed, or all three. Fujii has carved out for herself a distinctive place in avant-garde “what jazz has become.” She is as compelling as the likes of Cecil Taylor, Marilyn Crispell, and Matthew Shipp but draws from her own inspirations rather than falling into avant-jazz mannerism.

During 20 years in the spotlight, whether on the New York scene or traveling the world, Fujii has become “truly one of the few great originals on the piano today” (*All About Jazz Italia*), one who “can be said to meet expectations by upsetting them” (*Coda*). She merges conventional and experimental, “from lush melodic phrasing on the keys to haunting timbral excursions produced on the strings inside the piano” (*San Francisco Weekly*).

Fujii excels at leading groups of a variety of dimensions. She can draw on the classical traditions she studied as a child, the jazz she gravitated to as an adult, or the Japanese classical and folk traditions of her upbringing and musical training.

Culminating a childhood and youth under classical instruction, at the age of 17, she took up a scholarship to

study performance and composition at Berklee School of Music. When she returned to Japan, she played for a few years in Japanese clubs while working as a session musician and instructor.

She returned to the U.S. in 1993 to study at the New England Conservatory of Music under the impressive likes of bandleader and theorist George Russell, bassist Cecil McBee, and pianist Paul Bley. With the last of those—himself one of the most distinctive and unpredictable of jazz keyboard stylists—she recorded her first album as a leader, *Something About Water*, in 1995, followed soon after by her solo *Indication*.

She has since recorded an astonishing 80 CDs as leader or co-leader, often with her husband, trumpeter Natsuki Tamura, but also in such settings as solo performance, large jazz orchestra, and small combos with the likes of violinist Mark Feldman, violinist Carla Kihlstedt, and fellow pianist Myra Melford. Between 1997 and 2009, her New York trio with bassist Mark Dresser and drummer Jim Black released seven CDs that were critically praised for their “improv delirium, hot grooves, and melodic dances” (*Signal to Noise*), and she has maintained that torrid pace of recording.

In 2001 Fujii joined with Tatsuya Yoshida of the Japanese avant-rock duo The Ruins to record five free-jazz-fusion quartet discs. *JazzTimes* hailed the first, *Vulcan*, for a “sensibility...aggressive to the point of primitive.”

Also riveting have been Fujii’s adaptations of Japanese folkloric musical approaches with the Satoko Fujii Min-Yoh Ensemble with Tamura, trombonist Curtis Hasselbring, and accordion-



SATOKO FUJII BY BRYAN MURRAY

ist Andrea Parkins—“stupendous, almost terrifying,” responded *All About Jazz*.

Equally highly praised have been Fujii’s now-numerous large ensembles. Bob Rusch in *Cadence* called her “the Ellington of free jazz.”

Kira Kira, a quartet of evolving membership, is among the latest of Fujii’s many active projects. During the last two years she has taken it to cities in the U.S., Japan, Australia, and New Zealand, always incorporating a performer or two from visited locations. On her Seattle date, her accompanists include not only the equally impressive trumpeter Kappa Maki and the other-worldly soundscapes of electric keyboardist Al Martin, but also the Northwest’s own protean percussionist, Greg Campbell.

One of the performances of the year seems guaranteed.

Advance Tickets: \$20 (\$18 *Earshot Members & seniors*, \$10 *students & military*); *Day of Show* \$25 (\$23 *Earshot members & seniors*, \$10 *students & military*).

Thiefs



DAVID FRAZIER JR., CHRISTOPHE PANZANI, KEITH WITTY PHOTO COURTESY OF THE ARTIST

Friday, May 17, 8pm
Timbre Room
1809 Minor Ave

Thiefs is a mix of jazz, hip-hop, electronica, and spoken word that is “transcending the concept of idiom altogether” (*JazzTimes*). If you ask Thiefs co-leader Keith Witty, this is the essence of 21st century jazz.

“Jazz needs to have an element of freedom,” says Witty. “It should reflect culture.”

A group molded by collaboration, social reflection, and a highly skilled core trio of players, Thiefs is Christophe Panzani (sax, electronics), Keith Witty (bass, electronics), and David Frazier Jr. (acoustic & electric drums).

The transatlantic trio from Paris and New York released *Graft* last year, an album that the *New York Times* hails for its “startling mash of natural and synthetic, resonant and fractured” sounds. An evocative odyssey, its subject matter is so pertinent in this political moment: identity, dislocation, migration, and otherness.

“Graft is the idea of being augmented, stripped bare, transformed

by cultural experiences, by places, by the movement of people,” says Witty. “It refers to the mixing of roots, sometimes violently, sometimes quietly and unremarkably.”

