

CELEBRATING **LGBTQIA+ PRIDE MONTH**

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

EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

June 2022
Volume 38, No. 06
Seattle, Washington



Xavier Lecouturier

Photo by Daniel Sheehan

The Jazz Continuum

The good news about our work in this community is how it's always connected to the larger continuum of jazz music and culture here. As part of Seattle's remarkable, self-renewing jazz ecosystem, we take pride in the many successes around us, and it brings us joy to co-exist in an environment of mutual support with this vibrant scene.

This very full issue of *Earshot Jazz* carries just part of that good news. You can always tap into the broader chronical of Seattle's jazz legacy by accessing the 37-year archive of this publication, hosted by The Seattle Public Library and accessible, free of charge through earshot.org.

This month's issue profiles one of the brightest burning lights on the local scene; drummer, composer, and activist Xavier Lecouturier. We also hear from our friend, Paul r. Harding, in praise of one of Seattle's unsung jazz masters, pianist John Hansen. And we catch up with one of Seattle's oldest music rooms, the Columbia City Theater, recently given new life by community activist, Tony Benton, and Rainier Avenue Radio. Keep reading these pages for our call-to-artists to participate in the far-reaching series, *Jazz: The Second Century*, which will unveil some of Seattle's freshest musical thinking in concerts at our annual fall festival.

Upcoming Earshot concerts are set to survey the larger continuum through June. Please join us June 7 for the sublime trio, Steel House, with Venezuelan pianist Edward Simon, alongside the beloved rhythm team of Scott Colley on bass and Brian Blade on drums. We also catch up with the French and American trio of Richard Bonnet, in an early concert on June 25 at the Royal Room. On June 30, we're pleased to welcome back the "young genius," vibist, Joel Ross, now recording on Blue Note Records and coming to us after playing Canadian jazz festival dates.

Speaking of the continuum, we're proud to congratulate Roosevelt, Bothell, and Mount Si high schools, the three Seattle-area schools selected for this year's Essentially Ellington competition at Jazz at Lincoln Center (JALC) in New York. While none of these bands took home the top hardware, many of the soloists and sections were recognized as tops, including (and no surprise here) Roosevelt's bassist, Grace Kaste, who is already playing professional gigs on the Seattle scene.

Seattle being, once again, the only metropolitan area to qualify three bands for the 15 possible slots nationwide is a testament to the health and excellence of jazz sensibilities here. JALC Director, Wynton Marsalis, places the jazz education process into a larger context: "What I love the most about Essentially Ellington is seeing the bands sit and listen to their colleagues, and experience a depth of feeling about the music that's genuine. We need these young musicians because we need change; and the humanity, understanding, and depth in musicianship that they bring." Amen.

Thank you again and again for your support.

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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Sarrah Trapp

CONTRIBUTING WRITERS

Matthew Adkins, Paul de Barros, Melanie Grimes, Marianne Gonterman, Paul r. Harding, Ray Mwareya, Josh Nucci, Paul Rauch, M.V. Smith

CALENDAR EDITORS

Jane Emerson and Carol Levin

PHOTOGRAPHY

Lisa Hagen Glynn and Daniel Sheehan

LAYOUT

Karen Caropepe

DISTRIBUTION

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NOTES

2022 Make Music Day Seattle

Make Music Day Seattle, the annual global celebration of music held on the summer solstice, returns to Seattle on June 21. Completely different from a traditional music festival, Make Music Day Seattle celebrates and promotes the natural music maker in all of us, regardless of age, ethnicity, background, or skill level. This event is an open invitation

for everyone to make, enjoy, perform, teach, learn, and experience music on the longest day of the year. This free, hybrid event boasts an exciting and diverse lineup of virtual and in-person events, including performances, music lessons, jam sessions, and more. Make Music Day Seattle is presented in the U.S. by Rainier Avenue Radio and is part

CONTINUED ON PAGE 15

CALL FOR ARTISTS

Jazz: The Second Century Series

Seeking submissions, now through August 1, 2022!

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the Jazz: The Second Century series. The series brings the progression of jazz into creative motion and is a current and un-sentimental look at our city's engagement with this diffuse, vibrant art form.

Projects that question and expand the conventions of the jazz form are encouraged. Submissions must include a recorded sample of a project and a written statement between 250-350 words. Our submission format is fluid and flexible. Artists are invited to use the tools and technology available to them to create a response to what jazz is right now.

Artists are selected through a blind jury process. We've adapted the format from a live concert to a pre-recorded audio or video performance, which will be presented at the virtual watch party in October during the Earshot Jazz Festival. Selected artists are paid a competitive fee for the performance (\$125 per artist, for up to 8 artists or contributors per ensemble).

Presenting Seattle artists, who are selected by a peer panel, to showcase their original work embodies two essential core values of Earshot Jazz: to respect artists and nurture creativity. Thank you to the artists, panelists, and audience members who support this vision. A list of past Second Century artists can be viewed online at earshot.org.

Please send submissions electronically to 2ndcentury@earshot.org by August 1, 2022.

Saturday, June 4

Seattle Pride in the Park
1247 15th Ave E
12-7pm

Saturday, June 25

Taking Black Pride
305 Harrison St
10am-6:30pm

Sunday, June 26

PrideFest Seattle Center
305 Harrison St
12-8pm

Friday, June 10

BeYou Teen Late Night
4520 Martin Luther King
Jr Way S
6:30-10pm

PrideFest Capitol Hill

1122 E Pike St
12-9pm

Seattle Pride Parade 2022

401 Pine St
11am-3pm

CELEBRATING PRIDE IN SEATTLE

Xavier Lecouturier: Music and Life Adventures in Epic Times

BY PAUL RAUCH

Drummer/composer Xavier Lecouturier has never been one to sit on the sidelines. His go-for-it approach to life can be traced back to surfing and mountain biking in the California of his youth. That ability to rise and respond to the challenges of his life has certainly been evident in his approach to his career in music.

Over the course of the COVID lockdown, he sequestered himself in Big Lake, Alaska at the familial digs of guitarist Martin Budde, and there he hunkered down to record a session (that would later be released on Origin Records) in an airplane hangar. He would ironically contract COVID-19, and most remarkably, learn how to fly airplanes via Budde's father, a bonafide Alaskan bush pilot. He then, in Autumn of 2021, initiated the return of the Tuesday night jam at the Owl 'N Thistle—the flickering first light leading to the return of live jazz in Seattle.

Lecouturier was raised north of San Francisco, in Marin County, California. His family home was always full of music, favoring the Latin rock movement led by Santana. He first began playing guitar, transitioning to drums as a junior at Marin School of the Arts. The move to drums just felt natural, and became a passion, despite not owning a drum kit of his own. "I was always thinking about it. There was so much drive," he recalls. Finally securing a kit in his senior year, he dedicated himself to the point of

attending Cornish College of the Arts in Seattle, centering on drum performance and composition. The transition was, if nothing else, swift. "It was so quick, full bore for two years," he says.

His fascination with percussion impacted his approach to composition as well, ably partnered with pianist and friend

a known quantity around town when only nineteen years old. That traditional dues-paying mentorship was, in itself, an education. "That was my real education, to be honest. Playing the drums and being in a band," he says, being cautious to point out the huge value of his time at Cornish.

He takes with him that awareness of the value of playing with older, more experienced musicians to this day. After an April 2022 performance in pianist Ron Perrillo's quartet, that included veterans Michael Glynn and Mark Taylor, he remarked, "I was getting my ass kicked, it was great! What a lesson. You'll never learn that in school. You need to be out meeting other musicians and be willing to get your ass kicked."

In late 2017, trumpeter Thomas Marriott invited Lecouturier to join his quintet. Marriott wanted to perform live for a year with the same configuration and needed band members to be dedicated to the same. While the acclaimed trumpeter had extensive ties with bassist Geoff Harper, saxophonist

Rick Mandyck, and pianist Tim Kennedy, he had only played twice with Lecouturier, in his brother David Marriott's Triskaideka Band at Tula's. The ask was revelatory for the young drummer, now only a scant two years into his tenure as a jazz drummer. "I remember the call, it was a powerful moment for me," he says.

The lessons learned during that one-year tenure were indeed revelatory. He faced musical challenges he had never before



Xavier Lecouturier photo by Daniel Sheehan.

Dylan Hayes, who had ventured north to Cornish from Marin as well. "I started getting fascinated with grooves," he recalls, utilizing limited experience with piano to create melody and harmony around the advanced grooves he was imagining.

Lecouturier was mentored generously by Tim Carey and Dawn Clement at Cornish, two active performers themselves. He began to venture out onto the Seattle jazz scene, his remarkable talents becoming

encountered, and learned how to take responsibility and be a professional under Marriott. He had to prepare fully, dress properly, and show up on time. There were no excuses. “It wouldn’t fly if you didn’t have it together. You have to take responsibility,” says Lecouturier. “It was a great experience, being able to be at square one, not to have my own preconceptions and just make it work for him. Tom demanded a lot of energy—push it, get in it. I learned how to do that.”

