

CELEBRATING **BLACK HISTORY MONTH**

Earshot Jazz is a 501(c)(3) non-profit organization

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

February 2023  
Volume 39, No. 2  
Seattle, Washington



**Freddy "Fuego" Gonzalez**

Photo by Daniel Sheehan



## Letter from the Director

# Black History Is Always Now

Our work in advancing jazz in Seattle is grounded in the truth that jazz is a cultural treasure of Black America. Beyond that, it's not difficult to affirm that Black America itself is a cultural treasure. America would not be what it is without Black culture: Black music and art, Black spirituality, Black passion and compassion, Black family and Black fire. And jazz.

Jazz was probably not born in a big bang 100 years ago. It evolved, we might say, as the creative expression of human experience through the collisions and collaborations of Black culture with European, Indigenous, and other sensibilities. And jazz continues to evolve, hopefully advancing the message of its original spirit, through a multiplicity of expressions around the world.

Seattle seems to reflect the dynamics of jazz history every day. Rooted in the city's historically Black Central District and Jackson Street scenes, jazz is thoroughly woven into the cultural fabric here and is being taught, practiced, played, and valued in a myriad of ways around the city.

Within Earshot, we're grateful to be part of this jazz community, and we work to reflect the abundance of creative approaches around us. This issue welcomes new faces to the community, highlights the work of our resident artists, and informs the jazz fan of opportunities to tap into the world of live jazz in venues around the city.

Earshot also brings a fascinating diversity of visiting artists to Seattle stages this month. Our upcoming concerts celebrate a breadth of jazz culture; from the raucous improvisations of Sex Mob to the relevant elegance of Norway's Tord Gustavsen Trio, and on to the expansive genius of NEA Jazz Master Maria Schneider, conducting her entire, Grammy-winning New York orchestra in a rare concert at Town Hall.

This issue also includes your ballot to vote for your favorite Seattle artist in the annual Golden Ear and Seattle Jazz Hall of Fame Awards. Let's get interactive! Please join us in recognizing the great work of Seattle-area artists over the past year. Help us call out these artists to history right now, and mark your calendars to join us at The Royal Room on March 13 for the annual awards party.

Special thanks to all of you who made donations to our recent fall campaign. Thanks, too, to everyone who brings their generous spirit to live music venues, supporting the work of individual artists in this community. And a very special thanks to the hard-working music educators who give so much of themselves to assure that jazz history lives on.

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uznay

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

## EXECUTIVE DIRECTOR

John Gilbreath

## MANAGING DIRECTOR

Karen Caropepe

## PATRON SERVICES MANAGER

Lucienne Grace

## MARKETING & COMMUNICATIONS ASSOCIATE

Madison Horn

## EARSHOT JAZZ EDITOR

Rayna Mathis

## EARSHOT JAZZ COPY EDITOR

Sarrah Trapp

## CONTRIBUTING WRITERS

David Benedict, Stephen Griggs, Melanie Grimes, Ann Guo, Andrew Luthringer, Eric Olson, Paul Rauch, Lily Rodriguez, M.V. Smith

## CALENDAR EDITORS

Jane Emerson and Carol Levin

## PHOTOGRAPHY

Lisa Hagen Glynn and Daniel Sheehan

## LAYOUT

Karen Caropepe

## DISTRIBUTION

Karen Caropepe, Dan Dubie, and Earshot Jazz volunteers

## SEND CALENDAR INFORMATION TO:

jazzcalendar@earshot.org

## BOARD OF DIRECTORS

Chris Icasiano (President), Jazmyn Scott (Vice President), Augusto Cardoso (Secretary), Kelly Clingan, Alex Dugdale, Arlene Fairfield, Maurice James, Ruby Smith Love, Marcos Zuñiga

## EMERITUS BOARD MEMBERS

Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makiyara, Kenneth W. Masters, Peter Monaghan, Lola Pedrini, Richard Thurston, Paul Toliver, Cuong Vu

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

©2023 Earshot Jazz Society of Seattle

## 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.

Support for Earshot Jazz  
provided by:



DORIS DUKE  
CHARITABLE FOUNDATION

THE  
ANDREW W.

