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

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:
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 nonprofit 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
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 Fleenor 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.
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 torchbearers 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
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.

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 Honolulu 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 chan- teuse 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 pacificroomalki.com.
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.

JazzLIVE at Marine View

Second Sundays
5–7 pm
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 audience. 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-
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 Damon Meader Trio January 25–26, Jesse Ruben on February 9, John Proulx & Champian 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 line-up 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.
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 vashoncenterforthecul arts.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, educators, 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-
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 August 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 arielmedia.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.
For information on upcoming performances, visit stage7pianos.com.

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.

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 sparkling 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 reimagining 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, questioning, 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 “Cocon,” 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 understated 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-
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

Seattle Drum School of Music

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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**  
**THU JAN 9, 5:30 – 7:30 PM**

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.

Seattle Art Museum, Brotman Forum  
1300 First Avenue  
Free and open to the public  
visitsam.org/perform

Photo: Lisa Hagen Glynn
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 Applegate, 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.

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 KCBS, 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 kbcsm.org.

91.7 KSVR Mount Vernon, Doctor Dec 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.
JAZZ AROUND THE SOUND
January

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 Barrea, 8pm
EB Frank S. Helman III, 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
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 Cara Sandahl 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

THURSDAY, JANUARY 9
BC Adam Kessler & Phil Sparks, 9pm

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
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 Group, 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
BC Barça
BP Bake’s Place Bellevue
BW Bainbridge Waterfront Community Center
CA Casa Mexico
CC Capitol Cider
CH Chapel Performance Space
CM Crossroads Bellevue
CN Craft 19 Espresso + Creperie
CR Cafe Racer
CT Columbia City Theater
CZ Couth Buzzard Books
DT Darrell’s Tavern
EB El Gaucho Bellevue
EC Edmonds Center for the Arts
EG Egan’s Ballard Jam House
ES El Gaucho Seattle
FB Seattle First Baptist Church
FX The Factory Luxe
JA Dimitriou’s Jazz Alley
LA Latona Pub
MQ Triple Door MQ Stage & Lounge
MT Mac’s Triangle Pub
MU Murphy’s Pub
MV Marine View Church
NC North City Bistro & Wine Shop
NL Nectar Lounge
OT Oliver’s Twist
OW Owl ‘n Thistle
PG Paragon
PR Pacific Room Alki
RR The Royal Room
RY Rhythm & Rye
SB Sea Monster Lounge
SC WJMAC at Sylvia Center for the Arts
SE Seattle Art Museum
ST Stage 7 Pianos
TD Triple Door
TG Tasting Room
TP Third Place Commons
TT Tractor Tavern
VI Vito’s
WS Watershed Pub & Kitchen
FRIDAY, JANUARY 10
CA Francesco Crosara & Glenn Young Trio, 6pm
CH Triptet & Anne La Berge, 7pm
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

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

TUESDAY, JANUARY 14
BP DHQ : The Darelle Holden Quartet, 8pm
CH A.F. Jones & Rachel LeBlanc & Noel Kenyon, 6pm
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

VI Ron Weinstein Trio, 9:30pm

MONDAY, JANUARY 13
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
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

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
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

THURSDAY, JANUARY 16
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

FRIDAY, JANUARY 17
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

VI Brad Gibson Presents, 9pm

SATURDAY, JANUARY 18
CN Brent Jensen/Dave Peterson Duo, 3pm
EB Frank S. Holman III, 6pm
LA Happy hour w/ Phil Sparks, 5pm

SUNDAY, JANUARY 18
CN Brent Jensen/Dave Peterson Duo, 3pm
EB Frank S. Holman III, 6pm
LA Happy hour w/ Phil Sparks, 5pm

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LA Happy hour w/ Phil Sparks, 5pm

SUNDAY, JANUARY 18
CN Brent Jensen/Dave Peterson Duo, 3pm
EB Frank S. Holman III, 6pm
LA Happy hour w/ Phil Sparks, 5pm
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

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 Clinceo 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  Nosretetp / Crystal Beth & the Boom Boom Band / Redshift, 8pm
EB  Eric Verlinde, 6pm
ES  Paul Richardson, 6pm
JA  Steve Gadd Band, 7:30pm
NC  Elére Latin Jazz, 7pm
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 Nicole Walters, 8pm
VI The New Triumph, 9pm

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.

THE WEEKENDLOVING JAZZ NATION

SOUND CALENDAR
The Jazz Around the Sound Calendar is a community powered resource.
Submit your gigs online at earshot.org/events/community/add.
Deadline for inclusion in the print version of the calendar is the 15th of the month prior to publication.
For questions or help with submitting your events please email jazzcalendar@earshot.org.
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Earshot Jazz is a nonprofit tax-exempt organization. Ask your employer if your company has a matching gift program. It can easily double the value of your membership or donation.

Mail to Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103