

Earshot Jazz is a 501(c)(3) nonprofit organization

EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

September 2021
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Seattle, Washington



Marina Albero

Marina Albero photo by Daniel Sheehan

Letter from the Director

Tomorrow Never Knows

I wish the future would settle down. We hope that you're healthy and safely navigating these trying times.

With the ongoing global pandemic, natural and unnatural disasters, wars, horrific human rights abuses, and the prophetic effects of climate change, our world seems to be in some seriously perilous times right now, and the light at the end of the tunnel is diffuse with smoke. As Ray Charles once sang, "The world is in an uproar / Danger zone is everywhere."

We've resigned ourselves to not being able to see around the next corner, but the news is rarely good. The wound of what's happening in the world is going to take a long time to heal. Meanwhile, we can hope for the best, count our blessings and recognize our privilege, and do just a little bit more to help the human condition.

In that light, we're unveiling the Earshot Jazz Festival for 2021. Luckily, the environment around jazz has always been about reacting creatively to events popping up all around us. We've adjusted the festival in response to the changing times and we can't wait to dig in!

We are enormously proud to be able to present the star-studded, soul-satisfying Duets with Dianne Reeves, Chucho Valdés, and Joe Lovano. Masters all, these artists will be here for an October 21 concert in the intimacy of Town Hall's Great Hall.

Our exciting creative collaboration with this year's Featured Resident Artist, Marina Albero, has grown steadily into a series of fascinating events throughout the festival schedule. You can read more about Marina and the planned concerts in these pages.

We are also proud to partner with LANGSTON in presenting concerts from several of the brilliant young artists now emerging on the national jazz scene, with bands fronted by trumpeter Theo Croker, saxophonist Immanuel Wilkins, trumpeter Giveton Gelin, and the astounding vocalist Samara Joy, who performs in duo with the pianist Sullivan Fortner. Also at LANGSTON, the stunning vocalist Dee Daniels will perform a tribute to John Lewis. Following that, a continuum of jazz in Seattle's Central District will flow through vocalist Darelle Holden, the granddaughter of Seattle jazz legend Oscar Holden.

It wouldn't be an Earshot Jazz Festival without celebrating Seattle's place in the world of jazz with a full roster of local artists. We'll also welcome back Seattle artists like Dawn Clement, Jay Clayton, and the Tiptons, each with their own ensembles. And, of course, many more.

We'll present all of these events in safe environments for live, limited, in-person audiences. We'll have plenty of shows that will also be available to stream directly to your homes! Tickets go on sale in early September at earshot.org.

Please join us!!

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uzmay

A Mirror and Focus for the Jazz Community

EARSHOT JAZZ

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IN MEMORIAM

Heather Hammond (1945-2021)

BY PAUL DE BARROS AND PETE LEINONEN

Seattle jazz musicians of a certain age cherish memories of the Llahngaelhyn, an old coffeehouse with a certain magical vibe that in the late '60s filled the fairy-tale-towered building at the foot of the University Bridge with visionary sounds. Among the fondest memories for many are of the dulcet soprano and creatively open guitarist Heather Hammond. In April, at the age of 75 Hammond passed away.

"She was a great talent," observed Portland bassist David Friesen who heard Hammond regularly play at the Llahngaelhyn, where she often played with the owner and her good friend, Jerry Heldman. "She had a very unusual voice. [It was] very soft and introspective."

Hammond sang with a high, vibrato-less, Joan Baez-like purity. Though she could also "sing jazz standards and make them sound great," said Friesen.

Hammond was born in 1945 in Silverdale, Washington. At just five years old, Hammond started to sing in her family's vocal quarter, which became rather well-known on the Kitsap Peninsula. Hammond's father, Harry Hammond accompanied her on the piano. When the folk music boom hit Seattle in the early '60s, Hammond started self-teaching and performing at local folk meccas like Pamir House in the University District, the Triple Door in Downtown Seattle, and 92 Yesler in Pioneer Square. Hammond also played in the Haight-Ashbury neighborhood during the psychedelic era, as well as in Spain.

"We all considered her quite brave for traveling solo—rare and daring for a pretty woman, alone, in those days," recalls bassist Pete Leinonen who was also part of the Llahngaelhyn scene.

Hammond never recorded commercially. "Heather was an esthete," recalls her life-long friend, Jeanne Mahan. "You know, somebody who doesn't put a lot of value



Heather Hammond photo courtesy of the family

on material things. She was always art for art's sake."

Though she played music all of her life, performing and composing on guitar, piano and bass, as well as writing big-band jazz arrangements of hymns—in later life she became deeply religious. Hammond also had the distinction of parenting children with two of Seattle's most celebrated bohemians; reed man Ronnie Pierce and poet Jesse Bernstein.

"I spent most of my early life going to sleep with her singing beautiful ballads on guitar," recalls Seattle singer-songwriter Harry Edward Pierce, son of Hammond and the elder Pierce. "She had such a beautiful voice. She was just this crazy natural. She could make a room cry."

In addition to Harry, Hammond is survived by her daughter Loa Obligato Allebach; sons Daemon Aaron Bernstein, Dylan Vader, Isaiah Sweeney, and Roc Solomon Valentine Pierce, Phoenix Pierce; and siblings Eugene Harry Hammond, Pamela Katherine Hammond, and Margaret Hammond.

Hammond requested that no service be held.

HONK! Fest West

After a 2020 pause due to the pandemic, HONK! Fest West is returning for a free, all day celebration of activating public spaces with live, energetic music on September 18 in Columbia Park. Since its beginning in 2008, HONK! has been a “community-supported festival devoted to marching bands, drum corps, samba lines, and anything acoustic and mobile that makes a ruckus.” Everyone is welcome at HONK! in whatever capacity feels most comfortable to you. Maybe that’s watching from the side and dancing along, or maybe it’s picking up an instrument and joining in! This festival is all about deepening community relationships so whatever feels right, is right! Typically celebrated over three days in June, this year’s festival was rescheduled to the fall and will only be one day. If you can’t make the festival but still want to support their work, the organizers are looking for year-round volunteer support. Visit honkfestwest.org for more information.

