

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

January 2020 Vol. 36, No. 01
Seattle, Washington



Beth Fleenor

Photo by Daniel Sheehan

NOMINATIONS

Nominations Wanted: 2019 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your nominations to nominations@earshot.org by **January 15**.

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

Send us your suggestions for:

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

LETTER FROM THE DIRECTOR

2020 Vision

Given the incredible growth in jazz over the last 10 years—both in global reach and sheer excellence—I'm optimistic about what we might see and hear from the art form in the coming decade. In fact, given that Seattle itself was the fastest growing city in America over the past 10 years, with 114,000 new citizens bumping our population up by 18.7%, I am equally optimistic about the potential upside for our city's arts and cultural sensibilities.

Earshot Jazz is proud to hold a valuable place within Seattle's remarkable cultural community. There is a civic value system around jazz here in Seattle that is unique in America. Building on that, we can't wait to see how this next set of Roaring 20's will evolve. We've certainly seen a lot of new faces at our programs in recent years, and we're glad to welcome a younger and more inclusive audience that is clearly interested in engaging with a broad spectrum of cultural experiences. And you know that can't be bad.

I, myself, first came around the Earshot Jazz organization as a new Seattleite in 1990. The first event I attended was the very first Golden Ear Awards party, upstairs at the old Lofurno's on 15th Ave W. The music was sweet, the vibe was warm and welcoming, and I remember being a little knocked out that there was an organization that would honor the jazz artists who were living and working in the city. Having attended every Golden Ear Awards event since then, I can admit to still being humbled by the artistry and dedication that surrounds us, and even more convinced of the importance of formally recognizing it.

We're excited about our circumstances in these coming years. We're proud of the recent *DownBeat* magazine headline that says, "Earshot Serves as Platform for Thriving Seattle Scene," and we resolve to redouble our work in support of the incredible ecosystem for jazz in this beautiful, fast-growing megabopolis.

Please join us!

—John Gilbreath, Executive Director





Johnaye Kendrick Receives Chamber Music Award Grant

Congratulations to vocalist Johnaye Kendrick and all the other winners of CMA's Performance Plus grant. The award supports U.S.-based female-led jazz ensembles by connecting them with an experienced jazz artist-educator for six evaluative listening sessions with the goal of enhancing the ensemble's performance. Johnaye Kendrick and her ensemble will be working with artist-educator Jim Knapp, who is a renowned trumpeter, composer, and orchestrator. For more details visit chamber-music.org.

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.

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.

Sweeping Changes Proposed to Artist Visa Fees

The United States Citizenship and Immigration Services (USCIS) has proposed fee increases and policy changes, which includes plans to in-

CONTINUED ON PAGE 18



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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.



Beth Fleenor: The Discipline of Being

By Paul Rauch

If one defines artistry as a simple expression of artistic ability, the surface is barely scratched in terms of what motivates passion for that expression. If artistry is defined as a discipline of being—as a way to find one’s pathway to self-realization and come to terms with one’s own humanity—then you’ve defined the day-to-day practice of sonic sensory clarinetist and vocalist Beth Fleenor

Fleenor has a tendency to gather her creative impulses over a period of time, and release them through her two main projects: Crystal Beth and the Boom Boom Band, and her solo persona as simply Crystal Beth.

In both incarnations, Fleenor uses her clarinet and bass clarinet as direct extensions of herself, in ways that offer an unexpected divergence from the lineage of jazz or classical clarinetists. Employing electronics to create her own sonic universe, Fleenor has established an unbeaten trail that fluctuates between electronic modernism and neo-acoustic virtuosity.

“It’s an extension of me as much as any other part of my body,” says Flee-



BETH FLEENOR PHOTO BY DANIEL SHEEHAN

nor referring to her instruments. It’s as if she is routinely setting foot in a tonal universe previously undisturbed.

Though mostly inspired by guitarists and drummers, Fleenor’s work on bass clarinet draws on the language of her instrument’s contemporaries, most notably, the late Eric Dolphy, who died tragically at the age of 36. Fleenor dedicates a new composition to him entitled simply “Dolphy,” on her new independent Crystal Beth release, *Push Thru*

“On my new record, there is a piece ‘Dolphy,’ which is completely for him. I wrote it around my 36th birthday, because I was having that realization of where I am in the process. Here’s what I’m doing and here’s what’s going

on in my life,” she says.

The music that Fleenor has sensed within her from the beginning is a confluence of many turbulent musical tributaries. It is the delta where improvisation and composition flow together into one powerful, energetic flow.

“At my core, I’m an improviser. The best improvisations sound like definitive compositions, the best composed works are rendered with

the fire of an improvisation, they’re inextricably linked. It’s not like there’s one or the other, in my opinion,” she says.

Fleenor’s vocal style is a soul-deep wail, developed long after her relationship with the clarinet was established. At a young age, Fleenor heard artists like Frank Zappa who sparked an interest in a new musical direction, igniting what was already dwelling dormant in her creative imagination. “Oh, that’s it, she thought. “That’s the merger of my two heads.” Making her voice come to life however, required some serious soul searching.

“I gave myself permission to sing in public for the first time in 2007. It was bursting to come out. There’s a huge range of emotion that you can get to

with the human voice that is different than with the instrument,” she recalls.

Since that first vocal performance, Fleenor has developed her own syllabic language to perform with, removing repetitive lyricism from the musical premise.

“I sing in a syllabic language that’s my own intentionally, because we have all these associations with words and what they mean. I bypass that and go straight to the emotional center,” she explains.

Fleenor’s artistic vision is like a huge universal embrace of what she remembers, what she knows is certain, and what she can sense is beyond her understanding. She spent her summers as a child with her father, the curator of a planetarium in South Florida. In many ways, the vastness of the universe and its creative potential was gifted to her within the confines of one small room. That open mindedness accompanied her to Seattle and her studies at Cornish College of the Arts, in particular those with Seattle saxophone legend, Denney Goodhew.

Fleenor had left Seattle to recover from a medical condition that affected nerve activity in her jaw, severely impacting her ability to play with any semblance of proper embouchure. Goodhew guided her on the path to

rediscovering her sound and—in doing so—creating something beautiful with it.

“I started studying with Denney, right after my nerve damage when I returned to Seattle after two years of recovery. It was a moment of ‘the student’s ready, so the master appears.’ His understanding of what I was going through physically, as well as the fire and passion that was there internally unable to make its way out, handed me all the tools to open all the gates and let it come through,” she recalls thoughtfully.

Fleenor received her alternative identity of Crystal Beth from comments made by friends referring to her vibrant energy and her relentless drive and discipline as an artist. It’s an identity she can relate to and find solace within.

“I feel like people need a way to deal with themselves so that we can deal with each other. For me, Crystal Beth is how I deal with myself. It’s how I stay healthy. It’s just a way to get right with myself,” she says.