He would take those values forward as a bandleader, performing his original music live and eventually releasing his first album, *Carrier*, in 2019 on Origin Records. The album garnered positive reviews at All About Jazz, Earshot Jazz, and Jazz Weekly. For Lecouturier, it was a step to be followed by a move to New York—a move delayed at least, by COVID. Recorded under world class studio conditions, the album stands in contrast to the hangar sessions in Alaska in that regard. Yet in August of 2021, the members of Meridian Odyssey (Lecouturier, Budde, Hayes, Ben Feldman, and Santosh Sharma) once again convened in that hangar in Big Lake, this time adding trumpeter and close friend, Noah Halpern, to record *Earthshine*. The album is set for a July release on Origin and will be accompanied by a West Coast tour in September.

Prior to recording, the band spent six days sailing, flying, and hiking in the wilds of Alaska, bringing this tight knit group of friends even closer. The band could feel the results in rehearsal for the session. It rekindled in Lecouturier, his love of the outdoors and kinship he felt with the natural world. “I had a realization that this was a part of my life that meant a lot to me,” he reminisces. It made sense that the emotions stirred by interaction with nature should be reflected in his music.

Seattle had a new allure to Lecouturier, following his time in Alaska. The city’s unique characteristic of being a cosmopolitan city surrounded by natural splendor found new appeal in the soul of the young artist. He purchased a twenty-seven-foot sailboat, moored it at Shilshole, and took up residence in the sloop. He found that he could

That personality trait has revealed much to him about the true colors of people in his life. Coming out as a senior in high school, he had to endure the difficulties of being a gay teenager raised in a Catholic family and attending Catholic schools. “It would have been nice to see more people represented in the music community, like me, when I was younger. I went

“It would have been nice to see more people represented in the music community, like me, when I was younger. I went to Catholic school, and my parents are Catholic, and it wasn’t smooth....I’m super proud”

to Catholic school, and my parents are Catholic and it wasn’t smooth. I’m super proud,” he states plainly. He remains close with his family while they continue to work towards acceptance and understanding.

In Seattle, Lecouturier continues to

ski in the mountains, sail in an inland sea, and play a gig in an urban center, all in the same day if he pleased. Being surrounded by two mountain ranges and the salt water, in addition to the vibrant scene in Seattle was motivation to stay, much to the betterment of the resident jazz scene in the Pacific Northwest.

Lecouturier is a proud member of the LGBTQIA+ community, who speaks to his pride through his music and accomplishments in that realm. “I identify as gay, but I like to fly under the radar,” he says.

set an example for young musicians by how he goes about his business on the bandstand and in the studio. He continues to be an open vessel, continually learning from those like Marriott, who have been kind enough to mentor him. He is himself, a kind and generous soul who will keep the flame lit and pass it on to shed light onto the next wave. He will continue to make music, to do much, and say little. “That’s my motto, make it happen,” he says with a mischievous smile. “Everyday.”

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Collective Music Ensemble

June 15 Josh Deutsch
Nico Soffiato Redshift Trio

June 16 The Westerlies
with Haley Heynderickx

June 18 Westerlies Fest:
10th Anniversary Celebration

June 19 Juneteenth with
Elnah Jordan

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Duende Libre Trio
A Tribute to Chick Corea

June 25 Earshot Jazz &
The Royal Room Present:
Bonnet/Attias/Darrifourcq Trio

June 26 Kalí Rodríguez-Peña

June 27 Charlie Porter Quintet

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VENUE PROFILE

The Columbia City Theater

BY M.V. SMITH

The Columbia City Theater has been a vital part of Seattle's cultural fabric for over a century. Originally a neighborhood movie theater, performers ranging from a pre-fame Jimi Hendrix to Wilco have graced its stage over the years. The building has been an artist's commune, hosted underground raves as the Lish House, and more recently was home to the Bourbon Bar and an in-house recording studio. The new owner, Tony Benton, recalls growing up in the 1970s, "This was the only place you could come and watch Black movies...I had some amazing memories there."

Benton initially had no designs on owning a theater. A native of South Seattle, Benton started out in the music business founding the Telemusic label as a teenager in the late 70s and leading the electro-funk band Teleclere, who served as backing band to local hip-hop pioneers the Emerald Street Boys. Known to Seattle radio listeners as "Tony B" for over two decades at KUBE 93.3, Benton forged a reputation as a trusted source of information for Seattle's Black community. Disillusioned by corporate media consolidation, Benton eventually struck out on his own, seeking a home for his brand of community-focused broadcasting. From 2015 to 2016, Benton served as interim station manager for KVRU 105.7, helping to secure a low-power FM signal covering the South Seattle area. Following a disagreement with KVRU's Board of Directors, in 2017, Benton founded internet-based Rainier Avenue Radio, where he began to stream early broadcasts (without permission) from a makeshift studio in the Columbia City Library study room. Library staff allowed



Columbia City Theater photo courtesy of the venue.

him to stay after discovering him at work, but "that wasn't sustainable," says Benton.

Temporarily broadcasting from a house in the Central District, Benton honed a vision of a radio station that would serve his community: providing an outlet for shows as varied as Seniors Matter, which centers on the issues facing South Seattle's elderly population, and Fil-Am Radyo, which broadcasts to the Filipino community in both English and Tagalog. Benton also offered up the station as a local hub, holding food drives, providing a forum for mayoral debates, and hosting an extensive slate of Black History Month events every February.

With an eye towards finding a permanent home for Rainier Avenue Radio, Benton joined the first cohort of the BASE (Building Art Space Equitably) certification program, an effort by Seattle's Office of Arts and Culture to ease the toll of gentrification, rising rents, and displacement on cultural institutions in communities of color. BASE participants learn strategies for locating and acquiring property, navigating government bureaucracy and collaborating with designers to build spaces to meet their organizations' needs. Benton says he joined the BASE cohort because, "I was living what they were trying to do."

The Columbia City Theater's previous owner approached Benton with an offer

to sell in late 2020. According to Benton, “Obviously, the initial thought is yes, but I wanted to make sure that I was not jumping into something that I wasn’t going to be able to do.” He accepted the offer but requested time to consider his options. “Right or wrong, being black. I never really considered a bank loan. Historically there are reasons why,” says Benton. Through the assistance of the Cultural Space Agency, a city-run public development authority, he received a grant from Seattle’s Strategic Investment Fund. Benton considered the agency an ideal partner “because of their knowledge and familiarity with everything that goes along with purchasing commercial real

estate. It’s quite an undertaking.” The Cultural Space Agency also served as an intermediary between Benton and city bureaucracy, helping “actually get the money from the city into our hands,” he says.

Benton is currently arranging for renovations to the building and plans a grand opening in early 2023. In addition to Rainier Avenue Radio, the theater will eventually become home to the Creative Arts Digital Media Academy, which has provided training in web design, digital photography, and video to more than 400 students since its 2014 founding. In the meantime, he will continue hosting community events and hopes in the near

future to host pop-up restaurants in the former bar space.

Benton emphasizes the importance of preserving our neighborhoods’ and communities’ cultural aspect: “You lose the culture of what made a community a community, if all the voices of the community are not heard. If the artistic expression of that community is not felt or seen, you know, it changes the whole dynamic and you lose that...I have come to see this [Columbia City Theater] as a great source of pride for our community, for me to retain the ownership of this building, with the goal in mind of utilizing this space as a creative hub for everyone.”

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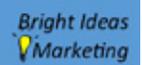
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TW	LW	2W	Peak	Artist	Title	Label	TW	LW	Move	Weeks	Reports	Adds		
1	3	13	1	Catherine Russell <i>Most Reports</i>	<i>Send For Me</i>	Dot Time	259	206	53	4	45	6		
2	2	2	2	Alvin Queen Trio	<i>Night Train To Copenhagen</i>	Stunt	231	223	8	9	37	0		
3	1	1	1	Jazzmeia Horn	<i>Dear Love</i>	Empress Legacy	216	238	-22	14	36	0		
4	4	7	4	Diego Rivera	<i>Mexico</i>	Posi-Tone	195	202	-7	5	32	0		
5	21	20	5	The Diva Jazz Orchestra	<i>Diva Swings Broadway</i>	Diva Jazz	184	142	42	4	42	0		
6	6	5	5	Deanna Witkowski	<i>Force Of Nature</i>	MCG Jazz	183	197	-14	10	30	1		
7	7	4	3	Gcéille McLorin Salvant	<i>Ghost Song</i>	Nonesuch	181	196	-15	7	40	0		
8	11	8	7	Eugenie Jones	<i>Players</i>	Open Mic	180	173	7	9	31	1		
9	4	3	3	Joe Allerman	<i>The Upside Of Down</i>	Ropeadope	172	202	-30	11	25	0		
10	8	6	7	Bill O’Connell	<i>A Chance In Guess, Come</i>	Esuret	171	170	8	12	22	0		



PROFILE

John Hansen: There Is a Piano in Madison Valley

BY PAUL R. HARDING

Long before the dust is blown off the history of the culture of the Northwest, we need to steady our view on those who have been essential to its story. Making sure we value with insight the artists who have made Seattle the unique region in music that it has been since the legends of Jackson Street. There is a special quality of creativity and dedication of a pianist whose light has contributed to the shining of “The Music”. There is a certain piano that resides down in Madison Valley that has been gleaming for a few decades. Accompanying, arranging, performing, and teaching, this selfless piano’s name is John Hansen.