Earshot Jazz Festival: Call for Community Panels

Here in 2021 there is a unique opportunity to examine the structures in place within our jazz community—from education spaces, to jam session culture, to the performance stage, and beyond—through thoughtful community dialogue. Earshot is inviting community members to submit panel proposals for consideration.

Topics presented through the lens of racial, social, and gender justice are particularly encouraged. Submissions will be reviewed by Earshot Jazz’s internal Community Engagement Committee, which includes members of the Board of Directors and Earshot staff. Selected proposals will be compensated for their presentation \$125 per panelist/moderator. All panels will be digital and should run between 60–90 minutes (including Q&A time). The deadline to submit is Sunday, September 12. To submit a proposal, please visit forms.gle/oa3vrzXPj8Weoud59.

Earshot Jazz Festival Update

Drummer and 2020 NEA Jazz Master Terri Lyne Carrington was announced in last month’s issue as part of the 2021 Earshot Jazz Festival lineup, set to perform alongside her dynamic sextet Social Science. Carrington recently announced the cancellation of their tour and will no longer be participating in this year’s festival.

Jazz Night School

Jazz Night School is thrilled to announce that their in-person combos will be back in session beginning September 18. Fully vaccinated individuals who are willing to wear masks as needed are allowed physically in the space. Online combos will continue to be accessible for unvaccinated individuals or simply those who prefer the online experience! The majority of

their classes will also continue to be accessible online over Zoom. Registration for the fall session will be announced in early September. Any new Jazz Night School students have a couple short, simple tasks to complete before registering. Please email info@jazznightschool.org for more details.

4Culture Arc Artist Fellowship

Applications for 4Culture’s Arc Artist Fellowship are now open til December 15 by 5pm. The Arc Artist Fellowship provides \$12,000 awards and modest promotional support through the 4Culture website. This grant is intended to offer individual artists operational support (such as rent or mortgage payments, childcare, legal support, materials, etc.) as they pursue their creative work. Though it is a competitive process, they are offering multiple supportive resources such as free informational workshops and sample documents to help applicants submit strong applications. For more details about the grant process and eligibility please visit 4culture.org/grants/arc-fellowship.

Day of Caring Legal Clinic

Communities Rise is partnering with United Way of King County and Ventures to offer free, online business law consultations on September 23 for small businesses. Sign up quick as the slots are going fast! For more information visit communities-rise.org/event/day-of-caring-free-legal-consultations/.



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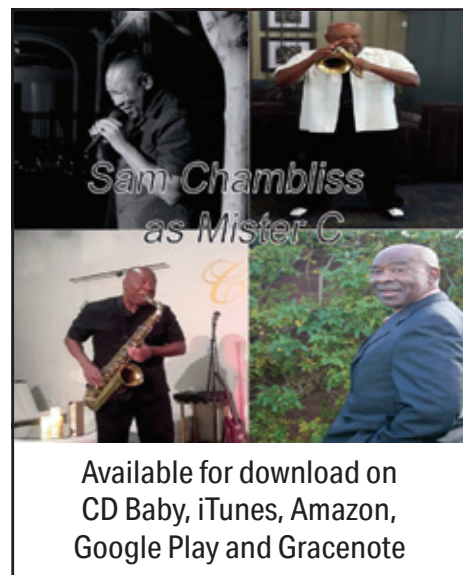
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Photo by Richard Walker



Sam Chambliss as Mister C

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2021 Schedule Announced

This year's edition of our annual festival is tailored for the times. The satisfying line up of brilliant artists—both established and emerging, from Seattle and around the world—is brought to you in a setting that fits your preference. Whether that be the excitement of live, in-person attendance or through the comfort of video media streamed into your homes, we have something for everyone!

The health and safety of our artists, audiences, staff, and volunteers are of paramount importance. At all in-person shows we're requiring that all ticket holders show proof of full vaccination at least two week prior or a negative test result within 48 hours. As always, face coverings of the nose and mouth must be worn by all for indoor events. Those viewing at home can dress as they please.

So pull up your face mask and fasten your seatbelt as we swing this new hybrid festival out of the garage and onto the 32-year legacy of home-grown and world-class Earshot Jazz Festivals.

Oct 13	Theo Croker: BKL2LIFE	Oct 22-23	The Tiptons: Mujer o Bruja?	Oct 29	Darelle Holden
Oct 14	Eugenie Jones	Oct 22	Immanuel Wilkins Quartet	Oct 30	Dee Daniels: Tribute to John Lewis
Oct 15	Marina Albero	Oct 23	Giveton Gelin Quintet	Oct 30	Chava Mirel
Oct 15	Meridian Odyssey	Oct 23	Marina Albero w/ Roosevelt High School Jazz Band	Nov 3	George Colligan Quartet
Oct 16	Kareem Kandi World Orchestra	Oct 24	Seattle Jazz Offering w/ Reggie Goings & Friends	Nov 3	Mark Lewis Quartet
Oct 17	Jamie Baum Septet	Oct 24	Samara Joy w/ Sullivan Fortner	Nov 4	Benny Green - solo
Oct 18	William Parker, Hamid Drake & Patricia Nicholson	Oct 26	Dawn Clement Trio w/ Matt Wilson	Nov 4	Ann Reynolds: Celebrating Women Composers
Oct 19	Jazz: The Second Century—Watch Party #1	Oct 27	Francesco Crosara Trio	Nov 4	Elnah Jordan & Eric Verlinde
Oct 20	Jazz: The Second Century—Watch Party #2	Oct 28	Alex Dugdale CD Release	Nov 5	Marina Albero
Oct 21	Duets: Dianne Reeves, Chucho Valdés & Joe Lovano	Oct 29	Scenes	Nov 6-7	SRJO Plays Horace Silver
				Nov 6	Jay Clayton, Gary Versace & Ed Neumeister

Tickets go on sale in early September. Schedule subject to change. Go to earshot.org for updates. Earshot Jazz's COVID-19 Health and Safety policy is available at earshot.org.

