

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

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

January 2022  
Volume 38, No. 01  
Seattle, Washington



**Ari Joshua**

Photo by Daniel Sheehan

## Letter from the Director

# Happy New Year! *Please!*

As ever, we hope that you and yours are healthy and safe this holiday season.

Jazz talks about being “in the moment,” but that moment always carries a reverence for the past, and a lot of creative ideas for the future. Jazz thrives in the dynamic space between evolution and revolution—changing too quickly for some, while too slowly for others. Yet it is expansive enough to embrace a variety of expressive styles along the way. There may be some life lessons there.

Earshot Jazz has a strong reputation for giving voice to the revolutionary thinkers of jazz; believing that the art form best moves forward by engaging its own parameters. After all, Louis Armstrong didn't like Charlie Parker's music. And, Ornette Coleman, Albert Ayler, even John Coltrane, actually made people angry in their time by assailing existing structures to express their own deeper truths.

Jazz history is being written each day, here in Seattle, and around the world. The resident artists featured in this issue, and the many touring artists who will be performing around the city in the coming weeks, embody the past, present, and future of a vibrant, engaging art form.

This issue profiles some of the bright and industrious young players coming up on the Seattle scene. It also includes club and jam session listings where you can hear live jazz. Importantly, this issue includes a nomination form that will help us build the ballot for the annual Golden Ear and Seattle Jazz Hall of Fame awards which will be held in early March. We invite everyone's participation in that process.

Now beginning our 38<sup>th</sup> year, the Earshot Jazz organization is proud to have become a Seattle cultural institution. We are dedicated to honoring, documenting, and showcasing the day-to-day, year-to-year evolution of Seattle's incredible jazz scene. Please join us!

Please accept our best wishes for a New Year of peace, prosperity, progress, and compassion, along with an open sense of unity that celebrates individual value and the creative spirit.

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uznay

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly and available at earshot.org.

Subscription (with membership): \$60  
3417 Fremont Ave N, #221, Seattle, WA 98103  
(206) 547-6763

Earshot Jazz ISSN 1077-0984

Printed by Wenatchee World

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## MISSION STATEMENT

To ensure the legacy and progression of the art form, Earshot Jazz cultivates a vibrant jazz community by engaging audiences, celebrating artists, and supporting arts education.

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# GOLDEN EAR AWARDS

## Nominations Wanted: 2021 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your nominations by **January 16** to [nominations@earshot.org](mailto:nominations@earshot.org).

In addition to the perennial favorites, this year we are asking for your help with Special Awards. Please nominate those people or groups that you feel have made extraordinary contributions in this difficult year, perhaps through a remarkable pivot in presentation, support to fellow artists, or new initiatives in education or collaboration.

The official ballot will be available in February.

### 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:

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## Issue Correction

We would like to correct two errors in the Jim Knapp obituary in the last issue. Knapp is survived by his brother William, and Joan's *sister's* children; Joan Rivers, Nancy Frischmann, Carrie Bolle, and Peter Ruliffson, and Joan's *grand*-niece Melody Reimer. We would also like to credit Steve Griggs for sharing this beautiful obituary with our community.

## Office Space Availability

There are currently a number of office spaces available at the Jack Straw Cultural Center's beautiful University District building, just steps from the new U District light rail station! You would join folks like Sound Theatre Company, KBFG FM, Floating Bridge Press, and others working just upstairs, and have any number of opportunities for interaction with the pals at Jack Straw. Suites 206-210 are contiguous, and may be rented individually or in combination. From small office spaces to large common areas, there's something for everyone in search of a space to hone their craft. Please email or call AJ Fenner [afenner@yateswood.com](mailto:afenner@yateswood.com) or 206-613-3971, at Yates Wood, to schedule a viewing or ask any questions about the spaces, and let him know Jack Straw sent you!

## Seattle Radio Gets Another Jazz-y Show!

Tune into KBFG-FM (107.3 fm or [fulcrumcc.org/listen/](http://fulcrumcc.org/listen/) on the web) every Monday from 5-6pm to hear DJ broo (Bruce Greeley) and DJ Shinbo (Jason Civjan) present Puget Soundz/Pungent Sounds featuring every kind of jazz as well as music further afield (Native American rap anyone?, Qawwali dub, modern classical mash-ups, etc.). The show will also include tributes to the recently departed, songs for the holidays, and so much more! Additionally, shows will be uploaded to Mixcloud.

## 4Culture Recovery Fund

Opening on January 5, a Recovery Fund for Individuals will offer between \$1,000 and \$12,000 to eligible cultural producers who have been financially impacted by the pandemic as they recuperate, adapt, and advance their practice. Eligible applicants include those whose primary occupation, whether paid or unpaid, is a cultural producer within heritage, historic preservation, art, or public art and are able to show a loss of income \$1,000 or more between 2019-2020. Three virtual workshops will be held to assist applicants on January 12, 18, and 27.

If you anticipate a barrier to your participation due to limited English writing ability, visual impairment, or would like to request assistance to access this application, please contact 4Culture at [hello@4culture.org](mailto:hello@4culture.org) or 206-296-7580. This project was supported by a grant awarded by the US Department of the Treasury. For complete eligibility guidelines and application steps, please visit [4culture.org/grants/recovery-individuals/](http://4culture.org/grants/recovery-individuals/). Applications close Wednesday, February 2 at 5pm.

## Job Opportunity

The Seattle Office of Arts & Culture (ARTS) is hiring for a Recovery Manager. This temporary position is seeking someone who can provide compassionate team leadership as well as provide for the development, implementation, project management, and evaluation of program services and deliverables to meet the needs of the impacted Seattle arts sector with a focus on unserved and underserved BIPOC communities.

ARTS manages the City's public art program, cultural grant programs, the Langston Hughes Performing Arts Institute, ARTS at King Street Station, and The Creative Advantage initiative. These projects are in an effort to foster a city driven by creativity that provides opportunities for everyone to engage in diverse arts and cultural experiences. In alignment with the City's Race and Social Justice Initiative, ARTS works to eliminate institutional racism in their programs, policies, and practices. To apply, please visit [governmentjobs.com/careers/seattle/jobs/3337855/arts-recovery-manager](http://governmentjobs.com/careers/seattle/jobs/3337855/arts-recovery-manager).