A native of New York City, Witty says it is this city of immigrants—a city of people of mixed heritage, where cultures merge—that he most identifies with.

Witty has lived in his same apartment in Harlem for 17 years. Currently, he lives with his French wife and their two young daughters. He says the change he has seen in Harlem is almost indescribable.

“Gentrification is a many-headed monster... I couldn’t live in the neighborhood I grew up in (Upper West Side), so I had to find somewhere I could afford, and I really loved Harlem from day one,” Witty tells *The Checkout* (WBGO Radio).

“To me, if you are going to ‘graft’ yourself into another community, a beautifier is what you have to be. You have to be there to be about that community.”

Witty self-identifies as a jazz bassist. While he holds a sincere appreciation

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JUNE 27:

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JUNE 30:

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for the greats of the straight-ahead craft preserving the jazz genre, Witty's soul is pulled to form music that expands past the edges of what the genre was to what it can be. In 2000, before graduating from Wesleyan University, he made his recording debut with the Anthony Braxton Quartet. He has performed with David S. Ware, Grammy-nominated vocalist Amel Larrieux, the acclaimed East African vocalist Somi, and so many others.

Saxophonist and co-leader Christophe Panzani is an extremely well respected voice in the European jazz scene. An outsider to the straight-ahead French jazz, Panzani exudes musical autonomy from his jazz roots, though he has been an anchor in French big bands. Panzani is active in groups with wide ranging aesthetics from African music (Ousmane Danedjo), oriental music (Fayçal Salhi) to electro jazz and hip-hop (Electro Deluxe, Hocus Pocus, Gaël Faye, Milk Coffee & Sugar, Guts).

Thiefs' newest band member, drummer David Frazier Jr., is one to watch. The busy, young player has already shared the stage with major pop-leaning acts including SZA, Gabriel Garzón-Montano, and Hailey Niswanger.

Witty sings David's praises: "We didn't know what to expect when we signed up for David. David moves through a lot of different territories through the kit to electronics. He can really handle this chair and take [the music] to a place we weren't really ready for. We are lucky to have him."

Thiefs lend themselves beautifully to collaboration. Featured artists on Graft include Aaron Parks, rapper Mike Ladd and famous French emcee, now author, Gaël Faye. The recent record also features Thiefs' former drummer now on vocals, LA-based talent Guillermo Brown (aka Pegasus Warning). During a beloved 2018 Earshot Jazz Festival performance, the

CONTINUED ON PAGE 19

Couth Buzzard Jazz Festival

May 24–27

Couth Buzzard Books
8310 Greenwood Ave

Couth Buzzard Books is gearing up for its fourth annual inclusive community jazz festival, celebrating a wide range of the American art form at their spirited and neighborly Greenwood location. Presenting a loose chronology of jazz and improvised music across the last century as performed by some of the great musical voices in the Seattle scene, the festival offers a unique take on what role the music has in our lives now and where it can take us moving forward.

Walking into Couth Buzzard for the first time, one is immediately struck by the absence of pomp. The array of books filling the shelves—new and used, mainstream to fringe—attract everyone from community elders to middle-schoolers and young professionals. The space is a bookstore, café, and music venue, and fosters a rare sense of intimacy that evokes inclusivity and empathy.

“My thing has always been building bridges, you know, and it’s hard to be included in that,” says saxophonist, bandleader, and festival organizer Kenneth Mandell in between sips of coffee. “If I were to have any kind of constructive criticism [for Seattle], it would be that everyone gets into their camps here, like most places. New York is no different, nor is LA. The camps don’t always interact.”

A Brooklyn native and veteran Seattle musician for over thirty years, Mandell’s comments came amidst describing each act in the festival with genuine excitement and enthusiasm. His infectious imagination and bright

disposition shaped by a lifetime of passion for music afford him a unique sensibility and drive to bring together diverse and often disparate sounds.

The festival starts off with early jazz and swing on Friday night, featuring sets by the feel good Jump Monkeys, followed by local “phenom,” bassist and singer Birch Pereira and the Gin Joints. Saturday features an afternoon vocal showcase with a series of local singers, backed by drummer Lance Lu and bassist Sylvia Rollins as the house band. Mandell met many of these singers through the weekly jam sessions that happen at Couth Buzzard, creating an open space for musicians of all ages.

Saturday evening features saxophonist Seth Alexander, “the Henry Threadgill/Eric Dolphy of Seattle,” according to Mandell. A large ensemble project dedicated to Wayne Shorter, directed by Mandell, follows featuring veteran Seattle musicians Nathan Breedlove on trumpet, Alexander on alto, Simon Henneman on guitar and the fantastic violist Heather Bentley.