Born in Seattle, a modest, progressive, individual stylist, John Hansen has been anything but a minor contributor to the scene since the 1980s. Truthfully, the quality of swing Hansen has arrived at is matchless among pianos of the region



John Hansen photo by Steve Korn.

today. Somewhere inside what I call the difference between fate and destiny, this musician reinvented himself a few times. Raised in a home of music, his mother was involved in theater/musicals and song. Music lessons shaped his sensibilities and

the prowess of his ears and exposure began to spread wings from the jump to fly into The Music.

He became more reclusive in his exploration of music while hearing jazz influences in musicals and movie scores by artists like John Williams and Henry Mancini. Evolving, he heard big bands. Buddy Rich, Woody Herman, Toshiko Akiyoshi, and giants like Count Basie quickly expanded his menu. Singers (routine as well at home) were main course servings, i.e., Sarah Vaughan, Ella Fitzgerald, Carmen McRae, and Mark Murphy “because of phrasing and lyricism.”

This piano wasn’t always a piano, but originally a trumpet. Hansen “was all in on the trumpet,” while initially, the likes of Maurice André and Doc Severinsen were on his plate. Hansen “played trumpet regularly into the 80s,” but the discourse of this very young trumpeter began in school bands and the Presbyterian church—where its great pipe organ and multiple choirs

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singing hymns consumed his routine. It wasn't until two trumpet friends introduced Hansen to Clifford Brown that everything changed.

However, trouble on the trumpet came that was "unforgiving, brutal...embouchure changes...not worth the life energy." Meanwhile, the two trumpeter friends had graduated and moved on and Hansen recalled being "by myself, learning on my own....Jazz was my savior, akin to religion for me...Jazz was on another level like...like Art Tatum played like an immortal being [and] I would go over to the piano when resting from trumpet exercise and try to emulate the blues because in all Western music the blues is the most commonly played song form."

Hansen thought "maybe piano" when his band director, who knew only a little about jazz, introduced him to Marc Seales. "A serious, aspiring jazz artist, Marc took me on as a student and then he up and moved to NYC." In the early 1980s and five years at the University of Washington, the piano began to take form in his life, hearing the likes of James Williams, Donald Brown, and Mulgrew Miller. Soon Hansen began to do little jobs here and there. His first gig was subbing for Seales and he continued to gradually pick up more work while constantly improving.

"I didn't own a piano so anytime I had access to a piano I was on it." In 1989,

Hansen met the gifted multi-instrumentalist, Jay Clayton, while once again subbing for Seales. This led the piano to Cornish where Seales taught and where Hansen would work as well. Becoming a full-time player, innate talent inevitably led Hansen to perform and record. And he never forgot the spirit of how "older jazz musicians sweep up the younger ones up and nurture them." Such was ingrained in Hansen as an artist and teacher. The late Jim Knapp (orchestra leader, extraordinaire) took interest in this fresh-faced piano, "We hung out and talked, mostly about harmony [where being mostly] self-taught I was so deeply absorbed in the music."

Destiny found a home in Madison Valley. A piano, like the garden of that home, grew in full form, grace, and a sensitive quality of swing unique among all pianos in Seattle. Two state department tours fated this fine piano (with Seattle's pristine vocal recording artist, Kelley Johnson); a Kennedy Center directed tour throughout Central Asia; and a second tour directed by Jazz at Lincoln Center brought their offerings of The Music to Central and South America. Between those world expeditions and decades of countless students of trumpet and piano, Hansen has become a unique gem on the treasures of The Music Seattle and beyond holds dear to the soul.

COMMUNITY CORNER

Call for Submissions

Submit your stories, reflections, and ideas to one of our newest series "Community Corner."

As a community-centered organization, we strive to use all aspects of our work, including the magazine, to uplift the voices of the incredible artists, collaborators, and audiences that make up our scene.

Selected submissions are paid.

Please email questions and/or submissions to editor@earshot.org.



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Volume 47 Number 18 Annual Edition 2014

Steel House

Tuesday, June 7, 7:30pm
 Seattle Art Museum, Pletscheeff
 Auditorium
 1300 1st Ave
 \$10-30

BY MATTHEW ADKINS

There's something compelling about a combo made up of sidemen, the guys whose job it is to set musical foundations rather than soak up the limelight. It isn't just the fact that we enjoy seeing the journeymen take center stage. When the rhythm section takes over, and the foundation becomes an end in itself, we're treated to a whole other side of jazz. That other side of jazz will be on full display when Steel House plays Pletscheeff Auditorium at the Seattle Art Museum on June 7.

Edward Simon, Scott Colley, and Brian Blade, the three men who make up Steel House, have all established themselves as gifted musicians in their own right. Simon, in particular, has experience as a soloist and bandleader. All three, however, are best known for the important work they've done backing other musicians. Simon has worked as a pianist with artists such as Bobby Hutcherson and Terence Blanchard. Bassist Scott Colley made a name for himself, playing with luminaries such as Herbie Hancock and Michael Brecker. Brian Blade has an equally impressive resume drumming for, among others, Wayne Shorter.

Their work together, though, isn't quite like any of the work they've done for other artists. Steel House songs (and they seem most aptly described as songs) are melodic and lyrical. Some, like "What If" and "Country" from the band's eponymous 2017 album, actually have lyrics (in both of those cases sung



(L-R): Edward Simon, Brian Blade, and Scott Colley. Photo by Sophia Wong.

by the ethereal Genevieve Artadi). But the real root of that lyricism has to do with structure.

Steel House songs are organized around extended riffs—musical phrases—the sort of thing that might normally serve as the underpinnings of other kinds of jazz. Think about the openings to "Take Five" or "Watermelon Man." Where a Dave Brubeck or a Herbie Hancock might run through those riffs a couple of times before letting soloists pick them apart and deconstruct them, Steel House transitions smoothly from one phrase to the next. Each one is fully formed, but the real charm has to do with the way they are strung together. It's as though while exploring one groove, the trio finds its way magically into another. Phrases work as sentences. Sentences become

paragraphs. Paragraphs link together to create whole musical essays.

That isn't to say that those traditional jazz elements aren't present. The close listener is rewarded with brilliant improvisational solos by all three instrumentalists. It's just that the phrases themselves tend to shine through. Solos don't dominate over the background but tend to reinforce the phrases themselves.

The result is a unique opportunity to examine the guts of a jazz tune, the way the rhythm section moves a song along from point to point. Beyond the uniqueness of the approach, the results are imminently listenable. Those musical phrases get into your head. They're hummable. In the end, listening to Steel House is an exercise in learning, or re-learning, jazz itself. But it's one of the more palatable learning experiences you'll ever have.

Tia Fuller with Seattle Repertory Jazz Orchestra (SRJO)

Saturday, June 18, 7:30pm
 Illsley Ball Nordstrom Recital Hall
 at Benaroya Hall
 200 University St
 \$30-60

Sunday, June 19, 2pm
 Kirkland Performance Center
 (Livestream available)
 350 Kirkland Ave
 \$20-60

BY MARIANNE GONTERMAN

In a tribute to Juneteenth, the Seattle Repertory Jazz Orchestra (SRJO) presents the scintillating, internationally acclaimed Mack Avenue recording artist, composer, educator, and bandleader Tia Fuller in concert at both Nordstrom Recital Hall and Kirkland Performance Center. On stage with SRJO, Fuller showcases tunes from her renowned 2018 release, *Diamond Cut*, and other favorites.

Fuller's fifth album, *Diamond Cut*, was Grammy-nominated for Best Instrumental Jazz. The record was produced by Grammy Award-winner Terri Lyne Carrington (who contributed two tracks on percussion) and features two stellar rhythm sections with some of the jazz world's foremost luminaries—Dave Holland and Jack DeJohnette, as well as bassist James Genus with drummer Bill Stewart. "Her technique is strong. Her energy is strong. Her material sounds familiar but feels like her own thing. She has all the qualities of someone who is the truth in the music—the real deal," said Carrington.