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Photo by Richard Walker

## Ari Joshua: Super Musician, Super Educator



Ari Joshua photo by Daniel Sheehan

BY JONATHAN SHIPLEY

He isn't Superman. Or, maybe, he is in his own way. "I want to make as big of an impact as I can while I'm here on Earth," says Seattle musician and music educator, Ari Joshua. Maybe that's not by being faster than a speeding bullet or leaping over buildings in a single bound, but maybe there is a mighty S hidden on Joshua's chest. "I want to make the world a better place. I want to share the joys that I have that have made my life worth living." Joshua does that every day through playing music and teaching

others to play through the Music Factory, a music school he founded in Seattle over a decade ago. "I want everyone to appreciate music. It is super rewarding."

The Music Factory, in Madison Park, has given over 40,000 lessons. With a staff of about a dozen, they have 75 to 200 students a week. Those students are learning all sorts of instruments. From guitar (Joshua's primary instrument) to piano, winds to strings; Joshua is eager, and wholly committed, to bringing music to the masses. "I want every child," he says, then stops himself. "I want everyone

to take a music lesson. And I want music teachers to make enough money teaching music." He continues to build and expand on that promise with the school.

It's important for kids to have someone in their lives who can interact with them on a 1-on-1 level, consistently. Someone who isn't a family member or a teacher at their school. 1-on-1 lessons help them work through problems, help them with growth and the challenges they face as they grow...Music lessons help them relate to the world.

Joshua began relating to the world through music at an early age. Born in South Africa, he grew up in Seattle surrounded by the music of the local syn-

me,” he says. It would be a life dedicated to music.

After receiving a scholarship, Joshua moved to New York to study at the New

more places, was exciting.” Instead of having students come to him in Madison Park, Joshua and his pool of instructors were delighted to be able to go to them.

Let us not forget that aside from music education, he is an unstoppable force at making music. He’s played with such diverse acts as Kenny Barron and Sir Mix-A-Lot; Peter Buck and Jimmy Cobb; Stone Gossard and Hal Galper. Joshua is the founding member of the band Big High, and he’s been associated with such acts as Ari Sawka Doria, Hathead, Swampdweller, and others.

Emerging from the pandemic, he’s quite excited about showcasing his most recent musical efforts. In November, he released a new EP featuring Ray Paczkowski and Russ Lawton from the Trey Anastasio Band. The EP was recorded in Burlington, Vermont by long-time Phish engineer Ben Collette. It was a bit of a dream for Joshua, having been a Phish fan

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## **Jazz, he feels, is a language. “If you can unlock it, you can bring it into any kind of music.”**

agogue. His grandfather was a rabbi and services were replete with music, which Joshua often partook in. “I would sing and sing and sing.” Music was already being etched into his heart.

“I would take the 71 bus down the Ave to Cellophane Square and other record shops,” he recalls. He’d load up on all of the discount records in the 99 cent boxes lining the floors, or outside on the record store stoop. “It was a lot of jazz fusion stuff that no one was into.” He was, though. He was into it.

Listening to those records and the blues led him, inevitably, to Seattle’s own Jimi Hendrix. He was obsessed; listening to Hendrix albums and doing his best to play along with a guitar given to him by a neighbor up the street. Joshua continued working on playing the blues, not thinking all that much about playing jazz.

Then, one day, he wandered down the halls of his high school, bike and helmet in hand, when he heard some beautiful music emanating from one of the classrooms. He entered, bewildered and amazed. “What IS this?!” he asked. It was the Roosevelt High School Jazz Band. “It changed my life.”

Playing Basie and Ellington under the direction of some of the greatest music teachers Seattle had to offer, he bloomed as a musician. “It was off to the races for

School and the Mason Gross School of the Arts, an arts conservatory at Rutgers University. He learned just as much about playing music as he did about how best to teach it. Jazz, he feels, is a language. “If you can unlock it, you can bring it into any kind of music.”

“I’ve never had a job,” he says, “except in the music industry my entire life.”

---

## **“I want to make the world a better place. I want to share the joys that I have that have made my life worth living.”**

Joshua began giving private lessons as a teenager at Roosevelt High School. Taking on students would later help finance his way through college. “I’ve taught thousands of music lessons to people of all ages, styles, and skill levels.”

Like other businesses, the pandemic made him pivot and evolve. One of the silver linings was the online aspect. Although it’s often ideal to be in the same room as a student when playing the piano or the trombone, shifting to online classes helped expand his reach. “To be able to teach, to more people in

for a very long time. His releases include work by such notables as Chava Mirel, Joel Bean, Grant Schraff, Jonti Simon, and others. Joshua’s vault also includes work with Kevin Sawka, Joe Doria, Marco Benevento, Joe Russo, Robert Glasper, and Jason Fraticelli.

Ari Joshua is a Superman, more powerful than a locomotive because his dedication to music education is more powerful than any force on Earth. He says, “I want music to expand as far as it can possibly go.” From here to Krypton, Joshua is bound to make that happen.

The Music Factory believes that music is important to all walks of life, and while it should be enjoyable, it should also be practiced and taught with diligence, determination, and patience. To learn more visit [musicfactorynw.com](http://musicfactorynw.com).



## New Faces for a New Year

*For last year's words belong to last year's language. And next year's words await another voice. And to make an end is to make a beginning. —T.S. Eliot, Little Gidding*

BY PAUL RAUCH

There always seems to be much to make amends for at the end of each calendar year. In terms of time, however, jazz music seems to exist more as a continuum that moves in multiple directions apart from the linear conception of time represented by one revolution around the sun.

During the COVID shutdown and associated social blackout, human migration continued, with new musical voices arriving in seemingly anonymous fashion here in Seattle—inevitably in social stasis until the lockdown subsided to some degree. The successful staging of the 2021 Earshot Jazz Festival in front of live audiences was affirmation of the Seattle jazz community's slow ascent from the doldrums of the previous year.