Straight ahead music continues on Sunday with an afternoon jam session, followed by sets from 5–9pm. The Lance Lu Project presents Latin jazz and standards by one of Seattle’s great percussionists. The fusion jazz project Five Stories will keep things moving, followed by the soul jazz organ trio, the Soul Shack ensemble, and ending with the long-time Seattle piano trio Jump Ensemble.

Monday presents more forward looking and experimental sounds, starting off with the electric improvised CHA trio, featuring electro-harpist Carol Levin, violist Heather Bentley, and



HEATHER BENTLEY BY ROSEMARY DAI ROSS

singer Amelia Love Clearheart. Three solo sets follow from Seattle iconoclasts guitarist Simon Henneman, trumpeter Jim Knodle, and saxophonist Neil Welch. Trombonist Christian Pincock presents his Tighrope ensemble, followed by a set led by saxophonist Dick Valentine and a Monk trio project presented by Mandell, with Tim Volpicella and Dave Bush. The festival concludes with a spontaneous improvisation jam session, open to festival performers and the community.

When a space like Couth Buzzard provides an opportunity for people to act or present themselves freely, the true eclecticism and diversity of community emerges, making it the perfect venue to present a local jazz festival. Couth Buzzard Jazz Fest may very well be the best opportunity to hear what Seattle, in all of its diversity, truly sounds like.

—Carlos Snaider

For more information, visit buonobuzzard.com.

IMPfest XI

Friday, May 24, 7:30pm
Saturday, May 25, 7:30pm
Meany Studio Theater

In 2008 a group of University of Washington Jazz Studies students realized the need for greater participation in the local music scene. By creating the Improvised Music Project student group (IMP) and partnering with the outstanding support of UW, the first IMPfest was realized. Now in its eleventh year, IMP continues into a new decade of curation and collaboration with a few notable changes.

The 2019 curation no longer includes the showcase shows at Café Solstice or partnerships with other arts organizations in the Seattle Area. IMPfest XI comes with a renewed focus on its flagship event, combining all-star faculty and students with world-renowned musicians. This year's lineup features vocalist and cuatro player Lucía Pulido and bassist Stomu Takeishi alongside UW's music department students and faculty. The festival runs for two evenings, May 24 and 25, at UW's Meany Studio Theater.

Since her arrival in New York in 1994, the singer Lucía Pulido has mined the rich musical traditions of her native Colombia in her ongoing search for new and distinct musical possibilities, incorporating different elements from contexts as varied as jazz, contemporary music, and chamber music. This has initiated a host of different projects, including collaborations with Ivan Benavides & Hector Martignon, Sebastian Cruz, Fernando Tarrés, and Satoshi Takeishi (brother to Stomu).

It was with Satoshi Takeishi that Pulido began deepening her explor-



LUCÍA PULIDO BY CHRISTA ENGSTLER

tion of the avant-garde style with their album *Religiosos y Paganos de Colombia* (Intuition Records). This work blends contemporary chamber music with ancestral songs and percussion. In addition to this avant-garde style, she also sings arrangements of traditional Colombian songs from various regions, which tend to maintain elements of traditional music alongside urban experimentalism.

Renowned bassist Stomu Takeishi began as a koto player before finding the instrument that took him to the United States to study music—first at Berklee School of Music in Boston, and later at the New School in Manhattan. He has lived in New York City ever since. In the 1990s he began to achieve prominence as an innovative New York jazz bass player, and he is celebrated by critics for his adventurous playing and keen awareness of



STOMU TAKEISHI BY DANIEL SHEEHAN

sound and timbre. Takeishi is known for playing fretless bass guitar, often modifying and enhancing his sound with electronics and looping stations.

His résumé of collaborations is rich with left-of-center musicians and composers, including Myra Melford, Erik Friedlander, Henry Threadgill, and Bill Frisell. Seattle audiences may remember his performance with Melford's Snowy Egret during the 2015 and 2018 Earshot Jazz Festivals. Takeishi has a long history recording and performing in a trio led by trumpeter and UW Chair and Professor of Jazz Studies, Cuong Vu, along with UW Assistant Professor and drummer Ted Poor.

—Haley Freedlund

Tickets are \$20 general admission, \$10 students and seniors. More information available at music.washington.edu.

The 17th Annual Ballard Jazz Festival

May 29–June 1

Various Venues, Ballard

The annual Ballard Jazz Festival returns May 29–June 1 to historic downtown Ballard where it will be met once again by adoring fans, new faces, probably some rain, and of course, all of the jazz to fill your cup. Though the festival is coming a little later in the year than festivals past, the anticipation of an incredible lineup will taste that much sweeter.