Born into a family of musicians, Fuller was a classical piano and flute student before falling in love with the saxophone at a young age. Her father trained her

in the mindset to "go in and be fearless, even when you are afraid," said Fuller. Chosen for an all-female band to tour with Grammy-winning pop superstar Beyoncé, Fuller performed in concerts across the globe from 2006–2010 and was the featured soloist at Beyoncé's performance for President Obama at the White House. She earned numerous accolades and marks of distinction, winning the *JazzTimes* Critics' Poll for best alto saxophonist and the *DownBeat* International Critics' Poll Rising Star Award. In 2018, she received the Benny Golson Award from Howard University and was selected as the Artist-in-Residence at the Monterey Jazz Festival.

Adding to her burgeoning list of achievements, Fuller joined the cast of Disney Pixar's enchanting Oscar-winner, *Soul*. She was behind the music of the sassy saxophonist Dorothea Williams in the hit film, bringing greater visibility to women in jazz.

Fuller balances the worlds of performance and education as a busy touring and recording artist with jazz masters Ralph Peterson, Dianne Reeves, Esperanza Spalding, Rufus Reid, Wycliffe Gordon, T.S. Monk, Jon Faddis, Jill Scott, Patrice Rushen, Nancy Wilson, and many others. A full-time professor at Berklee College of Music, she conducts master classes, clinics, and lectures worldwide. Fuller notes that her roles as an artist, performer, and educator fulfill her purpose on this earth to "serve as a light for others."

Celebrating its 27th season, SRJO is co-directed by two Seattle Jazz Hall of Fame inductees, saxophonist and arranger Michael Brockman, long-time faculty member of the UW School of Music, and drummer Clarence Acox, award-winning former conductor of the Garfield High



Tia Fuller photo by Daniel Sheehan.

School bands and founder of Seattle JazzED. SRJO is a collective of 18 premier soloists, bandleaders, composers, and educators from the Seattle region, winning numerous awards, including Earshot Jazz Golden Ear Awards for Best Acoustic Jazz Group and Concert of the Year, plus two Starlight Awards from the Kirkland Performance Center. Students can receive a free livestream link using the code SRJOSTUDENT at checkout. Tickets at srjo.org/tickets.

The Shrine feat. Ahamefule J. Oluo

April 2, 2022



(L-R): Teo Elisio Shantz, Sheridan Riley, Chief Ahamefule J. Oluo, Marina Christopher, Jerome Smith. Photo by Halynn Blanchard.

BY JOSH NUCCI

To be able to convene is a sacred thing. We know that now. Chief Ahamefule J. Oluo and his ensemble, The Shrine All-Star Band, offer that transcendent experience to Seattle every fourth Friday of the month for free at The Crocodile's newest main stage at 2505 1st Ave, just a few blocks away from the original location.

In the spirit of the all-night go-go clubs of D.C., doors for this late-night, 21+ hang don't open until 10 o'clock, with music following an hour later. Such a late event is unusual for Seattle audiences, but it's guaranteed to be worth every moment. The music mixes multiple styles, sounds, and cultures from the Seattle-based trumpeter's American and Nigerian experiences.

In February 2020, Oluo and his band visited Washington, D.C., to play at the

University of Maryland. After their gig, they went out to a go-go show. Go-go music, originating in D.C. in the 70s by African-American musicians, was formulated by large band sections filled with horns and percussion so both the music and dancing would not stop.

The show went until four in the morning, with people selling delicious food out of the trunks of their cars. It was a beautiful sight to behold, to see a community gather like this. Seeing people having the time of their life—connecting through music—had sparked something inside of Oluo to think, “Aha! This is how it should be.”

By the time they had returned to Seattle, nightlife was all but shut down in the Emerald City due to COVID, and what inspired momentum was there had to be placed on the back burner. But deeply inspired by their visit, Oluo held onto

the dream of bringing that same energy to Seattle one day.

Almost a full year later, Oluo was approached by The Crocodile, inquiring if he'd want to put together a monthly show at the new venue and, if so, what might it look like? Having had this vision marinating inside for some time, Oluo said, “It felt meant to be.”

The first Shrine was held at LoFi in October 2021, which Oluo recalls as one of the best shows of his life. It is also no coincidence who Oluo chooses to share the stage with. He states one of his most cherished gifts is the ability to see the beauty and humanity in people and how all of these personalities can interact with others both on and offstage. Now, he has the opportunity to curate an event to bring in fellow musicians and an attentive crowd for a night of cultivated joy.

At the April show, Oluo's brother, Eze-Basil Chinwendu Oluo D'Oracle, welcomed the crowd and invited each of us to let go of any insecurities we may have had and join him in the healing movement of dance. Eze grew up in Nigeria and had played an important role in connecting Oluo with his roots, culture, and family in Africa. Seattle-based multi-genre drummer, Sheridan Riley, and conguero, Teo Elisio Shantz, are a force together. Shantz's conga set is equipped with a shekere on a high-hat stand, and alongside Riley, their spot-on interplay provides a wide range of non-stop rhythm that makes it almost impossible not to dance. Giving the room a heartbeat you

can feel on the floor is bassist, vocalist, and 2017 Earshot Jazz Emerging Artist, Marina Christopher, who lays down the foundation on both upright and electric. Josh Rawlings, a longtime collaborator of Oluo's, lays poetically into the keys, adding a funky, soulful, rather intergalactic element to the mix. Jerome Smith plays both the tuba and trombone and mesmerizes with outstanding interchange between each instrument.

I really want to create music no matter how advanced or primitive it is, to speak to the listener, whether it is inside or outside of what they already know. As a comedian, the

first job we have is to make people laugh, and in music, there is almost an equivalent to that laughter you can feel inside. It is a change in the listener when they feel something they didn't feel before. This is my guide and the light post that I follow.

Regarding the future of The Shrine, Oluo says: "I am hoping this will lead to an institution. What that means to me is that this becomes beyond me and belongs to the people, built by the people. Right now, it's awesome that my name is on it, and I want to put whatever I can behind the show and be of service. But, hopefully, one day, I can listen."

Saxophonist and star of Pixar's movie "Soul" TIA FULLER with SRJO



June 18 • 7:30 PM Benaroya Recital Hall
June 19 • 2:00 PM Kirkland Performance Center

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Open to All - Free



Sunday, June 5, 6pm

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Bud Schultz photo courtesy of the Schultz family.

Bud Schultz

Earshot Jazz is proud to share brief excerpts from the forthcoming book, *After Jackson Street: Seattle Jazz in the Modern Era* (History Press of Charleston, S.C.), by Seattle's preeminent jazz writer, Paul de Barros. Picking up where *Jackson Street After Hours* (Sasquatch Books, 1993) left off, the new book will feature fascinating interviews with the familiar artists and under-sung heroes who shape this vibrant jazz scene

BY PAUL DE BARROS

On January 3, Seattle lost a stalwart jazz veteran when pianist, vibraphonist, and percussionist Arthur “Bud” Schultz, longtime musical director at the Edgewater Hotel and a sideman with “mood music” star Martin Denny, died after a six-year struggle with dementia. He was 88.

“He was a piano player par excellence,” recalled drummer Lionel Kramer, who worked with Schultz a decade before the multi-instrumentalist retired in 2015. “He was a very unassuming guy. He never once told me about his background with Martin Denny, never bragged about his accomplishments.”

Born in Iowa, Schultz began playing piano at age 4 and took up vibes at 15. As a child, he occasionally performed with his mother, who played cornet in the Murray Family Orchestra. She was also a famous whistler, perhaps a foreshadowing of Schultz's time with Denny, when he was required to do bird calls. In 1951, Schultz came to Central Washington College on a music scholarship, transferring two years later to the University of Washington, which thrust him into Seattle's vibrant jazz scene. In those years, he could be found at the storied jam sessions at the music annex building (often patronized by the late bassist Chuck Metcalf and then valve trombonist Bill Crow) and at

Norm Bobrow's popular Colony club, at Fourth Avenue and Virginia Street. At Bobrow's place, Schultz accompanied vocalist Pat Suzuki, later famous as the star of Broadway's *Flower Drum Song*. When Schultz toured with Suzuki, she would sing “My Buddy” to him at every show, according to Schultz's widow, Elaine Schultz. He also led a trio during this period with bassist Gary Steele and drummer Dick Morehead.

After an Army hitch, Schultz earned a Bachelor of Music from the University of Puget Sound, followed by two years of graduate work at the University of Washington, where he studied and did field research with world famous ethnomusicologist Robert Garfias. During this period Schultz also served as music director at the Edgewater Hotel, backing up A-list entertainers such as Mel Tormé, Dorothy Dandridge, Jimmie Rodgers, Richard Pryor, and Mort Sahl. A year on the road with Denny (1964-65), was followed by stints with trumpeter/saxophonist Floyd Standifer and accordionist Frank Sugia.

