

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Noel Brass Jr.

Photo by Daniel Sheehan



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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.



LETTER FROM THE DIRECTOR

Jazz Age, 2.0

In the 100 years since 1920's America ushered in what grew to be called "The Jazz Age," both the country and the music have grown, and remained the same, in unimaginable ways. Through the years, jazz has become a global language while remaining a solid signifier of America's deep humanity and unstoppable creative spirit. As Duke Ellington said: "Put it this way: Jazz is a good barometer of freedom... In its beginnings, the United States of America spawned certain ideals of freedom and independence through which, eventually, jazz was evolved, and the music is so free that many people say it is the only unhampered, unhindered expression of complete freedom yet produced in this country."

Yes, actual "freedom and independence" may still feel like elusive ideals on day-to-day social and economic levels, but if the incredibly good health of jazz is still a reliable barometer for human potential, then we have good cause for optimism. There is no better place to catch a Doppler overview of today's jazz forecast than in New York City, especially in the January deluge of showcases, meetings, and concerts as part of the Association of Performing Arts Presenters (APAP) and Chamber Music America (CMA) conferences in mid-Town Manhattan; the Jazz Congress at Jazz at Lincoln Center; and the NYC Winter JazzFest, which puts up close to 200 performances across the East and West Village and Brooklyn. All of this within a two-week period. And, of course, Seattle jazz is brilliantly represented in that larger context by performing artists, fans, and industry professionals.

The Earshot Jazz organization is proud to serve as a broad platform for Seattle's well-respected jazz community. Reflecting the vibrancy of the art form locally and nationally, Earshot is coming into 2020 having just completed the best year in our 35-year history. We are so grateful to our national funders, and to everyone in this community of artists, educators, fans and supporters. Thank you for your incredible support!

This issue carries many opportunities for you to join us. In addition to news, previews, profiles, and promotion of jazz events going on around the city this month, we invite you to cast your thoughtful ballot for this year's Golden Ear and Seattle Jazz Hall of Fame Awards. And please plan to join us at the awards party at the Royal Room on March 9, with Jim Wilke as Master of the Ceremonies, and world class music by Marina Albero.

So, dig in and enjoy this issue. As always, you can find additional and updated information online at earshot.org. All of it is made possible by your individual donations.

Thank you!

—John Gilbreath, Executive Director



FACE Foundation Call for Applications

FACE Foundation, in collaboration with the Cultural Services of the French Embassy in the U.S., is requesting applications for their 2020–2021 Jazz & New Music Program. The program awards three different grants: creative grants, residency grants, and touring grants for eligible projects jointly conceived with French and American musicians. Funding is offered to American or French non-profit organizations who represent individual artists or ensembles. The application deadline is March 2. Visit face-foundation.org for more details and application.

KNKX Piano Starts Here Series Continues in 2020

The Piano Starts Here series presented by KNKX, highlights the work of some of the most prolific and talented composers and pianists. The year-long series brings together Seattle's finest pianists to perform the works of famed pianists. Hosted by Alex Guilbert, the series will explore the music of Keith Jarrett, Ragtime jazz, the music of Dave Brubeck and John Lewis, among others. All shows will start at 7:30PM and are held at the Royal Room. For tickets and details visit theroyalroom-seattle.com

North City Jazz Walk Accepting Submissions

The North City Jazz Walk committee is accepting submissions for musicians for the 2020 event, which will be held Tuesday, August 11 in Shoreline. Artists should send an email, with links to their websites and/or samples of their music to musicdirector@northcity-jazzwalk.org.

4Culture Arts Project Grant Applications Open

Individuals and groups from any artistic discipline may apply for 4Culture's Arts Project grant to fund their project. Apart from the project's artistic rationale, one of the core criteria for this project is its availability to the public. This year's round of funding supports project needs after June 1, 2020 till June 1, 2022, with competitive grants in fixed amounts from \$2,500 to \$8,500. Applicants must be

at least 18 years old, and a resident of King County. Numerous application workshops are available at various locations throughout February. The application deadline is March 4. For details visit 4culture.org

Nicholas-Salas Harris named as PDX Jazz Artistic Director

PDX Jazz, the largest organization presenting jazz in Oregon, has an-

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centrum Jazz

Port
Townsend
John Clayton,
Artistic Director

JULY 19-26

WORKSHOP AND FESTIVAL Celebrating Women in Jazz

JOIN US! Jazz Port Townsend is the summer jazz camp designed to take you to the next level of musicianship. Spend a week living and learning with some of the finest musicians in the jazz world. Whether you're a journeyman performer, aspiring professional, or an enthusiastic beginner, you'll find colleagues who are the perfect fit for you to make music with.

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SPECIAL TRACK FOR MUSIC EDUCATORS.

Open to instrumentalists and vocalists high school-aged and older.

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Tia
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2019 Golden Ear Awards Ballot

Cast your ballot by March 3!

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees are selected by a broad range of *Earshot Jazz* readers, past Golden Ear recipients, jazz performers, audience members, and industry professionals. Those with the majority of nominations are included on the ballot below.

Vote online at earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3417 Fremont Ave N. #221, Seattle, WA 98103, by **March 3**. The Golden Ear Awards party takes place **March 9** at the Royal Room, featuring the Marina Albero Ensemble.

NW Recording of the Year

- ☐ Ann Reynolds, *Joy*
- ☐ Greta Matassa, *Portrait*
- ☐ Kiki Valera, *Vivencias en Clave Cubana*
- ☐ Marina Albero, *A Life Soundtrack*
- ☐ Xavier Lecouturier, *Carrier*
- ☐ Other _____

NW Acoustic Jazz Ensemble of the Year

- ☐ Bill Anschell Standards Trio
- ☐ Kate Olson's KO Ensemble
- ☐ Marco de Carvalho Trio
- ☐ Marina Christopher's Marina and the Dreamboats
- ☐ MMJB: Rick Mandyck, Thomas Marriott, Jeff Johnson, John Bishop
- ☐ Other _____

Emerging Artist of the Year

- ☐ Abbey Blackwell
- ☐ Kelsey Mines
- ☐ Rob Granfelt
- ☐ Sidney Hauser
- ☐ Xavier Lecouturier
- ☐ Other _____

Alternative Jazz Group of the Year

- ☐ Bad Luck
- ☐ Christian Pincock's Scrambler
- ☐ Comfort Food
- ☐ Smacktalk
- ☐ sunking
- ☐ Other _____

NW Concert of the Year

- ☐ Kiki Valera y su Son Cubano (October 26, Town Hall Seattle)
- ☐ Marina Albero CD Release (December 17, The Royal Room)
- ☐ Miles Davis Birthday Celebration w/ Thomas Marriott, Rick Mandyck, Orrin Evans, Eric Revis, Gary Bartz, & Kassa Overall (May 24, Tula's)
- ☐ Odeya Nini + Abbey Blackwell & Kelsey Mines (November 15, Chapel Performance Space)
- ☐ SRJO: Count Basie Meets Duke Ellington (October 5, Benaroya Hall)
- ☐ Other _____

NW Jazz Instrumentalist of the Year

- ☐ Bob Antolin
- ☐ Joe Doria
- ☐ Marina Albero
- ☐ Ray Larsen
- ☐ Thomas Marriott
- ☐ Other _____

NW Vocalist of the Year

- ☐ Carlos Cascante
- ☐ Greta Matassa
- ☐ Jacqueline Tabor
- ☐ Johnaye Kendrick
- ☐ Kelley Johnson
- ☐ Other _____

Seattle Jazz Hall of Fame

- ☐ Bill Ramsay
- ☐ Jim Knodle
- ☐ Michael Brockman
- ☐ Robin Holcomb
- ☐ Steve Peters
- ☐ Suzanne Weghorst
- ☐ Other _____

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

Part of a Larger Dialouge

Each January, New York City comes alive with Winter JazzFest, Jazz Congress at Lincoln Center, and the Association of Performing Arts Professionals (APAP) conference, described as “the world’s largest performing arts marketplace.” This buzzing week is a reflection and celebration of the global jazz scene: never still and as diverse as the music itself. Halynn Blanchard, Earshot Jazz’s Production Manager, reports back on her week-long immersion into this rich environment.