MELLON  
FOUNDATION



ARTSFUND

NATIONAL  
ENDOWMENT  
for the  
**ARTS**  
arts.gov



OFFICE OF ARTS & CULTURE  
SEATTLE



CULTURE



WASHINGTON STATE  
ARTS COMMISSION

## NOTES

### JazzTalk Seattle's Final Episode

As 2022 came to a close, so did JazzTalk Seattle, the lighthearted podcast hosted by friends and musicians Josh Hou and Max Holmberg after five dedicated years. Since November 2017, the pair recorded 59 episodes which documented oral interviews with various faces of Seattle's jazz scene including Delvon Lamarr, Nate Omdal, Johnnaye Kendrick, Haley Freedlund, and more. In the last episode, the two fondly recall highlights of their journey and hilarious behind the scene stories from a couple interviews. Listeners can continue to play back all of the old episodes at [soundcloud.com/jazztalksea](https://soundcloud.com/jazztalksea).

### Job Opportunities with SMASH

Seattle Musicians Access to Sustainable Healthcare, or SMASH, is currently hiring for two positions in Seattle. The health service & member manager is a full-time, hybrid remote position. Acting as the bridge between members and providers, the SMASH service & member manager is integral to their mission to provide access to health and wellness services to Puget Sound area musicians. The SMASH executive & administrative assistant is a part-time or full-time, remote position. This role provides high-level administrative support to the executive director with the day-to-day business of SMASH and is essential to SMASH's continued growth and success. Interested applicants can email a cover letter and resume to [SMASH@SMASHSeattle.org](mailto:SMASH@SMASHSeattle.org). Learn more at [smashseattle.org/jobs](https://smashseattle.org/jobs).

### KEXP Internships

KEXP's internship program seeks to provide interns from historically under-invited and under-represented communities with hands-on experience in the non-profit arts sector. Their program is designed to develop and equip emerging leaders interested in furthering their careers in a variety of fields including music programming, audio production, and non-profit capacity building. Current intern positions include audio production, media archives, podcast & licensing, and facilities & guest services, all with a pay of \$22/hour. Internships are open to anyone 18 or older, regardless of current or completed education. People of color, women, and LGBTQIA+ individuals are strongly encouraged to apply. Deadline to apply is February 19. Visit [kexp.org/internships](https://kexp.org/internships) for more information on eligibility and application.

### Julian Speaks Moves to Langston

Seattle Jazz Fellowship's program, Julian Speaks w/ Julian Priester, will now be presented at the Langston Hughes Performing Arts Institute periodically throughout the year on Saturday afternoons instead of in conjunction with Fellowship Wednesdays. Join the jazz legend as he recounts his time with Sun Ra, Ray Charles, Max Roach, Duke Ellington, and many others! The series will remain free of charge. Events in 2023 include March 25, May 27, September 30, and November 25 from 1-2:30pm.

### Muralist of Seattle Drum School

On the cover of last month's issue, trumpeter Chris Littlefield is shown with a vibrant, incredible mural in the background, which received a lot of interest from our readers. Orion Misciagna was the lead artist on the mural, aptly titled "Music Synergy." Misciagna, and his art collective, Constellation Art Services can be supported on Instagram at [@constellationartstacoma](https://www.instagram.com/constellationartstacoma), [@orionthepainter](https://www.instagram.com/orionthepainter), and [@brittneesyvester](https://www.instagram.com/brittneesyvester).



# GOLDEN EAR AWARDS

Each year, the Golden Ear Awards recognizes and celebrates the outstanding achievements of the previous year in Seattle jazz. We acknowledge that the pandemic has taken a devastating toll on our community; many artists have struggled to perform and create under these challenging circumstances and venues have struggled to re-open. Show your support for the resilience of our community by voting online at [earshot.org](http://earshot.org), emailing [vote@earshot.org](mailto:vote@earshot.org), or mailing your selections to Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103. **Ballots are due March 1.** And join us on March 13 at The Royal Room for the Golden Ear Awards Party. Stay tuned for more details!