Now in its 17th year, the Ballard Jazz Festival was conceived by drummers John Bishop and Matt Jorgensen. The two were recently named 2019 Jazz Heroes by the Jazz Journalists Association for enriching the Seattle jazz scene through their annual festival and record label, Origin Records.

The 2019 Festival kicks off with the Celebration of the Drum Wednesday night at Conor Byrne Pub, where four drummer-led ensembles perform. Leaders include D’Vonne Lewis, Steve Korn, Jeff Busch, and the fourth to be announced. The following night, the Guitar Summit convenes to showcase the finest six-string talent from the Northwest and beyond, including Seattleites Kathy Moore and John Stowell.

The Ballard Jazz Festival prides itself on showcasing local talent along with international artists during the Mainstage Concert. The Friday night event opens with American legendary saxophonist, Ernie Watts, who will command the stage alongside old friends, New Stories, a local trio featuring Marc Seales (piano), Doug Miller (bass), and John Bishop (drums). The headliner—renowned Norwegian-born NYC-based guitarist Lage Lund—presents a



LAGE LUND COURTESY OF THE ARTIST

trio with Seattle’s own Michael Glynn on bass and Matt Jorgensen on drums. Between performances, Bishop and Jorgensen will be presented with their Jazz Heroes Awards at 8:30pm on the mainstage.

A fan favorite of the festival, the Jazz Walk returns on Saturday to round out the festival. While Seattle loves its hills, the Jazz Walk is easy on the hips, extending on mostly-flat terrain to over 10 venues presenting 23 groups over the course of the evening. Artists include Dawn Clement—Seattle’s most beloved pianist—returning from her new home in the mountains of Colorado to share space with us for one spectacular evening; Johnaye Kendrick, singing siren of the Pacific Northwest; the youngest drummer on the bill, Xavier Lecouturier; and The nu Trio’s cosmic storyteller and trumpeter, Nathan Breedlove; and many more artists.

If you’ve grown up in Seattle—or been here a while—you know there’s a sense of pride for the supportive, innovative, and charismatic music scene that has thrived despite overwhelming gentrification. The jazz scene, especially, has fought the odds for decades, defiantly rooting itself firmly into the city. If you’re new around these parts, you’ve probably heard that Seattle is in more than one way, a cold place. The Ballard Jazz Festival offers an opportunity for warmth, for connection, and community building. A place to meet over the melodies hanging in the air.

—Rayna Mathis

Ticket options include an all-inclusive festival pass (advanced \$110/general \$120), or individual tickets to separate events (starting at \$13). Please note that some venues are 21+. For the full schedule, to purchase tickets, or to learn more about volunteering visit ballardjazzfestival.com.

Bellevue Jazz & Blues Festival



DAVINA LOZIER BY GARETT BORN



THE BAD PLUS BY SHERVIN LAINEZ

May 29–June 2
Various Venues

Late spring is an auspicious time, when the Northwest blooms with a plethora of events, not least among them the Bellevue Jazz & Blues Festival. Started in 2007, the popular and multi-faceted event fills the sidewalks east of the Emerald City with scorching notes from May 29 to June 2.

Jazz lovers and dabblers feast on a packed schedule of showcases that dot Bellevue's cultural centers and venues Wednesday through Sunday. The 12th Annual Bellevue Jazz & Blues Festival brings together more than 40 local and national acts, as well as a bevy of school-aged talents. The Bad Plus and Davina and the Vagabonds will headline the event with concert spots at Meydenbauer Center Theatre.

The Bad Plus and Davina and the Vagabonds exemplify the complex range of jazz music today. The Bad Plus, famous for its tight, prog rock-

like intricacies mixed with smooth melodic movements, is riding the release of its latest album *Never Stop II*, and its first with their new pianist Orrin Evans. The *New York Times* called the album an “exhilarating document” of the band. Evans represents the first and only line-up change in the band's 19 years. Each band mate in the trio contributed original compositions to the album. Bassist Reed Anderson and drummer Dave King maintain that while things have evolved, the musicians blend harmoniously, representing a “new unity,” according to a review in *Rolling Stone*.

Davina and the Vagabonds, hailing from Minneapolis, came onto the scene in 2005 as a blues jazz band. Singer and pianist Davina Lozier's sultry, playful vibrato is unique and classic all at once, infused with a vintage sensibility. Zack Lozier (trumpet and vocals), Steve Rogness (trombone and vocals) round out the bluesy band,

with alternating upright bass players and drummers. Pulling from various musical influences, including Tom Waits and Fats Domino, their music reveals a timeless quality that is sure to tingle spines.