Earshot Jazz: Describe what the NYC-Seattle connection means to you

Halynn Blanchard: There is a larger dialogue happening among people who own “jazz” as a thread in their identity. We are musicians and artists; seekers and listeners; writers; archivists; educators and students; and visionaries and volunteers. All of us with our toes in jazz could submit a hundred separate reflections on what jazz means, where we see it going, and what its priorities should be. Jazz is a language for society.

Being a representative for Seattle jazz while in New York, I recognize we have our own microcosm here. We are valuable and thriving. We can share our stories and expand our ecosystem. A fairly accessible way to tangibly engage with what is happening in New York City, is to visit and listen.

EJ: Which talk was the most impactful to you and why?

HB: The eloquent NYC guitar mainstay Mark Whitfield was one of the panelists challenged to answer the question of how to pay homage to players you’ve studied and emulated, while discovering and remaining true to your own sound.

Whitfield says he was told “When you start to trust yourself, you’re gonna really play something...You won’t get to the essence of what you can offer as an artist, until you get to the essence of who you are...Often, we get rewarded for plagiarism, in getting from A to B. You have to have confidence to be yourself. Your spirit will start to shine and you’ll be rewarded for the right things. Honor your own thumbprint, your own destiny.”

EJ: Which performance was the most impactful to you and why?

HB: This year’s Winter JazzFest offered a new weekend “marathon” lineup in Brooklyn. The weekend prior, a two-day marathon packed ten Manhattan venues. Centered in Williamsburg, six spaces hosted groups from Keyon Harrold, Wayne Horvitz & Sara Schoenbeck, Mwenso & The Shakes, Kneebody + Mark Guiliana, Sasha Berliner and DJ Quantic. For myself and the bouncing room in the Music Hall of Williamsburg, Brooklyn’s own Phony Ppl stole the show. The fearless five-man band is known for their fun, impossibly engaging shows.

EJ: What else did you learn at Winter JazzFest that you hope to apply to your own practice or community?

HB: Jazz needs women, and not the other way around. One thing that would help is not having just one token woman in a band. The process to outgrow

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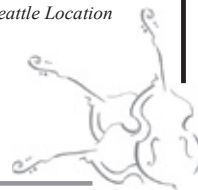
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Noel Brass Jr.: Open Soul Policy

By Gus Marshall

Noel Brass Jr. is a genuine practitioner of true spontaneous creation. He is a keyboardist and humble purist, whose tireless dedication to the art of impermanent inspiration has bestowed him with a remarkable sense of improvisational patience. “I’m kind of starting off sketching, or molding clay, building little musical monuments almost, tone poems, architecture,” says Brass in reference to his creative process. This patient building is on full display throughout Brass’ soulful and contemplative solo exploration *Broken Cloud Orchestra* (Wax Thematique 2017), an outstanding achievement in accessible ambience and spiritual minimalism.

Sparse synthesized motifs are delicately draped over a tasteful reverberating Fender Rhodes, evoking imagery of a somber soundscape on a foreign planet. Meditative premonitions slowly morph, breathe, and are allowed time to grow before they are meticulously sculpted and sketched into existence. “The element of what I want to bring is that transformative, kind of otherworldly improvisation,” explains Brass. “Where you feel like you’re getting it from a different source...being open, being patient, not rushing your ideas.



NOEL BRASS JR. PHOTO BY DANIEL SHEEHAN

Like the paint strokes. That’s why I like ambient movements. It doesn’t have to be a grandiose statement all the time: it can just be a feeling, transporting you somewhere else. There’s a lot of different planets; why not visit a bunch?” Hailing from the Midwest, Noel Brass Jr. grew up in the suburban city of Joliet, Illinois, 40 miles southwest of Chicago. Growing up in a middle class, Baptist, pro-union family ex-

posed young Noel early and often to a wide array of exceptional music. At home, Duke Ellington, Gabor Szabo, and Nat King Cole were a common source of familial entertainment, and a mainstay of dinnertime accompaniment.

At the same time, other less-than-conventional sounds were also on the radar of the budding musician. “I listened to lots of punk and jazz,” says Brass. “Hip-hop and new wave, everything was given a listen.” Early on Brass began to hone his craft and grow his ears, embracing his aptitude for improvisational performance and composition. In 2004, Brass took a train from Chicago to Seattle. Curious to check out a new city and a new scene, he hit the ground running, and within a

few months assembled the psychedelic jazz trio Afrocop. A weekly Saturday night gig at the small Ballard pub The Stepping Stone, allowed Brass—along with founding bassist Quintin Musgrove and drummer Justin Hills—to build a strong musical foundation. Shortly after Afrocop’s inception, Brass met current drummer (and now longtime collaborator and co-conspirator) Andy Sells, through a Seattle

Drum School gig substitute service. “Once I met Andy though, it kind of changed the dynamic and structure, because Andy had been playing in the city for years, and I didn’t know too many people that were already invested in the city. And that to me was a big deal, because I needed that kind of backing to push forward and come up with better ideas,” says Brass.

The weekly gig challenged the group as individuals and shaped them as a unit. “Every Saturday, we would play all night. And you have to come up with a shit ton of ideas when you are improvising all night, especially if you don’t have any heads or anything. We were just coming up with stuff, and I always thought that’s where I wanted to push the band.” With the addition of Carlos Tullos on bass and baritone guitar in 2011, Brass began to reach out and explore what he refers to as ‘psychedelic gospel leanings’, and the group began to take on a more intentional approach.

While traveling through the often murky waters of spur-of-the-moment composition, Brass and company developed a unique mantra, a life jacket of sorts. “We call it an open soul policy,” declares Brass. “That is kind of what Afrocop is about. We keep it that way, just so if someone runs out of

ideas, you can leave the band, if someone else has ideas, come sit in with us. Not everybody gets that idea. It’s very democratic, it’s for people who have ideas. But it’s not just like, here, let me come in and play a bunch of solos.”

The “open soul policy” also serves as an optimistic attempt to keep the music fresh, honest and uninhibited by ego. It is a clever approach to the inevitable loss of free flowing creativity. While enacted to encourage a spirit of constant creative manifestation, in the end it all boils down to communication and trust. “There’s limitations to everything, right?” asks Brass. “Sometimes communication is key: you have to work together at all times. Even if you’re going in a place where it’s unfamiliar, we’re all traveling in that same realm. A lot of times we have to just carry on, even though you get into weird moments of sound, and the vibe is almost spookier: you can’t explain it, it’s just strange, surreal almost. You’re uncovering, excavating almost, and then you see further truths that you don’t even know about,” muses Brass.

“That’s the beauty I guess, and the scary part of it: you’re just traveling along until different things shift you to say otherwise. That can be a chal-

lenge, to listen, and staying connected to the overall themes.”

The aural soundscapes being teased out in real-time at Afrocop’s hypnotic live performances are often complemented through visual landscapes that play off of the sonic themes created by live visual artist blazinspace. Afrocop and blazinspace’s collaborations have been explored at venues ranging from Vito’s to Lofi to a recent appearance at the Timbre Room as part of the Earshot Jazz Festival’s DJ Series.