## 2022 GOLDEN EAR AWARDS BALLOT

### NW Recording of the Year

- ☐ Robin Holcomb *One Way or Another*
- ☐ Meridian Odyssey *Earthshine*
- ☐ Delvon Lamarr Organ Trio *Cold As Weiss*
- ☐ Thomas Marriott *Live From The Heat Dome*
- ☐ Ben Black *Mystery & Wonder*
- ☐ Other \_\_\_\_\_

### NW Acoustic Jazz Ensemble of the Year

- ☐ Beserat Tafesse Quartet
- ☐ FADE Quartet
- ☐ Meridian Odyssey
- ☐ Bill Anschell Trio
- ☐ Darelle Holden Band
- ☐ Other \_\_\_\_\_

### NW Alternative Jazz Group of the Year

- ☐ Freudian Slurp
- ☐ i///u
- ☐ Royal Room Collective Music Ensemble
- ☐ KO Electric
- ☐ Jazz Overhaul
- ☐ Other \_\_\_\_\_

### NW Emerging Artist of the Year

- ☐ Josh Hou
- ☐ Jun Iida
- ☐ Pher
- ☐ Kelsey Mines
- ☐ Jackson Cotugno
- ☐ Other \_\_\_\_\_

### NW Jazz Instrumentalist of the Year

- ☐ Marina Albero
- ☐ Brian Monroney
- ☐ David Joyner
- ☐ Farko Dosumov
- ☐ Randy Halberstadt
- ☐ Other \_\_\_\_\_

### NW Vocalist of the Year

- ☐ Johnaye Kendrick
- ☐ Isabella Du Graf
- ☐ Ben Black
- ☐ Ayesha Brooks
- ☐ Jacqueline Tabor
- ☐ Other \_\_\_\_\_

### NW Concert of the Year

- ☐ Dylan Hughes, *YIN* release, 02/23, Sea Monster Lounge
- ☐ Jacqueline Tabor & Marina Albero, "Don't Explain," 10/20, Town Hall Seattle
- ☐ Vitamin D & Drum Orbit, 10/15, Chapel Performance Space
- ☐ Alex Dugdale Big Band, 11/01, Town Hall Seattle
- ☐ Thomas Marriott Quartet, *Live From the Heat Dome* release, 09/26 Dimitriou's Jazz Alley
- ☐ Other \_\_\_\_\_

### Seattle Jazz Hall of Fame

- ☐ Milo Petersen
- ☐ Steve Kim
- ☐ Ken Wiley
- ☐ Nathan Breedlove
- ☐ Tom Collier
- ☐ Other \_\_\_\_\_



biamp.

# PORTLAND JAZZ FESTIVAL

20TH ANNIVERSARY

PRESENTED BY **PDXjazz**

FEBRUARY 16-25, 2023 PORTLAND, OR

**ANGÉLIQUE KIDJO • HIATUS KAIYOTE**

**DAVE HOLLAND TRIO • HUBERT LAWS • CHARLIE MUSSELWHITE**

**BILL FRISSELL FOUR • THE BUDOS BAND • STORM LARGE'S BURLESQUE BIG BAND • AMBROSE AKINMUSIRE**

**DUMPSTAPHUNK WITH JON CLEARY • JAMES FRANCIES + KRIS DAVIS • THEE SACRED SOULS • MARK GUILIANA • KIEFER**

**BUTCHER BROWN • SHABAZZ PALACES • MEKLIT • MIKE PHILLIPS • TAYLOR MCFERRIN & MARCUS GILMORE • YEMEN BLUES**

**DERRICK HODGE TRIO • ORRIN EVANS TRIO • BRIAN JACKSON • SEXMOB • TORD GUSTAVSEN TRIO • CURTIS SALGADO**

**NICKODEMUS • MOOR MOTHER • SCATTER THE ATOMS THAT REMAIN • AARON BURNETT TRIO • SEN MORIMOTO**

**ORQUESTRA PACIFICO TROPICAL • GEORGE COLLIGAN TRIO • NE PLUS ULTRA JAZZ ORCHESTRA**

MORE EVENTS TO BE ANNOUNCED

FEATURING 75+  
PERFORMANCES!