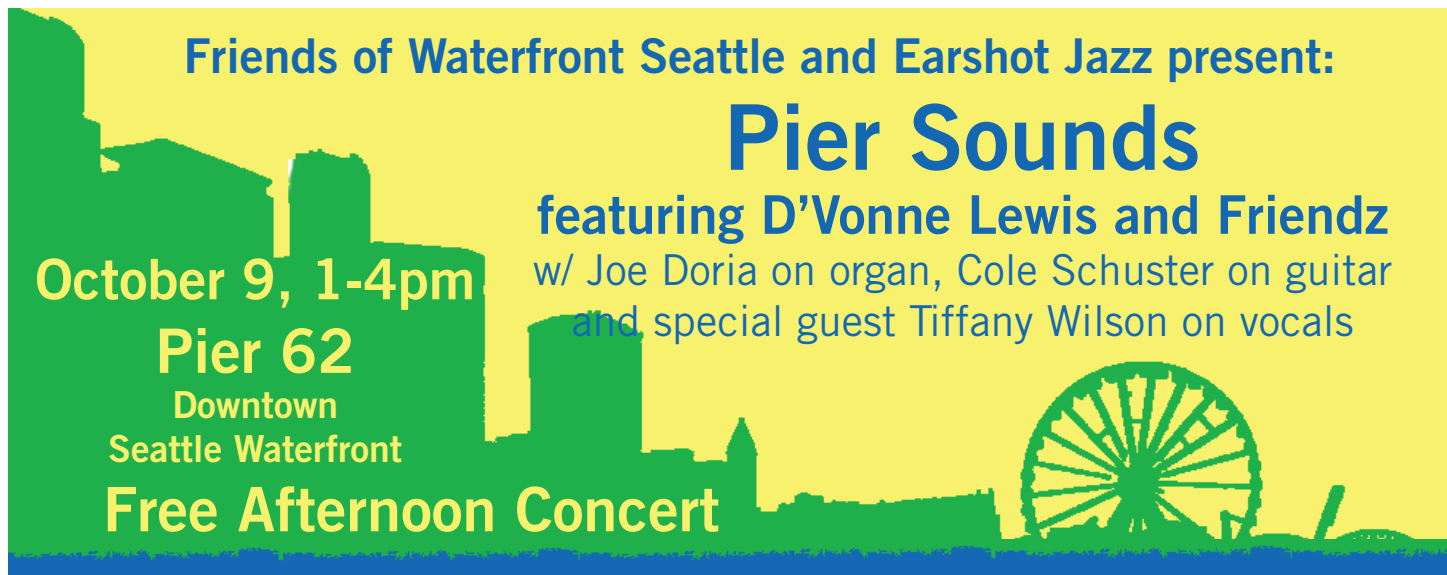
Friends of Waterfront Seattle and Earshot Jazz present:

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featuring D'Vonne Lewis and Friendz
w/ Joe Doria on organ, Cole Schuster on guitar
and special guest Tiffany Wilson on vocals

October 9, 1-4pm
Pier 62
Downtown
Seattle Waterfront

Free Afternoon Concert



Marina Albero: 2021 Festival Resident Artist



Marina Albero photo by Daniel Sheehan

BY JONATHAN SHIPLEY

It was right after the Spanish dictatorship ended that pianist Marina Albero was born. Her parents were musicians touring the Iberian countryside with their baby. “They were the most wonderful hippies,” she says. They travelled the one-lane roads listening to mixtapes—world and Indian music; flamenco and African—and performed on stages small and large.

For the first time since the regime ended, they could play traditional Spanish music; songs sung in their mother tongue, playing traditional (and not so traditional) instruments alongside the glorious strains. “I played bagpipes,” says Albero. “I played anything my parents needed me to play.” As a child of touring musicians, she was often put on stage playing the instruments that needed to be played and singing the songs that needed to be sung. “I was dancing. I was in costumes...My parents would say, ‘I need you to play that now,’ and I would play it. ‘Now we need you to play that.’ And I’d play that, too,” recalls Albero.

Then, one day, she sat down to a piano. “I found it so easy. It felt right.” Her mother took her little child along for her own lessons when she realized, as did her instructor, that the child could pick it up faster than she could and play better. The daughter was learning the piano faster than her mother was. While her mother eventually quit, Albero didn’t and doesn’t plan to anytime soon. “A piano is an orchestra and I can pour myself onto its strings.”

In her early years she studied at Barcelona’s Conservatory and later at La Havana, where she finished her classical piano degree. She played the standard fare—composers like Frederic Chopin and Johann Sebastian Bach—but it was, and always has been for her, the more colorful music (jazz, Indian, African) that has struck the deepest chord for her.

“I don’t like saying that I’m a jazz musician,” she notes matter-of-factly. “I’m an improviser. I like to have fun.” She continues, “Classical music is a pathway of no’s. You have to do it like this. It has to sound like that. I don’t like no’s. Jazz music and

improvisational music is a pathway of yes. It’s nothing but yes.”