As a leader, Brass embraces the challenges and the connectivity that comes from sustained improvisation, resulting in the communal building of ideas. “Overall, I see more benefits if you give someone a skeleton of chords. That way you’re working between those ideas, but if you know the habits of each other, as [Afrocop has] been playing together for a long time, you become more fine-tuned and more of a moving machine together, rather than sluggish pieces on their own. And those individual sounds and those individual voices from the trio really get to shine. Not just in solos, but working together for the greater purpose.”

Afrocop performs at Vito’s on Saturday, February 29, 9pm. Free. 21+

ART OF JAZZ

ALEX DUGDALE FADE QUARTET

THU JAN 13, 5:30 - 7:30 PM

Dugdale is a saxophonist, tap dancer, and educator quickly becoming a Seattle legend leading this crackling band of Seattle’s best.

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Photo: NT Media

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Westerlies Fest

February 6–9
Various venues, Seattle

Shake off the winter blues, a wind is blowing in on brass. The Westerlies, a Seattle-grown, New York-based brass quartet are gearing up for their second annual Westerlies Fest in February, offering four days of music, poetry, and education.

Named for their eastward movement, The Westerlies craft a genre-shifting big band experience with Riley Mulherkar and Chloe Rowlands on trumpet and Andy Clausen and Willem de Koch on trombone.

“There’s something special in the way that Seattle as a city values music education,” de Koch said. Wanting to give back to the city that cultivated their musical talent and trajectory, The Westerlies have developed their own festival in Seattle, bringing together the musicians they work with from both coasts.



CELISSE HENDERSON PHOTO BY CHRISTOPHER BOUDEWYNS

An important component to the festival for the band is the public school workshops for the music departments. They reached more than 500 local students through eight in-school concerts at their inaugural festival.



TROY OSAKI PHOTO COURTESY OF THE ARTIST

De Koch expresses the impact visiting musicians had on him as a student and performer and how it helped shape his future. “It was important for us to see what it could be like to be a professional musician at an early age...I think it made that pathway seem much more



Seattle Jazz and Culture Festival 2020 February 8th - March 1st Celebrating Jazz in Seattle and its Culture

Jazz In The City's (JITC) inaugural Seattle Jazz and Culture Festival features a variety of jazz and jazz influenced artists at two venues: The Triple Door in downtown Seattle and the Frye Art Museum auditorium on First Hill.

More information available at jazzinthecity.com.



attainable,” de Koch says. “So I think for us, we’re trying to do our part as best we can to nourish that music education and try to have some sort of representation for what these other students might want to do.”

The festival is hosted in four venues: Town Hall Seattle, The Chapel Performance Space, The Royal Room, and Nickerson Studios at Seattle Pacific University.

While a small festival, the lineup is eclectic with performances by soul and blues singer/guitarist Celisse Henderson, singer-songwriter Robin Holcomb, poet Troy Osaki, and spoken-word duo Sarah Kay and Phil Kaye. The Westerlies perform at each show, as well.

As de Koch explains, The Westerlies see this as an opportunity “to showcase friends of ours from New York who we think our Seattle audience



CHLOE ROWLANDS, ANDY CLAUSEN, RILEY MULHERKAR, WILLEM DE KOCH BY SHERVIN LAINEZ

might enjoy and take local Seattle artists that we believed in and give them a bigger platform in the city to present their music.”

Celisse performs at The Royal Room on Thursday, February 6; Holcomb at The Chapel Performance Space on Friday; and Kay and Kaye at Town Hall on Saturday. The Westerlies will close out the festival on Sunday, February 9.

The first Westerlies Fest took place in September of 2018, and the group has learned a bit since then. To avoid being stretched thin, they are holding their in-school workshops on separate days from the concerts. One major change,

de Koch said, is making the Sunday programming free and open to all. Sunday, February 9, will bring a community-focused workshop and jam session with the band. The Westerlies will host a listening session with their favorite music and unpack it in conversation.

The festival is the biggest undertaking of the band’s charitable arm, de Koch says, but band members are involved in educational projects throughout the year. The group gained nonprofit 501(c)(3) status in March 2017, giving them institutional backing to broaden their impact.

A full pass to the four-day event is an affordable \$50, while individual concerts are \$25 a piece and \$15 for students.

—Whitney Bashaw

For tickets visit westerliesfest.org.



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Seattle Jazz and Culture Festival

February 8–March 1
Triple Door & Frye Art Museum

Jazz in the City takes a giant leap forward in presenting the inaugural Seattle Jazz and Culture Festival 2020, with performances at the Triple Door and Frye Art Museum Auditorium. Produced by Dr. James Gore and Ariel Media, the festival will run from February 8th–March 1st, with the aim of celebrating the bilateral influence of jazz music on art and culture. The festival builds on the Jazz in the City free, bi-monthly performance series at the Frye Art Museum. The programming displays the global absorption of America's quintessential art form, performed by both local and visiting jazz, and jazz-influenced artists.

Featured festival artists include, the Branford Marsalis Quartet, Mark Guiliana, Folks Project, Eugenie Jones, Kassa Overall, Laila Biali, Tuck and Patti, Stanton Moore, and the Patricia Barber Trio.

Marsalis brings his time-tested quartet on the heels of their Grammy nominated 2019 release, *The Secret Between the Shadow and the Soul*. Pianist Joey Calderazzo, bassist Eric Revis and drummer Justin Faulkner have formed an intrinsic bond with the intrepid saxophonist over time, making these Triple Door dates highlights on the 2020 jazz calendar in Seattle. The quartet will perform over four nights from February 20–22.

Seattle's own Kassa Overall returns from New York on March 1 at the Triple Door to perform his music that lives on the cutting edge of post-bop modernism, and hip-hop. His Seattle appearance is in celebration of his just-released second full-length album *I Think I'm Good*. Since the release of his 2019 album, *Go Get Ice Cream and Listen to Jazz*, he has gained acclaim internationally for his genuine sounding amalgam of contemporary forms.



KASSA OVERALL PHOTO COURTESY OF THE ARTIST

The dynamic duo of bassist Evan Flory-Barnes and drummer D'Vonne Lewis plus soul jazz singer/songwriter Darrius Willrich make Folks Project. They perform at the Triple Door on February 12 in celebration of their album *Folks Project Live at the Triple*



Door. Willrich's soulful approach brings an interesting dynamic to the trio, rounded out by Lewis and Flory-Barnes who are well-known as leaders in evolving cutting edge music in Seattle.

The festival sheds light on, and celebrates Seattle's rich jazz history, which began with African American musicians at the turn of the twentieth century. Seattle's first jazz musicians arrived in Vaudeville shows, in the military, or on tour with jazz giants such as Jelly Roll Morton. The culture evolved into the Jackson St. Jazz District in the

1920's and 30's which flourished during Prohibition.

While unions and union jobs for musicians were under the grasp of segregation, the clubs on Jackson St. provided sanctuary for musicians and music patrons alike. Many of the great African American musicians performing for all white audiences downtown, would make their way to the hill, to jam long into the night in the basement clubs along Jackson St. The story of that musical and cultural explosion is told aptly by Paul de Barros in his book, *Jackson Street After Hours: The Roots of Jazz in Seattle*.

To honor this history and inspire future generations, Dr. James Gore founded the Jackson Street Music Program, which provides experiential learning programs to youth including the Youth Air radio show, free concert tickets to Jazz in the City concerts, internships, lectures, and more.

Pushing its programing to the next level, Jazz in the City's Seattle Jazz and Culture Festival celebrates a legacy of an art form and culture unique and vital to the history of our city and adds a new chapter to its continuum.

—Paul Rauch

For details visit jazzinthecity.com.