Fleenor’s decision to stay and make Seattle her home came from her feeling that the city accepts humanity on its own terms and allows its inhabitants to be who they are in an uninhibited fashion. For Fleenor, discovering

Seattle felt as if it were simply meant to be.

“There’s a revolutionary community here, of people being themselves and being able to be themselves,” she states emphatically.

The audience for Fleenor’s music spans the fertile rock scene in Seattle, the engaged experimental and improvised music community, and the vibrant modern jazz scene. She is as much herself as any artist can be. While she is undoubtedly blessed with a wondrous sound, great facility, and uncommon intuition, her projects are truly driven by an impressive fearlessness. It’s a fearlessness that is torn down to the studs. Artistically, it shifts from space to space, from shape to shape strongly, while revealing a certain vulnerability. It’s the thread that ties, the discipline of being, from emotional center to artistic output.

Crystal Beth & the Boom Boom Band perform Thursday, **January 23** at the Columbia City Theater. Crystal Beth (solo) performs at the Art Martyrs Showcase on Saturday, **January 25** at the Sunset Tavern.



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Cry & Roar X: 10 Years of Racer Sessions



LORI GOLDSTON PHOTO BY DANIEL SHEEHAN



RAY LARSEN PHOTO BY DANIEL SHEEHAN

Cry & Roar X: Celebrating 10 Years of Racer Sessions

Friday, January 24

Cry & Roar X
8pm
\$10+ at the door
All Ages

Saturday, January 25

Cry & Roar X
8pm
\$10+ at the door

Sunday, January 26

Racer Session featuring No Baby
8pm
As always, free and open to the public
All Ages

In this industrious city where cultural erosion is becoming the norm, and every year it feels more pronounced than the last, Café Racer is a treasured oasis that feels like an almost perfectly jarring juxtaposition with Seattle's relentless path of growth. A path that finds itself becoming increasingly accustomed to importing character rather than cultivating it.

Visually, Racer is home to a dazzling curation of clashing oddities. There you'll find art on the walls, plenty of trinkets one might find at a travelling flea market, plastic bottles upcycled to become lamp shades, and even an N64. As a space, it has an open-concept stage adjacent to the bar that hosts an infinity of shows, literary readings, and dance performances. If attendees are not up for a performance or looking for a break, they can just head upstairs to the OBAMA Room (Official

Bad Art Museum of Art) to catch up with friends, or plot a conspiracy with creative folks who care about the art of it all.

There are several creative communities that come together for collective creative engagement here, and among them is one of the most welcoming, adventurous, and open-sourced music incubators in the city: a free improvisation and creative music session called Racer Sessions. On any given Sunday at 8pm at these sessions, one can find Seattle's finest creative musicians side-by-side with curious sonic explorers to freely improvise music out of thin air without pretext; even combining at times with movement and lyrical artists.

This January, Racer Sessions will be celebrating the 10th Anniversary of its staple experimental and new music festival, Cry & Roar.

For two holy nights, Friday January 24th and Saturday January 25th, Cry and Roar will take over all of Café Racer's connecting spaces to create an immersive environment that explodes with unbridled creativity and expression. And capping off the weekend will be a special Racer Session on Sunday January 26th featuring local power trio No Baby, comprised of dancer/choreographer Allison Burke, multi-instrumentalist Joe Oakes, and former Thunderpussy drummer Ruby Lucinda.

This year's Cry and Roar producers Haley Freedlund, Chris Icasiano, and Evan Woodle have put together a collection of performances that showcase and elevate the music pioneers that have helped grow this unique scene from its inception, as well as more recent torch bearers who continue to push the art and community forward.

Included in this year's festival lineup will be the likes of Casey Adams, Amelia Coulter, Gregg Keplinger, Ray Larsen, Jason McGill, Ted Poor; an improvised string quartet featuring Lori Goldston, Noel Kennon, John Teske, and Janna Webbon; Bad Luck; and movement artists Jocelyn Beausire and Kate O'Day.

Racers Sessions has persevered through much during its decade-long tenure. Among them, a rapidly changing city, tragedy, changing of guards, Café Racer's temporary closure and its transfer to new ownership—the wonderfully Seattle-spirited Jeff and Cindy Ramsey. This Cry and Roar will be a full-circle celebration for what has become a testament to the power of community through art, in all its overflowing character. A beautiful reminder that the creative soul is alive and blossoming and is welcome to all who seek it.

—Bryan Lineberry

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Halie Loren
María Grand
Gunhild Carling
Douyé

Branford Marsalis
David Sanborn
Larry Carlton
Kenny Barron
Terry Riley
Mark de Clive-Lowe
Donald Harrison,
Mike Clark &
Wil Blades Trio
Stanley Jordan
Omar Sosa &
Yilian Cañizares
James Francies
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Pacific Room Alki Offers New Space for Jazz Artists and Audiences



NANCY ERICKSON PHOTO COURTESY OF THE ARTIST

On a Saturday in early December, I visited the Pacific Room Alki for a performance by jazz singer Nancy Erickson. It was a typical cold Seattle winter night: the rain fell at a steady pace as winter whipped itself into a frenzy. But inside the Pacific Room, a restaurant shaped like a lower-case “g” hugging a long marble topped bar, jazz kept the atmosphere warm and intimate.

Having only started booking acts this year, the Pacific Room Alki is quickly becoming a staple for live Jazz in Seattle, especially since the heart-wrenching closure of Tula’s in September.

In many ways, the restaurant venue is hoping to regenerate Tula’s legacy. It began booking weekly ticketed jazz acts and developing a relationship with Seattle’s Jazz community just as Tula’s announced its Belltown rent had become too high to sustain.

Jonny Gonzalez, Pacific Room’s music programming director, is seeing to it that jazz artists find a home on Alki Beach.

“It’s super unfortunate that Tula’s closed and I’m very disappointed in that,” Gonzalez said. “But it was nice for us to have a space to offer to jazz musicians to say ‘Hey, we have a new place that you can come and adopt’ so that’s definitely one of the goals: to be a new jazz-specific room a lot of the time, and for it to be our main focus.”

Gonzalez said the goal is to not only book musicians, but to offer them support and resources to succeed.

The restaurant opened in June 2019 with dreams of becoming an upscale-casual restaurant for West Seattle locals and beach visitors. Before its opening, a succession of divey sports bars had occupied the real estate at 2806 Alki SW. Owner Kurt Niemeyer enlisted Warren Akana from Hono-

lulu as executive chef to the establishment, meaning there’s a lot of seafood on the menu.

While Pacific Room has an elevated menu and classed-up atmosphere, it maintains a casual, come-as-you-are vibe. It is the beach, after all. In the front, floor-to-ceiling windows display an expansive view of Elliott Bay and at the back, the band plays on a small stage cloaked in layers of black curtains.

Perched at the end of the bar, I overheard neighboring barflies strike up a conversation about the music. Tula’s is mentioned with sadness, in reverence but also in joy that something has risen to take its place.