Community jam sessions began to re-emerge, most notably the Tuesday night session at the Owl 'n Thistle, still relentlessly holding on to its 25-year history. The city's finest intermingled with the new faces of players that had, over the past year, claimed Seattle as their own. With the addition of the Monday night session

at the Royal Room, and the beginnings of the new Thomas Marriott led Seattle Jazz Fellowship exploding on Capitol Hill, those new voices had ample space to become known to the community at large and form bonds on the bandstand and off. As the New Year arrives, here are a few names to take note of.

and imaginative soloing adds a dimension of modernism to the sound championed by figures such as Coleman Hawkins and Ben Webster. “I just want to learn

more, play with people, and try to be a better person. I'm trying to learn all I can from all the amazing musicians here,” he says modestly.

Trumpeter **June Iida** began to appear at the Owl session, displaying a modern approach that embraces Marquis Hill, as



June Iida photo by Lisa Hagen Glynn



Jackson Cotugno photo by Lisa Hagen Glynn

much as Lee Morgan. He has recently appeared in Alex Dugdale's Fade Quartet. With roots in classical forms, the St. Louis born and Pittsburgh raised Iida was mentored by trumpet icons Paul Ferguson, Sean Jones, and Dominick Farinacci while studying in Cleveland. He eventually migrated to Los Angeles where he has deep ties, including Seattle's own Gary Fukushima. He has found the Seattle jazz scene to be a warm embrace. “I was pleasantly surprised at the health of the scene, and the amount of killin' cats here. There's definitely a respect for the music up here and a rich history of jazz,” he notes.

Bassist **Trevor Ford** seemed to appear from nowhere in pianist Marina Albero's Trio at Vito's. He has become a regular at the Monday session at the Royal Room,

humility, the past six months has seen Cotugno find a comfort zone playing with more experienced players. While his sound is notably pre-bop, his phrasing

and recently appeared with Albero and D'Vonne Lewis at the Seattle Jazz Fellowship, as well as the Fellowship's end of year celebration with Albero and Marriott, among others. The Bend, Oregon native came to Seattle to complete his MBA, but is keenly aware as well of the good fortune of his musical surroundings, both present and past. "There is a long history of music in Seattle and I think I can contribute to that," he humbly states.

One of the more intriguing newcomers to the scene is Roosevelt High School senior **Grace Kaste**. Her prowess on double bass, musical intelligence, and leadership qualities have been noticed by many of the city's veteran musicians. The Chuck Deardorf

protégé is clear that her mentor has been the guiding force of her rapidly ascending talent. "He's been my teacher since eighth

grade. He's been a huge inspiration. I think the only reason I'm obsessed with jazz is him," she says. A recent Roosevelt performance with Marina Albero opened doors for her that allowed her to at least see the path that she will travel. "That concert had a kind of energy that I've never experienced on stage before. Marina is amazing, but she's also so warm. I had never had that kind of communication on stage before, especially from a professional who could have just come in and done her job," she says. It will be a point of interest in the coming year to see where the young, phenomenally talented



Grace Kaste photo by Lisa Hagen Glynn

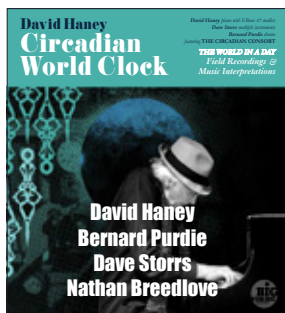


Trevor Ford photo by Lisa Hagen Glynn

bassist appears, and with whom. When a true jazz fan chances upon a new album, they look beyond the name of the leader to discover the side musicians that complete the band. It is a statement of the fact that jazz is indeed a true democracy of sound. Seattle jazz fans would do well to do the same when looking for a live date to attend. In the process, you may find some new bright lights in town, shedding light on the cold and dark Seattle winter.

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# FEATURE

## Recurring Jazz Series

BY RAYNA MATHIS

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](mailto:editor@earshot.org).

### JazzVox House Concert Series

Various Dates  
Livestream

JazzVox is the brainchild of enthusiast, **Nich Anderson**, on a mission to bring audiences and artists to homes across Greater Seattle, Camano Island, and Bainbridge Island. JazzVox creates unparalleled, personal experiences by bringing jazz vocalists from around the world to the Pacific Northwest. With the limitations of the pandemic, JazzVox has temporarily shifted to a livestream format, but hopefully the cozy, intimate house series will return to in-person performances soon! Now in its 15th season, this year's JazzVox series has most recently featured vocalists **Jane Monheit** and **Ann Hampton Callaway**, with more to come. For a complete list of artists and locations visit [jazzvox.com](http://jazzvox.com).

### The Jazz Project

Various Dates  
1314 Harris Ave, Bellingham, WA

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. Performances are held at the Firehouse Performing Arts Center and are free to members, \$20 at the door for non-members, with \$10 tickets available for Western Washington University students with ID or students 18 and under. Donations are suggested at each show to continue to support the artists, educational opportunities, and local businesses that help forge what the Jazz Project stands for and embodies. The 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 spring series will be announced shortly. Their annual Bellhaven Jazz Festival usually takes place in late summer at the Samson Estate Winery, however details for the 2022 festival have yet to be announced. The Bellingham Youth Jazz Band has 1–2 shows scheduled every month between




**UPCOMING SHOWS!**

**EVERY MONDAY**  
Thomas Marriott's Jazz Jam

**Jan 3 & 10** The Royal Room  
Collective Music Ensemble

**Jan 16** Michael Ragonese Trio

**Jan 19** KNKX Presents:  
Piano Starts Here

**Jan 23** Brian Charette

**Jan 24** The Royal Room  
Collective Music Ensemble

**Jan 25** Marissa Licata

**Jan 26** Thana Alexa feat.  
Antonio Sanchez,  
Matt Brewer & Rachel Eckroth

**Jan 27** Ben Thomas  
Tango Project Album Release

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Bellhaven (previously known as Bellwether) Jazz Festival photo courtesy of The Jazz Project

January and June, however the start of the season has been delayed momentarily due to rising COVID cases in Whatcom County. For more information about how you can support and learn more about other projects visit [jazzproject.org](http://jazzproject.org).