GET TICKETS  
AT [PDXJAZZ.ORG](https://pdxjazz.org)



biamp.

JAMES G. AND HELEN L.  
MILLER  
FOUNDATION

CULTURAL  
TRUST

Regional Arts &  
Culture Council

WU

# THANK YOU!

Thank you to all the generous individuals who donated in 2022! We are humbled and grateful for your investment in our jazz community and we thank you for being part of the Earshot family. This list acknowledges donations and memberships recorded between January 1, 2022 and December 31, 2022. Please contact [info@earshot.org](mailto:info@earshot.org) with questions or corrections.

Zola Mumford	Stuart Porteous	Salla Eckhardt	Philip Fielding	Nancy Byers	Marleen Francis
Zhiyong Zhuang	Steven Snapinn	Sala Sweet	Phil Wenzel	Nancy Brandrud	Mark Zobel
Zachary McCoy	Steven Seick	Ryan Burt	Phil Melton	Nancy Boespflug	Mark Westin
William Wood	Steven Cotes	Ruth Terry	Phil & Constance Pons	Nam-ho Park	Mark Stoetzel
William Donnelly	Steven & Allen Mosley	Ruth Ferris	Peter Vogt	Murray Urquhart	Mark Scott
Whit Symmes	Steve Smith	Roxanne Boyle	Peter Nestingen	Murphy Janssen	Mark Satterthwait
Wendell Nicholson	Steve Scott	Roxane Hreha	Peter Melincianu	Murl Allen Sanders	Mark Owen
Walter Laughridge & Eugenie Jones- Laughridge	Steve Olson	Ross & Marcia Osborne	Peter Follette	Miller Tracy	Mark Malmberg
Walter Campbell	Steve Hersch	Rosalie & Dave Ellgen	Peter Eby	Mike Dooley	Mark Janicke
Wally Shaffer	Steve Geriat	Ronald Smith & Deborah Hall	Peter A. Wilson & Laura D. Rawlins	Michal Fishman	Mark Ippolito
Vivian Toyohara Katagiri	Steve Fane	Roger Wagoner	Paula Goode	Michael Teer	Mark & Heather Barbieri
Virginia Mccarty	Steve Cohen	Robin Updike	Paula Eisenrich	Michael Saitson	Mark & Amy Worthington
Virginia Felton	Steve Bugni	Robin & Tim McQuinn	Paul Nelson	Michael Schaitel	Marjorie Press
Virginia Anderson	Steve Ash	Robert Rees	Paul Korsmo	Michael Samples	Marjorie & Ed Ringness
Viren Aggarwal	Stephen Raskin	Robert Pillitteri	Paul Knopf	Michael Peck	Marissa Ho
Victoria Doyon	Stephen Moore	Robert Pastorok	Paul Kinahan	Michael Moody	Marianne Gonterman
Victor Colman	Stephen Lerch	Robert Parks	Paul & Kristin Gillespie	Michael McNiven	Margaret & Jim O'Halloran
Valerie Pickens	Stephen & Uta Meyer	Robert Odell	Paul & Jane Toliver	Michael Goodheim	Marcos Colon Martin
Urania Perez & Jonathan Freedman	Srilakshmi Remala & Viren Kamdar	Robert Leykam	Patrick Smith	Michael Crowl	Marcos & Anne Zuniga
Tracy Stanley	Soren Smith	Robert Kremers	Patrick Shainin	Michael Bundschuh	Marcia Kamin
Traceigh Patrick Davenport	Sophia Smith & Dinnen Cleary	Robert Gale	Patrick Campbell	Michael Adams	Marc Stifelman
Toni Doane	Solomon Abraham	Robert & Susan Frause	Patrick Cagney & Alisa Ralph	Michael & Susan Peskura	Marc & Esther Horowitz