Albero’s been a Seattleite since 2015. She has been a piano chair at Teatro Zinzanni and has performed at Earshot Jazz Festival, KNKX Live, Jazz Northwest, Ballard Jazz Festival, and elsewhere. She’s played alongside such Seattle notables as Hans Teuber, Evan Flory-Barnes, Eric Eagle, D’Vonne Lewis, Jeff Busch, and many others. In 2018, she was awarded the Golden Ear Award for Emerging Artist and won two more Golden Ear Awards in 2019 for Best Instrumentalist and Best Record of the Year. That very recording, *A Life Soundtrack*, is set to have a digital release this year on September 16.

This star is continuing to rise and shine, though for a moment, the pandemic dimmed Albero’s light mightily. “I started doubting my craft,” she says plainly. “I had an existential crisis. We already have so much music. I should do something real. It was so sad.” She started studying other things, grappling with the question of where we were all headed. She started wondering what she should do with the rest of her life.

It was her son that showed her that “something real” can be music. “He played so much music during COVID and it kept him mentally healthy. It was his passion and that ignited something in me.”

Being with like-minded musicians in Seattle helped. “I’m still in awe of Seattle’s music scene. There’s still so much out there that I don’t know of. I’m still discovering. What is Seattle’s rock scene like? What is Seattle’s Indian scene like? I’ve been here seven years and I’m playing with new people all the time. It’s such a good vibe here.” Playing with all stripes of musicians, from teenagers to octogenarians, only improves and inspires Albero’s own playing. Albero readily accepts it all.

Albero is honored to be this year’s Earshot Jazz Festival Resident Artist. “It’s a perfect opportunity for me to get into the flow,” she said. She’s eager to invite others into the flow, as well. “To have a spotlight is a responsibility. It is my responsibility to give others a voice. I would like to showcase the music of others.”

This she plans to do with an eclectic mix, reminiscent of the old tapes her parents’ listened to on the road. She’ll be playing big band music with Roosevelt High School’s jazz band, showcasing as many other women musicians as she can, and continuing her exploration of Indian music. “The stage is a democratic space. The music speaks for itself and to us all. I’m not important,”

Albero says. “The music is bigger than me. I’m just a vessel.”

Within that vessel is the power of music; a power she continues to find ways of sharing. In September, she’ll begin teaching at Cornish College of the Arts. “I love being around young people.” She’s also curating three concerts at the Chapel Performance Space at the Good Shepherd Center as part of the long-running Wayward Music Series.

“Jazz has let me be myself,” Albero says. “Jazz allows everyone to contribute. It welcomes everyone with a story to tell.” Albero’s story began at the fall of Spanish dictator Francisco Franco and continues now at the rise of the Delta variant. Through it all, she marches forward; experiencing life and doing something real.



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SeattleJazzVespers.org

PREVIEW

Jazz Opera *Sanctuaries* Tells Stories of Black Erasure in Portland and Beyond

SEPTEMBER 7-9, 8:30PM
VETERAN'S MEMORIAL COLISEUM
300 N. WINNING WAY, PORTLAND, OR
\$5-35

BY ALEXA PETERS

In 1960, the Albina district on the north-east side of Portland, Oregon was home to eighty percent of the city's Black residents, lively with Black-owned businesses, churches, and stately homes. Decades later, the community of color that once thrived along the east banks of the Willamette River is long gone, replaced by the elaborate 30-acre sports and entertainment Rose district and a predominantly white residential area which is more expensive than 88.9% of the neighborhoods in Oregon.

From September 7-9 at the Veteran's Memorial Coliseum, jazz pianist, composer, and Origin Records artist Darrell Grant will speak to the erasure of the Black community from Portland's Albina district and the gentrification overtaking most American cities today, through a site-specific, interdisciplinary jazz opera, *Sanctuaries*, presented by Portland's Third Angle Music.

Sanctuaries is the largest project Third Angle has taken on in their thirty-year history, and it was no small feat for the composer, either. Grant, a Portland-based and internationally-recognized jazz pianist who's worked with legends like Betty Carter, says the very idea of creating a jazz opera challenged him. So much so that he almost refused Third Angle's 2017 offer to do it.

"I just remember my disbelief, like, why would I do that?" said Grant. "But, then the reverse question kept coming up, like, why wouldn't I do that? What is it that makes me, as a jazz composer, as a Black artist, feel like this is not for me?" he asked himself.

Intrigued by this inner turmoil, Grant began conceiving of and composing *Sanctuaries*, meanwhile becoming more aware



Darrell Grant by Intisar Abioto

of the rich history and contemporary tradition of Black opera and enlisting the talents of Los Angeles-based opera stage director Alexander Gedeon and librettist and two-time National Poetry Slam Individual Champion Anis Mojgani. The three of them, in collaboration with the local artists and community members, worked to tell this story in a way that addresses and reinvents opera's historically white lens.

"I think as a vehicle...[opera] is really powerful, but the lens was never turned on the lives and stories of people of color except in a really exoticized way," said Grant. "I wanted to use this vernacular sound and [jazz] expression...to tell the story. Not to be instructional to white folks. The point of this opera was to speak to our community and our people about ourselves."

The history of redlining in Portland, specifically in the Albina district, has been told to Grant by Black residents since he moved to Portland in 1997. That said, it's only just becoming widely-known to the city's majority white population.

"This city is still grappling with this legacy of injustice that's really now just coming

to light. When I started writing this opera, these stories were unknown to a lot of the white people around," remarks Grant. "A deliberate process defines the displacement, dispersal, and destruction of what was once a vibrant Black community, so that...seemed like a story worth telling."

Sanctuaries has significance beyond Portland, too. Systemic racism persists throughout the United States, as evidenced by the murder of George Floyd, the hundred days of protests, and the pandemic, which has disproportionately impacted people of color. Hence, the last 18 months only adds to the heft of *Sanctuaries*, which was originally set to debut in April 2020 but postponed due to the pandemic.