MARIA SCHNEIDER ORCHESTRA

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April 24, 7:30pm
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The NEA Jazz Master
leads her all-star
New York City big band

TICKETS AVAILABLE AT EARSHOT.ORG

Photo by Daniel Sheehan

EARSHOT
JAZZ

Tim Berne and Matt Mitchell

Thursday, February 13, 7:30pm
Royal Room
5000 Rainier Ave S

Both virtuoso instrumentalists, composers, and bandleaders in their own right, saxophonist Tim Berne and like-minded pianist Matt Mitchell have been collaborating for over a decade. As in the dynamic relationship between Charles Mingus and drummer Dannie Richmond, their elective affinities are nothing short of explosive. Listeners can catch them at work February 13th at the Royal Room.

"I'm a very blue-collar composer, not a white collar one," Berne once said of himself. Taking to heart his early teacher Julius Hemphill's impeccable tone, compositional fluency, and do-it-yourself ethic, Berne started his early career in New York's downtown scene in the early eighties. The patient intensity of his playing prompted NPR to call him "a master of slow cooking," whose long form improvisations expand and contract "like a road novel, full of picaresque or elliptical episodes, with heroes who end up far from where they started."

Now a respected leader in new music, he brings the harmonic and contrapuntal force of his work in projects such as Sun of Goldfinger, a scalding trio with guitarist/producer David Torn and drummer Ches Smith, a member of Berne's critically acclaimed group Snakeoil, which since 2012 has been recording on the esteemed ECM label.

Pianist Matt Mitchell, has shared Berne's attention to detail and radical commitment to musical ideas since



MATT MITCHELL AND TIME BERNE PHOTO BY PIERRE NADLER

the very beginning. A graduate of the Eastman School of Music, Mitchell has worked as a sideman for the likes of Rudresh Mahanthappa, Linda May Han Oh, and released four recordings as a leader on Pi records. The *New York Times* has praised him as a "pianist of burrowing focus and an indispensable fixture of the contemporary vanguard."

Mitchell first came into contact with Berne in the late 90's, contacting him for copies of his scores, yet it was only later, in 2009 when the two played together after which Berne promptly hired Mitchell. "My association with Tim is a very proud and rewarding one for me," Mitchell has said, "one that seems to have no end in sight, fortunately."

With their group Snakeoil, the pianist approached Berne's ornate multipart writing by adapting the full score to piano. Mitchell recorded a version of this improvised counterpoint on

the 2017 solo release *Forage*, released on Berne's own Screwgun records. Digging through the melodies that inspired him, Mitchell scrupulously came to his own interpretations. "The way Matt improvises on this record is the epitome of melodic/thematic improvisation that I really like," Berne said of the release, "No one could've gone into the same level of detail..."

In 2018, the duo released *Angel Dusk*, also on Screwgun. A sparse, uniquely lyrical exploration of their chemistry, the album documents Mitchell's masterful mix of various voices and Berne's quick shifts in texture, as well as their respective music's mesmerizing unison passages. "He might even know it even better than I do at this point," Berne has said of Mitchell's interpretations. Perhaps because by this point, everyone knows the score.

—Ian Gwin

Tickets available at earshot.org.

Jamie Branch *FLY or DIE*

Tuesday, February 18, 7:30pm
 Royal Room
 5000 Rainier Ave S

The modern era of jazz and improvised music has ushered in a new generation of prophetic voices and community-driven sounds that are quick to dispel any question that the art form remains a living one. Trumpeter and bandleader Jamie Branch is certainly high on this list, and Seattle will be graced by her mind-expanding quartet on February 18th at the Royal Room in Columbia City. Get ready for a concert with sounds that are deeply of this time, addressing the pain of our sociopolitical climate while carrying a celebratory torch that we all need to get through it all.

A Chicago-bred trumpeter and recent transplant to New York City, Branch has struck a formula in her creative expression that carries forward the spirit of protest and raw communal sound in jazz and the avant-garde, without losing sight of a spirit and message that is wholly for the present moment. Her distinctive style of free-jazz is a synthesis of Chicago Creative Music, punk, hip-hop, post-rock, ska, and much more. In October 2019, Branch released *FLY or DIE II: bird dogs of paradise*, the much-anticipated sequel to her 2017 debut album *Fly or Die*, which took the jazz world and beyond by storm. *FLY or DIE II* features the same instrumentation of trumpet, cello, bass, and drums, yet the new version of the band features young cellist Lester St. Louis in the place of Tomeka Reid, alongside the original bassist Jason Ajemian and drummer



JAMIE BRANCH PHOTO BY DAWID LASKOWSKI

Chad Taylor, who trace their roots back to Chicago with Branch.

The ensemble offers a combination of pizzicato (plucked) cello and bass lock in with drums to create playful, warping grooves that echo rhythms from around the world, with Branch at the helm guiding us all to other-worldly sonic experiences.

If “fly” and “die” are to be understood as opposites, wherein musical freedom and transgression always exist in proximity to criminal ways of the world that would otherwise bring about its destruction, Branch’s *FLY or DIE* quartet fearlessly embraces such liminality with no-nonsense musical rejoicing. Sacrificing nothing and risking everything, *FLY or DIE* is a call to outdo the demons of the world with the most abundant, spirited celebration of life through community-minded music.

The first *Fly or Die* album evokes Branch’s presentation of a distinctive-

ly Chicago sound in New York that launched her onto a global stage. The sequel is the development of that process through years of touring Europe and beyond. Part collectivist sonic anthem, part political lament on American empire, part celebration of roots and personal history, *FLY or DIE II* sees Branch deepen her unique sound-forward compositional process, as well as documents her expansion into new expressive modalities. Along with her ever-shining trumpet shouts that move between raucous beauty and trickster-like melodies, the album features Branch’s first ventures into singing, as well as a wide use of electronics. The album is an undeniable celebration of the legendary Chicago jazz scene, which Branch herself has described as having a “punk aesthetic.” Bring big ears and zero pretenses to this one.

—Carlos Snaider

Tickets available at earshot.org.

188 Sullivan: Charlie Parker's New York in the '50's



STUART MACDONALD PHOTO BY DANIEL SHEEHAN



D'VONNE LEWIS PHOTO BY DANIEL SHEEHAN



BONNIE WHITING PHOTO COURTESY OF THE ARTIST

Monday, February 24, 7:30pm
Royal Room
5000 Rainier Ave S

It's hard to overestimate the importance of Charlie "Bird" Parker, the co-inventor of bebop whose extravagant skill as a composer and alto-saxophonist shaped the very soul of jazz to come. As Miles Davis once stated: "You can tell the history of jazz in four words: Louis Armstrong, Charlie Parker."

One hundred years after his birth, the Seattle Opera presents *Charlie Parker's Yardbird*, a one-act opera written by composer/saxophonist Daniel Schnyder and poet/playwright Bridgette Wimberly. The opera follows Kansas-born Parker, who, stuck in limbo after his death, returns to the famous New York club Birdland (named in his honor) to compose a final masterpiece.

On February 24th, presented in association with the Seattle Opera and KNKX, the Royal Room will prove

that Bird lives through the next century with a night of tributes and original music.

The night will explore different facets of Parker's life and work. Soprano Angela Brown, who plays Parker's mother Addie in *Yardbird*, will bring the opera's drama back to the club by performing a short spoken-word piece "Discography," written by Wimberly, the opera's librettist for vocals and small jazz ensemble.

Despite Parker's tragic death in 1955 after a heroin overdose, he had already triumphed with his music. Besides his recorded work, often imitated but seldom duplicated, his compositions have since become classics, and will be featured by a quartet led by drummer D'Vonne Lewis (last year's Golden Ear instrumentalist of the year), featuring Stuart MacDonald (sax), Tim Kennedy (piano), and Michael Glynn (bass).