Tom DeGroot	Shirley Wilson	Robert & Donna Dughi	Patricia Valentine	Meri Gilman	Marc & Beth Cordova
Timothy Spelman	Sherry Amundson	Rob Burston	Patricia Stern	Meredith Li-Vollmer	Manami Wakuta
Timothy Konich	Sheila Hughes	Rick Bowen	Patricia Sharpe	Melissa Laird & Charles Overall	Lynnette Woerner
Timothy Anderson	Shaun Scrivner	Richard Thurston	Patricia Hernandez	Melissa & Markus Teuton	Lynda Emel
Tim Ortlieb	Sharon Montoya-Welsh & Charles Welsh	Richard D Browning & Anne Holmes	Patricia Fiske	Melinda & Randy Powers	Lyn Quitslund
Tierney Washington	Sharon Brown & James Hadlock	Richard & Frances Gustav	Patricia Ekelund	Melin Ford	Lucy Jarosz
Thomas Staiger	Sharon & David von Wolffersdorff	Richard & Diane Sugimura	Pascal Pinck	Mel & Mary Butler	Lowell Fritz
Thomas Leonidas	Seth Hartung	Reid Branson	Pamela Warren	Megan Sun McIntosh	Louis Orantes
Thomas Israel	Sean McCain	Regina Bardach	Pamela Davis-Taggart	Megan Roseman	Lorraine Williams
Thomas Emerson	Sean Greaney	Rebecca Tatlow	Ona Treciokas	Maxine Seward	Liz Keever
Thomas Bird	Scott Weissman	Rebecca Einhorn & Michael Einhorn	Oliver P'Simer	Maxime Bonenfant- Brothers	Lisa Wood
Theo Roffe	Scott Shimmel & Judith Bloch	Raymond Monnat & Christine Disteche	Oana Stepan	Maurice James	Lisa Modisette
Terrence McDonald	Scott Becker	Ray Yueh	Norma & Fred Jones	Matthew Hanson	Lisa Marahrens
Tanya Lee Hodel	Scott Babin	Ray Stark & Lynn Schwendiman	Nolan Strait	Matthew Greenbaum	Lisa Clark
Tanja & Milos Pavlovic	Scott & Whit Jamieson	Randy Simon & Jonathan Meier	Nik Christofferson	Maseo Browning	Lisa & Michael Glynn
Tana Wong	Sarah Loudon	Rae Levine	Nicole DuRoche	MaryAnne Seibert	Lisa & Mark Holmberg
Taina Honkalehto	Sarah Fulton	Rachel Mayer	Nick Rohn	Mary O'Neill	Lisa & John Barclay
Suzanne Howard	Sarah Crawford- Edgington	Rachael Ludwick	Nick Gregoric III	Mary Liebert	Line Sandsmark
Susan Thomas	Sandra & Daniel Ciske	Plymouth Rock	Nick Allison	Mary Elayne & Stephen Dunphy	Linda McKay
Susan Sajo	Samuel R. Pettis	Phyllis Hatfield	Nich Anderson	Mary Dyczewski	Linda Hagerman
Susan Plahn	Samuel Cornish	Phyllis Friedman & Aguan Wei	Niccol Valentine	Mary Boles-Hall & Bernie Hall	Linda Grez
Susan Loggins	Samira Mohammadi	Phillip Knight	Nelda & Clifton Swiggett	Mary A. Burki	Linda Clark
Susan Jenkins & Steve Herndon & Charles Herndon	Sam Harrell	Philip Yovetich	Naomi Bierman & Enrique Valera	Marvin Thomas	Linda & Tod Christensen
Susan Eichrodt	Sally Eagan		Nancy Wood & Charles Hendrick	Marty Beidler	Lillian Wu
Susan Anderson	Sally Brunette		Nancy Rule	Martha Fleming	Liisa & Barry Kellems
Susan & Ray Mooers	Sally & Curt Clausen		Nancy Mattheiss	Marsha Kabakov	Leslie Studdard
			Nancy Knudsen		Leon Cohen
					Leigh Bloom
					LeeAnne Bowie



