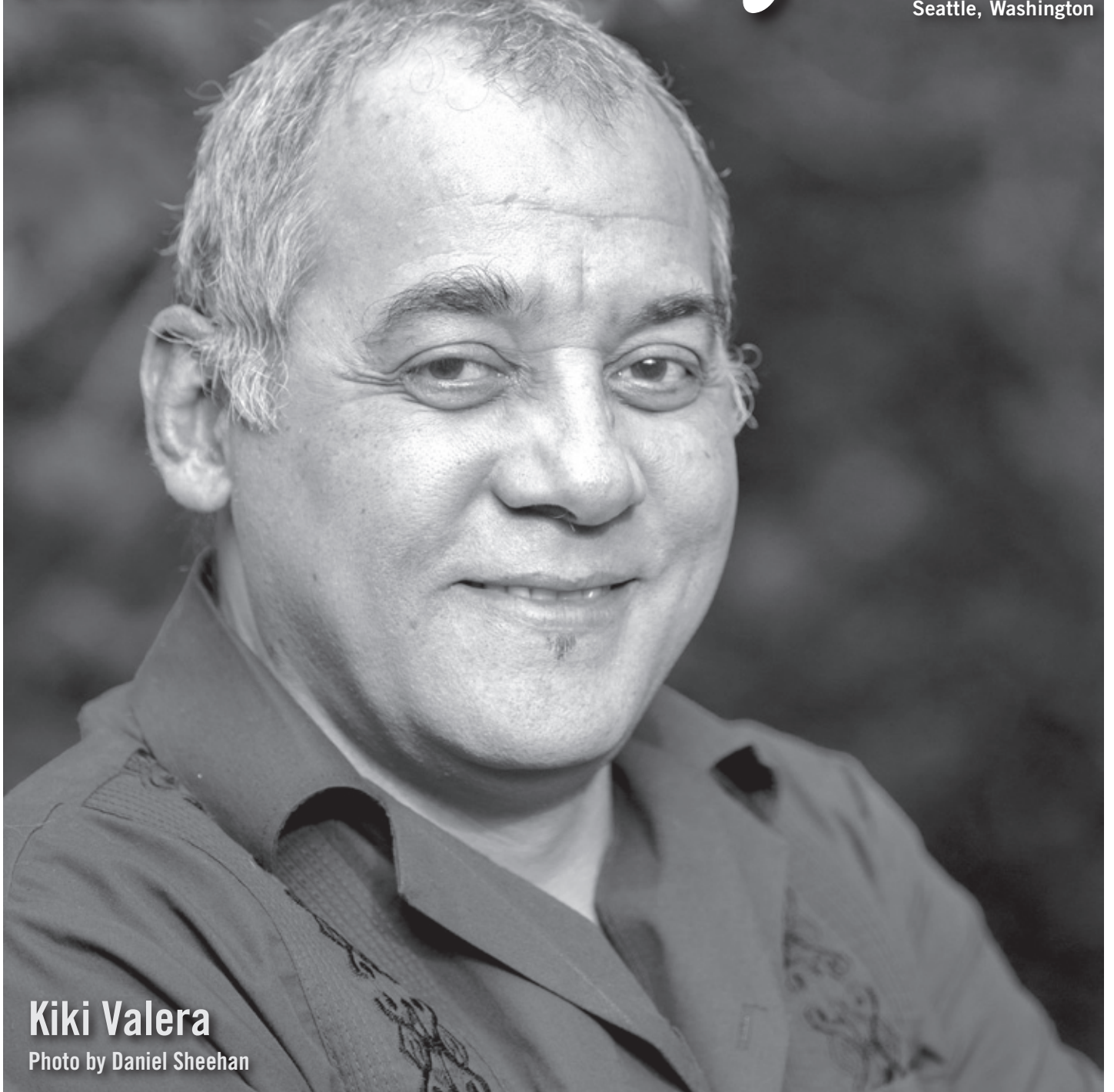


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

December 2019 Vol. 35, No. 12
Seattle, Washington



Kiki Valera

Photo by Daniel Sheehan

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Sasha Berliner photo by Daniel Sheehan

We're proud of presenting Seattle jazz education alums like Kassa Overall, The Westerlies, and Carmen Staaf alongside exciting young musicians like Sasha Berliner, a 21-year-old percussionist and bandleader, during the 2019 Annual Festival. This forward-looking programming is a vital part of Earshot's DNA and we are honored to do this work.

Make a donation today!

Your donation elevates new talent, evolves the art form, and brings our community the incredible breadth of jazz music—past, present, and especially future.

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Kassa Overall photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

We Can't Do It Without You

Thank you for an amazing year! With special thanks, as always, to the musical artists, students, and educators who work so hard to ensure a strong future for jazz here in Seattle. The Earshot Jazz organization is hard at work reinforcing that important bridge between the brilliant artists of the day, and the public who support live performances and recordings. And we need your financial support.

We're especially proud that *DownBeat* magazine ran its review of this year's Earshot Jazz Festival under the headline, "Earshot Serves as Platform for Thriving Seattle Scene." That's the essence of our work: to celebrate Seattle's place in the global jazz community while featuring local and emerging artists alongside international jazz masters. Ticket sales offset only half of the festival's production expenses, and none of its administrative costs; we need your financial support to build on this legacy of service.

In addition to the projects with Jay Thomas, Seattle Modern Orchestra, and Seattle Repertory Jazz Orchestra that Paul de Barros mentions in the *DownBeat* piece, the recent festival also debuted two successful Seattle Jazz showcase nights, helped to raise awareness and funding for this pivotal time in the Washington Middle School/Garfield High School pipeline, and introduced the Trace Generations project, which is designed to link established musicians with recent graduates who are now ready to enter the professional field. Your financial support allows us to keep ticket prices low, and to focus on the intrinsic value of our programming, rather than its potential for profitability.