"The opera is even more resonant [now]," said Grant. "It's not something that's informing people of something they don't know. It's reflecting on the history that we all have to face because we *do* know it. And that feels different."

For more information and to purchase tickets visit rosequarter.com/event/sanctuaries.

PREVIEW

DjangoFest Northwest

SEPTEMBER 22-26, TIMES VARY
WHIDBEY ISLAND CENTER FOR THE ARTS
565 CAMANO AVE
\$40-290

BY DENNIS MORAN

To welcome the fall on an upbeat note, DjangoFest Northwest returns to live performances to celebrate the wide-ranging legacy of legendary Roma jazz guitarist Django Reinhardt. After a virtual festival in 2020, DjangoFest NW once again welcomes visitors to the Whidbey Island Center for the Arts in Langley September 22-26. For five days, an international lineup of performers will offer music inspired by hot club jazz, a style born in 1930s Paris with Reinhardt's group Quintette du Hot Club de France, mixing American swing with eclectic European influences.

That seductive fusion has inspired musicians ever since, and DjangoFest, now in its 21st year, is North America's leading festival of the genre. Reinhardt has long been regarded as one of the greatest jazz guitar virtuosos of all time and remains an important influence on many of the best jazz, classical, country, and rock guitarists to this day.

That certainly includes DjangoFest headliner John Jorgenson, a Grammy Awards winner once described by the New York Times as "perhaps the best jazz guitarist alive." Since its formation in 2004, the John Jorgenson Quintet has been one of the leading exponents of the genre's revival on this continent and returns to the festival with a performance on Sunday, September 26.

The festival also welcomes Seattle-based favorite Pearl Django, a group formed in 1994 that, with some lineup changes, has played in nearly every DjangoFest including the first one.

The festival opens with the Hot Club of Troy, led by Montréal native and now Whidbey Island resident Troy Chapman, a versatile jazz guitarist and a former member of Pearl Django. When not with The Hot

Club of Troy, Chapman also plays modern jazz with The Troy Chapman Group and the baroque guitar (a precursor of the modern guitar) with The Island Consort.

Fusing folk, swing, classical, and jazz music into its own style is Trio Dinicu, featuring Luanne Homzy, a virtuoso violinist from Montréal with a long list of elite collaborations. She is very much influenced by Stéphane Grappelli, co-founder of the Quintette du Hot Club de France and considered one of the best-ever jazz violinists.

Also carrying the legacy of Grappelli is Tim Kliphuis, a classically trained violinist from Utrecht who learned his craft working with the Dutch Sinti community. His style mixes hot club jazz with classical and folk. He will be appearing as Tim Kliphuis and Friends.

The festival is also famous for its presentation of workshops with eight on tap this year including "Django Ornaments" and others. One of the most promising young lights in Django guitar stylings is 18-year-old Maryland-born Samuel Farthing, set to appear with the Samuel Farthing Sextet which also includes Chapman. Additionally, the festival welcomes back the 32nd year return of The Hot Club of San Francisco. The week-long festivities concludes with



Samuel Farthing photo courtesy of DjangoFest Northwest

the Nick Lehr Festival Djam on Sunday, September 26.

Together the performance lineup and workshops make DjangoFest a magnet for not only aficionados of the genre, but students and practitioners who come for top-notch instruction, said Simon Planting, the festival's Artistic Director. "There will be music everywhere," says Planting.

For information on purchasing tickets and a complete festival schedule visit djangofest.com.

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The Royal Room

BY PAUL RAUCH

The Royal Room has always been a hybrid of sorts; transforming itself from a nightclub to a project room in the blink of an eye. It could resemble a dance hall one evening and a traditional jazz club the next. That creative vision for the room has always included a broad spectrum of musical genres represented onstage since it's opening in 2011. Such was the precept that accompanied pianist, composer, and Royal Room club owner Wayne Horvitz into his partnership with well established Seattle bar, restaurant, and venue owners, Tia Matthies and Steve Freeborn.

In 2016, they launched the South Hudson Music Project, a 501(c)(3) non-profit, to create a new path of sustainability for music presentation at the club. This model allows for projects to be less dependent on ticket receipts, and instead on building a more reliable pay structure for artists.

"All along, having a non-profit and trying to raise money separately through donations is not just to make the whole idea of a club self-sustainable, but to eventually pay musicians better," says Horvitz.

Over the course of the COVID-19 shutdown, The Royal Room has had to shapeshift even more to survive the financial onslaught the

worldwide pandemic brought to the music business in March of 2020.

"Our first concern was our staff," recalls Horvitz, reciting a common concern of the gig economy in general. A GoFundMe page was created to help those employees not eligible for unemployment benefits. The Royal Room's landlord, the Royal Esquire Club, provided avenues of support to see them through the shutdown. "The Royal Esquires were really generous in terms of rent abatement," says Horvitz.

With the club eyeing a reopening date of September 15, various renovations are in the process of getting done, right down to re-stringing the prized Steinway grand piano that waits patiently atop the iconic starlit stage. In hopes that the most difficult times are behind us, Horvitz is keenly aware of the value the venue provides the creative music community in Seattle. The pandemic, and the eighteen-month shutdown that has so far accompanied it, perhaps validates that premise. "In a lot of ways it reinforced the value of the Royal Room. It is a place where we do really look for great art, but also a place where the community can play," states Horvitz.

The first week of programming for the reopening is emblematic of the Royal Room

we have all come to know, featuring such area stalwarts as McTuff, Thadeus Turner's Thaddillac, Elnah Jordan, and a free Friday night dance. Appropriately, opening night will feature the club's well received Piano Starts Here series, with a cadre of Seattle pianists channeling the music of Duke Ellington, Carla Bley, Teddy Wilson, Cole Porter, and Horvitz himself. Also featured are Ann Reynolds, Jose Gonzalez, Darrius Willrich, and Alex Guilbert, the event's host.