Other featured artists include the Darelle Holden Quartet with special guest Kelly Ash; Bake & Friends; and Kiki Valera with special guest Carlos Cascante.

Darelle toured and performed as a professional background singer for musical legends Tom Jones, Stevie Wonder, and Elton John before striking out her own path as a lead. Multi-instrumentalist Kiki Valera is a Seattle-based performer of Son Cubano, a Cuban style of music made famous by the Buena Vista Social Club and part of the famous La Familia Valera Miranda septet.

The Mark DuFresne Band will once again perform. DuFresne has received more awards from The Washington

Blues Society than any other artist for best vocalist, songwriter and harmonic.

As with every year, local middle and high school jazz ensembles from around the Puget Sound will play sets over the weekend. Participating schools for 2019 include Tye Middle School, Edmonds-Woodway High School, Mercer Island High School, Eckstein Middle School, Bellevue High School, Mountlake Terrace High School, Auburn High School, and Ingraham High School.

There will be something for everyone at this eclectic and well-rounded line-up. Headliners are collaboratively chosen with input from Earshot Jazz Executive Director, John Gilbreath.

City of Bellevue officially sponsors the event, with additional support from Microsoft, Washington Federal, KNKX 88.5, Eastside Jazz Club, 425 Magazine, Bellevue Reporter, Bellevue Arts Museum, and Gravity Creative. For full schedule and tickets visit bellevuedowntown.com.

—Whitney Bashaw

Thiefs, from page 14

trio reunited with Brown, and were accompanied by projected visual artists from Seattle's own BlazeinSpace. Expect local artist collaborations to be announced for this not-to-miss, one-show event.

—Halynn Blanchard

Doors 7pm. Show 8pm. \$12 Advance/ \$15 Door. Tickets available at Strangertickets.com. Co-produced by Earshot Jazz.



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JAZZ AROUND THE SOUND

May

05

WEDNESDAY, MAY 1

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Delfonics featuring Greg Hill, 7:30pm
 MQ Monty Alexander, 7:30pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 RR Seattle Women in Jazz, 7:30pm
 SB 2020 Sextet, 8pm
 SC Birch Pereira and The Gin Joints, 7pm
 TL Emma Caroline Baker, 7pm
 TU D'Vonne Lewis Trio with Cole Schuster, Joe Doria, 7:30pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, MAY 2

BC Adam Kessler and Phil Sparks, 9pm
 BP The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 EG Student Jam Session, 7pm
 ES Daniel Davison, 6pm
 JA Charlie Musselwhite, 7:30pm
 MQ Monty Alexander, 7:30pm
 NC Daniela Spielmann, 7pm
 OS La Spiga Jazz Piano, 7:30pm
 RV The Sister Kate Dance Company presents:
 Sister Kate's Guide to Seattle, 6:30pm
 SB Proud and Nasty, 8pm
 TU Rex Gregory with Bill Anschell, Paul Gabrielson, Xavier Lecouturier, 7:30pm

FRIDAY, MAY 3

CA Jazz Impressions: Francesco Crosara, Osama Afifi & Glenn Young, 6pm
 CM Scott Cusso, 7pm
 CZ Jazz First Friday's, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Charlie Musselwhite, 7:30pm
 JA Charlie Musselwhite, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Kiki Valera & Cubache, 8pm
 RR CWU Jazz Band I and Decatur Jazz Band, featuring Dave Eshelman, 6pm
 RV The Sister Kate Dance Company presents:
 Sister Kate's Guide to Seattle, 6:30pm
 SL Secret Jazz Club Show, 7pm
 TU Jovino Santos Neto Quinteto, 7:30pm

SATURDAY, MAY 4

EB Frank S. Holman III, 6pm
 EG Nancy Byers w/ Hans Brehmer, Jeff Johnson and Robert Rushing, 7pm
 ES Daniel Davison, 6pm
 EW Eduardo Mendonça Jazz Night, 1pm
 HS Eugenie Jones, 7pm
 JA Charlie Musselwhite, 7:30pm
 JA Charlie Musselwhite, 9:30pm
 NC Gail Pettis & Jovino Santos Neto, 8pm
 OS La Spiga Jazz Night, 8pm
 RR Meter Music School Recitals Meter, 9am
 TU Bill Anschell Quartet with Brian Monroney, Chris Symer, Brad Boal, 7:30pm