## First Sundays Concerts

First Sundays 4pm

370 Brien Dr SE, Bainbridge Island, WA

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. Now entering its 17th season, the series celebrates the passion and commitment its founder, **Darden Burns**, poured into it. **Elisa Barston & Friends** kick off the season on January 9 playing the works of Debussy's G Major Piano Trio and Beethoven's 'Archduke' Trio. Vocalist **Greta Matassa** and her quintet take the stage on February 6. The rest of the season will include fan favorites, such as pianist **Bill Anschell**, the Afro-Cuban jazz quintet of **Duende Libre**, and more. For more information on ticketing, prices, and performance times visit [firstsundaysconcerts.org](http://firstsundaysconcerts.org).

## Seattle Jazz Vespers

First Sundays 6–8pm

1111 Harvard Ave

The Seattle Jazz Vespers—now in its 20th 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 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 nonsectarian 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. In 2022, fans will be able to experience such treasured acts as the **Seattle Repertory Jazz Orchestra** on January 2, vocalist



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Seattle Jazz Vespers: from left to right Clipper Anderson, Mark Ivester, Jacqueline Tabor, and Alexey Nikolaev.  
Photo by Jim Wilke

and multi-instrumentalist, **Miranda Kitchpanich** on February 6, The family led jazz band **Ranger and the "Re-Arrangers"** will surely captivate audiences on March 6, the Afro-Cuban quintet **Duende Libre** performs on April 3, and **Dmitri Matheny's** quartet plays on June 5. These are all the shows announced so far, but more are sure to be coming down the pipe! To stay up to date on the rest of the season visit [seattlefirstbaptist.org](http://seattlefirstbaptist.org).

## Whatcom Jazz Music Arts Center

Second and Fourth Wednesdays  
205 Prospect St, Bellingham, WA

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 on Wednesday evenings at 7pm at the Sylvia Center for the Arts in Bellingham. Performances for 2022 have yet to be announced, but audiences can stay up to date at [jazzcenterofbelllingham.org](http://jazzcenterofbelllingham.org).

## Piano Starts Here

Various Dates  
5000 Rainier Ave S

The Piano Starts Here series, presented by KNKX at the Royal Room, highlights the work of some of the most talented and prolific pianists throughout history. To honor those famous artists, Seattle's finest pianists will perform their works on the Royal Room's Steinway B grand piano, while **Alex Guibert** hosts the series. Past PSH performances have highlighted the works of Sonny Clark, Thelonious Monk, Duke Ellington, Sun Ra, Bill Evans, Fats Waller, Keith Jarrett, Paul Bley, Herbie Hancock, and Herbie Nichols. Visit [theroyalroomseattle.com](http://theroyalroomseattle.com) for more information on 2022 performances and tickets.



## PREVIEW

# Jazz on J Street

3rd Saturday of the month, 7pm  
Immanuel Presbyterian Church  
901 N. J Street, Tacoma, WA  
Free

BY EMMA GAROFALO

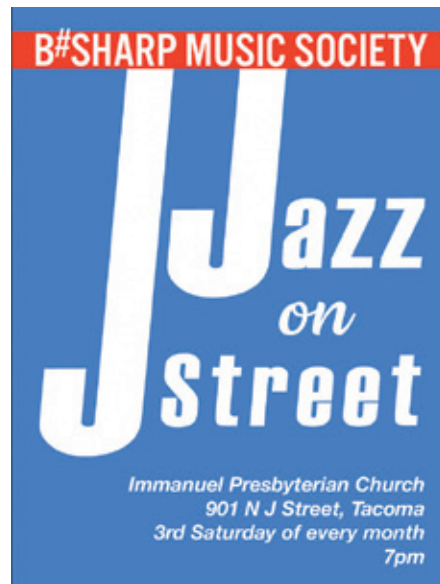
Kicking off on January 15, jazz fans in and around Tacoma will be able to catch the first show in a brand-new monthly series presented by the B Sharp Music Society. Live from the Immanuel Presbyterian Church, the first show sees two lauded headliners: the tenor sax stylings of Pete Christlieb and his wife trombonist Linda Small, in concert with their quintet. If you're itching to get out of the house this January, this is the perfect opportunity to expose you and your family and friends to everything that you already love about jazz, live music, and this dynamic genre as an art.

While Christlieb and Small are currently enjoying their golden years in the Pacific Northwest, Christlieb's pedigree include two decades of collaboration with the infamous Johnny Carson band, as well as recording work with Steely Dan and Natalie Cole.

A veteran of the big band scene and one of the most talented symphonists of our time, Small provides the perfect accompanying act for the evening. She's an extremely diversified artist, who has worked alongside such legends as Stevie Wonder and Gladys Knight, and has performed as part of the Boston Pops Orchestra, the Boston Ballet, the Detroit Symphony, among many other world-class troupes.

Originally held at the B Sharp Coffee House, the B Sharp Music Society are a group of music-makers and music-lovers who believe in the power of community, art, and support for local talent. This group's primary mission is to bring incredible live music to Tacoma, up close and personal. By way of this free-spirited, whole-hearted endeavor, fans of jazz are able to come together under one roof, transforming this humble, nondescript area into one of the city's most vibrant jazz epicenters for enthusiasts.

While the B Sharp Coffee House is sadly no more, its spirit and legacy both live on through this highly-anticipated series of jazz concerts. So whether you choose to mingle for a little or jam until



the last call, Jazz on J Street's opening night will not be one to miss. The event is free to attend, however if you can afford to donate, your contribution will be used to fund the musicians and future events.

February's Jazz on J Street event features vocalist Stephanie Porter and her quartet. To stay up to date on the series and with B Sharp visit [bsharpmusicsociety.com](http://bsharpmusicsociety.com).



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## Celebration of Jim Knapp

Monday, January 31, 6pm

Jazz Alley

2033 6<sup>th</sup> Ave

\$16

The Seattle jazz community will gather to tribute the life and contributions of bandleader, composer, trumpet player, and longtime faculty member at Cornish College of the Arts, Jim Knapp, at a “Celebration of Jim Knapp.”