Monday nights will find two jam sessions bookending the weekly performance of The Royal Room Collective Music Ensemble (RRCME). Saxophonist Stuart MacDonald will host a late afternoon jam session for younger players, featuring musicians from the area's celebrated school music programs. Trumpeter Thomas Marriott will follow RRCME in the evening with an open jam session that will begin with a short set from host musicians. Horvitz is considering closing on Tuesday nights.

With the uncertainty brought on by the pandemic, the subsequent loss of venues such as Tula's, and a sizable portion of Seattle's jazz audience still reluctant to venture out, The Royal Room may be more important than ever. It provides a quality performance space for resident artists with an excellent backline. While Marriott's Seattle Jazz Fellowship slowly takes form, and increased opportunities for local artists from Earshot Jazz and Jazz Alley rise in support of Seattle's traditionally vibrant jazz scene, the Columbia City nightspot stands firm in its commitment to creating a space that will be increasingly beneficial to Seattle musicians and the patrons that find their work essential. With Downtown Seattle in a state of serious transition, it stands to reason more music fans will look to neighborhood venues to provide the music they have sorely missed this past year and a half, including Columbia City. The Royal Room may yet see its best days ahead.



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Jazz For All Ages

BY GRACE KASTE

As Seattle's jazz scene begins to come back to life, musicians of any age and level can find opportunities to get involved. Concerts, masterclasses, ensembles, jam sessions, and much more await anyone who wants to dive further into this dynamic genre. Whether you are looking for West Coast Swing Dance lessons or the perfect all-ages jazz club, there's something for everyone!

Note: Please look up each listing's specific COVID protocols at the websites provided below.

VENUES

Experiencing live jazz is one of the best ways to fall in love with the music, and luckily, Seattle offers some of the very best. As jazz clubs and concert halls reopen, you'll find everything from experimental to traditional jazz being performed at all-ages venues throughout the city.

Chapel Performance Space
4649 Sunnyside Ave N.
waywardmusic.org

Designated as a historic Seattle Landmark in 1984, this unique venue is one of the city's

best kept secrets. The two-story space is the former fourth floor chapel in the Good Shepherd Center in Wallingford, featuring columns and stained glass. Each month the non-profit, Nonsequitur, and a community of like-minded organizations and artists present several concerts of adventurous and experimental music as part of the Wayward Music Series. Everything from post-classical composition to the outer limits of jazz can be found at these all-ages concerts, where tickets are often by suggested donation of \$5-15. Come enjoy beautiful architecture and incredible acoustics while exploring the world of experimental music.

Dimitriou's Jazz Alley
2033 6th Ave
jazzalley.com

Dimitriou's Jazz Alley reopened its classic and intimate club setting in June of this year, continuing to bring some of the greatest names in jazz to Seattle audiences. Local and national talent, including Grammy Award winners can be seen performing here at this adored jazz club. While most acts are jazz, a mix of funk, blues, and soul can also be found in their listings. The venue is all-ages, all of the time with prices ranging between \$15-40, with both dinner and non-dinner tables available.

Children under 12 often get in for free, and students can get half price admission at the 7:30pm sets on Wednesdays and 9:30pm sets on Thursdays. Just don't forget to make a reservation at 206.441.9729 and bring your student ID to receive the discount!

JazzClubsNW at Boxley's
228 W. North Bend Way Suite A
jazzclubsnw.org

After a year of virtual performances, this North Bend jazz club has reopened to the public. No reservation is required to see performances by jazz stars from around the Pacific Northwest, and the cover charge ranges from \$5 for local acts to \$25 for national ones. You can hear a live show every Friday and Saturday, starting at 8pm.

The Royal Room
5000 Rainier Ave S.
theroyalroomseattle.com

Starting on September 15, The Royal Room will once again open its doors to Seattle jazz fans. The venue is a fun and informal place to get to know some of the city's best musicians up close, and welcomes all ages until 10pm. Located in historic Columbia City, the space also includes a restaurant and bar. Though performances center around jazz, The Royal Room often



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mixes it up with anything from blues to classical. Ticket prices are usually around \$15, and increase for purchases on the day of the show. Be sure to reserve a table through their website to get a good seat.

The Triple Door
216 Union St
thetripledooredoor.net

A favorite among local concert goers, the Triple Door is a dinner theatre venue in Downtown Seattle whose architecture and setting make the experience even more memorable. Their programming features noteworthy local and touring artists performing jazz, funk, blues, and even the occasional stand up comedy. While the venue's Musiquarium Stage and Lounge is strictly 21+, their mainstage is all-ages for shows starting at 8pm or earlier. The mainstage is returning to live music beginning with concerts on weekends, with tickets ranging from around \$20-40.

Private suites around the mainstage are also available and are perfect for families with their customizable volume and lighting control. All theatre seats receive full food and drink service throughout the show, which you won't want to miss since the Triple Door's menu features award-winning dishes from their sister restaurant, Wild Ginger.

JAM SESSIONS

As jazz greats throughout history have shown us, the best way for a musician of any level to improve is to jump right in. Sessions are open to all skill levels and are sure to offer a supportive and welcoming environment. If you're looking to develop your musicianship, try out a jam session!

Couth Buzzard Jazz Sessions
8310 Greenwood Ave N.
buonobuzzard.com/calendar

This Greenwood neighborhood favorite wears many hats as a bookstore, cafe, and music venue. Couth Buzzard hosts a variety of jam sessions on Sunday afternoons, open to all ages and levels, including Choro jam sessions, free improvisation sessions, and jazz jams. Saxophonist Kenny Mandell hosts the Free Improvisation Sessions and Jazz Jams, with a house band featuring Al Pignataro on guitar and keyboard, Dan

O'Brien on bass, and Lance Lu on drums. Come enjoy live music, a cup of coffee, and a good book. To RSVP call 206.436.2960.