SUNDAY, MAY 5

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CI Learn to Swing Dance with Swing It Seattle, 6:15pm
 CI Learn to Swing Dance with Swing It Seattle, 7:15pm
 CM Dixie Gypsy Project, 12:30pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 8pm
 CZ Choro Music Open Jam, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 FB Seattle Jazz Vespers: Bill Anschell Trio, 6pm
 JA Charlie Musselwhite, 7:30pm
 MQ Kendrick Scott Oracle, 7:30pm
 MV Birch Pereira & The Gin Joints with guests Sundae + Mr. Goessl, 5pm
 RV The Sister Kate Dance Company presents:
 Sister Kate's Guide to Seattle, 6:30pm
 TU Brian Monroney Quartet, 7:30pm
 TU University Prep, 3pm

MONDAY, MAY 6

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

Calendar Key

AB The Angry Beaver	EG Egan's Ballard Jam House	OS Osteria la Spiga
BC Barca	ES El Gaucho Seattle	PG Pantages Theater
BP Bake's Place Bellevue	EW Eleven Winery	PT Paramount Theater
CA Casa Mexico	FB Seattle First Baptist Church	RR The Royal Room
CC Capitol Cider	HS Hotel Sorrento	RV Rendezvous
CD Cellar Door	JA Dimitriou's Jazz Alley	SB Seamonster Lounge
CF Caffe Musica	KR Knife Room	SC WJMAC at Sylvia Center for the Arts
CH Chapel Performance Space	LA Latona Pub	SE Seattle Art Museum
CI China Harbor	LC Lake Chelan Wine Valley	SL The Slab
CM Crossroads Bellevue	MO Moore Theater	ST Stage 7 Pianos
CO Seattle Central College, Broadway Performance Hall	MQ The Triple Door MQ Stage and Lounge	TD Triple Door
CR Cafe Racer	MT Mac's Triangle Pub	TL Tin Lizzie Lounge
CX Café Ibex	MV Marine View Church	TR Timbre Room
CZ Couth Buzzard Books	MY Meydenbauer Center Theatre	TU Tula's
DT Darrell's Tavern	NB North Bend	VI Vito's
EB El Gaucho Bellevue	NC North City Bistro & Wine Shop	WF Waterfront Park Community Center
	NL Nectar Lounge	WW Whisky West

TUESDAY, MAY 7

BP The Billie Stapleton-Annie Eastwood Duo, 8pm
CI Learn to Swing Dance with Swing It Seattle, 7:15pm
CI Swing It Seattle Social Dance, 8:15pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA The Hot Sardines, 7:30pm
RR Satoko Fujii, 7pm
TD Eddie Palmieri's Latin Jazz Septet, 6:30pm
TD Eddie Palmieri's Latin Jazz Septet, 9pm
TU Tim Kennedy Trio with Paul Gabrielson, Tarik Abouzied, 7:30pm

WEDNESDAY, MAY 8

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA The Hot Sardines, 7:30pm
NC SwingShift, 7pm
NL Fareed Haque and Flat Earth, 8pm
RR Jazz Etc. featuring Pianist Joseph Rojo, 7:30pm
SB DX-tet, 10pm
SC D'Vonnie Lewis and Limited Edition, 7pm
TL Emma Caroline Baker, 7pm
TU International High School opens for Jim Sisko's Bellevue College Jazz Orchestra, 7:30pm

THURSDAY, MAY 9

BC Adam Kessler and Phil Sparks, 9pm
BP The Darelle Holden Quartet, 8pm
CO Nina Simone Tribute Event, 7pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA NAJEE, 7:30pm
OS La Spiga Jazz Piano, 7:30pm
RR Jazmarae Band / Kristen Palmer / Sjøltree, 8pm
RV The Sister Kate Dance Company presents: Sister Kate's Guide to Seattle, 6:30pm
SB Proud and Nasty, 8pm
SE Art of Jazz: LaVon Hardison, 5:30pm
TU Clipper Anderson Quartet, 7:30pm

FRIDAY, MAY 10

CF Instrumental Ladies of Jazz – Kate Olson and Ann Reynolds duo, 7pm
CM Jazz, Etc..., 7pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA NAJEE, 7:30pm
JA NAJEE, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
NC Pearl Django, 8pm
RR Forró in Seattle with En Canto, 9pm
RV The Sister Kate Dance Company presents: Sister Kate's Guide to Seattle, 6:30pm
ST Alaska Suite: a story of beauty, loss and hope, 7pm
TU Will Bernard Organ Trio with Tarik Abouzied, Joe Doria, 7:30pm