This is such a rich time for jazz. Whether we're seeing the cumulative effect of the growing emphasis on jazz education programs, or the natural evolution of the art form, this year's festival left no doubt that the "sound of surprise" also has the ability to nourish the spirit in times of need. You can support the next concerts by remarkable young artists who are set to make the future of jazz even richer.

Please make a donation to Earshot Jazz today. You decide on the amount that fits your budget, and make a contribution to help bring inspiration and dedication to Seattle stages.

Thank you!!

—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.

NOMINATIONS

Nominations Wanted: 2019 Golden Ear Awards

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

In order to preserve the integrity of the democratic process, please, no ballot-stuffing. The official voting ballots for the 2019 awards will be printed in the February issue of *Earshot Jazz* and available at earshot.org.

Send us your suggestions for:

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

NOTES



CMA New Jazz Works

Applications are now open for Chamber Music America's New Jazz Works program. Grants are provided to professional U.S.-based jazz ensembles to create, perform, and record new works. Ensembles consisting of 2–10 musicians may apply with any ensemble member eligible to create the composition. CMA is committed to diversity, inclusion, and equity. Applications are due February 7, and are available at chamber-music.org.

Ashraf Hasham Joins the Seattle Office of Arts & Culture

Ashraf Hasham will join the Seattle Office of Arts & Culture (ARTS) as the Youth Arts Manager to provide strategic leadership for the ARTS Creative Youth team. The goals of the program are to incorporate racially equitable approaches and outcomes in public arts education and Creative Youth Development. Hasham comes to ARTS from the Vera Project where he served as executive director. Hasham has previously worked at TeenTix, the Henry Art Gallery, and On The Boards, as well as Urban Gateways in Chicago. *Earshot Jazz* congratulates Hasham on his new position.

On the Horizon

SWOJO 2020 Girls Jazz Band Program

Seattle Women's Jazz Orchestra (SWOJO) presents its 2020 Girls Jazz Band program, from January 29–March 25. The program is open to girls in middle school and above and offers eight after-school workshop sessions with a special concert to cap off the course. All instruments are welcome.

Members of SWOJO will provide mentoring to help develop skills in jazz interpretation and improvisation. Online registration begins January 2

at swojo.org. For more information contact robyn@swojo.org.

Seattle Opera: Charlie Parker's *Yardbird*
Feb 22–Mar 7

Seattle Opera will present an opera that celebrates legendary jazz musician and bebop innovator Charlie Parker's life and music. With music by Daniel Schnyder and the libretto composed by Bridgette A. Wimberly, the opera explores Parker's desire to meld the classical and jazz idioms. Performances take place at McCaw Hall. For more details and tickets visit seattleopera.org.

2020 Biamp PDX Jazz Fest
February 19–March 1

Varies venues, Portland, Oregon

Archie Shepp, Branford Marsalis, Kandace Springs, David Sanborn, María Grand, Miguel Zenón, Kenny Barron, John Medeski, Kat Edmonson and Halie Loren, Antibalalas, Georgia Anne Muldrow, Wil Blades, and many more. Full schedule, information, and tickets available at pdxjazz.com.

Write *Earshot Jazz*

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers. Please email story pitches, news, and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

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

News'n'Notes

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

Roots: Clark Gayton

Throughout the year, *Earshot Jazz* is proud to share brief excerpts from the forthcoming book, *After Jackson Street: Seattle Jazz in the Modern Era* (History Press of Charleston, S.C.), by Seattle's preeminent jazz writer, Paul de Barros. Picking up where *Jackson Street After Hours* (Sasquatch Books, 1993) left off, the new book will feature fascinating interviews with the familiar artists and under-sung heroes who shape the vibrant jazz scene of the Pacific Northwest.

We often hear about players who have gone through Seattle's world-renowned high school jazz bands and later found success in New York, musicians like flutist Anne Drummond, trumpeter Tatum Greenblatt or drummer Kassa Overall. One musician who sometimes gets lost in that discussion, however, is trombonist Clark Gayton, who actually was the first student of Clarence Acox's to make a name for himself in the Big Apple. A long-time freelancer in New York, Gayton played with the Mingus Big Band in the 1980s, has toured Europe with McCoy Tyner, spent three years on the road with Bruce Springsteen and, more recently, played with The Roots on "The Tonight Show Starring Jimmy Fallon." He also comes from an illustrious Seattle jazz family. His uncle, Leonard Gayton, was playing at the old Chinese Gardens as early as 1931. Growing up, Clark spent many hours with Leonard listening to records from his vast collection of '78s.

When I caught up with Gayton in New York last year, he was on his way to a rehearsal with Stevie Van Zandt and had just been in Seattle with the Duke Ellington Orchestra. Born in Seattle in 1963, Gayton started on pia-

no when he was 7 years old and played trumpet and tuba before finding his main squeeze, the trombone, which he bought with money he saved from his paper route. When he got to Garfield in 1977, he played tuba in the dynamic marching band Acox had been hired to form in 1971, to rev up school spirit. However, there was as yet no Garfield High School Jazz Band, and therein lies a story.

"We had enough guys in the marching band who liked big band music, so I said, 'Let's start a big band.' I got guys together for the trumpets and trombones and the rhythm section and I asked Acox, 'Can we get the band room at 7 o'clock (a.m.) to put this thing together?' He said, 'Yeah, sure. But what are you going to play?' So I said, 'Well, I wrote some arrangements and I also bought a Sammy Nestico arrangement of 'Li'l Darlin'. And Acox dug it!"

By 1979, the Garfield High School Jazz Band had become an official class, with Acox at the helm. And the rest, as they say, is history.