Weekends are for ticketed, higher production musical acts, and most often jazz. During the week, the Pacific Room has free happy hour jazz shows, singer songwriting competitions and rotating music of all genres on Thursdays, Sundays and Mondays. But whether it’s a ticketed or free event, musicians are set up with a state-of-the-art sound system, marketing assistance and piano.

So far, performers within the jazz community have been enthusiastic about Pacific Room’s programming.

Jacqueline Tabor, local jazz chanteuse and Earshot recipient of Vocalist of the Year, told Earshot Jazz she “appreciates and adores the Pacific Room” in part because of the support they offer musicians and that it came along as a venue “just in time.”

“I do especially appreciate how Jonny introduced the band and made sure to remind the audience that this was

a listening space and to keep conversations to a minimum,” Tabor says. “It really set the tone for the evening and allowed me to be able to truly perform and entertain the audience in an honest way.”

Erickson, who performed on that rainy night in December, echoed those sentiments and was happy to see such a jazz-loving crowd.

“It’s a listening room, which is rare, I’m excited for it as a venue,” Erickson said between sets.

In this way, it seems Pacific Room Alki is succeeding in what it set out to do: provide a beautiful space for

the community that supports the city’s music.

“We want to capture audience and community respect,” General Manager Tiffany Louie said.

Gonzalez promised a lot of movement in 2020, as well, including KNKX-sponsored events and booking touring jazz acts.

“We’re definitely wanting to open it up to any and all of the best, especially jazz,” he said.

For the locals of West Seattle and Alki Beach, this is their best-kept new secret, especially in the off-season. It’s a little further afield for its easterly city

neighbors, especially in winter. But the trek is well worth it. The music is excellent, the vibe is casual, the food is good, the staff kind and knowledgeable. It checks all of the boxes for an intimate supper club and a plus as a mini “getaway.”

“People are keeping us in their pocket, so to speak,” Gonzalez said of the response to the restaurant. “I hear the term ‘hidden gem’ from our clientele a lot.”

—Whitney Bashaw

For more information including upcoming events calendar, visit pacific-roomalki.com.

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TICKETS AVAILABLE AT EARSHOT.ORG

Photo by Daniel Sheehan

EARSHOT
JAZZ



Recurring Jazz Series

From the hidden nooks and intimate house concerts to the larger collaborative efforts between community businesses and city arts organizations, jazz is found in abundance all over the Puget Sound. Here is a glimpse into the broad diversity of concert series available in the region, many of them free of charge. Did we miss your favorite series? Let us know by emailing editor@earshot.org.



ALEX DUGDALE PHOTO BY DANIEL SHEEHAN



JOHNAYE KENDRICK PHOTO BY DANIEL SHEEHAN

JazzLIVE at Marine View

Second Sundays
5–7pm

8469 East Side Drive NE, Tacoma

Showcasing some of the PNW's most notable jazz musicians in Northeast Tacoma, Marine View Presbyterian Church's JazzLIVE series enters its eleventh year under the stewardship of longtime church member and founder of the series, Jim Foster. For over a decade on every second Sunday of the month from 5–7pm, JazzLIVE has continued to be a free, all-ages and

family friendly concert series that has established itself as a staple experience of the jazz scene in the Seattle-Tacoma area. Coming up on January 12, widely celebrated trumpeter and seven-time Earshot Golden Ear Award recipient, **Thomas Marriott** and quartet kick off the 2020 series. On February 9, electric violinist, the **Geoffrey Castle Band** will blow your pew away. On March 8, jazz vocalist and one of the most remarkable artists on the scene, the **Greta Matassa Quintet** (Darin Clendenin, piano; bassist Clipper Anderson; Mark Ivester, drums; Alexey Nikolaev, tenor sax) will trill and croon for the eager Marine View audi-

ence. With such a rich line up on the way, and more to be announced soon, be sure to stay up to date at marineviewpc.org for more information!

JazzVox House Concert Series

Various Dates
Various Locations

Is there a better way to enjoy music than in a cozy home setting with an intimate audience, delicious food, and perhaps a glass of wine? JazzVox is the brainchild of enthusiast, Nich Ander-



THOMAS MARRIOTT PHOTO BY DANIEL SHEEHAN

son, on a mission to bring audiences and artists to homes across greater Seattle, Camano Island and Bainbridge. JazzVox creates unparalleled, personal experiences by bringing jazz vocalists from around the world to the Pacific Northwest. Now in its 13th season, this year's JazzVox series will feature performances from **David Ryan Harris** January 10–12 (sold out!), the **Darmon Meader Trio** January 25–26, **Jesse Ruben** on February 9, **John Proulx & Champion Fulton** February 21–23, **Gabe Dixon** March 7–8, and **Emily Scott Robinson** on March 29. This wildly popular program has limited seating, so do reserve tickets in advance to guarantee a spot! For a complete list of artists and locations, visit jazzvox.com.

Art of Jazz

Second Thursdays
5:30–7:30pm
1300 First Ave, Seattle

Bringing the worlds of jazz enthusiasts and museum-goers into one room

for a special evening, Art of Jazz has presented a dynamic and versatile lineup for 25 years. Sponsored by KNKX and in partnership with Seattle Art Museum, Earshot Jazz proudly presents a jazz series every second Thursday of the month at 5:30pm that is free and open to the public. In the heart of downtown Seattle, guests gather underneath artist John Grade's gargantuan sculpture, *Middle Fork*, to bask in the illustrious sounds that waft melodiously from the Brotman Forum to the galleries above.

Come downtown after work for the first show of the New Year on January 9 with some of the freshest talent on the rise, **DX-Tet**, a collaborative project of pianist and composer, **Dylan Hayes** and drummer, **Xavier Lecouturier**. Saxophonist **Alex Dugdale** performs on February 13. Singer, songwriter, and siren **Johnaye Kendrick** performs on March 12. And on April 9, the supergroup MMJB, composed of **Rick Mandyck** (saxophone), **Thomas Marriott** (trumpet), **Jeff Johnson** (bass), and **John Bishop** (drums) April 9. Stay up-to-date on upcoming performances at earshot.org.

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SMACKTALK PHOTO BY AUSTIN FIELDS

First Sundays Concerts

First Sundays

4pm

370 Brien Dr SE, Bainbridge Island

Held at Bainbridge Island's Waterfront Park Community Center, eight professional concerts of jazz and classical music are presented year-round in partnership with the Bainbridge Community Piano Association. Despite the First Sundays Concerts losing its fearless founder, Darden Burns, this last summer, the series continues into its 15th year and celebrates the passion and commitment Burns poured into the series. Jazz pianist **Bill Anschell** takes the New Year by storm with his celebrated **Standards Trio** on January 5. Harpsichordist and organist, **Henry Lebedinsky** and his **Baroque Trio** play for the island on February 9. The **Greta Matassa Quintet** rocks the boat on March 1. Taking a break from Ohio to come back home for a First Sunday show is classical pianist, **Frank Huang** on April 5. The **Mark Lewis Quartet** alongside, Bill Anschell on piano takes the stage on May 3, then with **Kokopelli** picking up from a summer break on September 6. On October 4, **Seattle Symphony**

Musicians bring the works of Brahms & Debussy to the homes and hearts of audiences at the penultimate show of the season. Closing out the season on November 8 is Flamenco duo, **Eric and Encarnación**. For more information on ticketing, prices, and performance times, visit firstsundaysconcerts.org.