With jazz work scarce, Schultz taught in public schools from 1968-72, heading up music programs at Jane Addams Jr. High, Garfield High School, and South Shore Middle School. Afterwards, he

spent six years freelancing in the San Francisco Bay Area.

“His idol was [vibist] Cal Tjader,” recalled Elaine, who married Bud in 1972. “When we met in 1970, one of the first things we did was drive like crazy down to Sausalito, California to hear him play.”

An offer to play solo piano at the Sheraton Hotel downtown brought Schultz back to the Emerald City, where he remained, working with various groups. That period included a long stint with bassist William “Cap” DeMiero and with a world fusion group called the Killerbees, which Schultz founded in 2008 with reed man Bob Antolin. Schultz could also be heard with the Modern Jazz Trio, with Kramer and bassist Steve Sanders, at Kelly's in Tacoma and Egan's in Ballard.

Schultz was an all-around working player with excellent command of his instruments and a gliding style. You can hear his playing on the 1962 compilation, *Seattle Beat*; with Martin Denny on *Baked Alaska*; and, with Pat Suzuki on *The Many Sides of Pat Suzuki* and *Miss Pony Tail*.

Schultz is survived by his wife, Elaine Schultz; sister Janet Lee Heikkinen; five children—Marc and Charles Schultz, Alexis Rouse, Madeline Payne, and Jacki Lykken; and 10 grandchildren.

No memorial service is planned.

of the international Fête de la Musique, taking place in over 1,000 cities across 120 countries. The daylong musical free-for-all celebrates music in all of its forms, encouraging people to band together and play in free public concerts. Following local requirements, safety protocols will be in place including mask-wearing, social distancing, and limited capacities and group sizes. To view the full lineup or register to participate, please visit makemusicday.org/seattle/.

Earshot Jazz Board Updates

After 10 cumulative years serving on the Earshot Jazz Board, Diane Wah is stepping off. Diane has been an enormous asset and contributor to the organization, previously serving as the board's vice president on a couple occasions throughout her service. Please join us in wishing Diane the best on her next endeavors! On a related note, we are delighted to welcome two new board members, Kelly Clingan and Alex Dugdale. Both are exceptional musicians, educators, and community organizers and we are thankful for their support in furthering Earshot's mission. Keep an eye out in upcoming issues to learn more about these two individuals in our Meet the Board series.

We Want to Hear From You!

On April 24, Earshot held a community engagement event at Langston Hughes Performing Art Institute. We are thankful to the community members who participated and shared their honest reflections on Earshot's work, how we can improve, and the jazz scene as it stands today, both locally and beyond. In our commitment to being ever-growing and responsive to our community's feedback, we have launched a Google form to anonymously submit your questions, thoughts, and ideas. Additionally, you can request a follow up from us if interested in continuing this dialogue. We are open to how we can learn and grow intentionally and authentically with you all. To submit feedback, please visit



Elnah Jordan taken at Langston on April 24. Photo by Lisa Hagen Glynn.



Jazmyn Scott taken at Langston on April 24. Photo by Lisa Hagen Glynn.

bit.ly/FeedbackEJ or scan the QR code on page 8 using your smartphone.

ARTE NOIR Welcomes Jazmyn Scott

After six years serving as Cultural Curator and former Director of Programs & Partnerships at LANGSTON, Jazmyn Scott moves into a new role as executive director at ARTE NOIR, a new, independent arts and cultural space opening in Midtown Square this summer. On Jazmyn's appointment, Board Member Eric Parsons had this to say: "Jazmyn Scott has been a powerhouse in the Seattle arts community for many years....A wearer of many hats—arts & culture advocate, leader, and curator—Jazmyn's approach is consistent, fresh, and grounded. We look forward to her exceptional leadership here." ARTE NOIR's brick-and-mortar location will be in Seattle's Central District, where they will seek to be a gathering place for exploring the dynamic creativity that springs from African and African American culture. Jazmyn will continue to serve on Earshot's board, in addition to her new role at ARTE NOIR. Please join us in congratulating her on this most deserved next step!

Did Someone Say Festivals?

As we say farewell to spring, we welcome the return of the long-awaited fan-favorite summer festivals. After putting their festival on hold for two years, Westerlies Fest is back for two nights at the Royal Room on June 16 and 18. Night one kicks off

with singer/songwriter Haley Heynderickx presenting a collaborative set of music with The Westerlies. Building on their 2020 performance on NPR's *Live From Here*, Heynderickx and The Westerlies will preview an original body of music that was recently recorded and will be released on Mama Bird Recording Co. in fall 2022. Night two celebrates the 10th anniversary of The Westerlies, featuring special guests and songs from their earliest days together; the ensemble looks back on ten years of music, friendship, and community.

The Bellevue Downtown Association is proud to announce the return of their 15th annual Bellevue Jazz & Blues Music Series running from June 1-5. Experience 25+ live performances at 11 different venues across Downtown Bellevue. This year's featured artists include Grammy Award-winner Bobby Rush and Australian composer, guitarist, and didgeridoo player Blake Noble who will perform at ticketed shows at Meydenbauer Center Theatre.

If you're up for a bit of travel, we encourage you to check out The TD Vancouver International Jazz Festival. The festival will be held in-person, June 24-July 3, in multiple locations across the beautiful city of Vancouver, B.C. Framed by mountains and the ocean, this idyllic location is the perfect place to get your musical fix. With 1,800 artists, 300 performances, 35 venues, and 150+ free shows—this annual event is not to be missed.

Bonnet/Attias/Darrifourcq Trio



(L-R): Richard Bonnet, Michaël Attias, Sylvain Darrifourcq. Photo courtesy of the artists.

Saturday, June 25, 6pm
 The Royal Room
 5000 Rainier Ave S
 \$20

BY MELANIE GRIMES

Earshot Jazz and The Royal Room present Richard Bonnet, Michaël Attias, and Sylvain Darrifourcq on June 25 at the Royal Room. Together, this French and American trio, bring their diverse international backgrounds of both culture and sound to their improvisational and avant-garde repertoire.

Bonnet is an avant-garde guitarist from the French Alps. He began playing rock and metal at the age of 13, then was influenced by the blues of Robert Johnson. At 17, he began studying with a jazz guitarist. His influences include Joe Pass, Mick Goodrick, Robert Johnson, Thelonious Monk, Duke Ellington, Buddy Guy, Marc Ribot, and the modern European classical tradition. He plays both electric and acoustic guitars, often employing his Kopo-built “Pearl” 7 string electric and a “Sorbus” 7 string acoustic. His 2015 solo album, *Morning Bear*, combines the 20th century European classical tradition with the blues.

Attias is an Israeli-born saxophonist of Moroccan heritage who was raised in Paris. A talented composer as well, Attias has composed for big bands, small ensembles, orchestras, musicals and theater including Yale Repertory Theater, the La Jolla Playhouse, Baryshnikov Arts Center, and the Duke on 42nd Street. He has been awarded multiple fellowships, including receiving the 2000 Artists’ Fellowship from the New York Foundation for the Arts and The MacDowell Arts Colony fellowships in the fall of 2008 and the summer of 2015. He has released eight albums, including *échos la nuit*, released in 2019 on Out Of Your Head. Residing in New York City since 1995, Attias continues to frequent the local scene performing at the Village Vanguard, the Jazz Gallery, and the Winter Jazz Festival, to name but a few. More recently, he’s been curating a new music series at Barbès in Brooklyn, where he’s been joined by the likes of Barre Phillips, Tim Berne, William Parker, Mark Helias, Jason Moran, Mary Halvorson, Eivind Opsvik, Gerald Cleaver, Tony Malaby, and others.

Darrifourcq was raised in the southwest of France and began his music training

as a classical percussionist. At 15, he joined a rock band but then discovered jazz and, after that, abstract music. After moving to Toulouse, France, Darrifourcq earned his jazz diploma from the Toulouse Conservatory of Music. In 2003, he recorded his first album, and in 2004 he co-founded the Émile Parisien quartet alongside Émile Parisien, Julien Touéry, and Ivan Gélugne. He was later invited to join a quintet with Michel Portal, Tony Malaby, Bojan Z, and Bruno Chevillon. Darrifourcq is also the co-founder of the DA Festival, with singer and bass player Elise Dabrowski.

In 2018, Darrifourcq collaborated on his 2014 release, *Shapin’ with MILES DAVIS-QUINTET!*, with videographer Jean-Pascal Retel. Together, along with Swiss artist, Zimoun, Darrifourcq merged his music with the visual arts for a performance in Berlin at Kunsthaus, KuLe. He followed this with his first solo work with both visuals and sound, entitled *FIXIN*.

This concert is supported by a grant from the French American Cultural Exchange (FACE) to support international jazz collaborations and raise recognition of French artists. Tickets at theroyalroomseattle.com.