Gayton, for his part, graduated from Garfield in 1981 and went on to the Berklee College of Music, in Boston. After a three-year program there, he

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CONTINUED ON PAGE 23



Kiki Valera: Adventures in Clave Cubana

By Paul Rauch

Son Cubano, the traditional music and dance from the hill country of eastern Cuba may well be but a distant tributary to the jazz tradition that came to life in New Orleans. Yet the unmistakable Son clave rhythm that accompanied Afro-Cuban sounds to arrive through that delta port is a significant ingredient in the diverse gumbo of influences that convened to create the blues and jazz tradition.

The ethnomusicological pathway that feeds this contribution requires some in-depth recognition. In Seattle, we are very fortunate to have a direct taproot into that tradition, in a musician that performs well within the Son tradition, while at the same time, expressing it in modern terms.

Kiki Valera is a master of the Cuban cuatro, an eight-string instrument with four courses of double strings. He is the eldest son of the cross generational septet, La Familia Valera Miranda, whose history dates back to the 19th century. The story of how he gained acquaintance with jazz music, and came to be a resident of Seattle is quite remarkable. Known as one of the true masters of the Cuban cuatro, his sound has been echoing through venues in the city for nearly seven years now, and has manifested itself



KIKI VALERA PHOTO BY DANIEL SHEEHAN

in a brilliant new album, *Vivencias en Clave Cubana* (Origin, 2019).

Seattle would seem an odd landing place—a remote outpost at best—to attract musical talent that could otherwise be based in New York or Los Angeles. Valera's connection to Seattle was formed when a local group of Northwest musicians, which includes Seattle-based pianist Ann Reynolds, began traveling to Cuba to study Son with La Familia Valera Miranda. The only non-musician making these visits to the island was Wallingford resident Naomi Bierman, a veterinarian by trade.

"I was living in Cuba with my family and Naomi was a regular visitor to my hometown. We used to see each other in my venues, but just from far away.

One day she came into my home. We started to talk because she was leading a group from Seattle that were recently in Santiago de Cuba, and she was like a tour guide or something," recalls Valera.

Indeed, Bierman was along for the ride for other reasons besides Son music and dance. It didn't take long for her and Valera to form a deep friendship based on trust.

"I would be the only person who went to Cuba, not for music or dance. But I'd be going, and then all the friends from here would pile on. They would all study with Kiki's family. So, we were friends, but they were all studying with him," says Bierman.

In a time when most Cubans were enduring a severe recession and living

on \$25 a month, Valera had earned decent money abroad playing music, receiving checks he could not cash in Cuba. He had stashed them under his mattress, amounting to tens of thousands of dollars. Valera solicited Bierman's assistance: a helping hand that would require a high degree of trust between friends only recently acquainted.

"The royalty checks were from reputable sources, like Lloyds of London. But they were old, and hadn't been cashed. The only scary part was they needed a hard copy of the check. So I did have to fax them the hard copies. If they were lost, that would have been it, but there was this karma thing," she recalls.

That sense of trust, and the relationship that ensued would lead to their marriage and Valera's arrival in Seattle. It has become a place to focus on his art, to deepen his journey into its traditional roots, while following the natural life currents of musical evolution.

Valera's eagerness to learn about music outside of Cuba is quite a story in itself. At a time when American popular music was forbidden from Cuban airwaves, Valera endeavored to access broadcasts out of Jamaica on hand made radio sets he cobbled together out of random parts such as old television tubes. The location of Santiago de Cuba, his hometown, enabled access to these transmissions. He then became exposed to jazz, and the voices of artists such as Chick Corea, Wes Montgomery, and Pat Metheny became part of his personal musical narrative.

"I was intrigued," he remembers. "The way they play, the way they improvise. I was curious, I had to learn. I had to understand what they were doing, because it was beautiful, like worship or something. And we started to listen. Figures like Chick Corea were my first experiences with that kind of music."

Valera's soloing on cuatro is ardently attached to Son tradition. His personal, identifiable striations within the form embolden a centuries old heritage, while daringly expressing his lifelong artistic curiosities. His innovative approach to Son is much like a jazz artist playing free, yet still referencing the blues and swinging hard. The innovation is within the form, not through disassembling and recreating it.

"I was born in Cuba and in Cuba you breathe Son. That is something that is in my DNA. I cannot play Son music, trying to, or pretending that I'm playing jazz. The roots are in me in a way where I don't have to think. It comes out naturally. This is my mind, my intuition. I try to keep the balance in between those worlds, the roots of a song and the richness of the jazz world," he says.

The complete tapestry of Valera's life in music is ever present on *Vivencias en Clave Cubana*, a project completed with lifelong friend, vocalist/composer Coco Freeman. The two met at age eleven through music, and again in adulthood in Havana. This collaboration began long distance, eventually resulting in two studio sessions in Seattle.

Unlike many recordings of Son music one might chance upon that are virtually repertory performances of traditional tunes, this album features all originals by Freeman and Valera. Traditional in form and elegantly performed, the album, released on the Seattle-based Origin label, has the means to introduce Valera's riveting style to a broad based international audience.

Valera celebrates his new album with a performance at the Royal Room, on **December 13**. He also performs regularly around town with Tumbao, and Mambo Cadillac.

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HOLIDAY EVENTS CALENDAR



JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN



MICHAEL POWERS PHOTO BY DANIEL SHEEHAN

DECEMBER 1

Last Call: It's Beginning to Look a Little Bit Like Christmas

The Royal Room, 4pm

December 2 KNKX Holiday Jam and Live Broadcast

Theatre at Meydenbauer Center, 7pm

DECEMBER 3

Greta Matassa Holiday Show

North City Bistro & Wine Shop, 7pm

DECEMBER 5

Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 6

Roosevelt High School Jazz: Jazz Nutcracker

Bainbridge Island Museum of Art, 7:30pm

Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows

Dimitriou's Jazz Alley, 7:30pm & 9:30pm

DECEMBER 7

A Bluesey Soulful Christmas w/ Mercedes Nicole

Egan's Ballard Jam House, 7pm & 9:30pm

Jazz Nutcracker

Roosevelt High School Performing Arts Theatre, 7:30pm

Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows

Dimitriou's Jazz Alley, 7:30pm & 9:30pm

DECEMBER 8

Jose Gonzales Trio: "A Charlie Brown Christmas"