Vashon Allied Arts Jazz Series

Various Dates

19600 Vashon Hwy SW, Vashon

2020 events have not yet been announced. Check vashoncenterforthecarts.org for details.

The Jazz Project

Various Dates, Various Locations, Bellingham

Bellingham's Jazz Project was conceived in 1997 by drummer and community leader, Jud Sherwood, who founded The Jazz Project with the goal to promote jazz from a player's perspective, linking local performers, educa-

tors, and students with opportunities to listen and play jazz, with the support of local businesses and the City of Bellingham. On January 8, **Blues Union** plays a free show at the Rockfish Anacortes with bandleader, keyboardist, and vocalist John Carswell, Josh Cook (tenor saxophone), Brian Cunningham (guitar), and Sherwood (drums). Carswell who has shared the stage with the royalty of R&B and blues, including Aretha Franklin, B.B. King, Tower of Power, and Ray Charles. The Bellingham Youth Jazz Band has 1–2 shows scheduled every month between January and June.

Aspiring musicians can attend the Jazz Project's weekly jam session at Illuminati Brewing, Thursdays 5:30–8pm, January through August.

The Jazz Project's Art of Jazz series runs the last Sunday of each month (January–May and September–November) with evening concerts, while their Summer Jazz series runs on the second Sundays of June, July, and August at the Samson Estate Winery.

Their annual Bellhaven Jazz Festival takes place in September. While many of the events are free (and many are so with membership), \$10 donations are suggested at each show to continue to support the artists, educational oppor-



CHAMPION FULTON PHOTO BY PIERRE NADLER



XAVIER LECOUTURIER PHOTO BY STEVE KORN

tunities, and local businesses that help forge what the Jazz Project stands for and embodies. For more information about how you can support and learn more about other projects visit, jazz-project.org.

Jazz in the City

Various Dates

Various Locations

Jazz in the City celebrates the vibrancy and longevity of jazz music in Seattle through an annual concert series

emphasizing local artists. Sponsored by Ariel Media, a multimedia company servicing Seattle, Tacoma, and Everett, founded by Dr. James Gore (creator of the Jackson Street Music Program); Jazz in the City partners with the Frye Art Museum to present free, bi-monthly concerts. The Songstress of the Sound, **Eugenie Jones** performs on February 16. Saxophonist, **Kareem Kandi**, captures the sounds of jazz on April 19. The summer welcomes soulful baritone vocalist, **Reggie Goings** on June 21 and Brazilian master pianist, **Jovino Santos Neto** on Au-

gust 16. **Greta Matassa** concludes the 2020 season on October 18.

Jazz in the City also co-presents concerts with the Triple Door, and the upcoming show on February 12 with **The Folks Project** featuring D'Vonne Lewis, Darrius Willrich, and Evan Flory-Barnes is not one to miss! For more information on upcoming Jazz in the City events, tickets, and performance times stay up to date on ariel-media.com.

Jazz Unlimited

Various Dates

12037 124th Ave NE, Kirkland

Though there are only 88 keys on a piano, the musical possibilities are unlimited; Jazz Unlimited and Stage 7 Pianos present monthly gigs to confirm that belief. With the Steinway D concert grand always on the recital stage, local artists find the infinite musical possibilities of their instruments as they connect with their audiences in an intimate listening room. Kicking off the 2020 series on January 18 with her sultry sounds is **Greta Matassa** at the Stage 7 Piano's venue in Kirkland. \$15 cash cover with free parking.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

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Joe Rosenburg
Brian Smith
John Tchicai
Frank Wilson
Matt Wilson

Drumbox Media
Jazz in South Africa
Tapien Critics Pick of 2019
International Jazz News
CD Reviews
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Obituaries

Volume 42 Number 1A Annual Edition 2019

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Seattle Jazz Vespers

First Sundays

6–8pm

1111 Harvard Ave, Seattle

The Seattle Jazz Vespers—now in its 18th season at the Seattle First Baptist Church—is a secular concert series for those who love jazz with an inspirational message. The concerts occur on the first Sunday of the month during

October–June from 6–8pm and are open to the public. These donation-based performances take the form of an initial set, followed by a short non-sectarian inspirational message, and a second set, with light refreshments following. Enveloped in the acoustics of this historic sanctuary, fans of all ages can enjoy an evening of devotion to jazz and the community it inspires. Multi-instrumentalist, **Jay Thomas** and his **Organic Quartet** (Scott Lytle, organ; Steve Griggs, saxophone; Milo Petersen, drums) take the stage on January 5. On February 9, the **Clave Gringa Quartet** perform with Ann Reynolds,

piano and vocals; Daniel Barry, trumpet; Dean Schmidt, bass; Steve Smith, congas; Ricardo Guity, drums and vocals. Trombonist Randy Oxford leads the Randy Oxford Band on March 1. Then the young and talented **Smack-Talk** take the reins for a rock-jazz infused performance on April 5. The family led, gypsy jazz band **Ranger and the “Re-Arrangers”** will surely captivate audiences on May 3. And finally, multi-genre fusionist, **Rob Hart Trio** (Hart, drums; Greg Sankovitch, piano; Doug Pohorski, bass) perform on June 7. For information on additional concerts in the coming months, visit seattlefirstbaptist.org.

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/ Ben Street & Eric Harland

MAR 7

Ted Poor

APR 18

Tigran Hamasyan

APR 24

Maria Schneider Orchestra

APR 30

Ab Baars



Dayna Stephens photo by Schorle

tickets and info at earshot.org

Whatcom Jazz Music Arts Center

Wednesdays

7pm

205 Prospect St, Bellingham

Connecting rising and established jazz musicians across the nation, Whatcom Jazz Music Arts Center (WJMAC) has created an environment where mentorship, community, and creativity flourish harmoniously all year long. Founded in 2015 by drummer and educator Julian MacDonough, WJMAC hosts jazz events highlighting top Northwest musicians Wednesday evenings at 7pm at the Sylvia Center for the Arts in Bellingham.

Launching the 2020 series is jazz pianist, **Bill Anschell** and trio (Jeff Johnson, bass; D’Vonne Lewis, drums) hit on January 8. Visit wjmac.org for more information on tickets and upcoming performances, including saxophonist **Kate Olson’s Ensemble** on January 15, the **Matt Jorgensen Quintet** on January 29, and the young, drummer exploding on the scene: **Xavier Lecouturier Quartet** on February 19. For more information visit wjmac.org.