LeeAnn Brown	Jon Pryor	Jacquelyn Luke	Eric Whittington	Dave Anderson	Brian Shibayama
Lee & Debbie Oatey	Jon & Julie Bergevin	Jacqueline White	Eric Morgensen	Dave & Joan Shannon	Brian Saunders
Lawrence Cousins	John Zimmer	Jackie Jones-Hook	Eric Madis	Danielle Leigh	Brian Kanes
Laurie Elder	John Wilmot	Jack Swiggett	Emy Tseng	Danielle Goodson	Brian Felber
Laurence Greenberg & Kathleen Gallagher	John Volkman	Jack Hunden	Ellie David	Daniel Thomsen	Brian Allen
Laura May Booker	John Suggs	Jack Ceverha	Ellen Gliva	Daniel Temmesfeld	Bret Masterson
Laura Cook	John Roth	Jack Brummel	Ellen & Dave Hecht	Daniel Siemann	Brent Gibbs
Larry Laffrey	John Ostermann & Stacey McFarland	Ivan Schneider	Elizabeth Flavin & Paul Grekin	Dan Hensley	Brendon McCarroll
Lance Hodes	John O'Connell	Iris & Mark Smith	Eliane Wilson	Dan Butler	Brendan Doyle Wade
Lachlin Loud	John Norden	Ina Edwards	Elaine Nonneman	Dan & Donna Duval	Brenda Rozell
Kyle Erickson	John Midgley & Lynn Greiner	Ina Chang & Todd Campbell	Edythe Lurie	Damon Grady	Brenda Choy
Kristin Vonbernthal	John M. Lee & Pm Weizenbaum	Ian Gallmeister	Edward Waldock	Damita Larkin	Brandy Parris
Kristin Glover	Hubbard Benedict	Howard Wu	Edward Paladino	Daisy Clark	Braiden Rex-Johnson & Spencer Johnson
Kody Janney & Raman Chandrasekar	John Lewis & Gloria Nagler	Howard Bobry	Ed Alejandro	D & D Horton & Rodes	Bradley O'Neal
Kimberly & Ben Henwood	John Jannetty & Andrea Bellon	Holly Delaney	Dzmitry Kishylau	Cynthia Hughen	Bradley Mohr
Kim Maguire	John Carrier	Hiroshi Matsubara	Dr. David N. Rudo	Cynthia Faw	Bonnie Behre
Kieth Ohlsen	John Barber	Hideo Makihara & Chiaki Sakuma	Douglas Bishea	Curt Gervelis	Bo & Ulla Kordel
Kevin Murphy	John & Callie Vassall	Heather Bednar	Douglas & Alison Jennings	Crystal Munkers	Blake Harkins
Kevin Allen	John & Anne Pound	Harvey Sadis	Doug Lilla	Consuelo Anderson	Bill Van Buren
Kevin & Cathy Kimball	Joey Meyer & Terry Furlong	Harry Kall	Doris Brevoort	Connor Sortman	Bill Karp
Kesem Zur	Joel Megal	Harris Levinson	Donovan Mitchell	Connie Coffman	Bill Dussler
Kerri Conan	Joe Hauser	Harold Glucksberg & Slobodanka Jankovic	Donna Hutchinson	Colleen McKinnon & David Dugdale	Bill Anschell & Deb Choat
Kenneth Anderson & Sarah Potter	Joanne Foster	Hal Itzkovics	Donald Means	Colleen Boynton	Bernard Moore
Ken & Kara Masters	Joan Robertson	Griffin Keen	Donald Magill	Coburn Scheldt	Bernard Feldman
Kelsey Mines	Joan Penney	Gregory Stovall	Don Vidger	Clint & Diana Staaf	Ben Dunlap
Kathy & Wally Bubelis	Jim Wilke	Gregory Morris	Don Theiler	Clifford Guren	Bart Goft
Kathy & Sergei Bischak	Jim Reitz	Greggory Holcomb	Dina & Frank Blade	Clark Battle	Barney Garton & Kathryn Kirkpatrick
Kathleen Golden	Jim Levitt	Gregg Robinson & Susan McAdams	Dianne Kelso	Claire & Paul Grace	Barnet Wagman
Kathleen Bennett	Jim Brian & Marissa Singleton	Gregg Miller	Dianne Goddard	Christopher Walker	Barbara Wizer & Ed Thomas
Katherine Taylor	Jim & Nancy Kenagy	Greg Schlimm	Diane Wah & Hal Blumberg	Christine Stoffels & Steven Sack	Barbara Blake