Cornish Playhouse at Seattle Center, 1pm

Jazz Nutcracker

Roosevelt High School Performing Arts Theatre, 2pm

11th Annual Michael Powers Holiday Jazz

Marine View Church, 5pm

Sing Noel: Holiday Sing-along

The Royal Room, 6pm

Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 10

Cascadia Big Band Holiday Show

The Royal Room, 7:30pm

DECEMBER 11

JazzED Home for the Holidays

The Royal Room, 7pm

DECEMBER 12

Nikki Dee's Holiday Spectacular

The Knife Room, 7:30pm

DECEMBER 13

Nikki Dee's Holiday Spectacular

The Knife Room, 7:30pm

DECEMBER 14

Holiday Hootenanny and Sing-Along

The Royal Room, 4pm, 6:30pm, 8:45pm

Susan Carr Ensemble: Annual Xmas Show

Egan's Ballard Jam House, 7pm

Cool Yule Holiday w/ Joan Penney & Jacqueline Tabor

Egan's Ballard Jam House, 9pm

DECEMBER 15

Mark Lewis Trio & Dick Lupino: Christmas Show

Pacific Room Alki, 8pm

DECEMBER 16

The Music of "A Charlie Brown Christmas"

The Royal Room, 7pm

DECEMBER 17

David Benoit Christmas Tribute to Charlie Brown w/ Sara Gazarek

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 18

David Benoit Christmas Tribute to Charlie Brown w/ Sara Gazarek

Dimitriou's Jazz Alley, 7:30pm

Parranda Navideña: A Latin-Caribbean Christmas w/ Mochima / Los Hijos de Agüeybaná

The Royal Room, 7:30pm

DECEMBER 19

Home for the Holidays (Night 1)

The Royal Room, 7pm

DECEMBER 20

Steve Messick's Holiday Jazz Showcase

Egan's Ballard Jam House, 7pm & 9pm

Joan Penny Holiday Show

North City Bistro & Wine Shop, 8pm

DECEMBER 21

The Music of "A Charlie Brown Christmas"

The Royal Room, 5pm

The Whateverly Brothers: A Very Whateverly Christmas

Egan's Ballard Jam House, 7pm

DECEMBER 22

Racer Sessions Holiday Benefit

Café Racer, 8pm

Jose "Juicy" Gonzales: A Charlie Brown Christmas

Pacific Room Alki, 8pm

DECEMBER 23

Royal Room Chanukah Party

The Royal Room, 5:30pm

Jose "Juicy" Gonzales: A Charlie Brown Christmas

Pacific Room Alki, 8pm

DECEMBER 26

Home for the Holidays (Night 2)

The Royal Room, 6:30pm

Blind Boys of Alabama Holiday Show

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 27

Blind Boys of Alabama Holiday Show

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 28

31st Anniversary Concert of Duke Ellington's Sacred Music

Town Hall-Great Hall, 7:30pm

Blind Boys of Alabama Holiday Show

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 29

Blind Boys of Alabama Holiday Show

Dimitriou's Jazz Alley, 7:30pm

DECEMBER 31

New Year's Eve w/ Curtis Salgado (early/dinner show)

Triple Door, 7pm

New Year's Eve w/ the Royal Room Big Band

The Royal Room, 8pm

New Year's Eve w/ Poncho Sanchez Latin Jazz Band (early/late packages)

Dimitriou's Jazz Alley, 8:30pm

December 31, 10:30pm

New Year's Eve w/ Curtis Salgado (late/countdown show)

Triple Door, 10:30pm

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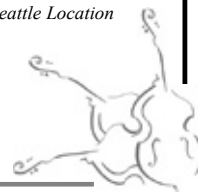
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DECEMBER HIGHLIGHTS

- 12.1 -- Jared Hall Quartet ft. pianist Tal Cohen
- 12.2 -- Indigo Mist (Cuong Vu)
- 12.9 -- The Royal Room Collective Music Ensemble
- 12.10 -- Cascadia Big Band Holiday Show
- 12.16 + 12.21
The Music of "A Charlie Brown Christmas"
- 12.19 + 12.26
Home for the Holidays
- 12.23 -- 1st Annual Royal Room Hanukkah Celebration
- 12.29 -- Zony Mash and Skerik
- 12.30 -- Remembering Art Neville and Dr. John
- 12.31 -- New Years Eve with the Royal Room Big Band



PROJECT ROOM ★ PRIVATE EVENTS

Duke Ellington's Sacred Music in Concert

Saturday, December 28, 7:30pm
Town Hall Seattle
1119 8th Ave

On December 26, 1965, Duke Ellington presented his first concert of Sacred Music at Fifth Avenue Presbyterian Church in New York City. Ellington's extraordinary, operatic opus, which combines gospel, swing, and classical music, broke convention in the best of ways, and would be followed by two more concerts in 1968 and 1973. As a child, Ellington had attended Methodist and Baptist ministries twice each Sunday, and despite criticisms of bringing jazz to church, his last major works testified to his radical vision for the world, to say out in the open, as he put it, "what I have been saying to myself on my knees." This year marks Seattle's 31st annual concert of Ellington's Sacred Music, the longest running in the country. Returning to the newly renovated Town Hall Seattle Great Hall, the concert features the 17-piece Seattle Repertory Jazz Orchestra (SRJO), co-directed by Michael Brockman and Clarence Acox, tap dancer Alex Dugdale, and the best of local vocal ensembles: the Northwest Chamber Chorus under the direction of Mark Klopper, including vocal soloists Nichol Veneé Eskridge and Dr. Stephen Newby.