SATURDAY, MAY 11

EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA NAJEE, 7:30pm
JA NAJEE, 9:30pm
NC Marina Albero Trio, 8pm
RR Fingerprint Music School, 11:30am
RR Oleaje Flamenco, 9pm
RV The Sister Kate Dance Company presents: Sister Kate's Guide to Seattle, 6:30pm
TU Susan Pascal Quartet with Brian Monroney, Chuck Deardorf, Mark Ivester, 7:30pm

SUNDAY, MAY 12

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CI Learn to Swing Dance with Swing It Seattle, 6:15pm
CI Learn to Swing Dance with Swing It Seattle, 7:15pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 8pm
CZ Open Jazz Jam with Kenny Mandell, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
JA NAJEE, 7:30pm
RR Garfield Vocal Jazz Solo Night, 4:30pm
TU Overlake School Jazz Band, 3pm
TU Richard Cole Quartet with Bill Anschell, Chuck Deardorf, Brad Boal, 7:30pm

MONDAY, MAY 13

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Fifteenth Annual Seattle-Kobe Female Jazz Vocalist Audition, 6:30pm
MT Mac's Jazz Night, 9pm
NL Mo' Jam Mondays, 8:30pm
RR The Salute Sessions, 9:30pm

TUESDAY, MAY 14

BP The Billie Stapleton-Annie Eastwood Duo, 8pm
CI Learn to Swing Dance with Swing It Seattle, 7:15pm
CI Swing It Seattle Social Dance, 8:15pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Yellowjackets, 7:30pm
SB Joe Doria Presents, 10pm
TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, MAY 15

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Yellowjackets, 7:30pm
NC Chava Mirel – CD Release, 7pm
RR Piano Starts Here: The Music of McCoy Tyner and Bill Evans, 7:30pm

CURTAIN CALL *f* weekly recurring performances

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

SUNDAY

AB Beaver Sessions, 9
CR Racer Sessions, 8
CX Joe Brazil Legacy Band, 7
DT Darrell's Tavern Jazz Jam, 8
EB Tom Kellock, 6
ES Eric Verlinde with Josephine Howell, 6
VI Ron Weinstein Trio, 9:30

SB Cascadia Groove, 8pm
 SC Greta Matassa, 7pm
 TL Emma Caroline Baker, 7pm
 TU Duende Libre, 7:30pm
 TU Seattle Music Academy, 6pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, MAY 16

BC Adam Kessler and Phil Sparks, 9pm
 BP The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Take 6, 7:30pm
 LC Lake Chelan Wine and Jazz Festival, 5pm
 NC Jazz Decree, 7pm
 OS La Spiga Jazz Piano, 7:30pm
 RR Heavy Electricity: A tribute to Jazz Rock fusion of the 1970's, 8pm
 SB Proud and Nasty, 8pm
 TU Bruce Phares Rendezvous Quartet, 7:30pm

FRIDAY, MAY 17

CD Duende Libre featuring Frank Anderson, 9pm
 EB Tom Kellock, 6pm
 EG Mark Ifeoluwa Lilly, 7pm
 ES Daniel Davison, 6pm
 JA Take 6, 7:30pm
 JA Take 6, 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Ann Reynolds & Clave Gringa, 8pm
 RR The Duffy Bishop Band, 8pm
 TR Thiefs, 8pm
 TU Stephanie Porter Quintet, 7:30pm

SATURDAY, MAY 18

EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Take 6, 7:30pm
 JA Take 6, 9:30pm
 MQ The Righteous Mothers, 8pm

RR Heartwood Guitar Instrucion Presents: The Coffee Shop Jam, 10:30am
 TU Marc Seales Group, 7:30pm

SUNDAY, MAY 19

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CI Learn to Swing Dance with Swing It Seattle, 6:15pm
 CI Learn to Swing Dance with Swing It Seattle, 7:15pm
 CR Racer Sessions, 8pm
 CX Joe Brazil Legacy Band, 8pm
 CZ Choro Music Open Jam, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell, 6pm
 JA Take 6, 7:30pm
 RR Jared Sims Quintet, 8:30pm
 RR Matt Mitchell Student Recital, 12pm
 RR Nathan Hale High School Jazz Concert, 5:30pm
 TU Randy Halberstadt Quartet, 7:30pm

MONDAY, MAY 20

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Mac's Jazz Night, 9pm
 NC Sugartime Trio with Kim Maguire and Andrew Sisters Tribute, 7pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Salute Sessions, 9:30pm

TUESDAY, MAY 21

BP The Billie Stapleton-Annie Eastwood Duo, 8pm
 CI Learn to Swing Dance with Swing It Seattle, 7:15pm
 CI Swing It Seattle Social Dance, 8:15pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Messenger Legacy – Art Blakey Centennial Celebration, 7:30pm
 SB Joe Doria Presents, 10pm
 TU Phil Parisot plays Soundgarden with Jared Hall, Steve Treseler, Dan Kramlich, Michael Glynn, 7:30pm