Katherine Ransel	Jim & Judy Wagonfeld	Greg Corina Linden	Diane Simpson	Chris Jamba	Cherrie Adams & Rick Leppanen
Kate Rohrer & Kenny Mandell	Jerry Davis	Grant Yaniv	Diane Schmitz	Cherrie Adams & Rick Leppanen	Augusto Cardoso
Kate Foy	Jerri Plumridge	Grant & Dorrit Saviers	Devon Leger	Charlotte Tan	Audrey Livermore
Karol Krotki	Jerrold Slavata	Glenn Goosen	Derek Hernandez	Charles Tomaras	Ashley Garland
Karime Roman	Jeremy Kaufman	Gina Hamilton	Dennis White & Charlotte Bell	Charles Maynard	Arthur Abbott
Karen Winston	Jennifer Wah	Gerry Siebel	Dennis Whetten	Charles Hornig	Arnie Mondloch
Karen Stanley	Jennifer Schubert & Robin Wilcox	Geraldine Caldarola & Deji Abidogun	Dennis & Jamie Notman	Catherine Hillenbrand	Arlene Fairfield
Karen Rooker	Jeffrey Wilner	George Strohofer	Dennis & Cynthia Jackson	Catherine Chubb	Apurv Puri
Karen Hansen & Dave Helland	Jeffrey Ross	George Griffin	Deborah Swets	Catherine Bock	Antonette Lysen
Karen Greenwalt	Jeffrey Howell	George Counts	Debi Brown	Cate & Charles Sawyer	Anson Laytner
Karen & Joseph Caropepe	Jefferson Rose	Geoffrey Garnett	Debby & John Cole	Cass Vaivadas	Anne & Shirish Mulherkar
Kade McKeever	Jeff Johnson	Genie Middaugh & Adam Kline	Deb Williams	Carrie Schonwald	Ann Reynolds
Justin Wholey	Jeff Coult	Gary Tabor	Deana Bell	Carrie Bauerbauer	Ann Merryfield
Justin Resnick	Jeff & Blue Resnick	Gary Soland	Dean Pedersen	Caron Harrang	Andy Thurston
Juraj Šušanić	Jeannine Sielinski	Gary Kleeman	Dawn Smart	Carolyn Rojan	Andrew Luthringer
Julian & Hazel Judelman	Jeanie Taylor & Edward Lora	Gary & Marcia Grimstad	David Zapolsky & Lynn Hubbard	Carole Fuller	Andrew Hahn
Judy Brown	JC Preston	Gail Willis	David Whitfield	Carol Martin	Andrew Batson
Judith Klayman & Martha Rost	Jayne Stevenson & Steve Goettsch	Fronza Woods	David Weidig	Carol Levin & Steve Deutsch	Anat Caspi
Judith Fihn	Jason Schelert	Fritz Wollett	David True & Sarah Hufbauer	Carol Jackson	Anas Bououarh
Judi Schimke	Janine Tejwaney	Fred Strong	David Rojas	Carol J. Allen	Anais Custer
Joy Fujihira	Janice Brookshier	Frank Tupay	David Nugent	Carol & Herman Hutchinson	Amy Cole
Joshua Hou	Janet Lowry	Frank Goron	David LaClergue	Carla Main & William West	Amanda Gray
Joshua Gargett	Janet & Bill Corriston	Francesco Crosara	David Kopacz	Carla Carroll & Michael Parker	Allen & Carol Gown
Joshua Allan	Janelle Jacobs	Floie Vane	David Kipnis	Carl Shipley	Alice Lee
Joseph & Katherine Galagan	Jan & Donald Hood	Firelight Hammerquist	David Huber	Carin Cunningham	Alec Stephens
Joseph & Carole Zohn	James Strange	Evan Smothers	David Harrell	Candace Lein-Hayes	Alan Hashimoto
Jose Gonzales	James MacKenzie	Ethan Thomas	David Ebeling, Jr. & Michelle Ebeling	C A Rohrmann	Alan & Roslyn Woodlee
Jonathan King	James Bogden	Errin Patton & Chris Smith	David & Reba Utevsky	Bud & Trish Nicola	Aish Varadhan
Jon Watson	James & Wendy Peterkin		David & Molly Shoup	Bruce Mclean Greeley	Ahren Bader-Jarvis
			Dave Budd	Bruce Bagamery	Adriana Swiderek
					A.J. Humphreys