He will long be remembered by his many friends, bandmates, fans, and colleagues as “the primary architect of Seattle’s modern jazz scene,” as Paul de Barros put it in the *Seattle Times*.

Knapp died on November 13 at a nursing facility in Kirkland from congestive heart failure and complications from diabetes. He was 82.

At the celebratory event, Scrape, a 19-piece string chamber orchestra that Knapp formed in 2010 with former student, violinist and violist Eyvind Kang, will perform at 6:45pm, led by concertmaster Heather Bentley. Scrape will perform three Knapp compositions, one a premiere. Then, the Jim Knapp Orchestra, a 13-piece big band led by Jay Thomas, will perform three of Jim’s compositions.

In a tribute to Knapp in *Earshot Jazz*, fellow musician Steve Griggs, who will emcee the evening at Jazz Alley, cited a comment of Jim’s that sets the tone for the celebration:

When jazz musicians get together, they’re always joking and laughing ‘cause it’s an activity that’s different than music but still fun, you know? And you don’t wanna talk it to death too much, so you just enjoy each other’s company and then go play music, and then get off and have a drink, and have a few laughs, and it’s not a bad life.



Jim Knapp photo by Steve Korn

Knapp received many awards and honors including a National Endowment for the Arts Jazz Composition Fellowship. Some colleagues referred to him as “Seattle’s Gil Evans” due to his skills in large ensemble composition and arrangement.

In 2006, Cornish College of the Arts hailed his “35 Years of Jazz” and in 2010 awarded him its Certificate of Excellence in Teaching. His book *Jazz Harmony* is much studied. Knapp is credited with shaping the Cornish jazz faculty, one of the first, into a nationally significant one thanks to his hiring of outstanding performers from around the country. Among them were bassist Gary Peacock, trombonist Julian Priester, drummer Gerry Granelli, vocalist Jay Clayton, pianist Art Lande, and saxophonists Carter Jefferson and Hadley Caliman. All, noted de Barros in the *Seattle Times*, profoundly influenced jazz in Seattle.

Knapp’s Composers and Improvisors Orchestra, which from 1977 to 1985 attracted guest artists of national and international stature, shared in that

increased limelight, as did his JKO beginning in 1995. In 2007, Earshot Jazz inducted him into the Seattle Jazz Hall of Fame after he won Earshot’s award for Best Acoustic Jazz Group in 1995 and Jazz Record of the Year in 1999 for *Things for Now*. He recorded his music on six albums, including *First Avenue* for ECM.

Tributes have flowed for Knapp. On Facebook, Grammy Award-winning pianist, composer, and arranger Jim McNeely called him a “brilliant musician, great teacher, and a humble, sweet, generous man.” Many similar tributes are certain to be shared at this celebration of life concert.

Admission is \$16, with \$10 of every purchase to be donated to Seattle JazzED. Tickets are available online or by phone from Jazz Alley, and if available at the door. The Knapp estate will offer a hosted bar and light appetizers through the event. For more details, please visit [jazzalley.com/www-home/artist.jsp?shownum=5290](http://jazzalley.com/www-home/artist.jsp?shownum=5290).



# Wolfgang Muthspiel, Scott Colley, and Brian Blade



Wolfgang Muthspiel photo by Laura Pleifer



Scott Colley photo courtesy of the artist



Brian Blade photo by Daniel Sheehan

Wednesday, February 2, 7pm  
Town Hall Forum & Livestream  
1119 8th Ave  
\$10-25

BY PAUL RAUCH

Austrian guitarist Wolfgang Muthspiel has always endeavored to experience the thrill of the edge, while at the same time honing his craft within the defined space created by his jazz and classical forebears. His trio explorations have included musicians with similar ideology, whether in a standard format with bass and drums, or his all guitar trio with Ralph Towner and Slava Grigoryan. For his February 2 date in the Forum at Town Hall Seattle, Muthspiel will perform with a remarkable configuration featuring drummer Brian Blade and bassist Scott Colley.

Muthspiel's work has been well documented on over twenty albums as a leader, in recent times on the ECM label. Whether playing electric or acoustic, he brings out the sonic qualities of the guitar. In the trio format, the music takes on the qualities

one might expect from a piano trio, with all members operating on equal terms, resulting in rich, harmonic density, and polyphony. The guitarist creates space for the trio's eclectic musings, with bass and drums responding to his musical statements with assertions of their own that travel equally in space. Very often, Muthspiel starts the proceedings with a single guitar line that evolves into a full ensemble masterpiece.

Bassist Scott Colley is widely regarded as one of the leading bassists of the post-bop era. Colley's intuitive, almost empathic musical sense is a neat fit within the context of the trio. While a leader of note, and a skilled composer, Colley's work with the likes of John Scofield, Herbie Hancock, Chris Potter and many others is what has brought him the respect and recognition he has earned. He, as well, played on Joshua Redman's *Still Dreaming* record with Blades and Ron Miles.

Drummer Brian Blade's legend continues to grow both as a leader and sideman. His intuitive skill set gained from his

long run in the Wayne Shorter Quartet speaks to his inclusion in Muthspiel's spacious musical settings. The Shreveport, Louisiana native established himself as a versatile, highly skilled drummer early in his career, performing and recording with the likes of Joshua Redman, Kenny Garrett, and Bob Dylan. He has led a variety of projects as a leader, most notably his now two-decade long tenure with Brian Blade & the Fellowship Band.

To see a trio of this pedigree in the intimate confines of the Forum is a rare opportunity. Muthspiel's work on both electric and acoustic draws the listener into a very intimate place in itself. Blade is a once in a generation talent, as integrated in the melodic aspects of the music, as he is rhythmically. Colley is beyond foundational on bass, adding depth harmonically to a trio that leans towards the atmospheric side. It would appear to be the perfect vehicle to approach the wide canvas with which the bandleader works, all with the contrapuntal possibilities of the piano trio.

