Kiki Valera
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.

Thank you for supporting jazz in Seattle!

Sasha Berliner photo by Daniel Sheehan

Kassa Overall photo by Daniel Sheehan
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
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, Antibalas, 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 longtime 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 piano 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

CONTINUED ON PAGE 23
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 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.
**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

**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

**DECEMBER 10**

**Norman Brown’s Joyous Christmas w/ Bobby Caldwell & Marion Meadows**
Dimitriou’s Jazz Alley, 7:30pm

**DECEMBER 11**

**Cascadia Big Band Holiday Show**
The Royal Room, 7:30pm

**DECEMBER 12**

**JazzED Home for the Holidays**
The Royal Room, 7pm

**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
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 15</td>
<td>Racer Sessions Holiday Benefit</td>
<td>Café Racer</td>
<td>8pm</td>
</tr>
<tr>
<td></td>
<td>Jose “Juicy” Gonzales: A Charlie Brown Christmas</td>
<td>Pacific Room Alki</td>
<td>8pm</td>
</tr>
<tr>
<td></td>
<td>Royal Room Chanukah Party</td>
<td>The Royal Room</td>
<td>5:30pm</td>
</tr>
<tr>
<td></td>
<td>Jose “Juicy” Gonzales: A Charlie Brown Christmas</td>
<td>Pacific Room Alki</td>
<td>8pm</td>
</tr>
<tr>
<td>December 26</td>
<td>Home for the Holidays (Night 2)</td>
<td>The Royal Room</td>
<td>6:30pm</td>
</tr>
<tr>
<td></td>
<td>Blind Boys of Alabama Holiday Show</td>
<td>Dimitriou’s Jazz Alley</td>
<td>7:30pm</td>
</tr>
<tr>
<td>December 27</td>
<td>Blind Boys of Alabama Holiday Show</td>
<td>Dimitriou’s Jazz Alley</td>
<td>7:30pm</td>
</tr>
<tr>
<td>December 28</td>
<td>31st Anniversary Concert of Duke Ellington’s Sacred Music</td>
<td>Town Hall Great Hall</td>
<td>7:30pm</td>
</tr>
<tr>
<td>December 29</td>
<td>Blind Boys of Alabama Holiday Show</td>
<td>Dimitriou’s Jazz Alley</td>
<td>7:30pm</td>
</tr>
<tr>
<td>December 30</td>
<td>New Year’s Eve w/ Curtis Salgado (early/dinner show)</td>
<td>Triple Door</td>
<td>7pm</td>
</tr>
<tr>
<td></td>
<td>New Year’s Eve w/ the Royal Room Big Band</td>
<td>The Royal Room</td>
<td>8pm</td>
</tr>
<tr>
<td></td>
<td>New Year’s Eve w/ Poncho Sanchez Latin Jazz Band (early/late packages)</td>
<td>Dimitriou’s Jazz Alley</td>
<td>8:30pm</td>
</tr>
<tr>
<td></td>
<td>December 31, 10:30pm New Year’s Eve w/ Curtis Salgado (late/countdown show)</td>
<td>Triple Door</td>
<td>10:30pm</td>
</tr>
</tbody>
</table>
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 Kloepper, 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 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 Standerfer, 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.
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.
MARIA SCHNEIDER ORCHESTRA

Friday
April 24, 7:30pm
Town Hall Seattle
1119 Eighth Ave

The NEA Jazz Master leads her all-star New York City big band

TICKETS AVAILABLE AT EARSHOT.ORG

Photo by Daniel Sheehan
ART OF JAZZ

GRETA MATASSA QUINTET  
THU DEC 12, 5:30 - 7:30 PM • FREE

Seattle’s premiere jazz vocalist showcases material from her new recording.

Have some art with your jazz, SAM is open until 9 pm.

Seattle Art Museum  
1300 First Ave  
visitsam.org/performers

Photo: Mohini Patel Glanz

Featuring Tessa Korver of Roosevelt High School.

Seating is limited and available on a first-come, first-served basis.

Sponsored by SAM Seattle Art Museum
GERALD CLAYTON

YOON SUN NAH

NINA GAREN

CHUCHO VALDÉS

December 2019 • EARSHOT JAZZ • 15
NEW

Marimba One

Jason Marsalis Vibraphone Mallets

707.822.9570  //  marimbaone.com
April 13 – May 1
Full lineup and tickets at pdxjazz.com
PDX Jazz thanks our major partners
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 albums 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
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.
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 Cali: 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, 7pm

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

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
BC Barca
BH Benaroya Hall
BI Bainbridge Island Museum of Art
BL Bleu Note Lounge
CA Casa Mexico
CC Capitol Cider
CH Chapel Performance Space
CM Crossroads Bellevue
CP Cornish Playhouse at Seattle Center
CR Cafe Racer
CZ Couth Buzzard Books
DT Darrell’s Tavern
EB El Gaucho Bellevue
EG Egan’s Ballard Jam House
ES El Gaucho Seattle
FB Seattle First Baptist Church
HS Hotel Sorrento
JA Dimitriou’s Jazz Alley
KE Kelnero
KR Knife Room
LA Latona Pub
LT Luther’s Table
MQ Triple Door MQ Stage & Lounge
MT Mac’s Triangle Pub
MV Marine View Church
NC North City Bistro & Wine Shop
NL Nectar Lounge
OT Oliver’s Twist
OW Owl ‘n Thistle
PH Polish Home
PL Poggie Tavern
PR Pacific Room Alki
RH Roosevelt High School Performing Arts Theatre
RR The Royal Room
RY Rhythm & Rye
SB Sea Monster Lounge
SC WJMAC at Sylvia Center for the Arts
SE Seattle Art Museum
ST Stage 7 Pianos
TD Triple Door
TH Town Hall
VI Vito’s
WW Whisky West
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 Jam Mondays, 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
SB Proud & Nasty, 10

THURSDAY
BC Adam Kessler & Phil Sparks, 9
MT Open Mic, 9
OT Hot Jazz Hootenanny, 7:30
OW Jazz Jam, 9:30
SB Joe Doria Presents, 10

FRIDAY
EB Eric Verlinde, 6
THURSDAY
BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
SB Proud & 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
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

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 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), 8:45pm
SB Latin & Cuban Night, 7pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm

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 MacNayr, 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

---

Help the Jazz Around the Sound Calendar

The Jazz Around the Sound Calendar is a community powered resource.

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.
IN THIS ISSUE...

Letter from the Director: We Can't Do It Without You 3
Golden Ear Award Nominations 4
Notes 4
Roots: Clark Gayton 5
Profile: Kiki Valera: Adventures in Clave Cubana 6
Holiday Events Calendar 8
Preview: Ellington’s Sacred Music in Concert 10
Celebrating the 31st Annual Earshot Jazz Festival 11
For the Record 18
Jazz Around the Sound 20

Earshot Jazz is a nonprofit tax-exempt organization. Ask your employer if your company has a matching gift program. It can easily double the value of your membership or donation.