Performed less often than his earlier works, Ellington's Sacred Music presents a challenge of scale and time for musicians and audiences: each concert is truly an event. Lara Morrison, with support from the Interfaith Council of Seattle, began in 1989 to produce the first sacred music concerts at her own



SIDNEY HAUSER PHOTO BY DANIEL SHEEHAN

financial risk at the University Christian Church, with Earshot Jazz providing assistance. Backed by a band that included Michael Brockman and Clarence Acox, soloists including pianist Marc Seales and saxophonist Don Lanphere, and the Total Experience Gospel Choir, Morrison brought a community together behind the enormity of Ellington's music.

In 1993, Morrison entrusted the stewardship of the sacred concerts to Earshot Jazz, providing some of the impetus for the formation of SRJO under Acox and Brockman in 1994. That same year, Earshot succeeded in raising enough money to purchase scores previously rented by Morrison from the Ellington Estate (which happened to contain notes and adjustments made by Brockman, one of the foremost Ellington scholars in the country). Throughout the years, this grassroots event has been a meeting point of the community and legendary Seattle musicians such as Floyd Standifer, Don Lanphere, Hadley Caliman, and Ed Lee.

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

—Editor

New this year—Pick your own assigned seat! Purchase early for the best selection. Tickets available at earshot.org.

CELEBRATING THE 31ST ANNUAL EARSHOT JAZZ FESTIVAL

What an incredible series! Thank you all! With over 60 one-of-a-kind events over 30 days in venues all across the community, the festival felt good, sounded good, and as you'll see in the brilliant work by Daniel Sheehan below (and at danielsheehan.com), it looked so good, too! Thanks to all the incredible artists, and to YOU, for making this Earshot Festival one of the most memorable yet.



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FOR THE RECORD

sunking *sunking* self-released

Up-and-coming contemporary jazz fusion co-conspirators Rob ‘bobby-grooves’ Granfelt and Antoine ‘sous chef’ Martel collaborate with a shared common sentiment: that the human spirit is an untapped resource of continuous creative energy.

“Sunking is trying to explore the notion that everyone is an endless well of creativity, ideas and expressions,” explains sunking co-producer, drummer, and percussionist Rob Granfelt.

Harnessing that energy is easier said than done, but sunking’s self-titled debut exudes an abundance of uncaged creative accomplishment. Choosing to explore alternative avenues of improvised composition, Granfelt and Martel have developed a somewhat organic



approach to electronic music production.

Each song starts with an improvised unaccompanied drum take, which establishes the time signature and duration of each piece. A light layering of riff-inspired chord structure is introduced, and the composition begins to take on a melodic form. Atmospheric soundscapes, chic bass-lines, reverberating guitars, and electronic keyboards; these are cautiously added or subtracted, tweaked and redacted, making sure each piece is balanced and minimal, full of space and groove.

“SEA 2016,” the album’s first of twenty-three sprawling musical vignettes, kicks off with sparse and sporadic drum fills, accompanied by an intensifying singular drone that eventually crescendos into an avant-garde free-for-all of sorts. This sets the tone for the rest of the record, weaving back and forth between synthesized cinematic excursions, ambient chill-wave, and the hypnotic repetition of early hip-hop. The result is a non-linear, laid back instrumental mix-tape, firmly rooted in the exploratory nature of experimental jazz.

—Gus Marshall



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The Westerlies *Wherein Lies the Good* Westerlies Records

For their third release, the Seattle-born, now New-York based brass quartet make an incisive contribution to the search for “Americana” in contemporary music today. The quartet—trombonists Andy Clausen & Willem de Koch, and trumpeters Riley Mulherkar and Chloe Rowlands—are certainly qualified, with genre-spanning group collaborations from Fleet Foxes to Dave Douglas.

Balancing technical skills and creativity, The Westerlies’ latest collection represents American composers and singer/songwriters along with a handful of inventive originals. The vocal qualities of brass instruments, with their variable onset and broad delay, opens up its own world of timbral possibilities. On a standout set of spirituals from the Depression Era Golden Gate Quartet, The Westerlies muster the heavenly earthiness of great vocal

music, and recall the likes of Bubber Miley and Tricky Sam Nanton of the early Ellington bands.

The group’s stunning cohesion and



articulation show through the almost classical form of songwriter Judee Sill’s “The Kiss,” while on a version of cellist/composer Arthur Russell’s plaintive “Eli,” the original’s textural duel between voice/cello is arranged as if to

a full band, the lead trombone muted ingeniously with raspy tin foil.

The album’s title track, “Wherein Lies the Good,” composed originally for piano by Robin Holcomb—a Seattle mentor for the group—functions less like a tune and more like a tone poem; a modernist redressing of American vernacular music. As the band moves over 11 minutes through solemn Copelandian odes, to off-kilter elegies and helter-skelter anthems, the question of unity gradually presents itself, eventually leaving the resolution up to the listener.

With their embrace of tension and conflict, jubilation and mourning, The Westerlies voice their answer to Holcomb’s question in the plural. For the quartet, it’s a polyphonic nation.

—Ian Gwin

The Westerlies return to Seattle to perform at the Knife Room on December 5. *Wherein Lies the Good* comes out January 31, 2020 on Westerlies Records.