# FOR THE RECORD



## the ink around it Neil Welch

2021, SELF-RELEASED

BY HALEY FREELUND

While *the ink around it* may be Neil Welch's latest recorded offering it is the result of several years of composition, reworking, and varied live performances prior to its new digital availability. The two long-form compositions from this established avant-gardist stand out amongst his existing catalog: *Puhpooee*, a piece for solo saxophone, and *Concepción Picciotto*, for ten musicians and a conductor. Though these two works differ from each other in many ways musically, they are united in their exploration of the

vibrant, lush abundance of the natural world, and the human interference that threatens it.

*Puhpooee* is a word from the Potawatomi Algonquin language, and translates as "the force which causes mushrooms to push up from the earth overnight." Using a variety of extended techniques for the tenor saxophone, Welch offers us a sonic portrait of the vast and thready mycelium networks underneath our feet, the mushroom fruit that burst forth from soil and decay, and the confluence of nature upon them; their biome of flora and fauna, the animals around them, and the beasts above them. Welch, who is revered by many for his work combining saxophone and live electronics, takes an appropriately acoustic approach to this work. Utilizing split tone multiphonics, vocal multiphonics, the natural reverb of the room in which it was recorded, and careful pacing and phrasing, Welch and his instrument come alive and become cohesive and ethereal, much like the delicate hyphae threads below.

*Concepción Picciotto*, perhaps Welch's most elaborate undertaking as a composer, is dedicated to the peace activist of the same name, who originated from Spain and occupied a peace camp on the street in front of the White House

from 1981 until her death in 2016. She held what is thought to be the longest continuous protest in world history, working to raise awareness of endless U.S. driven wars, with a particular focus on nuclear disarmament. *Concepción Picciotto* explores the activist's vocal persistence and consideration of the natural world through 26 minutes of music scored for saxophone section, string quartet, rhythm section, and mezzo soprano vocalist. Some elements within the composition are quite literal to *Concepción's* subject matter, such as the bird calls played throughout by violinist Janna Webbon. Others are more subtle. The muffled vocalizations of Danielle Reutter-Harrah, for example, feel symbolic of the experience of protest in the face of vast political power—how one might struggle to feel received when at it again and again. A moment of vocal song, performed by the entire ensemble mid-piece and led by Reutter-Harrah, is made all the more powerful through this symbolism by uniting together. Welch utilizes the instrumentation into sub-ensembles, easily flowing from one genre influence to the next. You will hear elements of modern classical music transition into moments of heavy jazz and wonder how you arrived there unjarred.

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# What We're Listening To

There's nothing like the joy of discovering new music or the comfort of familiar tunes. With anticipation of all the new music set to come out in the New Year, the Earshot Jazz team is reflecting on some of our favorite records (Surprise! We're breaking the rules and even sharing some of our non-jazz favorites). From classics to international records to some of our local emerging artists favorites, tap in to hear what we've been spinning lately.

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Jim Knapp Orchestra  
*It's Not Business, It's Personal* (2021)

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Sons of Kemet  
*Black to the Future* (2021)

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Japanese Breakfast  
*Jubilee* (2021)

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Immanuel Wilkins  
*Omega* (2020)

---

Marina Albero  
*A Life Soundtrack* (2019)

---

Jakob Bro  
*Uma Elmo* (2021)

---

Chet Baker Trio  
*Live From The Moonlight* (1988)

---

Jovino Santos Neto  
*Luz* (2021)

---

BrandonLee Cierly  
*Here Comes a New Challenger* (2020)

---

SinoSikat?  
*SinoSikat?* (2007)

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## ON THE HORIZON IN-PERSON & LIVESTREAM

2-2-22: Wolfgang Muthspiel Trio  
w/ Brian Blade and Scott Colley  
AT TOWN HALL FORUM

2-22-22: Harriet Tubman, the band  
MELVIN GIBBS (BASS), JT LEWIS (DRUMS),  
AND BRANDON ROSS (GUITAR)  
AT LANGSTON PERFORMING ARTS INSTITUTE

2-25-22: Lakecia Benjamin Quartet  
AT LANGSTON PERFORMING ARTS INSTITUTE

2-26-22: James Brandon Lewis and  
Chad Taylor  
AT LANGSTON PERFORMING ARTS INSTITUTE

3-3-22: Gordon Grdina, solo &  
Tim Berne and Greg Belisle-Chi  
AT ROYAL ROOM

3-14-22: Golden Ear Awards Party  
AT ROYAL ROOM

3-26-22: EEE

"EUBANKS EVANS EXPERIENCE"  
w/ KEVIN EUBANKS (GUITAR) AND  
ORRIN EVANS (PIANO)  
AT TOWN HALL FORUM

4-TBA-22: Gerald Clayton Trio  
AT TOWN HALL FORUM

# EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT [EARSHOT.ORG](https://www.earshot.org)

Photo courtesy of Max Pixel

# JAZZ AROUND THE SOUND

## JANUARY 01

### Saturday, January 1

- JA Poncho Sanchez Latin Jazz Band (early show), 7:30pm  
JA Poncho Sanchez Latin Jazz Band (late show), 9:30pm

### Sunday, January 2

- DT Jazz Jam, 6pm  
FB Jazz Vespers: SRJO Quintet, 6pm  
CR Racer Sessions, 7pm  
JA Poncho Sanchez Latin Jazz Band, 7:30pm  
RR volunteerPark//milo venus, 7:30pm  
AB Beaver Sessions, 9pm

### Calendar Venue Key

- AB The Angry Beaver  
AQ AQUA by El Gaucho  
CC Capitol Cider  
CM Crossroads Bellevue  
CR Cafe Racer  
CU Calluna  
DT Darrell's Tavern  
EB El Gaucho Bellevue  
EC Edmonds Center for the Arts  
EG Egan's Ballard Jam House  
ES El Gaucho Seattle  
ET El Gaucho Tacoma  
FB Seattle First Baptist Church  
JA Dimitriou's Jazz Alley  
MO Moore Theater  
NC North City Bistro & Wine Shop  
ND North Star Diner  
NL Nectar Lounge  
NU Neumos  
OW Owl 'n Thistle  
PS Pink Salt  
RR The Royal Room  
SA Seattle Center Armory  
SR The Spar  
TD Triple Door  
VE Vermillion Art Gallery & Bar  
WP Washington Center for the Performing Arts