The night will also feature a premiere of "188 Sullivan," written by pianist/

composer Wayne Horvitz for Seattle Modern Orchestra (SMO), conducted by Julia Tai. The piece takes its inspiration from Parker's brief encounter with another great New York modernist, the French composer Edgar Varèse.

Himself drawing deeply from the classical tradition, Parker was enamored of then-down-and-out Varèse, whose bombastic rhythm-centered compositions formed the beginnings of modern electronic music. According to legend, Parker followed the composer through Greenwich Village, begging the composer for lessons in composition. Though they ended up meeting at the composer's apartment—188 Sullivan Street—Parker died in 1955 after Varèse left for Paris to begin his early work for orchestra and tape, *Déserts*.

Though Horvitz doubts the two musicians wouldn't have gone further than mutual admiration if Bird had lived longer, he does point out that

Varèse later became involved in jam-sessions with musicians like Charles Mingus and Hal Overton.

"The cross pollination of ideas and aesthetics is impossible to avoid, and we'd be poor human beings if we tried," Horvitz explains of the affinities between the modes of classical and jazz music. Earle Brown, another composer of that era influenced by New York's crossing currents, was featured by SMO in last fall's Earshot Jazz Festival, in addition to George Lewis, Tyshawn Sorey, and Horvitz.

"James Falzone will be the featured improvising soloist, but the other musicians will be making contributions as well, improvising within certain parameters and within the constructs of 'conduction.'" Horvitz said of the piece, which features himself (electronics), Falzone (clarinet), Bonnie Whiting (percussion), and Cristina Valdés (piano). Conduction refers to the conducting of an improvised ensemble, often with a different set of signals than standard classical conducting.

Conductor Julia Tai emphasizes improvisation as a characteristic of jazz that has returned into contemporary classical music. "My role as a conductor is to understand and shape the piece, while giving musicians enough space to come up with their own material," she explains, reveling in the music of the moment. "It's going to be really fun, and it'll be different every time!"

—Ian Gwin

Visit theroyalroomseattle.com for tickets and information.

Seattle Opera's production of *Charlie Parker's Yardbird* runs from **February 22–March 7**. Visit seattleopera.org for details.



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EARSHOT JAZZ NOW

Feb 13: Tim Berne & Matt Mitchell

Feb 18: Jaimie Branch: Fly or Die

Feb 29: Miguel Zenón Quartet

Mar 1: Dayna Stephens

w/ Harish Raghavan & Eric Harland

Mar 7: Ted Poor

Mar 18-21: Indigo Mist

Apr 18: Tigran Hamasyan

Apr 24: Maria Schneider Orchestra

Apr 30: Ab Baars

May 15: Miles Okazaki



Dayna Stephens photo by Schorle

tickets and info at earshot.org

17th Annual Biamp PDX Jazz Festival

February 19–March 1
Various Venues, Portland, OR

The 2020 Biamp PDX Jazz Festival charges into its 17th year filled with powerful, grooving, soul shaking talent from all over the PNW and beyond. In celebration of Black History Month, from Wednesday, February 19 through Sunday, March 1, music lovers can expect to drown in the sounds of the evolution of jazz from its African roots, to its birth in America, and now to an upholding of these traditions in our very own southern cousin. Over 100 ticketed events will be offered during the festival, with a lineup drawing audiences from all over the country.

Historically, the Biamp PDX Jazz Festival has been all about taking chances and challenging the jazz world to embrace some of the most dynamic artists on the scene, and this year is no different. Local artists share the stage with the seasoned and the rising,



DAN TEPPER PHOTO BY JOSH GOLEMAN



KENNY GARRETT PHOTO COURTESY OF THE ARTIST

equally. Gather at any of the nearly 15 different venues in Portland to witness history unfold right before your eyes. Come and join this musical revolution starting with the avant-garde pianist, composer, found-sound mixer, and producer **Mark de Clive-Lowe** and jazz trumpeter, **Jaimie Branch**, who

kick off the festival on Wednesday, followed by a much-anticipated performance by percussion duo-led, **Ghost-Note** and R&B singer, **Liv Warfield** the next night. The father-son piano-drummer team of **Terry and Gyan Riley** kick off the first weekend of the festival, followed by NEA Jazz Master,

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legendary saxophonist, and musical innovator **Archie Shepp**, and the indestructible 15-person Brooklyn-based afrobeat collective **Antibalas** (Spanish for bullet-proof) with guest performance by Seattle's own **The True Loves**. Performances from **Branford Marsalis**, **Larry Carlton** and **Stanley Jordan** start the opening weekend off strong.

The festival's first full week hits the ground running with performances by **Omar Sosa & Yilian Cañizares**: **Agua Trio** featuring **Gustavo Ovalles**, **David Sanborn Jazz Quintet**, **Tuck & Patti**, **Terrace Martin**, **Eric Gales with Ron Artis II** and the **Truth**, **Kat Edmonson** and **Halie Loren**, and **Miguel Zenón Quartet**.

Highlighting local Portland-based musicians is an essential element to the Biamp PDX Jazz Festival's mission. Coming into the spotlight this year is alternative jazz band, **Blue Cranes**, and vocalist, **Jimmie Herrod**, who will be performing with master vocalist, **Kandace Springs** during opening weekend. The much adored piano performances once again make a mesmerizing mid-week return. Seizing the keys first up are NEA Jazz Master **Kenny Barron** and **John Medeski**, followed by **James Francies** and **Aaron Goldberg** later in the week.



OMAR SOSA AND YILIAN CAÑIZARES PHOTO BY DAWID LASKOWSKI

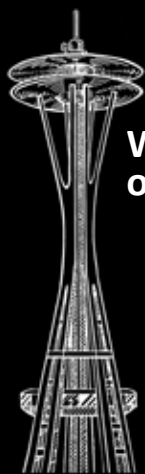
Just when you think this jazz-packed festival couldn't get any better, closing weekend features drummer, **Stanton Moore** and his trio and the New Orleans based four-piece **NOLATET** on the Friday lineup. Cruising into the Saturday headliner spot presented at the Portland Art Museum is bassist/vocalist/past member of Young Jazz Giants, **Thundercat** with guest performances by vocalist, **Georgia Anne Muldrow** and jazz pop duo, **Brown Calculus**. Closing weekend events also feature performances by **Donald Harrison**, **Mike Clark & Wil Blades Trio**, **Dan Tepfer**: **Natural**

Machines, and **Kenny Garrett** and **María Grand**.

The Biamp PDX Jazz Festival was originally founded as a cultural tourism initiative highlighting jazz education and outreach programs for Portland's schools and community. Staying true to its foundation, this year the festival is focusing on an education initiative in close collaboration with Portland State University.

—Rayna Mathis

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



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Miguel Zenón Quartet

Saturday, February 29, 8pm
Town Hall Forum
1119 8th Ave

Alto saxophonist Miguel Zenón arrives for a February 29th date in Seattle. Zenón possesses the usual accolades associated with someone of his stature in music, including multiple Grammy nominations and recordings both as a leader and sideman. He is held in high regard for his prodigious virtuosity and artistry and is well-known as a founding member of the SFJAZZ Collective, whom he spent 14 years with.

Accolades aside, Zenón's true legend is the propagation of new ideas in music, which he does by expressing his Puerto Rican heritage through jazz in such a way that creates new form.

Throughout his illustrious career, the musician/composer has created music that touches the jazz tradition in such a way that is as unique to America's quintessential art form as the rich culture of Puerto Rico is to American culture at large.