Joel Ross 'Good Vibes'

Thursday, June 30, 7:30pm
Langston Hughes Performing Arts
Institute
104 17th Ave S
\$10-25

BY RAY MWAREYA

Currently billed as the most exciting new vibraphonist in America right now, Joel Ross and his band 'Good Vibes' will be presented at Langston Hughes Performing Arts Institute on June 30. Cool, pleasant vibes are in the offing.

From a young age, Ross, who had never doubted that he'd end up in music, has grown into the limelight over the years. "My whole life was just about finding a way to do it [music]," Ross told Blue Note.

The son of two police officers, Ross was raised in a quiet suburb in Chicago's South Side neighborhood in a family dominated by three older sisters. By three, he and his twin were said to be scratching things all over the house in a hectic manner that it was decided it'd be best to buy them a set of toddler-sized drum sets. This funneled their entry into the school band as early as 10. Ross (who's adamant that his older twin brother was a better drummer than him) found himself assigned to the band's xylophone while his brother hit the skins. Since Ross already excelled at mallets, he was asked to try the vibraphone. 'I don't know what a vibraphone is,' he recalled, telling BlueNote that he didn't want it at all.

Nevertheless, he tried the vibraphone and played it in various opportunities, culminating in him being one of the first students at Chicago's inaugural arts high school, The Chicago High School for the Arts (ChiArts). Maturing at ChiArts (which partnered with the Thelonious Monk Institute of Jazz), Ross cut his teeth in tours of various high schools

around the country. Through it, he got the opportunity to mingle with folks of similar talents, the likes of Herbie Hancock, and later study from special guest trumpeter, Gerald Clayton.

Ross never had a specialty vibraphone instructor, but crossing paths with Stefon Harris (whom he met at a concert) did the trick. The fellow vibist invited him to play with his Brubeck Institute Jazz Quintet at the University of the Pacific. Ross excelled and re-touched his handling of the instrument. Harris was an encounter Ross credits with completely revamping his approach to the instrument.

Ross, who has been illustriously described as possessing the gift of being everywhere interesting at once, has been billed by NPR as having a bright future that stretches before him. His much acclaimed 2020 album, *Who Are You?*, released with his Good Vibes band, was praised by *New York Times* critic Giovanni Russonello as speaking "to a new level of group cohesion...more tangle, more sharing, more possibility.



Joel Ross photo courtesy of the artist.

Ross' last Seattle performance was at the 2019 Earshot Jazz Festival. This time, the rising vibist returns to Seattle to play the beautiful Langston Hughes Performing Arts Institute, with his band: Godwin Louis (alto sax), Kanoa Mendenhall (bass), and Jeremy Dutton (drums). Tickets at earshot.org.

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Photo by Richard Walker

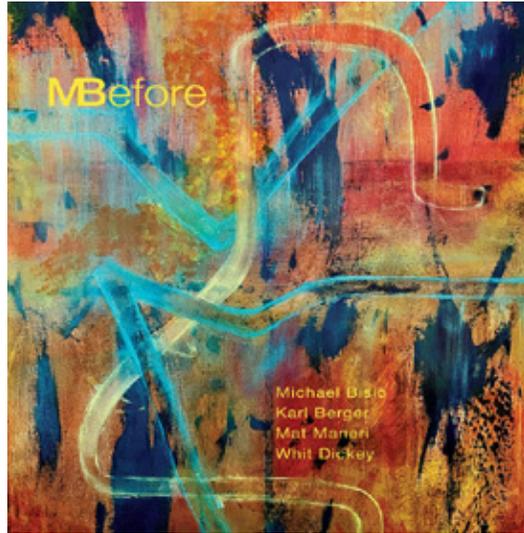
FOR THE RECORD

Michael Bisio Quartet, *MBefore*

Tao Forms , March 2022

BY PAUL DE BARROS

Since Michael Bisio left Seattle 17 years ago, he has forged a well-deserved reputation on the East Coast as one of the world's foremost avant-garde bassists, most notably during his 13-year tenure with the Matthew Shipp Trio. On this cleverly titled quartet album, Bisio teams up with drummer Whit Dickey, who often plays with Shipp's trio; longtime collaborator Mat Maneri, viola; and 87-year-old avant-garde composer and vibraphonist Karl Berger, a legend in his own right, with whom Bisio has often played and occasionally recorded. The four had never played together as a unit before they entered the studio. The result is a spontaneous, quietly nuanced album of mostly abstract, pantonal, and often quite beautiful interactions that highlight color, shape, and subtle interplay, with the accent on an introspective, flowing mood I associate with pianist Paul Bley. Bisio's deeply warm, brown bass often suggests



a kinship with Charlie Haden. Not bad company, in person or in spirit. Unlike stereotypes of open form jazz, this music is rarely raucous or abrasive but intricately woven and fine, with space around the moving parts. Repeated listening yields more and more rewards.

Bisio wrote most of the tunes, including a two-parter for Dickey (a vamp in the

key of C, also titled with a punning abbreviation, "Sea V 4 WD") that showcases Dickey's restraint and precision in drawing just the sound he wants from each drum. Berger's chipper "Crystal Fire" takes the band into swinging free-bop, with walking bass and a sneaky figure at the end from Bisio; the vibist's lovely ballad, "Still," affords the opportunity for a splendid mallet solo. Maneri dolorously bows the melody of "I Fall In Lovely Too Easily" (yes, there's a standard ballad here) with Bisio supportively plucking below. "Intravenous Voice" gets nervous, working up to a high climax and the mysteriously vaporous "r. henri" (an homage to the New York "Ashcan School" painter, Robert Henri, perhaps?) features long arco sections on both viola and bass. The album closes with the only full-on group improv, "Um," which again highlights the deep listening and turn-on-a-dime responses these four musicians have mastered.

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FOR THE RECORD

Roxy Coss, *Disparate Parts*

Outside in Music, March 2022

BY PAUL DE BARROS

It's hard to believe saxophonist Roxy Coss graduated from Garfield High School 18 years ago; it seems like only yesterday she and the Bulldogs were besting every other band at Essentially Ellington. But since then, Coss has graduated from William Patterson, where she studied with, among others, the late, great Harold Mabern (honored here with the springy jazz waltz, "Mabes"); become a mom (congrats, Roxy!); and released six albums as a leader, three of them with this inspiring quintet: Alex Wintz (guitar), Miki Yamanaka (piano), Rick Rosato (bass), and Jimmy Macbride (drums). I saw this band back in 2018 at the (also late and lamented) Jazz Standard and was impressed then as I am now by its cohesion and fire, Coss' alternately tough and tender tone, and Wintz's crisp, inventive guitar. The new album offers more of the same, with a new complexity of purpose and a feeling of cheerfulness even when fierce, which perhaps reflects an embrace of complexity that takes in both the joy

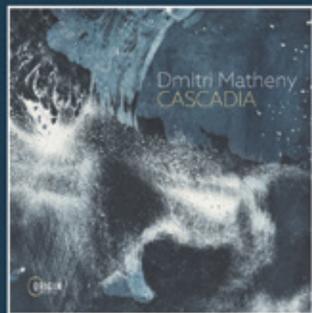
of motherhood and the pain of losing a mentor like Mabern, never mind two years of isolation during the pandemic.

Coss wrote six of the album's ten tunes. The centerpiece is a four-part original that limns the "disparate parts" of the album's title: body, mind, heart, and spirit. Not surprisingly, "The Body" is a jazz/rock driver, with some fusiony textures from Yamanaka's Rhodes, but so is "The Mind," with Coss on soprano and the Rhodes gone '70s creamy. Rosato's supple bass takes a turn on "The Heart," where Coss' mid-register tenor waxes warm and tender, even fluttering and a little feathery, like Charles Lloyd. The fetching title track bounces along at a medium tempo, with tenor and guitar blending like two horns and Wintz sailing into some blistering picking. Coss' other original, "Mabes," her cheerful homage, features lovely, lyrical solos by Wintz and Coss.

Macbride contributes one of the best tunes on the album, the slow, mysterious "Warm One"; Wintz's "Ely, MN" offers



a nice opening for acoustic piano; and Yamanaka's "Sunburn" takes us on a tropical vacation. The band begins, ends, and inserts in various other spots five very short takes on the pianist's "February," which mark a progression of moods from anxiety to celebration, or perhaps that's resolution, even if one has the feeling that Coss is leaving all questions open. Surely there's more to come.