—Rayna Mathis

Sara Gazarek *Thirsty Ghost* Self-Released

Seattle fans don't need to be told about the sparking vocalist and Roosevelt High School graduate Sara Gazarek, but now the great wide world has recognized her, bigtime, with two, well-deserved Grammy nominations for *Thirsty Ghost*. Up for best jazz vocal album and best instrumental-and-vocal arrangement (for an inventive reimagination of Dolly Parton's "Jolene"), *Thirsty Ghost* is a profound departure from the sunny, cheerful persona Gazarek has projected throughout most of her career.

Encouraged by Kurt Elling (who sings on the moving final track, "Distant Storm") to dig more deeply, and on the rebound from a nasty divorce and disastrous love affair, Gazarek has come up with a wondrous, question-

THIRSTY GHOST SARA GAZAREK



ing, atmospheric album of often dark tracks that mix jazz, pop, folk-rock and art song.

On a wrenching rendition of Sam Smith's pining ballad of infidelity, "Not the Only One," Gazarek falls off notes with a sigh. On Björk's "Cocoon," she creates a moody, ambient feel, using her clear soprano as a wordless instrument. A new arrangement of

one of her signature pieces, which combines the Nick Drake song, "Riverman," with a poem by Sara Teasdale, features haunting bass clarinet. To pianist Brad Mehldau's pulsating "Distant Storm," she adds lyrics about how painful storms lead to beautiful blossoms. Gazarek talk-sings Hoagy Carmichael's bravely fronting "I Get Along Without You Very Well" so convincingly you feel like you're inside her mind and her halting jazz version of the Parton classic rises to a torrential climax. On the haunting "Gaslight District," she muses, with and without words, about dishonesty and deception. Gazarek doesn't abandon her jaunty jazz past entirely, applying the raspberry tang of her voice to keyboard man Larry Goldings' swinging "Easy Love." But for the most part, this is a whole new ball game, and it looks like the start of a winning streak.

—Paul de Barros

Kelley Johnson *Something Good* OA2 Records

Consisting of mostly lesser-known standards and a few retuned classics, vocalist Kelley Johnson's *Something Good* lives up to its title with a set of vocalist-trio arrangements that offer crisp, clean lines. Listeners coming to the recording by chance, invited in by its warmth and atmosphere, might notice the hints of laughter and the clink of glasses that add to the live recording like specks of dust in a sepia photograph.

Much credit goes to Johnson—also an award-winning local teacher—and pianist, John Hansen, whose under-



stated trio arrangements match the precision of Johnson's tone and her careful ear for simple but eloquent decoration. Hansen provides an elegant foil and frame for the vocalist's jewel of a voice, offering flashes of sly

wit that fit the bittersweet mood of tunes like "Something Good."

On another old hat, "Lullaby of Birdland," the two restage the song closer to a lullaby than its usually done, followed by a sophisticated duet between Johnson and Michael Glynn (bass). Multi-instrumentalist mastermind Jay Thomas, who makes a number of solo appearances, comes in afterwards on the soprano with a few of his own bird calls. Often doubling bass lines with Hansen to contrast the singer's soprano, Glynn rounds off a rhythm section smooth as a smoking jacket, and as deep in the pocket too. Kendrick Scott (drums) plays a key role in the groups' dynamics, fearlessly building subtle contrast under the singer. On "Some Other Time" Scott strik-

FOR THE RECORD

ingly conveys the song's third-act climax with a flourish of enormous fills and spontaneous rumbas.

It's these moments of well-earned release that renew the careful arrangements on *Something Good* the most. As the scat-soloing on the brief "You For Me" attests, Johnson and her band take on the challenge of the short form that reward those ordering up front, just as much those working at the back of the bar.

—Ian Gwin

Kiki Valera

Vivencias en Clave Cubana

Origin Records

The legacy of Cuban cuatro master Kiki Valera began with one of the most influential bands in the history of Son Cubano—La Familia Valera Miranda. The current Seattle resident has released an album of twelve original compositions on the highly regarded Origin Records label.

Valera's innovative approach to improvisation is well within the Son tradition, the music and dance of the eastern hill country of Cuba. There is



however, a freedom and modern virtuosity that speaks to Valera's personal experiences in life and music in Cuba, and now, in the Pacific Northwest. On "Desenfreno" for example, he launches into an octave solo that conjures notions of Wes Montgomery, one of the many American jazz artists that have influenced him. It seems a logical step forward, all the while expressing the Son tradition that evolved from Spanish and African influences in the Caribbean.

"El Perro de Juan," is a hard-hitting dance number, featuring Valera's solo

played over a Cuban ostinato, or guajeo. An intricate trumpet counter melody weaves its way through the piece, expressing the roots of the Afro-Cuban forms that make up a large piece of the jazz firmament. "Ferec'a" again displays Miranda's penchant for playing out on the edge of a melody while virtually recreating it harmonically.

The original compositions on the album were penned by Valera and vocalist Coco Freeman, a lifelong friend from Cuba now residing in Miami. Freeman's range, dynamism, and perfect call and response work with coro is the perfect counterbalance for Valera's sense of harmony and vibrant solo work.

With *Vivencias en Clave Cubana*, Valera and Freeman deliver with a joyous, virtuosic romp of expertly penned music performed with passion. Son Cubano, much like American jazz, has been in a constant state of evolution from its beginnings. Valera continues in that spirit, shedding new and modern light on the music.

—Paul Rauch



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FOR THE RECORD

Marina Albero *A Life Soundtrack* Self-Released

Since arriving in Seattle from her native Barcelona, pianist Marina Albero has built a legion of fans eagerly anticipating a recording from the intrepid pianist. That time has at last arrived.

With her three CD release, *A Life Soundtrack*, Albero makes up for lost time. The album is presented as three volumes: *Albero*, *Agua*, and *Music is Love*, the latter being representative of her working band in Seattle over the past five years.

Albero is a 2014 recording centering on her talented family and friends in Barcelona. She teams with flamenco vocalist Alba Carmona for “Mi Secreto,” with Albero’s winding, physical piano supporting Carmona’s unbridled, chant-like narrative. “Indian Jam” reveals Albero on psalterium, revealing a completely different aspect to Albero’s expressionism.

Agua consists of nine improvised pieces created in the moment. While the music is fully improvised, it flows melodically and freely from Albero’s potent imagination. It seems as though Albero taps into memories vividly recalled, giving them life in real time.



Music Is Love is performed with her current working band, with the exception of a free interpretation of Miles Davis’ “Nardis” in a duo setting with bassist Jeff Johnson. “The Sweetness of

the Edge” features the fine reed work of Hans Teuber, seemingly the perfect foil for the intrepid pianist. Spinning and twisting within a sense of liberation, the melody itself gives life to intuitive soloing by Albero, Teuber and Johnson. “I thought I Knew” begins with Albero’s piano intro joined cohesively by Teuber on flute. The movements within the piece reflect Albero’s connection to classical music, artistically enhanced by the innate freedoms within flamenco and jazz forms. The intricate brush and cymbal work of D’Vonne Lewis opens the door to an explosive exchange between Albero and Teuber, as well as a shared solo by Lewis and percussionist Jeff Busch.