### Monday, January 3

- NL Mo' Jam Mondays, 7pm  
RR Royal Room Collective Music Ensemble, 7:30pm  
RR Jazz Jam Session, 9pm

### Tuesday, January 4

- ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
ET Douglas Barnett, 5:30pm  
AQ Martin Ross, 5:30pm  
JA Andy McKee & Yasmin Williams, 7:30pm  
OW Jazz Jam, 9:30pm

### Wednesday, January 5

- VE Seattle Jazz Fellowship: Julian Priestler Listening Session, 5:00pm  
ES Paul Richardson, 5:30pm  
EB Tom Kellock, 5:30pm  
ET Douglas Barnett, 5:30pm  
AQ Martin Ross, 5:30pm  
CC Cider Jazz Jam, 6pm  
RR Kenji Wagner & Friends / Isak Gaines & Jack Swiggett, 7pm  
JA Andy McKee & Yasmin Williams, 7:30pm  
CU Joan Penney, Osama Afifi & Hans Brehmer, 7:30pm

- VE Bill Anschell & Darrius Willrich, 7:30pm

### Thursday, January 6

- ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
ET Sandra Locklear, 5:30pm  
AQ Jerry Frank, 5:30pm  
TD Los Lobos, 7:30pm  
JA Peter White, 7:30pm  
CU Kareem Kandi, 7:30pm

### Friday, January 7

- ES Martin Ross, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Jerry Frank, 5:30pm  
ET Sandy Harvey, 6pm  
EG Mezza Music Project, 7pm  
CM Eric Madis & Blue Madness, 7pm  
TD Los Lobos, 7:30pm  
JA Peter White (early show), 7:30pm  
RR Shpilakis w/ Dan Blacksborg / Brivale / Kesselgarden, 7:30pm  
CU Jovino Santos Neto Trio, 7:30pm  
JA Peter White (late show), 9:30pm

### Saturday, January 8

- ES Martin Ross, 5:30pm  
EB Eric Verlinde, 5:30pm



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AQ Jerry Frank, 5:30pm  
 ET Sandy Harvey, 6pm  
 EG Greta Matassa Quintet, 7pm  
 CM Choroloco, 7pm  
 TD Los Lobos, 7:30pm  
 JA Peter White (early show), 7:30pm  
 CU Stephanie Porter, 7:30pm  
 JA Peter White (late show), 9:30pm

## Sunday, January 9

SA Greta Matassa: The Roots of Jazz Music in Seattle, 4pm  
 DT Jazz Jam, 6pm  
 TD Los Lobos, 7:30pm  
 JA Peter White, 7:30pm  
 RR Mike Simpson's JazzHorn / Key to Change, 7:30pm  
 AB Beaver Sessions, 9pm

## Monday, January 10

NL Mo' Jam Mondays, 7pm  
 RR Royal Room Collective Music Ensemble, 7:30pm  
 RR Jazz Jam Session, 9pm

## Tuesday, January 11

ES Paul Richardson, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 ET Douglas Barnett, 5:30pm  
 AQ Martin Ross, 5:30pm  
 TD Mark Hummel: Blues Harmonica Blowout, 7:30pm  
 JA Chris Botti, 7:30pm  
 OW Jazz Jam, 9:30pm

## Wednesday, January 12

VE Seattle Jazz Fellowship: Julian Priester Listening Session, 5:00pm  
 ES Paul Richardson, 5:30pm  
 EB Tom Kellock, 5:30pm  
 ET Douglas Barnett, 5:30pm  
 AQ Martin Ross, 5:30pm  
 TD Mark Hummel: Blues Harmonica Blowout (early show), 6pm  
 CC Cider Jazz Jam, 6pm  
 JA Chris Botti, 7:30pm  
 MO Punch Brothers, 7:30pm  
 CU Bruce Phares, 7:30pm  
 VE Gail Pettis & Wayne Horvitz, 7:30pm  
 TD Mark Hummel: Blues Harmonica Blowout (late show), 8:30pm

## Thursday, January 13

ES Paul Richardson, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 ET Sandra Locklear, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 PS Greta Matassa Quintet, 6:30pm  
 JA Chris Botti (early show), 7:30pm  
 CU Brent Jensen's Blueprint Trio, 7:30pm  
 ND How Now Brown Cow, 8pm  
 JA Chris Botti (late show), 9:30pm

## Friday, January 14

ES Martin Ross, 5:30pm  
 EB Tom Kellock, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 ET Sandy Harvey, 6pm  
 EG The Jump Ensemble: CD Release

Party, 7pm

JA Chris Botti (early show), 7:30pm  
 CU Greta Matassa Group, 7:30pm  
 JA Chris Botti (late show), 9:30pm

## Saturday, January 15

ES Martin Ross, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 ET Sandy Harvey, 6pm  
 SR Pete Christlieb/Linda Small Quintet, 7pm  
 EG Lady A Porch Blues & Soul Showcase, 7pm  
 JA Chris Botti (early show), 7:30pm  
 RR Reposado / Eléré, 7:30pm  
 CU Kelley Johnson, 7:30pm  
 EG 200 Trio, 9pm  
 JA Chris Botti (late show), 9:30pm

## Sunday, January 16

CR Racer Sessions, 7pm

# WEEKLY JAMS & SESSIONS

SESSIONS GENERALLY OPEN WITH A HOUSE SET BY FEATURED GUESTS. PLAYERS ARE ENCOURAGED TO ARRIVE EARLY TO SIGN UP.