For his date at Town Hall, Zenón celebrates his traditional quartet featuring pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole. The quartet has a 15-year history to draw from, most recently stated on their latest album *Sonero: The Music of Ismael Rivera*, which pays tribute to the legendary Puerto Rican vocalist and interpreter who revolutionized Latin-American music in the 50's, 60's, and 70's. *Sonero* marks Zenón's 11th album as a leader.

The quartet plays jazz on the cutting edge of Latin roots and post-bop



HENRY COLE, MIGUEL ZENÓN, HANS GLAWISCHNIG, LUIS PERDOMO PHOTO COURTESY OF THE ARTIST

modernism. Make no mistake—this is not music rising from Afro-Caribbean Latin jazz forms. Zenón's compositions for this eclectic ensemble venture into a very modern aesthetic of jazz.

Zenón's alto style is punctuated by his bright, ornate tone ignited by a true sense of intellectual curiosity. His solos can begin in a very ordinary sense and slowly build into something extraordinary. By rite of his own compositional attributes and stylistic innovation, he continually challenges his intrinsic sensibilities as a player.

Drummer Henry Cole is the underlying driving force behind this eclectic foursome. Cole is at the forefront of percussive innovation, embracing cross-cultural 21st century rhythms. His pioneering style is enhanced by his history with Chano Domínguez, Gary Burton, Quincy Jones, and Fabian Almazan. Cole's sees music as "one world," reaching beyond styles with a message of determination and unity.

Caracas-born pianist Luis Perdomo draws parallels to his bandmates with his vision that traverses world culture. Perdomo's current residency in the quartets of Zenón and Ravi Coltrane illuminates perfectly his stylistic tendencies. Perdomo's intelligent, empathic playing is truly the tie that binds this quartet as one.

Austrian-born bassist Hans Glawischnig has pushed the envelope of Latin Jazz to its extreme limits in ensembles led by David Sánchez and, most notably, the great Ray Barretto. His experience in the center of this Latin explosion of creativity and deep roots in Euro-Post Bop eclecticism make him a dynamically perfect foil for Cole. The result is a supporting and balanced rhythm section for Zenón to freely take flight.

—Paul Rauch

Tickets available at earshot.org.

Notes, from page 3

nounced the appointment of Nicholas Salas-Harris as their Artistic Director. Originally from Illinois, Salas-Harris moved to the Northwest in the early 2000's to study at Evergreen State College. He has nation-wide jazz experience with the DC Jazz Festival as a Producer and Talent Buyer; as a co-founder of the New Orleans Jazz festival and the Soul'd Out Festival in Portland; and in 2017 he opened the Jack London Revue in Portland. At PDX, Salas-Harris will shape the creative programming of the Biamp PDX Jazz festival as well as PDX seasonal events. We congratulate Nicholas Salas-Harris on his appointment.

Artists Trust Fellowship Awards Grant

The applications for the 2020 Fellowship Awards open on February 10. The application deadline is March 9. These merit-based awards of \$10,000 for practicing artists of exceptional talent and ability, who live in Washington, are given to eight artists of any discipline. Visit artitstrust.org to learn more.

Northwest Music Mondays at Jazz Alley

KNKX and Jazz Alley have announced a new programming initiative: Northwest Music Mondays at Jazz Alley. The program highlights resident artists on the last Monday of each month. The program seeks to help alleviate the loss in opportunities for resident artists after the closing of Tula's last year. On February 24, the Marc Seales Quintet performs. Tickets are \$16. For more information visit jazzalley.com.

Office of Arts & Culture Youth Arts Grant Applications Open

Youth Arts Grants fund teaching artists and organizations that provide out-of-school arts training. The pro-

gram aims to provide Seattle's Middle and High School aged youth with equitable access to arts and cultural learning, increasing opportunities for young people from diverse racial and socio-economic backgrounds. Recipients will receive a total of \$12,000 distributed over two years. The deadline is February 24. Details and application can be found at seattle.gov/arts.

On the Horizon

The 35th Annual Seattle Improvised Music Festival
March 11-15

First organized by the late Paul Hoskin, the Seattle Improvised Music

Festival (SIMF) brings together the most innovative improvisers from the eclectic scene. Now in its 35th year, SIMF is the longest-running festival in the United States dedicated solely to music that is completely improvised. More information at nseq.org

DeMiero Jazz Festival
March 5-7
Edmonds, WA

Led by vocalist and Artistic Director Sara Gazarek, the DeMiero Jazz Festival celebrates jazz musicians and vocalists. 2020 artists are yet to be announced. For more information visit demierojazzfest.org.



THE Royal Room
MUSIC DINNER DRINKS

FEBRUARY HIGHLIGHTS

- 2.6 - The Westerlies feat. Celisse Henderson
- 2.9 - Dean Friedman - In Concert
- 2.11 - Dan Rosenboom Absurd in the Anthropocene Tour + Bad Luck
- 2.13 - Earshot Jazz: Tim Berne and Matt Mitchell
- 2.14 - Tangoheart Presents: A Piazzolla Valentine
- 2.17 - Flatbed Buggy (Rudy Royston)
- 2.18 - Earshot Jazz: Jaimie Branch: Fly or Die
- 2.21 - Mardi Gras in New Orleans Dr. John & Art Neville Tribute
- 2.24 - 188 Sullivan: Charlie Parker's New York in the '50s
- 2.25 - Fat Tuesday Celebration
- 2.27 - Seattle Meets Tokyo: Kevin McHugh
- 2.28 - Mike Clark//Wil Blades//Skerik
- 2.29 - Mike Dillon Band feat. Brad Houser & Brian Haas

THE Royal Room

PROJECT ROOM ★ PRIVATE EVENTS

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Sunday, Feb 9, 6pm

Clave Gringa Quintet

Ann Reynolds, piano and vocals
Daniel Barry, trumpet
Dean Schmidt, bass
Steve Smith, congas
Ricardo Guity, percussion and vocals

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JAZZ AROUND THE SOUND

February

02

SATURDAY, FEBRUARY 1

BH SRJO: Tribute to Billie Holiday (matinee), 3pm
 BH SRJO: Tribute to Billie Holiday (evening), 7:30pm
 CM Portage Bay Big Band, 7pm
 CN Brent Jensen / Chris Symer Duo, 3pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 JA WAR (early show), 7:30pm
 JA WAR (late show), 9:30pm
 NC Passarim, 8:30pm
 OS Shawn Schlogel Trio, 8pm
 PR Kim Maguire: Jazz of Broadway & Film, 8pm
 RG Greta Matassa Quintet feat. Alexey Nikolaev, 7:30pm
 RR Oleaje Flamenco, 8:30pm
 SB Latin & Cuban Night, 7pm
 SB The New Triumph, 10pm
 VI The Tarantellas, 6pm
 VI Don't Move, 9:30pm

SUNDAY, FEBRUARY 2

AB Beaver Sessions, 9pm
 CM Swingnuts, 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

HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA WAR, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 3

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

TUESDAY, FEBRUARY 4

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Martin Taylor & Frank Vignola, 7:30pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Bartender, 7pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, FEBRUARY 5

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Martin Taylor & Frank Vignola, 7:30pm
 NC Jazz Jam w/ Darin Clendenin Trio, 7:30pm
 RR Genghis Barbie, 7:30pm
 SB Evan Flory-Barnes, 10pm

SC Alexis Cole w/ Cory Weeds, 7pm
 VI Bar Tabac, 9pm

THURSDAY, FEBRUARY 6

BC Adam Kessler & Phil Sparks, 9pm
 BP DHQ : The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Big Bad Voodoo Daddy, 7:30pm
 NC Greta Matassa Student Showcase, 7pm
 NP Dweezil Zappa, 8pm
 OS Shawn Schlogel, 7pm
 PR How Now Brown Cow, 6pm
 RR The Westerlies feat. Celisse Henderson, 7:30pm
 SB Proud & Nasty Jam Session, 10pm
 VI Emma Caroline Baker, 9pm