Albero is an artist that possesses great originality, imagination, and presence. Her music is a multicultural mosaic pushed to the edge of discovery by the jazz tradition. *A Life Soundtrack* reaches back in time, and delivers us into the present of Albero’s brilliance.

—PR

ART OF JAZZ

DX-TET

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Dylan Hayes and Xavier Lecouturier, present original arrangements drawing from hip hop, pop, funk, and jazz.

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

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Photo: Lisa Hagen Glynn

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Open to All - Free

Sunday, Jan 5, 6pm

**Jay Thomas'
Organic Quartet**

Jay Thomas, trumpet/sax/flute
Scott Lytle, organ
Steve Griggs, saxophone
Milo Petersen, drums

**SAVE THE DATE: February 9
Clave Gringa Quintet**

100 Minutes of professional jazz
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Seattle, WA (206) 325-6051

www.SeattleJazzVespers.org/GO/SJV

Notes, from page 3

crease many of its filing fees, including those for artist visa applications, filed by nonprofit art organizations. These fees will make it costlier for international artists to obtain visas, create severe processing delays, and endanger planned performances and events. The Department of Homeland Security (DHS) is inviting public comment on its plans to increase its filing fees. Chamber Music America (CMA) has signed on to comments objecting the specific changes outlined in this proposal. For more details visit uscis.gov and read "An Invisible Wall" in the fall issue of *Chamber Music* at chamber-america.org.

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.

Featured Community Event: Olli Hirvonen New Helsinki and Dan Phelps at The Royal Room

Olli Hirvonen, a Finnish guitarist now Brooklyn-based leads his NYC group New Helsinki, in support of their new album *Displace* (Ropeadope). Accompanying Hirvonen are Luke Marantz (piano), Marty Kenney (bass), and Nathan Ellman-Bell (drums). Local Bainbridge Island guitarist Dan Phelps opens. The concert takes place **January 21**, 8pm at The Royal Room. For more information visit theroyalroomseattle.com.

On the Horizon

2020 Biamp PDX Jazz Fest
February 19–March 1
Varies venues, Portland, Oregon

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

Seattle Opera: Charlie Parker's Yardbird
February 22–March 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.

Lionel Hampton Jazz Fest
February 28–29

University of Idaho, Moscow, ID

Joshua Redman, The Lionel Hampton Big Band, Amy Shook, Erik Aplegate, Kate Skinner, Brian Claxton, and more. More information at uidaho.edu/class/Jazzfest.

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.

Swing Central Finalist—South Whidbey High School

Congratulations to South Whidbey High School Jazz Ensemble from Langley WA for being chosen as a finalist in the Swing Central Music Festival. The festival is a three-day workshop and competition with a collective approach to big band jazz instruction. The 12 finalists will compete from April 1–3 in Savannah, Georgia. For details visit savannahmusicfestival.org.

Earshot Jazz 2020 Series

Earshot Jazz presents a series of world-renowned artists beginning in

early 2020. Upcoming concerts include: February 13, Tim Berne & Matt Mitchell; February 18, Jaimie Branch; February 29, Miguel Zenón Quartet; March 1 Dayna Stephens w/ Ben Street & Eric Harland; March 7, Ted Poor; April 18, Tigran Hamasyan; April 24, NEA Jazz Master Maria Schneider and her all-star New York City Orchestra; April 30, Ab Baars. Tickets and details available soon at earshot.org.

News'n'Notes

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

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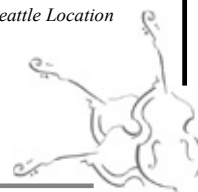
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ON THE RADIO



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

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

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

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

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

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

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

THE Royal Room

MUSIC·DINNER·DRINKS

JANUARY HIGHLIGHTS

- 1.5 -- Gordon Grdina's Nomad Trio w/ Matt Mitchell & Jim Black
- 1.7 -- Noah Halpern//Xavier LaCourturier
- 1.10 -- The Tiptons Sax Quartet
- 1.11 -- Hot Club Sandwich// The Swing Bringers
- 1.12 -- Dave and Nova: Silent Film Scores
- 1.13 -- Indigo Mist (Cuong Vu)
- 1.14 -- Brendan's Little Big Band// Matt Williams - Trio Programmatique
- 1.15 -- Piano Starts Here: The Music of Ellington/Mingus/Byard
- 1.21 -- Olli Hirvonen//Dan Phelps
- 1.25 -- Django's Birthday Tribute
- 1.28 -- Jim Cutler Jazz Orchestra
- 1.29 -- Bruce Phares & Overton Berry
- 1.31 -- Noche Bembe y Guaguanco w/ Elere and Omo Alagba

www.theroyalroomseattle.com



PROJECT ROOM ★ PRIVATE EVENTS

JAZZ AROUND THE SOUND

January

01

THURSDAY, JANUARY 2

BC Adam Kessler & Phil Sparks, 9pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Nearly Dan, 7:30pm
 PR The Triangular Jazztet, 6pm
 RR Cold Spell / LJ Collective / Aidan Siemann
 Chordless Quartet, 7pm
 SB Ari Joshua Band, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, JANUARY 3

BP Mark Dufresne Band, 8pm
 CA Francesco Crosara & Glenn Young Trio, 6pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA Nearly Dan (early show), 7:30pm
 JA Nearly Dan (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ The Hounds of Townsend, 5pm
 RR Oleaje Flamenco, 8:30pm
 SB Velocity, 8pm
 TD Mark Hummel's Blues Harmonica Blowout,
 8pm
 VI D'Vonne Lewis, 9pm

SATURDAY, JANUARY 4

BP Powerhouse feat. Billy Stapleton & Annie
 Eastwood, 8pm
 CH Young Scientist & Mark Barreca, 8pm
 EB Frank S. Holman III, 6pm

ES Cara Sandahl, 6pm
 JA Nearly Dan (early show), 7:30pm
 JA Nearly Dan (late show), 9:30pm
 PR Clipper Anderson Quartet, 8pm
 SB Latin & Cuban Night, 7pm
 TD Mark Hummel's Blues Harmonica Blowout,
 8pm
 VI The Tarantellas, 6pm
 VI Wayne Horvitz Trio, 9:30pm

SUNDAY, JANUARY 5

AB Max Holmberg & 200 Trio, 9pm
 BW Bill Anschell Piano Trio, 4pm
 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: Jay Thomas' Organic
 Quartet, 6pm
 JA Nearly Dan, 7:30pm
 PR David Francis, 6pm

RR GORDON GRDINA'S NOMAD TRIO
 W/MATT MITCHELL & JIM BLACK, 7PM
 JUNO Award winning guitarist and oud player
 Gordon Grdina celebrates *Nomad*, the electrifying
 debut release by his Nomad Trio with pianist Matt
 Mitchell and drummer Jim Black. The Seattle
 show is part of an album release tour.

VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 6

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 8:30pm
 RR Casey MacGill Trio, 7pm
 RR Salute Sessions, 9:30pm
 RY The Tiptons Saxophone Quartet, 8pm

TUESDAY, JANUARY 7

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Pearl Django, 7:30pm
 MQ Brad Gibson Duo, 5pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Noah Halpern & Xavier Lecouturier, 7pm
 SB Joe Doria Presents, 10pm
 TT Jonas Meyers w/ Kate Dinsmore & Cosmic
 Shuffle, 8pm

WEDNESDAY, JANUARY 8

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Pearl Django, 7:30pm
 SB Shawn Mickelson Group, 8pm
 SC Bill Anschell Trio, 7pm
 TD Los Lobos, 7:30pm
 VI Tim Kennedy Trio, 9pm

THURSDAY, JANUARY 9

BC Adam Kessler & Phil Sparks, 9pm

Calendar Key

AB The Angry Beaver	EG Egan's Ballard Jam House	PR Pacific Room Alki
BC Barça	ES El Gaucho Seattle	RR The Royal Room
BP Bake's Place Bellevue	FB Seattle First Baptist Church	RY Rhythm & Rye
BW Bainbridge Waterfront Community Center	FX The Factory Luxe	SB Sea Monster Lounge
CA Casa Mexico	JA Dimitriou's Jazz Alley	SC WJMAC at Sylvia Center for the Arts
CC Capitol Cider	LA Latona Pub	SE Seattle Art Museum
CH Chapel Performance Space	MQ Triple Door MQ Stage & Lounge	ST Stage 7 Pianos
CM Crossroads Bellevue	MT Mac's Triangle Pub	TD Triple Door
CN Craft 19 Espresso + Creperie	MU Murphy's Pub	TG Tasting Room
CR Cafe Racer	MV Marine View Church	TP Third Place Commons
CT Columbia City Theater	NC North City Bistro & Wine Shop	TT Tractor Tavern
CZ Couth Buzzard Books	NL Nectar Lounge	VI Vito's
DT Darrell's Tavern	OT Oliver's Twist	WS Watershed Pub & Kitchen
EB El Gaucho Bellevue	OW Owl 'n Thistle	
EC Edmonds Center for the Arts	PG Paragon	

BP DHQ : The Darelle Holden Quartet, 8pm
 CH A.F. Jones & Rachel LeBlanc & Noel Kennon, 8pm
 CM Bellevue School District Jam Session, 6:30pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 FX Secret Jazz Club (curated by Max Holmberg), 6:30pm
 JA Peter White, 7:30pm
 RR JazzED All-Star Combo Showcase, 7pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: DX-tet, 5:30pm
 TD Los Lobos, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, JANUARY 10

CA Francesco Crosara & Glenn Young Trio, 6pm
 CH Triplet & Anne La Berge, 8pm
 CM Mach One Jazz Orchestra, 7pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA Peter White (early show), 7:30pm
 JA Peter White (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Chris Stevens Band, 9pm
 MU Burn Band, 8:30pm
 NC Michael Shrieve's Spellbinder, 8pm
 NL High Step Society / General Mojo's / Filthy Femcorps, 8pm

RR THE TIPTONS SAX QUARTET, 8PM

The Tiptons Sax Quartet—named in honor of the late saxophonist Billy Tipton—return to Seattle to record another album. They perform twice this month, this evening and January 6 at Rhythm & Rye. The explosive group cover genres from micro-big band, gospel, bluegrass, and Balkan to whimsical jazz and nocturnal funk. .

The Tiptons are comprised of Amy Denio, alto saxophone, clarinet, and voice; Jessica Lurie, soprano, alto, & tenor saxophone, voice; Sue Orfield, tenor saxophone, voice; and Tina Richerson, baritone saxophone, voice.

No longer living in the same cities, it's a special opportunity when this group gets back together to record and perform. Not to be missed!

SB Reposado, 8pm
 TD Los Lobos, 8pm
 VI Kate Olson Ensemble, 9pm

SATURDAY, JANUARY 11

CN Brent Jensen/Dave Peterson Duo, 3pm
 EB Frank S. Holman III, 6pm
 EC Dan & Claudia Zanes, 11am
 ES Cara Sandahl, 6pm
 JA Peter White (early show), 7:30pm
 JA Peter White (late show), 9:30pm
 MQ Afrocop, 8pm
 NC Jovino Santos Neto Quinteto, 8pm
 PR Jose "Juicy" Gonzales Trio, 8pm
 RR Hot Club Sandwich / Swing Bringers, 8pm

SB Latin & Cuban Night, 7pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm
 WS The Suffering F-heads, 9pm

SUNDAY, JANUARY 12

AB Max Holmberg & 200 Trio, 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
 JA Peter White, 7:30pm
 MV Thomas Marriott Quartet, 5pm
 VI Jeremy Bacon, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 13

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 8:30pm
 RR Indigo Mist, 7:30pm
 RR Salute Sessions, 9:30pm

TUESDAY, JANUARY 14

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Chris Botti (early show), 7:30pm
 JA Chris Botti (late show), 9:30pm
 MQ Adam Williams & David Salonen, 5pm
 MT Open Mic, 9pm
 NC Songwriter Showcase, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Brendan's Little Big Band / Matt Williams Trio Programmatique, 7pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, JANUARY 15

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Chris Botti (early show), 7:30pm
 JA Chris Botti (late show), 9:30pm
 NC Casey MacGill, 7pm
 RR Piano Starts Here: The Music of Ellington/ Mingus/Byard, 7:30pm
 SC Kate Olson Ensemble, 7pm
 VI Brad Gibson Presents, 9pm

THURSDAY, JANUARY 16

BC Adam Kessler & Phil Sparks, 9pm
 EB Eric Verlinde, 6pm
 EC Mavis Staples, 7:30pm
 ES Paul Richardson, 6pm
 JA Chris Botti (early show), 7:30pm
 JA Chris Botti (late show), 9:30pm
 MQ Birch Pereira Group, 5pm
 NC Kings of Mongrel Folk, 7pm
 SB Comfort Food, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm

CURTAIN CALL *f*

Weekly recurring sessions & gigs

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, 10
 VI Casey MacGill, 5:30

FRIDAY

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 Max Holmberg & 200 Jam, 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
 VI Ron Weinstein Trio, 9:30

VI Greta Matassa, 9pm

FRIDAY, JANUARY 17

CA Francesco Crosara & Glenn Young Trio, 6pm
CH Joey Largent: Selected Drift in Dream Stasis, 7pm
CM Jazz Underground, 7pm
EB Tom Kellock, 6pm
ES Cara Sandahl, 6pm
LA Happy Hour w/ Phil Sparks, 5pm
NC Rod Cook & Toast, 8pm
PR Scott Lindenmuth, 8pm
VI Johnny Astro, 9pm