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JAZZ AROUND THE SOUND

December

12

SUNDAY, DECEMBER 1

AB Max Holmberg & 200 Trio, 9pm
 CM Deems Tsutakawa, 12:30pm
 CR Racer Sessions, 8pm
 CZ Choro Jam, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 FB Seattle Jazz Vespers: Sheila Kay Quartet, 6pm
 JA Taj Mahal Quartet, 7:30pm
 RR Last Call: It's Beginning to Look a Little Bit Like Christmas, 4pm
 RR Jared Hall Quartet feat. Tal Cohen, 7pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 2

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 8:30pm
 RR Indigo Mist, 7pm
 RR Salute Sessions, 10pm
 RY Jared Hall Quartet feat. Tal Cohen, 8pm

TUESDAY, DECEMBER 3

EB Eric Verlinde, 6pm
 JA Mike Stern Jeff Lorber Fusion feat. Jimmy Haslip and Dave Weckl, 7:30pm
 MQ Ranger and the "Re-Arrangers", 5pm
 MT Open Mic, 9pm
 NC Greta Matassa Holiday Show, 7pm
 OT Hot Jazz Hootenanny, 7:30pm

OW Jazz Jam, 9:30pm
 RR Seattle Academy Jam Session, 5pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, DECEMBER 4

EB Eric Verlinde, 6pm
 EG Cornish College of the Arts Jazz Ensemble, 9pm
 JA Mike Stern Jeff Lorber Fusion feat. Jimmy Haslip and Dave Weckl, 7:30pm
 NC Jazz Jam w/ Darin Clendenin Trio, 7pm
 RR Jazz Night School: Big Band Blue & Combos, 7pm
 SC Jared Hall Quartet, 7pm
 VI Bar Tabac, 9pm
 WW Hartman Friction, 7pm

THURSDAY, DECEMBER 5

BC Adam Kessler & Phil Sparks, 9pm
 EB Eric Verlinde, 6pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows, 7:30pm
 NC Overton Berry, 7pm
 RR Jazz Night School: Vocalists & Big Bands, 7pm
 SB Ari Joshua Band, 8pm
 SB Proud & Nasty Jam Session, 10pm
 TD Highway 99 All-Stars, 7:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, DECEMBER 6

BI Roosevelt High School Jazz: Jazz Nutcracker, 7:30pm
 CA Francesco Crosara & Glenn Young Trio, 6pm

CM Jazz, Etc., 7pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 EG SwingShift, 7pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows (early show), 7:30pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows (late show), 9:30pm
 KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Swing 3PO, 5pm
 NC Danny Godinez, 8pm
 PR John "Greyhound" Maxwell, 8pm
 RR Jazz Night School: Vocalists & Big Bands, 7pm
 VI Jovino Santos Neto, 9pm

SATURDAY, DECEMBER 7

CM Chris Stevens Band, 7pm
 EB Frank S. Holman III, 6pm
 EG A Bluesy Soulful Christmas w/ Mercedes Nicole (early show), 7pm
 EG Mercedes Nicole Trio (late show), 9pm
 HS David Francis & Les Jeunes Artistes, 6pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows (early show), 7:30pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows (late show), 9:30pm
 LT Dan Duval Good Vibes Quartet, 7pm
 NC EntreMundos Quarteto, 8pm

Calendar Key

AB The Angry Beaver	ES El Gaucho Seattle	PH Polish Home
BC Barca	FB Seattle First Baptist Church	PL Poggie Tavern
BH Benaroya Hall	HS Hotel Sorrento	PR Pacific Room Alki
BI Bainbridge Island Museum of Art	JA Dimitriou's Jazz Alley	RH Roosevelt High School Performing Arts Theatre
BL Bleu Note Lounge	KE Kelnero	RR The Royal Room
CA Casa Mexico	KR Knife Room	RY Rhythm & Rye
CC Capitol Cider	LA Latona Pub	SB Sea Monster Lounge
CH Chapel Performance Space	LT Luther's Table	SC WJMAC at Sylvia Center for the Arts
CM Crossroads Bellevue	MQ Triple Door MQ Stage & Lounge	SE Seattle Art Museum
CP Cornish Playhouse at Seattle Center	MT Mac's Triangle Pub	ST Stage 7 Pianos
CR Cafe Racer	MV Marine View Church	TD Triple Door
CZ Couth Buzzard Books	NC North City Bistro & Wine Shop	TH Town Hall
DT Darrell's Tavern	NL Nectar Lounge	VI Vito's
EB El Gaucho Bellevue	OT Oliver's Twist	WW Whisky West
EG Egan's Ballard Jam House	OW Owl 'n Thistle	

PH Swing Dance w/ Jonathan Doyle, 7:30pm
 PL Burn Band, 9pm
 PR Stephanie Porter, 8pm
 RH Jazz Nutcracker, 7:30pm
 SB Latin & Cuban Night, 7pm
 ST Bill Anschell Quartet, 7:30pm
 VI The Tarantellas, 6pm
 VI Don't Move, 9:30pm

SUNDAY, DECEMBER 8

AB Max Holmberg & 200 Trio, 9pm
 CP Jose Gonzales Trio: A Charlie Brown Christmas, 1pm
 CR Racer Sessions, 8pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 JA Norman Brown's Joyous Christmas w/ Bobby Caldwell & Marion Meadows, 7:30pm
 MV 11th Annual Michael Powers Holiday Jazz, 5pm
 PR EntreMundos Quarteto, 6pm
 RH Jazz Nutcracker, 2pm
 RR Sing Noel: Holiday Sing-along, 6pm
 TD Kiran Ahluwalia, 7:30pm
 VI Jeremy Bacon, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 9

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 8:30pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Salute Sessions, 10pm
 RY South Sound Swing Orchestra, 8pm

TUESDAY, DECEMBER 10

BH Kenny G w/ the Seattle Symphony, 7:30pm
 EB Eric Verlinde, 6pm

JA Charlie Hunter & Lucy Woodward, 7:30pm
 MQ Mambo Cocktail Hour w/ Elspeth Savani, 5pm
 MT Open Mic, 9pm
 NC Michael Martinez, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Cascadia Big Band Holiday Show, 7:30pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, DECEMBER 11

EB Eric Verlinde, 6pm
 EG Vocal Jam, 7pm
 EG Vocal Showcase, 9pm
 NC Kelley Johnson, 7pm
 RR JazzED Home for the Holidays, 7pm
 SB Shawn Mickelson Group, 8pm
 SB Blood Moon Orchestra, 10pm
 SC Marina Albergo Trio, 7pm
 VI The Daimonics, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, DECEMBER 12

BC Adam Kessler & Phil Sparks, 9pm
 CH Guitar Cult + Crystal Beth + Kathy Moore, 8pm
 EB Eric Verlinde, 6pm
 EG Lady 'A' Blues, 7pm
 EG Kareem Kandi Band, 9pm
 KR Nikki Dee's Holiday Spectacular, 7:30pm
 MQ Elspeth Savani, 5pm
 PR Sheri Roberts Greimes, 6pm
 SB John Pinetree & the Yellin Degenerates, 8pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: Greta Matassa, 5:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, DECEMBER 13

CA Glenn Young Trio, 6pm
 CM Michael Powers, 7pm
 EB Tom Kellock, 6pm

CURTAIN CALL

Weekly recurring sessions & gigs
 Venues may be closed on Holidays!