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- 7/16 PORTLAND OR Jack London Revue
- 7/17 ASHLAND OR Grizzly Peak Winery
- 7/20 OLYMPIA WA New Traditions
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- 7/22 NORTH BEND WA Boxley's
- 7/23 SEATTLE WA The Royal Room

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Dmitri Matheny

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JUNE 06

Wednesday, June 1

- QS Bellevue Jazz & Blues: Andre Feriante, 4pm
- QN Bellevue Jazz & Blues: Randy Halberstadt, 4pm
- BV Bellevue Jazz & Blues: Sandra Locklear, 4pm
- BT Bellevue Jazz & Blues: Valerie Joyce Duo feat. Janet Utterback, 4pm
- ES Paul Richardson, 5:30pm
- EB Tom Kellock, 5:30pm
- ET Douglas Barnett, 5:30pm
- AQ Martin Ross, 5:30pm
- RP Timothy Harader, 6pm
- JA Halie Loren, 7:30pm
- RR Tom Baker Quartet, 7:30pm

JAMS & SESSIONS

Sessions generally open with a house set by featured guests. Players are encouraged to arrive early to sign up.

Sundays

- CZ 2pm, Standards Session (1st & 3rd Sundays)
- CZ 2pm, Choro Jam (4th Sunday)
- CZ 6pm, Free Improv (2nd Sunday)
- DT 6pm, Darrell's Jazz Jam
- CR 7pm, Racer Sessions (June 19 only)
- AB 9pm, Beaver Sessions

Mondays

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

Tuesdays

- OW 9:30pm, Owl 'N Thistle Jazz Jam

Wednesdays

- MT 8pm, Open Jam Night
- CC 9pm, Cider Jazz Jam

Thursdays

- RN 9:30pm, City Sessions Jam

CU Bruce Phares, Jeremy Bacon & Rob Scheps, 7:30pm

VI The Daimonics, 8pm

MT Open Jam Night, 8pm

CC Cider Jazz Jam, 9pm

RN Comfort Food Band, 9pm

Thursday, June 2

QS Bellevue Jazz & Blues: Eli Meisner Duo, 4pm

BV Bellevue Jazz & Blues: Fred Schactler, 4pm

QN Bellevue Jazz & Blues: Murl Allen Sanders Duo, 4pm

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

ET Sandra Locklear, 5:30pm

AQ Jerry Frank, 5:30pm

PS Kim Maguire w/Jeremy Bacon, 6pm

NC Kelley Johnson Student Showcase, 7pm

AC Bellevue Jazz & Blues: Jovino Santos Neto Trio, 7pm

RE Bellevue Jazz & Blues: Jeff Baker NEXTET feat. Sam Tru & Alex Baird, 7:30pm

JA Norman Brown, 7:30pm

TD Peter Cincotti, 7:30pm

CU Robert Vaughn & Clipper Anderson, 7:30pm

VI Jacqueline Tabor, 8pm

RN Open Jam, 10pm

Friday, June 3

BV Bellevue Jazz & Blues: Fred Schactler, 4pm

QN Bellevue Jazz & Blues: Karin Kajita Duo, 4pm

QS Bellevue Jazz & Blues: New Age Flamenco, 4pm

ES Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

HS Birch Pereira & the Gin Joints, 7pm

CZ Jazz First Fridays, 7:30pm

MY Bellevue Jazz & Blues: Bobby Rush, 7:30pm

JA Norman Brown (early show), 7:30pm

TD Thornetta Davis, 7:30pm

CU Jovino Santos Neto Trio, 7:30pm

NC McTuff V3, 8pm

RR Zony Mash feat. Matt Cameron/Sweeter Than the Day + Strings, 8pm

CH NonSeq: Sous Chef + beanieskimask & Derek Blackstone, 8pm

VI Michael Owcharuk Trio, 9pm

BP Bellevue Jazz & Blues: Brian Monroney/Tim Lerch, 9:30pm

JA Norman Brown (late show), 9:30pm

Saturday, June 4

RR Meter Music School: Student Recital, 11am

ES Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

RO Bellevue Jazz & Blues: LaVon Hardison Trio, 6pm

VI Jerry Zimmerman, 6pm

TP North Seattle Jazz Orchestra, 7pm

FH Marina Albero Quartet, 7pm

CM Kouyaté Arts, 7pm

HS Kim Maguire, 7pm

WE One on One, 7:30pm

MY Bellevue Jazz & Blues: Blake Noble Band, 7:30pm

JA Norman Brown (early show), 7:30pm

CU Bill Anschell Plays All-Beatles Solo Piano, 7:30pm

NC Duende Libre, 8pm

TD BlueStreet Voices: Romance & Whimsy, 8pm

CH Jeff Greinke & Rob Angus: Deep Ambient, 8pm

TD BlueStreet Jazz Voices, 8pm

VI Afrocop, 9pm

BP Bellevue Jazz & Blues: Cascadia Groove, 9:30pm

JA Norman Brown (late show), 9:30pm

Sunday, June 5

RR Meter Music School: Student Recital, 10am

BM Bellevue Jazz & Blues: Student Showcase, 11am

CM Duo Bravo, 12:30pm

CZ Jazz Jam, 2pm

LG Inner Songs, 3pm

VI Jerry Zimmerman, 5pm

DT Jazz Jam, 6pm

FB Jazz Vespers: Dmitri Matheny Quartet, 6pm

RR Zony Mash feat. Matt Cameron/Sweeter Than the Day + Strings, 7:30pm

JA Norman Brown, 7:30pm

VI Ron Weinstein Trio, 8pm

AB Beaver Sessions, 9pm

Monday, June 6

NL Mo' Jam Mondays, 7pm
RR Rogério Boccato Quarteto, 7pm
RR Jazz Jam Session, 9pm

Tuesday, June 7

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
CM Grant Hudson, 6pm
RR Seattle Jazz Fellowship (Members Only):
Orrin Evans and Captain Black Big Band,
7:30pm
SE Steel House: Brian Blade, Edward Simon,
Scott Colley, 7:30pm
JA Dave Weckl – Tom Kennedy Project,
7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, June 8

ES Paul Richardson, 5:30pm
EB Tom Kellock, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
RP Timothy Harader, 6pm
SC Tor Dietrichson Quartet feat. Julio
Jaurequi, 7pm
AU NW Jazz Conspiracy, 7:30pm
RR Seattle Jazz Fellowship: Orrin Evans and
Captain Black Big Band, 7:30pm
JA Dave Weckl – Tom Kennedy Project,
7:30pm
CU Brian Nova, 7:30pm
VI Marco de Carvalho, 8pm
MT Open Jam Night, 8pm
CC Cider Jazz Jam, 9pm
RN Comfort Food Band, 9pm

Thursday, June 9

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Sandra Locklear, 5:30pm
AQ Jerry Frank, 5:30pm
RR Jazz Night School, 6pm
NC Bill Anschell Trio, 7pm
JA Ms. Lisa Fischer & Grand Baton, 7:30pm
CU Ryan Burns Plays Ahmad Jamal w/ Geoff
Harper & Max Holmberg, 7:30pm
VI Marina Christopher, 8pm
RN Open Jam, 10pm

Friday, June 10

ES Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
RR Jazz Night School, 6pm
ET Sandy Harvey, 6pm
HS David Francis, 7pm
TP Wendy Bradbury Jazz Sextet, 7pm
CM Correo Aereo, 7pm

JA Ms. Lisa Fischer & Grand Baton (early
show), 7:30pm
CU Thomas Marriott, 7:30pm
NC Ann Reynolds/Clave Gringa, 8pm
VI Birch Pereira & Gin Joints, 9pm
BP Powerhouse, 9:30pm
JA Ms. Lisa Fischer & Grand Baton (late
show), 9:30pm

Saturday, June 11

RR Meter Music School: Student Recital,
12pm
DR Due North, 4:30pm
ES Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
FC Dmitri Matheny Group, 6pm
ET Sandy Harvey, 6pm
VI Jerry Zimmerman, 6pm
TP Rainy City Riff Raff, 7pm
HS Marina Christopher, 7pm
CM Show Brazil, 7pm
WE One on One, 7:30pm
CH Seattle-Isfahan Project: 33, 7:30pm
JA Ms. Lisa Fischer & Grand Baton (early
show), 7:30pm
CU Greta Matassa w/ Alexey Nikolaev, Brian
Monroney & Clipper Anderson, 7:30pm
NC Eric & Encarnación – Duo Flamenco, 8pm
VI James Band, 9pm
JA Ms. Lisa Fischer & Grand Baton (late
show), 9:30pm

Sunday, June 12

VI Jerry Zimmerman, 5pm
DT Jazz Jam, 6pm
CZ Free Improv, 6pm
RR Thana Alexa: ONA (early show), 6pm
JA Ms. Lisa Fischer & Grand Baton, 7:30pm
VI Ron Weinstein Trio, 8pm
RR Thana Alexa: ONA (late show), 8:30pm
AB Beaver Sessions, 9pm

Monday, June 13

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

Tuesday, June 14

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
JA Christian McBride, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, June 15