Owl 'n Thistle Jam Session
808 Post Ave
facebook.com/tuesdaynightowljamsession

Located in a building that dates back to the 1800s, the Owl 'n Thistle Irish Pub hosts lively sessions every Tuesday night. Each week, a different house band of Seattle-area professionals plays a short set at 9pm and then the jam takes off from there. There's no cover charge required to hear amazing music from some of your favorite local musicians, and even play with them yourself if you're feeling up to it. All ages until around 10pm (after the house set). This session is one you can't miss!

INSTRUCTION

For jazz musicians of all experience levels, there is an opportunity for you to learn from the best. Seattle-area organizations offer lessons, masterclasses, and more, taught by local professionals in both virtual and in-person settings. Check out these offerings to get started.

Jazz Night School
5415 Rainier Ave S.
jazznightschool.org/

With an emphasis on welcoming all ages and levels, there is truly something for everyone at Jazz Night School. Musical development is fostered through group and individual instruction, all taught by some of the finest musicians and educators on Seattle's jazz scene. A broad range of styles are represented in the music taught, from Trad jazz to Brazilian jazz. Their fall session will begin on September 18, with classes, lessons, and combos, all taught online and culminating in a virtual end of session performance. If you are looking for less of a commitment, the school also offers single session interactive workshops focusing on a specific subject. Participation in combos and classes costs between \$335-375, with partial and full tuition waivers available.

Seattle JazzEd
3201 E Republican St
www.seattlejazzed.org

An organization devoted to making jazz accessible to any student in grades 4-12, Seattle JazzEd offers an extensive variety of online jazz education opportunities. Ensembles, private online music lessons, and free programs including masterclasses and daily guided practice videos are just a few of their offerings. Private lessons for any jazz instrument are taught by top music educators from around the PNW and are offered in four packs, with the option of doing a 30-minute trial lesson. Masterclasses, free with a suggested donation, allow musicians to dive into a specialized music topic in one-hour video classes. Their Online Guided Listening to Great Albums in jazz history is a free opportunity for anyone to develop as a jazz musician. Partial and full tuition waivers are available.

Seattle Repertory Jazz Orchestra
Multiple locations
srjo.org

Seattle Repertory Jazz Orchestra's program Jazz4Kids gives children and youth the rare opportunity to see live jazz up close in an intimate and interactive performance. Jazz4Kids concerts include instrument demonstrations by members of the Orchestra, Q&A, and instrument displays before and after the concert where kids can try out musical instruments. These kid-oriented events take place at both the Nordstrom Recital Hall in Downtown Seattle and Kirkland Performance Center. Tickets are free.

The Vera Project
305 Harrison St
theveraproject.org/audio-stage

As a non-profit space dedicated to serving community members of all ages, the Vera Project offers a variety of educational programs for aspiring artists of any kind, including an audio and stage oriented technical program. The course will be returning in-person and online this fall, taught by professionals from the Seattle community. During workshops, participants receive instruction on running live sound, recording audio, stage and show manage-

CONTINUED ON PAGE 15



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JAZZ AROUND THE SOUND

SEPTEMBER 09

Wednesday, September 1

EB Tom Kellock, 5:30pm
ES Paul Richardson, 5:30pm
JA Grace Kelly, 7:30pm

Thursday, September 2

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Danny Seraphine, 7:30pm

Friday, September 3

CA Crosara - Afifi - Young Jazz Trio, 6pm
CM Marianna, 7pm
EB Tom Kellock, 5:30pm
ES Daniel Davison, 5:30pm
JA Danny Seraphine, 7:30pm
JA Danny Seraphine, 9:30pm
NC Sing Low Indigo, 8pm

Saturday, September 4

CM Brazz, 7pm
EB Eric Verlinde, 5:30pm
ES Daniel Davison, 5:30pm
JA Danny Seraphine, 7:30pm
JA Danny Seraphine, 9:30pm
NC Eric & Encarnación, 8pm

Sunday, September 5

AB Beaver Sessions, 9pm
DT Jazz Jam, 6pm
JA Danny Seraphine, 7:30pm

Tuesday, September 7

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Davina & the Vagabonds, 7:30pm
OW Jazz Jam, 9:30pm

Wednesday, September 8

EB Tom Kellock, 5:30pm
ES Paul Richardson, 5:30pm
JA Davina & the Vagabonds, 7:30pm

Thursday, September 9

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Spyro Gyra, 7:30pm

Friday, September 10

EB Tom Kellock, 5:30pm
ES Daniel Davison, 5:30pm
JA Spyro Gyra, 7:30pm
JA Spyro Gyra, 9:30pm

KZ Jim O'Halloran Trio, 6pm
NC Marc Willett & Deanne Bracamonte, 8pm

Saturday, September 11

CH Peter Nelson-King - Feldman, 8pm
EB Eric Verlinde, 5:30pm
ES Daniel Davison, 5:30pm
JA Spyro Gyra, 7:30pm
JA Spyro Gyra, 9:30pm
NP Frank LoCresto, 8pm

Sunday, September 12

AB Beaver Sessions, 9pm
DT Jazz Jam, 6pm
JA Spyro Gyra, 7:30pm

Tuesday, September 14

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Vieux Farka Touré, 7:30pm
OW Jazz Jam, 9:30pm

Wednesday, September 15

EB Tom Kellock, 5:30pm
ES Paul Richardson, 5:30pm
JA Vieux Farka Touré, 7:30pm
RR Piano Starts Here, 7:30pm

Thursday, September 16

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Pat Metheny Side-Eye, 7:30pm
JA Pat Metheny Side-Eye, 9:30pm