MONDAY

CC Cider Sessions, 9:30
 EB Tom Kellock, 6
 ES Eric Verlinde, 6
 NL Mo' Jam Mondays, 9
 RR Salute Sessions, 10

TUESDAY

EB Eric Verlinde, 6
 MT Open Mic, 9
 OT Hot Jazz Hootenanny, 7:30
 OW Jazz Jam, 9:30
 SB Joe Doria Presents, 10

WEDNESDAY

EB Eric Verlinde, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 EB Eric Verlinde, 6
 SB Proud and Nasty, 10

FRIDAY

EB Tom Kellock, 6
 KE Rick Kitaeff & Bruce Barnard, 6:30
 LA Happy hour w/ Phil Sparks, 5

SATURDAY

EB Frank S Holman III, 6
 SB Latin & Cuban Night, 7

SUNDAY

AB Max Holmberg & 200 Trio Jam, 9
 CR Racer Sessions, 8
 CZ Choro Jam, 2pm (1st & 3rd)
 CZ Jazz Jam, 2pm (2nd & 4th)
 DT Jazz Jam, 8
 EB Tom Kellock, 6
 ES Eric Verlinde w/ Josephine Howell, 6
 VI Ron Weinstein Trio, 9:30



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KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
 KR Nikki Dee's Holiday Spectacular, 7:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Happy 4tet, 8:30pm
 NC Pearl Django, 8pm
 PR Kareem Kandi Band, 7pm
 RR Kiki Valera & Cubaché, 8pm
 VI Thomas Marriott, 9pm

SATURDAY, DECEMBER 14

CM Cascadia Big Band, 7:30pm
 EB Frank S. Holman III, 6pm
 EG Susan Carr Ensemble: Annual Xmas Show, 7pm
 EG Cool Yule Holiday w/ Joan Penney & Jacqueline Tabor, 9pm
 HS Sundae + Mr. Goessl, 6pm
 LT Pamela Grace Beatty, 7pm
 PR Nancy Erickson, 8pm

RR Holiday Hootenanny and Sing-Along (matinee), 4pm
 RR Holiday Hootenanny and Sing-Along (early show), 6:30pm
 RR Holiday Hootenanny and Sing-Along (late show), 8:45 pm
 SB Latin & Cuban Night, 7pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, DECEMBER 15

AB Max Holmberg & 200 Trio, 9pm
 CR Racer Sessions, 8pm
 CZ Choro Jam, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 PR Mark Lewis Trio & Dick Lupino: Christmas Show, 8pm

RR Ranger and the "Re-Arrangers", 7pm
 VI Alex Guilbert, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 16

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 8:30pm
 RR The Music of "A Charlie Brown Christmas", 7pm
 RR Salute Sessions, 10pm

TUESDAY, DECEMBER 17

EB Eric Verlinde, 6pm
 JA David Benoit Christmas Tribute to Charlie Brown w/ Sara Gazarek, 7:30pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Marina Albero: CD Release, 7pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, DECEMBER 18

EB Eric Verlinde, 6pm
 EG Kenny Mandell Jazzworks Student Showcase, 7pm
 JA David Benoit Christmas Tribute to Charlie Brown w/ Sara Gazarek, 7:30pm
 NC Danny Godinez Student Showcase, 7pm
 RR Parranda Navideña: Mochima / Los Hijos de Agüeybaná, 7:30pm
 SC Kelby MacNay, 7pm
 WW Hartman Friction, 7pm

THURSDAY, DECEMBER 19

BC Adam Kessler & Phil Sparks, 9pm
 EB Eric Verlinde, 6pm
 EG Jump Ensemble, 7pm
 NC Amy Kramer, 7pm
 PR Steve Ryals Duo, 6pm
 RR Home for the Holidays (Night 1), 7pm
 SB Comfort Food, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm
 VI Kate Voss & The Big Boss Band, 9pm

FRIDAY, DECEMBER 20

CA Glenn Young Trio, 6pm
 EB Tom Kellock, 6pm
 EG Steve Messick's Holiday Showcase (early show), 7pm
 EG Steve Messick's Holiday Showcase (late show), 9pm
 KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Sundae + Mr. Goessl, 8:30pm
 NC Joan Penny Holiday Show, 8pm
 PR Kelley Johnson, 8pm
 VI Michael Owcharuk Trio, 9pm



SATURDAY, DECEMBER 21

EB Frank S. Holman III, 6pm
EG The Whateverly Brothers: A Very Whateverly Christmas, 7pm
HS Marina Christopher, 6pm
MQ The Hot McGandhis, 8:30pm
NC Tupelo, 8pm
PR Jared Hall Quintet, 8pm
RR The Music of "A Charlie Brown Christmas", 5pm
VI The Tarantellas, 6pm
VI Tim Kennedy Trio, 9:30pm

SUNDAY, DECEMBER 22

AB Max Holmberg & 200 Trio, 9pm
CM Byron Street Swing, 12:30pm
CR Racer Sessions Holiday Benefit, 8pm
CZ Jazz Jam w/ Kenny Mandell, 2pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
PR Jose "Juicy" Gonzales: A Charlie Brown Christmas, 8pm
VI Jonas Myers, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 23

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 8:30pm
PR Jose "Juicy" Gonzales: A Charlie Brown Christmas, 8pm
RR Royal Room Chanukah Party, 5:30pm
RR Salute Sessions, 10pm

TUESDAY, DECEMBER 24

EB Eric Verlinde, 6pm
MT Open Mic, 9pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 10pm

WEDNESDAY, DECEMBER 25

Happy Holiday!