FRIDAY, FEBRUARY 7

BP Mark DuFresne Band, 9pm
 CA Francesco Crosara & Glenn Young Trio, 6pm
 CH The Westerlies & Robin Holcomb, 7:30pm
 CM Polly O'Keary & The Rhythm Method, 7pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA Big Bad Voodoo Daddy (early show), 7:30pm
 JA Big Bad Voodoo Daddy (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Ranger & the "Re-Arrangers", 5pm
 MQ Greta Matassa Trio, 8pm
 NC Kiki Valera & Cubache, 8:30pm

Calendar Key

AB The Angry Beaver	HR Historic Roxy Theatre	OT Oliver's Twist
AT Admiral Theatre	HS Hotel Sorrento	OW Owl 'n Thistle
BC Barça	JA Dimitriou's Jazz Alley	PB Palace Art Bar
BH Benaroya Hall	KR Knife Room	PR Pacific Room Alki
BP Bake's Place Bellevue	LA Latona Pub	PS Pink Salt
CA Casa Mexico	LE Leif Erickson Hall	RG Rockfish Grill
CC Capitol Cider	MC McCaw Hall	RR The Royal Room
CH Chapel Performance Space	MO Moore Theater	SB Sea Monster Lounge
CK Clock-Out Lounge	MQ Triple Door MQ Stage & Lounge	SC WJMAC at Sylvia Center for the Arts
CL Crocodile	MT Mac's Triangle Pub	SE Seattle Art Museum
CM Crossroads Bellevue	MV Marine View Church	SF SIFF Uptown Theatre
CN Craft 19 Espresso + Creperie	NC North City Bistro & Wine Shop	SL The Slab
CR Cafe Racer	NF New Frontier Lounge	ST Stage 7 Pianos
CZ Couth Buzzard Books	NL Nectar Lounge	SW Stone Way Café
DT Darrell's Tavern	NP Neptune Theatre	TC Trinity Parish Church
EB El Gaucho Bellevue	NS Nickerson Studios, Seattle Pacific University	TD Triple Door
EC Edmonds Center for the Arts	NU Neumos	TH Town Hall
ES El Gaucho Seattle	OM Ott & Murphy Wine	VI Vito's
FA Frye Art Museum	OS Osteria la Spiga	WS Watershed Pub & Kitchen
FB Seattle First Baptist Church		

PB Marc Smason & Friends, 8pm
 PR Maggie Laird, 7pm
 RR J Dilla Tribute feat. Vitamin D & Carlos
 Overall Quartet, 8:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, FEBRUARY 8

AT Georgia On My Mind: Celebrating the Music
 of Ray Charles, 7:30pm
 CM Dan Duval Good Vibes Quartet, 7pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 JA Big Bad Voodoo Daddy (early show), 7:30pm
 JA Big Bad Voodoo Daddy (late show), 9:30pm
 MO Gregory Porter, 8pm
 NC Gail Pettis & Jovino Santos Neto, 8:30pm
 OS Jonas Myers Trio, 8pm
 PR Jennifer Mellish & Friends, 4pm
 RR Greta Matassa Quintet feat. Alexey Nikolaev,
 5pm
 SB Latin & Cuban Night, 7pm
 TD Patricia Barber, 8pm
 TH The Westerlies, Sarah Kaye & Phil Kaye, Troy
 Osaki, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm
 WS Daniel Rapport, 12pm
 WS Pocket Change, 8pm

SUNDAY, FEBRUARY 9

AB Beaver Sessions, 9pm
 CM Momentum Jazz Quartet, 12:30pm
 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
 FB Seattle Jazz Vespers: Clave Gringa Quintet,
 6pm
 HS Jazz Brunch w/ Emma Caroline Baker,
 10:30am
 JA Big Bad Voodoo Daddy, 7:30pm
 MV Geoffrey Castle Band, 5pm
 NS The Westerlies, 4pm
 TD Patricia Barber, 7pm
 VI Jonas Myers, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 10

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Bartender, 5pm
 NL Mo' Jam Mondays, 9pm
 RR Salute Sessions, 9:30pm
 TD Albert Castiglia, 7:30pm

TUESDAY, FEBRUARY 11

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Sonny Landreth & Marcia Ball, 7:30pm
 MT Open Mic, 9pm

NC Songwriter Showcase – Flight of the Mics,
 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Seattle Academy Jam, 5pm
 RR Dan Rosenboom & Bad Luck, 8pm
 SB Joe Doria Presents, 10pm
 TD Laila Biali, 7:30pm

WEDNESDAY, FEBRUARY 12

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Sonny Landreth & Marcia Ball, 7:30pm
 SC Laila Biali Trio, 7pm
 SW Roosevelt Jazz Jam Session, 7pm
 TD The Folks Project feat. D'Vonne Lewis,
 Darrius Willrich, Evan Flory-Barnes, 7:30pm
 VI The Diamonics, 9pm

THURSDAY, FEBRUARY 13

BC Adam Kessler & Phil Sparks, 6pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Mindi Abair, 7:30pm
 NC Julian Smedley Quartet, 7pm
 PS Greta Matassa Group, 7pm
 RR Tim Berne & Matt Mitchell, 7:30pm
 SB Deems & Side B, 8pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: Alex Dugdale, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, FEBRUARY 14

CA Francesco Crosara & Glenn Young Trio, 6pm
 CM Scott Cossu, 7pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA Mindi Abair Valentine's Day Celebration
 (early show), 7:30pm
 JA Mindi Abair Valentine's Day Celebration (late
 show), 9:30pm
 KR Valentine's Day with Emma Caroline Baker,
 8pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ The Djangomatics, 5pm
 NC Greta Matassa Quintet Valentines Show,
 8:30pm
 RR Tangoheart: A Piazzolla Valentine, 7:30pm
 VI Marina Albergo, 9pm

SATURDAY, FEBRUARY 15

CK Spekulation & 45th St Brass, 9pm
 CM Orkestyr Farfeleh, 6:30pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 HR Pearl Django and Gail Pettis, 7pm
 JA Mindi Abair (early show), 7:30pm
 JA Mindi Abair (late show), 9:30pm
 LE Radio Rhythm Orchestra, 8pm
 MQ The Hot McGandhis, 8:30pm
 NC Johnny Pinetree & the Yellin' Degenerates,
 8:30pm
 OM Dmitri Matheny Duo, 7pm
 PR Susan Carr, 7pm

CURTAIN CALL

Weekly recurring performances & jam
 sessions

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
 ES Paul Richardson, 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
 ES Paul Richardson, 6

THURSDAY

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

FRIDAY

CA Francesco Crosara & Glenn
 Young Trio, 6
 EB Tom Kellock, 6
 ES Cara Sandahl, 6
 LA Happy hour w/ Phil Sparks, 5

SATURDAY

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

SUNDAY

AB Beaver Sessions, 9
 CR Racer Sessions, 8
 CZ Choro Jam, 2 (1st & 3rd)
 CZ Jazz Jam w/ Kenny Mandell, 2
 (2nd & 4th)
 DT Jazz Jam, 8
 EB Tom Kellock, 6
 ES Eric Verlinde w/ Josephine
 Howell, 6
 HS Jazz Brunch w/ Emma Caroline
 Baker, 10:30am
 VI Ron Weinstein Trio, 9:30

RR The Unknowns / Ranger & The Re-Arrangers, 6:30pm
 SB Latin & Cuban Night, 7pm
 VI The Tarantellas, 6pm
 VI Tim Kennedy Trio, 9:30pm