SATURDAY, JANUARY 18

EB Frank S. Holman III, 6pm
EC SheshBesh, 7:30pm
ES Cara Sandahl, 6pm
NC Stephanie Porter Quartet, 8pm
NL Las Cafeterias w/ the Cumbieros, 8pm

PG Dinner Jazz With Jean Lenke & Milo Petersen, 8pm
PR Shawn Mickelson Quartet, 8pm
SB Latin & Cuban Night, 7pm
ST Greta Matassa, 7:30pm
VI The Tarantellas, 6pm

SUNDAY, JANUARY 19

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
RR JazzED Jam, 4pm
RR In Motion Quartet, 7pm
VI Alex Guilbert, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 20

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm

EC BE THE LIGHT: A TRIBUTE TO REV. DR. MARTIN LUTHER KING, JR., 7:30PM

"Darkness cannot drive out darkness; only light can do that." Inspiring a beloved community in song, spoken word, and dance. This second annual performance returns to the Edmonds Center for the Arts. The first event in 2018 was founded by Donnie Griffin, principal founder of the Lift Every Voice Legacy (LEVL).

This evening's featured performer is composer, conductor, gospel-jazz vocalist, and pianist Dr. Stephen Newby. Joining are special guests Josephine Howell, Phillip Ferrell, Nichol Eskridge, Dr. Joy Jones, Barclay Shelton Dance Centre and Price Arts Dance Co.

General admission tickets are \$12, \$5 for students. Tickets increase to \$15 the day of.

ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 8:30pm
RR Salute Sessions, 9:30pm

TUESDAY, JANUARY 21

BP Billy Stapleton-Annie Eastwood Duo, 8pm
EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Harriet Tubman, 7:30pm
MT Open Mic, 9pm
NC Brian Monroney Quartet, 7pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
RR Seattle Academy Jam, 5pm
RR Olli Hirvonen New Helsinki / Dan Phelps, 8pm
SB Joe Doria Presents, 10pm

WEDNESDAY, JANUARY 22

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Harriet Tubman, 7:30pm
NC Mike Clinco Mancini Tribute, 7pm
RR Nancy Erickson & Nicole Waters, 7:30pm
SC Sam Taylor Quartet w/ Larry McKenna, 7pm
VI Ben Von Wildenhaus, 9pm

THURSDAY, JANUARY 23

BC Adam Kessler & Phil Sparks, 9pm
BP DHQ : The Darelle Holden Quartet, 8pm
CH Lucas Winter Quintet, 8pm
CM Bellevue School District Jam Session, 6:30pm
CT Nosretep / Crystal Beth & the Boom Boom Band / Redshift, 8pm
EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Steve Gadd Band, 7:30pm
NC Eléré Latin Jazz, 7pm



SB How Now Brown Cow, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm
 VI Katrina Kope, 9pm

FRIDAY, JANUARY 24

BP Big Road Blues, 9pm
 CA Francesco Crosara & Glenn Young Trio, 6pm
 CH Lori Goldston, 8pm
 CR Cry & Roar X, 8pm
 EB Tom Kellock, 6pm
 EG Hopscotch, 7pm
 ES Cara Sandahl, 6pm
 JA Steve Gadd Band (early show), 7:30pm
 JA Steve Gadd Band (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Lee Oskar, 8pm
 PR Nicole Walters, 8pm
 VI The New Triumph, 9pm

SATURDAY, JANUARY 25

CM Illusionz Jazz w/ Danny Quintero, 7pm
 CR Cry & Roar X, 8pm
 EB Frank S. Holman III, 6pm
 ES Cara Sandahl, 6pm
 JA Steve Gadd Band (early show), 7:30pm
 JA Steve Gadd Band (late show), 9:30pm
 NC Alma y Azucar, 8pm
 PR Gail Pettis, 8pm
 RR Django's Birthday, 6pm
 SB Latin & Cuban Night, 7pm
 TG Cozmotion Quartet, 7pm
 VI Jerry Zimmerman, 6pm
 VI Afrocop, 9:30pm

SUNDAY, JANUARY 26

AB Max Holmberg & 200 Trio, 9pm

CR RACER SESSIONS, 8PM

The beloved weekly jam session for creative and improvised music celebrates 10 years during the weekend long Cry & Roar Festival. For the last

decade, every Sunday a featured artist presents original music and a brief explanation of their creative process, followed by a jam based on the concepts and approaches outlined by the leading artist. This week's session is the culminating night of Cry & Roar and features No Baby, comprised of dancer/choreographer Allison Burke, multi-instrumentalist Joe Oakes, and former Thunderpussy drummer Ruby Lucinda.

CZ Jazz Jam w/ Kenny Mandell, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 JA Steve Gadd Band, 7:30pm
 VI Tim Kennedy, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 27

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA SRJO Sextet feat. Ignacio Berroa, 7:30pm
 NL Mo' Jam Mondays, 8:30pm
 RR Salute Sessions, 9:30pm

TUESDAY, JANUARY 28

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Peter Bernstein, Larry Goldings & Bill Stewart, 7:30pm
 MT Open Mic, 9pm
 NC Marina Albero & Luis Gallo, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 10pm
 TD Juan De Marcos & the Afro-Cuban All Stars, 7:30pm

WEDNESDAY, JANUARY 29

EB Eric Verlinde, 6pm

ES Paul Richardson, 6pm
 JA Peter Bernstein, Larry Goldings & Bill Stewart, 7:30pm
 NC "Bartender" from Italy, 7pm
 RR Bruce Phares & Overton Berry, 7:30pm
 SC Matt Jorgensen Quintet, 7pm
 TD Juan De Marcos & the Afro-Cuban All Stars, 7:30pm
 VI Marco de Carvalho Trio, 9pm

THURSDAY, JANUARY 30

BC Adam Kessler & Phil Sparks, 9pm
 CH Mark Hilliard Wilson: The Presence of Absence, 8pm
 CM Music Works Afro-Cuban Ensemble, 7pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA WAR, 8pm
 NC Birch Pereira & the Gin Joints, 7pm
 NL OG McTuff / Trio Subtonic, 8pm
 RR The Berries / Merz Band / Bad Luck / Great Spiders, 8:30pm
 SB Thriest, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm
 VI Marina Albero Trio, 9pm

FRIDAY, JANUARY 31

CA Francesco Crosara & Glenn Young Trio, 6pm
 CM Take 7 Little Big Band, 7pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 JA WAR, 7:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Adriana Giordano & EntreMundos Quarteto, 8pm
 RR Noche Bembe y Guaguanco w/ Elere & Omo Alagba, 8pm
 RY Galen Clark, 9pm
 TP Dancing with Hopscotch, 7:30pm
 VI Nate Omdal Trio, 9pm



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

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

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



BETH FLEENOR PHOTO BY DANIEL SHEEHAN

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