## SUNDAYS

DT 8PM, DARRELL'S TAVERN  
 AB 9PM, BEAVER SESSIONS  
 CR 7PM, RACER SESSIONS (BIWEEKLY, CHECK CALENDAR)  
 CR 7PM, FOUNDATION SESSIONS, (4TH SUNDAY)

## MONDAYS

NL 8PM, MO' JAM MONDAYS  
 RR 7:30PM, JAZZ JAM SESSION (HOST: THOMAS MARRIOTT)

## TUESDAYS

OW 9:30PM, OWL 'N THISTLE

## WEDNESDAYS

CC 9PM, CIDER JAZZ JAM SESSION



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JA Chris Botti, 7:30pm  
RR Michael Ragonese Trio, 7:30pm  
AB Beaver Sessions, 9pm  
DT Jazz Jam, 9pm

### Monday, January 17

NU High Pulp, 7pm  
NL Mo' Jam Mondays, 7pm  
RR Royal Room Collective Music Ensemble, 7:30pm  
RR Jazz Jam Session, 9pm

### Tuesday, January 18

ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
ET Douglas Barnett, 5:30pm

AQ Martin Ross, 5:30pm  
JA Bob James Quartet, 7:30pm  
OW Jazz Jam, 9:30pm

### Wednesday, January 19

VE Seattle Jazz Fellowship: Julian Priestler Listening Session, 5:00pm  
ES Paul Richardson, 5:30pm  
EB Tom Kellock, 5:30pm  
ET Douglas Barnett, 5:30pm  
AQ Martin Ross, 5:30pm  
CC Cider Jazz Jam, 6pm  
RR Piano Starts Here: Music of Wayne Shorter & Benny Golson, 7:30pm  
CU Dan Kramlich Grunge Trio, 7:30pm  
VE Ann Reynolds & Phil Sparks, 7:30pm  
JA Bob James Quartet, 9:30pm

### Thursday, January 20

ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
ET Sandra Locklear, 5:30pm  
AQ Jerry Frank, 5:30pm  
JA Elvin Bishop Big Fun Trio, 7:30pm  
EC Jesse Cook, 7:30pm  
RR David Francis and Les Jeunes Artistes, 7:30pm  
CU The Art of the Trio w/ John Bishop & Jeff Johnson, 7:30pm

### Friday, January 21

ES Martin Ross, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Jerry Frank, 5:30pm  
ET Sandy Harvey, 6pm  
EG Francis, Brehmer, Anderson & Ivester, 7pm  
JA Elvin Bishop Big Fun Trio (early show), 7:30pm  
CU Bill Anschell, 7:30pm  
TH Gretchen Yanover, 7:30pm  
WP Clave Gringa, 8pm  
NC Jeff Busch Quintet, 8pm  
JA Elvin Bishop Big Fun Trio (late show), 9:30pm

### Saturday, January 22

AQ Jerry Frank, 5:30pm  
ES Martin Ross, 5:30pm  
EB Eric Verlinde, 5:30pm  
ET Sandy Harvey, 6pm  
EG Jensen, Brehmer, Afifi & Kirk, 7pm  
JA Elvin Bishop Big Fun Trio (early show), 7:30pm  
EC International Guitar Night, 7:30pm  
CU Marc Seales, 7:30pm  
NL Son Rompe Pera & The Cumbieros, 8pm  
AQ Jerry Frank, 8pm  
NC Jenny Davis Quartet w/ Jovino Santos Neto, 8pm  
JA Elvin Bishop Big Fun Trio (late show), 9:30pm

### Sunday, January 23

DT Jazz Jam, 6pm  
CR The Foundation feat. Josh Rawlings, 7pm  
JA Elvin Bishop Big Fun Trio, 7:30pm  
RR Brian Charette, 7:30pm



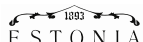
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AB Beaver Sessions, 9pm

## Monday, January 24

NL Mo' Jam Mondays, 7pm

RR Royal Room Collective Music  
Ensemble, 7:30pm

RR Jazz Jam Session, 9pm

## Tuesday, January 25

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

ET Douglas Barnett, 5:30pm

AQ Martin Ross, 5:30pm

JA Hot Club of Cowtown, 7:30pm

EC Pink Martini feat. China Forbes,  
7:30pm

RR Marissa Licata Strings on Fire, 7:30pm

OW Jazz Jam, 9:30pm

## Wednesday, January 26

VE Seattle Jazz Fellowship: Julian  
Priester Listening Session, 5:00pm

ES Paul Richardson, 5:30pm

EB Tom Kellock, 5:30pm

ET Douglas Barnett, 5:30pm

AQ Martin Ross, 5:30pm

CC Cider Jazz Jam, 6pm

RR Thana Alexa (early show), 6pm

JA Hot Club of Cowtown, 7:30pm

CU Ann Reynolds, Tobi Stone & Marina  
Christopher, 7:30pm

VE Elnah Jordan w/Eric Verlinde & Zolo  
Band (Eric Eagle, Jacob Zimmerman,  
Matt Weiner, Cole Schuster & Ray  
Larson)

RR Thana Alexa (late show), 8:30pm

## Thursday, January 27

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

ET Sandra Locklear, 5:30pm

AQ Jerry Frank, 5:30pm

JA Sérgio Mendes, 7:30pm

CU Kirk, Bacon, Del Casal & Holden,  
7:30pm

CU Gail Pettis, 7:30pm

NC Lisa Fox Group, 7:30pm

RR Ben Thomas Tango Project, 8pm

## Friday, January 28

ES Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

JA Sérgio Mendes, 7:30pm

RR Oleaje Flamenco, 8pm

NC Jovino Santos Neto Quinteto, 8pm

## Saturday, January 29

ES Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

JA Sérgio Mendes (early show), 7:30pm

CU Thomas Marriott, 7:30pm

NC Lee Oskar & Friends, 8pm

JA Sérgio Mendes (late show), 9:30pm

## Sunday, January 30

SA Eugenie Jones: The Roots of Jazz  
Music in Seattle, 4pm

DT Jazz Jam, 6pm

CR Racer Sessions, 7pm

JA Sérgio Mendes, 7:30pm

AB Beaver Sessions, 9pm

## Monday, January 31

JA Celebration of Jim Knapp, 6:30

NL Mo' Jam Mondays, 7pm

TD SuperBlue: Kurt Elling feat. Charlie  
Hunter, 7:30pm

RR Royal Room Collective Music  
Ensemble, 7:30pm

RR Jazz Jam Session, 9pm



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