SUNDAY, FEBRUARY 16

AB Beaver Sessions, 9pm
 CM New Age Flamenco, 12:30pm
 CR Racer Sessions, 8pm
 CZ Choro Jam, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 EC Seattle Repertory Jazz Orchestra: Count Basie Meets Duke Ellington, 7pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 FA Jazz in the City I Eugenie Jones, 2pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am

JA Mindi Abair, 7:30pm
 RR Satoko Fujii Kaze, 7pm
 VI Alex Guilbert, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 17

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Puddle Stompers, 5pm
 NL Mo' Jam Mondays, 9pm
 RR Flatbed Buggy, 7pm
 RR Salute Sessions, 9:30pm
 TD Joep Beving, 7:30pm

TUESDAY, FEBRUARY 18

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Kandace Springs, 7:30pm
 MT Open Mic, 9pm

NC Norbert Stachel, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Jaimie Branch: Fly or Die, 7:30pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, FEBRUARY 19

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Jack Broadbent, 7:30pm
 RR pH Factor w/ UW Studio Big Band, 8pm
 SB John Pinetree & the Yellin Degenerates, 8pm
 SB Freddy Fuego 6tet, 10pm
 SC Xavier Lecouturier Quartet, 7pm
 TD Mark Guiliana, 7:30pm
 VI Brad Gibson Presents, 9pm

THURSDAY, FEBRUARY 20

BC Adam Kessler & Phil Sparks, 9pm
 BP DHQ : The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA David Sanborn Quintet, 7:30pm
 NC Sundae + Mr Goessl, 7pm
 NF Rob Scheps Band w/ John Hansen, Paul Gabrielson, Reade Whitwell, 7pm
 NP Antibalas Afrobeat Orchestra, 7pm
 RR Kathryn Claire/Tekla Waterfield, 7:30pm
 SB Comfort Food, 8pm
 SB Proud & Nasty Jam Session, 10pm
 SF SIFF Film Night: Bird, 6:30pm
 TD Branford Marsalis Quartet, 7:30pm
 VI Jacqueline Tabor, 9pm

FRIDAY, FEBRUARY 21

CA Francesco Crosara Trio, 6pm
 CH Unit Structures, 8pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 HS Katrina Kope, 6pm
 JA David Sanborn Quintet (early show), 7:30pm
 JA David Sanborn Quintet (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Jacqueline Tabor, 5pm
 NC Ann Reynolds & Clave Gringa, 8:30pm
 NL Ghost-Note / Jojo Mayer & Nerve, 9pm
 PR Mercedes Nicole, 8pm
 RR Mardi Gras in New Orleans: The music of Dr. John & Art Neville, 8pm
 SL Secret Jazz Club, 7pm
 TD Branford Marsalis Quartet (early show), 7pm
 TD Branford Marsalis Quartet (late show), 10pm
 VI Michael Owcharuk Trio, 9pm

SATURDAY, FEBRUARY 22

CH Alex A Faide / Daniel McManus, 8pm
 CL Brazilian Carnival, 8pm
 CN Rob Scheps / John Hansen Duo, 3pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 HS EntreMundos Quarteto, 6pm
 JA David Sanborn Quintet (early show), 7:30pm
 JA David Sanborn Quintet (late show), 9:30pm
 MQ Happy Trio, 8:30pm



NC Danny Godinez, 8:30pm
 PR Xavier Lecouturier, 7pm
 RR Ain't No Heaven Seven Dixieland Band, 5pm
 SB Latin & Cuban Night, 7pm
 ST The Marina Albero Quartet, 7:30pm
 TC La Banda Gozona, 7:30pm
 TD Branford Marsalis Quartet (early show), 7pm
 TD Branford Marsalis Quartet (late show), 10pm
 VI Jerry Zimmerman, 6pm
 VI The James Band, 9:30pm

SUNDAY, FEBRUARY 23

AB Beaver Sessions, 9pm
 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
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA David Sanborn Quintet, 7:30pm
 PR Alex Ashley, 6pm
 VI Tim Kennedy, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 24

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Marc Seales Quintet, 7:30pm
 MQ Sundae + Mr. Goessl, 5pm
 NL Mo' Jam Mondays, 9pm
 RR 188 Sullivan: Charlie Parker's New York in the '50s, 7:30pm
 RR Salute Sessions, 9:30pm
 TD Tuck & Patti: Tribute to Ella, 7:30pm

TUESDAY, FEBRUARY 25

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Kat Edmonson, 7:30pm

MT Open Mic, 9pm
 NC Sky Valley Prairie, 7pm
 NL Polyrhythms, 8pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Fat Tuesday, 5:30pm
 SB Joe Doria Presents, 10pm
 TD Soulsha: Afro-Celtic Funk, 7:30pm

WEDNESDAY, FEBRUARY 26

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Kat Edmonson, 7:30pm
 NC Darelle Holden, 7pm
 NP Ladysmith Black Mambazo, 8pm
 SB DX-tet, 10pm
 SC Phil Parisot Trio, 7pm
 VI Wally Shoup Quartet, 9pm

THURSDAY, FEBRUARY 27

BC Adam Kessler & Phil Sparks, 9pm
 BP DHQ : The Darelle Holden Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Regina Belle, 7:30pm
 NC Birch Pereira & the Gin Joints, 7pm
 PR Jonas Myers Trio, 7pm
 RR Seattle Meets Tokyo: Kevin McHugh, 7:30pm
 SB Proud & Nasty Jam Session, 10pm
 VI Kristin Chambers, 9pm

FRIDAY, FEBRUARY 28

CA Francesco Crosara & Glenn Young Trio, 6pm
 LA Happy Hour w/ Phil Sparks, 5pm
 CM Critical Mass Jazz Band, 7pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA Regina Belle (early show), 7:30pm
 JA Regina Belle (late show), 9:30pm
 MC Big Opera Party: Bird, 6pm
 NC David Arteaga w/ Paul Miranda Trio, 8:30pm

RR Mike Clark / Wil Blades / Skerik, 9pm
 VI Lushy, 9pm

SATURDAY, FEBRUARY 29

CH Michaud Savage, 8pm
 CM Route 66 Big Band, 7pm
 CN Dmitri Matheny Duo, 3pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 JA Regina Belle (early show), 7:30pm
 JA Regina Belle (late show), 9:30pm
 NC Duende Libre, 8:30pm
 NU March Fourth / Cumbieros, 8pm
 RR Mike Dillon Band feat. Brad Houser & Brian Haas, 8pm
 SB Latin & Cuban Night, 7pm
 TH Miguel Zenón Quartet, 8pm
 VI Jerry Zimmerman, 6pm
 VI Afrocop, 9:30pm

Jazz Travels, from page 5

this trend has to be methodical and intentional.

Beloved Seattle multi-instrumentalist Marina Albero contributed to this conversation while attending Jazz Congress after concluding a *New York Times*-praised run of "Susan" with composer/trumpeter Ahamfule J. Oluo at the Public Theater.

"What I would like for all of us to think about, is how words impact," says Albero. She recommends changing recurring language to create more positive implications. Choose to keep evolving. Albero poses we turn our "advice" into "insight" and "help" to "support." Further, she challenges us to find a synonym to use in place of "mistake."

What else can we do to center women in jazz? Allow women to be in creative spaces without asking permission. Recognize the women that have come before us. When we teach students about great jazz musicians, teach them about great women jazz musicians. And be conscious of intersectionality, especially in our own communities. Black women and women of color will have different experiences than white women.

—Editor



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NOEL BRASS JR. PHOTO BY DANIEL SHEEHAN

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