THURSDAY, DECEMBER 26

BC Adam Kessler & Phil Sparks, 9pm
EB Eric Verlinde, 6pm
JA Blind Boys of Alabama Holiday Show, 7:30pm
PR Tambor e Cordas feat. Nadine Waldmann, 6pm
RR Home for the Holidays (Night 2), 6:30pm
VI Casey MacGill, 5:30pm
VI Eliana Glass, 9pm

FRIDAY, DECEMBER 27

BL Dmitri Matheny Group, 7pm
CA Glenn Young Trio, 6pm
CH Beth Fleenor, Don McGreevy, Skerik, 8pm
CM Northwest Jazz Big Band, 7pm

EB Tom Kellock, 6pm
EG Chris Johansen Quartet, 7pm
JA Blind Boys of Alabama Holiday Show, 7:30pm
KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
NC Frank Anderson, 8pm
PR Yuki Aoki Quintet, 8pm
VI Lushy, 9pm

SATURDAY, DECEMBER 28

CH Dangerknife, 8pm
CM Moonlight Swing Orchestra, 7pm
EB Frank S. Holman III, 6pm
JA Blind Boys of Alabama Holiday Show, 7:30pm
LT GMCD Jazz Quartet, 7pm
NC Magic Circle, 8pm
PR Danny Quintero & Illusionz Swing Orchestra, 8pm
SB Latin & Cuban Night, 7pm
TH 31st Anniversary Concert of Duke Ellington's Sacred Music, 7:30pm
VI Jerry Zimmerman, 6pm
VI The James Band, 9:30pm

SUNDAY, DECEMBER 29

AB Max Holmberg & 200 Trio, 9pm
CR Racer Sessions, 8pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Blind Boys of Alabama Holiday Show, 7:30pm
RR Zony Mash & Skerik Band, 7pm
VI Tim Kennedy, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, DECEMBER 30

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Poncho Sanchez Latin Jazz Band, 7:30pm
NL Mo' Jam Mondays, 8:30pm
RR Remembering Art Neville & Dr. John, 7pm
RR Salute Sessions, 10pm

TUESDAY, DECEMBER 31

EB Eric Verlinde, 6pm
JA New Year's Eve w/ Poncho Sanchez Latin Jazz Band (early/late packages), 6:30pm & 10:30
MT Open Mic, 9pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
RR New Year's Eve w/ the Royal Room Big Band, 8pm
TD New Year's Eve w/ Curtis Salgado (early/ dinner), 7pm
TD New Year's Eve w/ Curtis Salgado (late/ countdown), 10:30pm
VI Jerry Zimmerman, 5:30pm

Roots, from page 5

moved to Oakland, California, where his mother had relocated. In nearby Emeryville he found an artist's loft for \$175 a month and soon found work in the house sextet at Milestones, with drummer Brian Kirk, who would later move to Seattle to teach at Seattle Central. Gayton also worked with big band leader Dave Hardiman, trumpeter Johnny Coles and even a few times with saxophonist Pharoah Sanders.

"It was a good thing for me to move there" he reflects. "I probably would not have been able to rub shoulders with these guys unless I was in the Bay Area."

Three years later, however, he was encouraged by peers to go to New York. With just \$800 to his name, Gayton scuffled, as so many have before, but he hung in there, playing jam sessions, even working as an usher at Radio City Music Hall, and finally one day got a call to play with trumpeter Charles Tolliver. Since then, he has had his ups and downs, but lately, he says, "It's been pretty good. I cannot complain."

—Paul de Barros

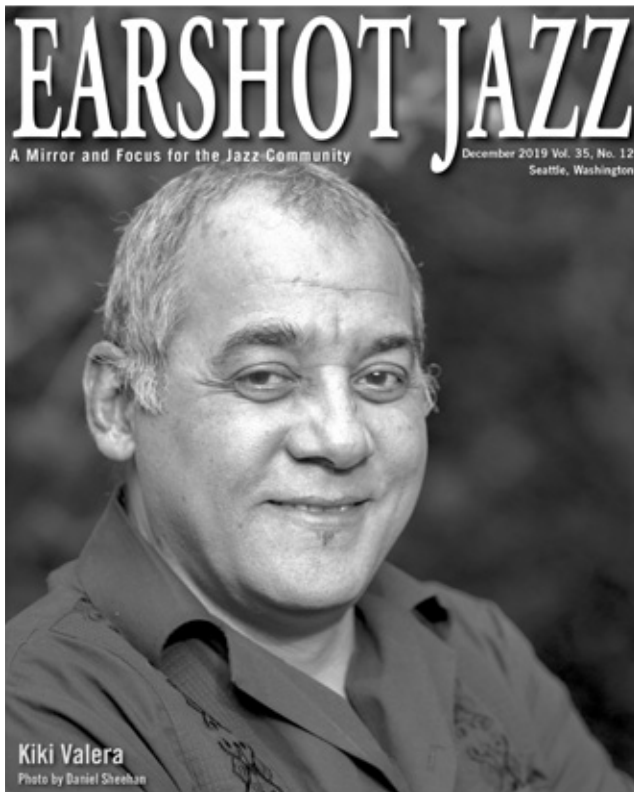
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Submit your gigs online at earshot.org/events/community/add.

Deadline for inclusion in the print version of the calendar is the 15th of the month prior to publication.

For questions or help with submitting your events please email jazzcalendar@earshot.org.



KIKI VALERA PHOTO BY DANIEL SHEEHAN

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