Friday, September 17

CA Crosara - Afifi - Young Jazz Trio, 6pm
EB Tom Kellock, 5:30pm
ES Daniel Davison, 5:30pm
JA Pat Metheny Side-Eye, 7:30pm
JA Pat Metheny Side-Eye, 9:30pm
NC EntreMundos Quarteto w/ Adriana Giordano, 8pm

Saturday, September 18

EB Eric Verlinde, 5:30pm
EC Elvin Bishop & Charlie Musselwhite, 7:30pm
ES Daniel Davison, 5:30pm
JA Pat Metheny Side-Eye, 7:30pm
JA Pat Metheny Side-Eye, 9:30pm
TD Duffy Bishop, 6pm
TD Duffy Bishop, 8:30pm

Sunday, September 19

AB Beaver Sessions, 9pm

Calendar Venue Key

AB The Angry Beaver
AU Aurora Borealis
CA Casa Mexico Keyport
CH Chapel Performance Space
CM Crossroads Bellevue
DT Darrell's Tavern
JA Dimitriou's Jazz Alley
EB El Gaucho Bellevue
EC Edmonds Center for the Arts
ES El Gaucho Seattle
KZ Kezira Cafe
NC North City Bistro & Wine Shop
NL Nectar Lounge
NP Neptune Theatre
NU Neumos
OW Owl 'n Thistle
PT Paramount Theatre
RR The Royal Room
TD The Triple Door

DT Jazz Jam, 6pm
JA Pat Metheny Side-Eye, 7:30pm
JA Pat Metheny Side-Eye, 9:30pm

Monday, September 20

RR Royal Room Collective Music Ensemble, 7:30pm
RR New Jazz Jam Session, 9pm

Tuesday, September 21

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA The Cookers, 7:30pm
OW Jazz Jam, 9:30pm
PT Herbie Hancock, 7:30pm

Wednesday, September 22

EB Tom Kellock, 5:30pm
ES Paul Richardson, 5:30pm
JA The Cookers, 7:30pm

Thursday, September 23

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 5:30pm
JA Peabo Bryson, 7:30pm

Friday, September 24

CH Tamara Zenobia, 8pm
EB Tom Kellock, 5:30pm
ES Daniel Davison, 5:30pm
JA Peabo Bryson, 7:30pm

JA Peabo Bryson, 9:30pm
 NC Jovino Santos Neto Quinteto, 8pm
 TD Brian Nova Big Band, 6pm
 TD Brian Nova Big Band, 8:30pm

Saturday, September 25

AU Lane James Band, 8:30pm
 EB Eric Verlinde, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Peabo Bryson, 7:30pm
 JA Peabo Bryson, 9:30pm
 TD Ottmar Liebert & Luna Negra, 7:30pm

Sunday, September 26

AB Beaver Sessions, 9pm
 DT Jazz Jam, 6pm
 JA Peabo Bryson, 7:30pm

Monday, September 27

RR Royal Room Collective Music Ensemble,

7:30pm

RR New Jazz Jam Session, 9pm
 TD Ottmar Liebert & Luna Negra, 7:30pm

Tuesday, September 28

EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Paquito D'Rivera, 7:30pm
 OW Jazz Jam, 9:30pm

Wednesday, September 29

EB Tom Kellock, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Paquito D'Rivera, 7:30pm
 NU Julian Lage (Concert & Master Class), 8pm

Thursday, September 30

EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Gerald Albright, 7:30pm

WEEKLY JAMS & SESSIONS

SUNDAYS

DT 6PM, DARRELL'S TAVERN
 AB 9PM, BEAVER SESSIONS

MONDAYS

RR 7:30PM, NEW JAZZ JAM SESSION
 NL 8PM, MO' JAM MONDAYS

TUESDAYS

OW 9:30PM, OWL 'N THISTLE

JAZZ FOR ALL AGES, FROM PAGE 12

ment, event planning, and concert lighting. Their talented teaching staff is happy to tailor a class to an individual's needs, and you'll get hands-on experience at shows put on at the Vera Project. Private classes cost \$30 per attendee, with a minimum of six participants required. Scholarships for the workshops are also available by application.

DANCE OPPORTUNITIES

For novices and experts alike, swing dancing is sure to be an exciting and memorable way to enjoy jazz music. Seattle's ballroom dance scene has something for every genre and level, from beginner salsa lessons to tap dances. Enjoy incredible music and iconic Seattle venues at these events.

Century Ballroom
 915 E. Pine St
centuryballroom.com

This iconic Seattle dance hall checks every box with its private lessons, classes, and workshops in Lindy Hop and West Coast Swing, as well as salsa, tap, and more. There are offerings for all experience levels, with both one-off classes and ongoing series offered. See the full schedule, ticket prices, and register at their website. Although most dances at Century Ballroom are 21+ (for now), their classes are always all-ages!

Savoy Swing Club
 Multiple locations
savoyswing.org

Swinging since 1992, the Savoy Swing Club is a member-supported non-profit that continues to teach and dance various kinds of partner swing dancing. Events include Monday Swing sessions and Savoy Practice Space on Tuesday evenings. Those with a membership, which starts at \$10 a month, receive free admission to weekly dances, along with free lessons on Monday nights. The Club's dances are hosted at various dance halls around Capitol Hill, and include just about every possible form of partner dance, from the Balboa to the Foxtrot.

T-Town Swing
 902 Market St
syncopationfoundation.org

The swing dancing scene doesn't end in Seattle, because Tacoma's premier swing dance club, T-Town Swing, offers popular weekly social dances for both swing and Lindy Hop. Admission is just \$10 or \$7 with a valid student ID! Dancers of all levels are welcome! A free beginner's lesson is offered a half hour before the social, with paid admission. You can register online or pay at the door, no partner required.





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Marina Albero

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