WEDNESDAY, MAY 22

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA The Messenger Legacy – Art Blakey Centennial Celebration, 7:30pm
 SC Miles Black and Thomas Harris, 7pm
 TL Emma Caroline Baker, 7pm
 TU pH Factor Big Band, 7:30pm



THURSDAY, MAY 23

BC Adam Kessler and Phil Sparks, 9pm
BP The Darelle Holden Quartet, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Ms. Lisa Fischer and Grand Baton, 7:30pm
OS La Spiga Jazz Piano, 7:30pm
SB Phonk & Jazz, 10pm
SB Proud and Nasty, 8pm
TU Jared Hall Quartet, 7:30pm

FRIDAY, MAY 24

CZ Couth Buzzard Jazz Festival, 7:30pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Ms. Lisa Fischer and Grand Baton, 7:30pm
JA Ms. Lisa Fischer and Grand Baton, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
RR The Greta Matassa Quintet featuring Alexey Nikolaev, 7pm
SL Secret Jazz Club Show, 7pm
TU Thomas Marriott's Miles Davis Birthday Celebration with Orrin Evans, Eric Revis, 7:30pm

SATURDAY, MAY 25

CZ Couth Buzzard Jazz Festival, 7:30pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Ms. Lisa Fischer and Grand Baton, 7:30pm
JA Ms. Lisa Fischer and Grand Baton, 9:30pm
MV Jazz in the Methow Weekend, 7pm
NC Greta Matassa Quartet, 8pm
RR Meter Music School Recitals, 9:00 am
RR Ranger and the "Re-Arrangers", 6pm
TU Thomas Marriott's Miles Davis Birthday Celebration with Orrin Evans, Eric Revis, 7:30pm

SUNDAY, MAY 26

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CI Learn to Swing Dance with Swing It Seattle, 6:15pm
CI Learn to Swing Dance with Swing It Seattle, 7:15pm
CR Racer Sessions, 8pm
CX Joe Brazil Legacy Band, 8pm
CZ Couth Buzzard Jazz Festival, 7:30pm
CZ Open Jazz Jam with Kenny Mandell & Friends, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Ms. Lisa Fischer and Grand Baton, 7:30pm
MV Jazz in the Methow Weekend, 7pm
RR Meter Music School Recitals, 9:00 am
TU Clipper Anderson Quartet, 7:30pm

MONDAY, MAY 27

CC Cider Jam Mondays, 9:30pm
CZ Couth Buzzard Jazz Festival, 7:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MT Mac's Jazz Night, 9pm
MV Jazz in the Methow Weekend, 7pm
NL Mo' Jam Mondays, 8:30pm
RR The Salute Sessions, 9:30pm

TUESDAY, MAY 28

BP The Billie Stapleton-Annie Eastwood Duo, 8pm
CI Learn to Swing Dance with Swing It Seattle, 7:15pm
CI Swing It Seattle Social Dance, 8:15pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Ballard Jazz Bands and Vocal Jazz, 7pm
PT Snarky Puppy, 7:30pm
RR Nathan Breedlove, 8pm

SB Joe Doria Presents, 10pm
TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, MAY 29

BP 2019 Bellevue Jazz & Blues Festival, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Tia Fuller with Bothell and Mercer High School Jazz Bands, 7pm
MY 12th Annual Bellevue Jazz & Blues Festival, 8pm
RR JazzED: Small Ensemble Showcase, 7pm
SB The Cole Schuster Organ Band, 10pm
SB The Jack Gravalis Group, 8pm
SC Ron Jones and the Jazz Forest, 7pm
TL Emma Caroline Baker, 7pm
TU Jory Tindall Hard Bop Collective, 7:30pm
WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, MAY 30

BC Live Jazz with Adam Kessler, Phil Sparks, and guests, 9pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Spyro Gyra, 7:30pm
KR Mark Wilson and the Guitar Orchestra of Seattle, 8pm
MY 12th Annual Bellevue Jazz & Blues Festival
OS La Spiga Jazz Piano, 7:30pm
SB Dawn Robbers, 8pm
SB Proud and Nasty, 8pm
TU Pete Gallio Quartet with Jerry Steinhilber, John Hansen, Greg Feingold, 7:30pm

FRIDAY, MAY 31

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Spyro Gyra, 7:30pm
JA Spyro Gyra, 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MY 12th Annual Bellevue Jazz & Blues Festival,
TU Johnaye Kendrick Quartet, 7:30pm



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