ES Paul Richardson, 5:30pm
EB Tom Kellock, 5:30pm

Calendar Venue Key

AB The Angry Beaver
AC AC Hotel Bellevue
AQ AQUA by El Gaucho
AU Aurora Borealis
BM Bellevue Arts Museum
BP Bake's Place Bellevue
BT The Bellettini
BV Bellevue Place
CC Capitol Cider
CH Chapel Performance Space
CM Crossroads Bellevue
CR Cafe Racer
CU Calluna
CZ Couth Buzzard Books
DR Drumlin
DT Darrell's Tavern
EB El Gaucho Bellevue
ES El Gaucho Seattle
ET El Gaucho Tacoma
FB Seattle First Baptist Church
FC Finnriver Farm & Cidery
FH Frederick Holmes Art Gallery
HS Hotel Sorrento
JA Dimitriou's Jazz Alley
LG Lakewold Gardens
LH Langston Hughes Performing Arts
Institute
MT Mac's Triangle Pub
MY Meydenbauer Center
NC North City Bistro & Wine Shop
NL Nectar Lounge
OW Owl 'N Thistle
PS Pink Salt
QN Lincoln Square North
QS Lincoln Square South
RB Rolling Bay Hall
RE Resonance at SOMA Towers
RN Rumba Notes Lounge
RO Rouge Cocktail Lounge
RP Ristorante Piccolinos
RR The Royal Room
RW Roland Wines
SB Sea Monster Lounge
SC Sylvia Center for the Arts
SE Seattle Art Museum
TD Triple Door
TH Town Hall
TP Third Place Commons
VE Vermillion Art Gallery & Bar
VI Vito's
WE Wonder Ethiopia

ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 NC Kim Maguire Happy Hour, 7pm
 JA Christian McBride, 7:30pm
 RR Josh Deutsch & Nico Soffiato, 7:30pm
 CU The Art of the Trio w/ John Bishop & Jeff Johnson, 7:30pm
 MT Open Jam Night, 8pm
 VI Bar Tabac, 8pm
 CC Cider Jazz Jam, 9pm
 RN Comfort Food Band, 9pm

Thursday, June 16

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Sandra Locklear, 5:30pm
 AQ Jerry Frank, 5:30pm
 RW BELEZAI Dmitri Matheny & John Stowell, 6pm

CU Francesco Crosara Trio, 7:30pm
 VE The Music Laboratory, 7:30pm
 RR The Westerlies w/ Special Guests, 7:30pm
 RN Open Jam, 10pm

Friday, June 17

ES Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 TP Cosmo's Dream, 7pm
 HS Francesco Crosara Trio, 7pm
 RR Amanda Winterhalter/Darren Loucas/Aline & Wes, 7:30pm
 TH Global Rhythms: Ak Dan Gwang Chil, 7:30pm
 CU Gail Pettis, 7:30pm
 VI Farrell/Hudson Organ Trio, 9pm

Saturday, June 18

RR Meter Music School: Student Recital, 10am
 ES Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 VI Jerry Zimmerman, 6pm
 TP 85th Street Big Band, 7pm
 HS Faith Beattie, 7pm
 WE One on One, 7:30pm
 CU Marc Seales, 7:30pm
 CH NonSeq: Mangal feat. Rajna Swaminathan, 8pm
 NC Pearl Django, 8pm
 RR The Westerlies: 10th Anniversary Celebration, 8pm
 VI Kareem Kandi, 9pm

Sunday, June 19

CZ Jazz Jam, 2pm
 VI Jerry Zimmerman, 5pm
 DT Jazz Jam, 6pm
 AU Greta Matassa Quintet, 7pm
 CR Racer Sessions: Andrew Olmstead, 7pm
 VI Ron Weinstein Trio, 8pm
 AB Beaver Sessions, 9pm

Monday, June 20

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

Tuesday, June 21

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 JA Leo Kottke, 7:30pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 9:30pm

Wednesday, June 22

NC Kim Maguire Trio, 5pm
 ES Paul Richardson, 5:30pm
 EB Tom Kellock, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 RP Timothy Harader, 6pm
 SC Charlie Porter Quintet, 7pm
 RR Lisa Fox Group, 7:30pm
 JA Leo Kottke, 7:30pm
 VI Bonnie Birch, 7:30pm
 CU Nicole Walters w/ Jeremy Bacon, 7:30pm
 MT Open Jam Night, 8pm
 CC Cider Jazz Jam, 9pm
 RN Comfort Food Band, 9pm

Thursday, June 23



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ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Sandra Locklear, 5:30pm
 AQ Jerry Frank, 5:30pm
 NC BELEZA! Dmitri Matheny & John Stowell, 7pm
 RR Duende Libre Trio: A Tribute to Chick Corea, 7:30pm
 JA Lizz Wright, 7:30pm
 CU Joan Penney, Osama Afifi, Hans Brehmer, & Max Holmberg, 7:30pm
 VI Hans Teuber, 8pm
 RN Open Jam, 10pm

Friday, June 24

ES Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 TP Honky Tonk Sweethearts, 7pm
 HS Tess Guerzon, 7pm
 JA Lizz Wright, 7:30pm
 TD Amendola vs. Blades feat. Cyro Baptista and Skerik, 7:30pm
 CU Kelley Johnson, 7:30pm
 NC John Pinetree & the Yellin' Degenerates, 8pm
 CH Ramen Trio, 8pm
 VI BELEZA! Dmitri Matheny & John Stowell, 9pm

Saturday, June 25

ES Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 RR Bonnet/Attias/Darrifourcq Trio, 6pm
 VI Jerry Zimmerman, 6pm
 RB Francesco Crosara Quartet, 7pm
 TP Eugenie Jones, 7pm
 HS Jean Lenke, 7pm
 WE One on One, 7:30pm
 JA Lizz Wright (early show), 7:30pm
 CU Stephanie Porter, Tony Foster, Michael Barnett, & Steve Yusem, 7:30pm
 NC EntreMundos Brazilian Jazz, 8pm
 RR Music of The Last Poets and Gil Scott-Heron, 9pm
 JA Lizz Wright (late show), 9:30pm

Sunday, June 26

CZ Choro Jam, 2pm
 VI Jerry Zimmerman, 5pm
 DT Jazz Jam, 6pm
 RR Kalf Rodríguez-Peña, 7:30pm
 JA Lizz Wright, 7:30pm
 VI Ron Weinstein Trio, 8pm
 AB Beaver Sessions, 9pm

Monday, June 27

NL Mo' Jam Mondays, 7pm

JA Samara Joy with the Pasquale Grasso Trio, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, June 28

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 JA The Baylor Project, 7:30pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 9:30pm

Wednesday, June 29

ES Paul Richardson, 5:30pm
 EB Tom Kellock, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 RP Timothy Harader, 6:30pm

JA The Baylor Project, 7:30pm
 MT Open Jam Night, 8pm
 VI Brad Gibson Presents, 8pm
 CC Cider Jazz Jam, 9pm
 RN Comfort Food Band, 9pm

Thursday, June 30

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Sandra Locklear, 5:30pm
 AQ Jerry Frank, 5:30pm
 PS Joanne Klein Trio, 7pm
 NC Maracujá, 7pm
 LH Joel Ross 'Good Vibes', 7:30pm
 JA Acoustic Alchemy, 7:30pm
 VI Jennifer Kienzle, 8pm
 RN Open Jam, 10pm

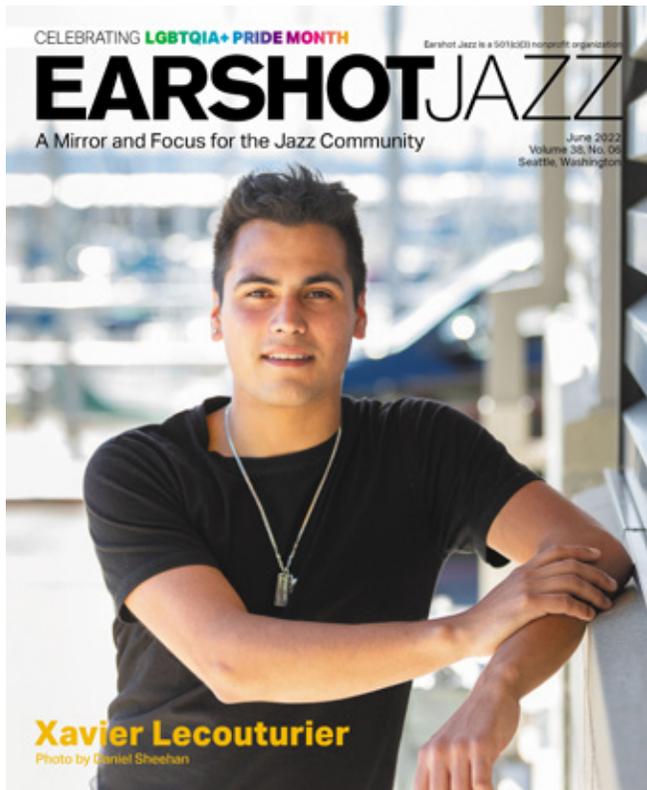
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Xavier Lecouturier photo by Daniel Sheehan.

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