## Freddy Fuego: Destination Seattle

BY PAUL RAUCH

In the Seattle jazz community, we have often lamented the departure of our best young jazz musicians for New York and elsewhere — them not seeing the opportunity to advance their careers here. What is less discussed is the story of those musicians who see Seattle as a destination, much like many of us outside of the music profession. Trombonist Freddy Fuego is one of those musicians, arriving here with his girlfriend and a degree in film scoring. They saw a city where they could achieve a viable work/life balance, where one day could center around a gig, the next around a hike in the Cascades, or some time along the shoreline of the Salish Sea. It somehow rose above the vastness and intense work ethic of New York City.

Freddy “Fuego” Gonzalez grew up in Harlem and didn’t take up music seriously until he was thirteen years old. Playing the trombone soon became a passion, even as he arrived at Fordham University as a pre-law student. He grew up in a musical family whose direction in music centered on the church. His dad played saxophone, while his uncle was a backup singer who worked with Celia Cruz among others. Family activities included drum circles and traditional Puerto Rican *parrandas*.

Gonzalez soon found himself busy enough with music to warrant leaving Fordham for the Berklee College of Music to study trombone, composition, and ultimately, film scoring. Though grateful for the experience, the high cost of the school drove him out into professional pursuits, performing multiple genres including hip hop, funk, and jazz. He eventually wandered back to New York to attend The New School, and later on to the Berklee campus in Valencia, Spain to complete a degree in film scoring.



Freddy “Fuego” Gonzalez photo by Daniel Sheehan

This was an achievement that included writing for, and recording with, a fifty-one-piece orchestra at Abbey Road Studios in London. He remained in Spain for a spell after graduation to perform with Spanish pop superstar, Alejandro Sanz.

With his wide-ranging musical interests rooted in his Harlem upbringing, the question arises as to why the young Gonzalez would choose of all instruments, the trombone. Given its third-tier status

beneath the trumpet and saxophone in small ensemble jazz and Latin music, the instrument still somehow found its way into his hands. “I really think the instrument chooses you,” he remarks candidly.

Trombone represented an expressive jumping off point for Gonzalez, perfectly conceived for what he had in mind musically. “It allowed me to have my own voice. Nobody else in the family played



the trombone,” he says. His shift in direction from Fordham to Berklee was a decision to speak an entirely different jazz language professionally, bebop to be more specific. Whether a trombonist in the lineage of the great J.J. Johnson as modern players typically are or a wandering spirit like the great Julian Priester, the language is the same. But unlike the saxophone, there are no keys to press, no octave key to employ. Many see the slide as a technical disadvantage in playing fast runs often utilized in the bebop idiom.

“It’s probably the most analog instrument there is — no keys, no octave key. The trombone wasn’t built for the bebop language, but that doesn’t mean you can’t do it, and that it doesn’t sound good,” observes Gonzalez. His sound is clearly impacted by the J.J. legacy, and by modernists such as Robin Eubanks, yet there is a contingent nature to sound and approach that is pure, well, fuego. “They say we’re climbing on the shoulders of giants. I try to take all of that and try to create something new. I have a sound, I have a timbre,” he cites.

Gonzalez carries his trademark sound whether playing voluminously on a high-energy piece or playing lyrically on a ballad with a warmth and melancholy more befitting a great trumpeter. There is nothing guarded emotionally, no fear of vulnerability. “You can play the right notes and the right rhythm, but the idea is to make the audience and fellow performers feel something, to tell a story,” he says.

A focus on composing orchestral pieces for film is what initially brought Gonzalez to the Seattle area in the fall of 2017. He took on an internship with Ron Jones in nearby Stanwood, diving into the composer’s diverse knowledge gleaned from wide-ranging projects such as *Family Guy*, *Star Trek: The Next Generation*, and *DuckTales*. He assisted in setting up sessions and scored films with Jones, in the process meeting Seattle jazz musicians Nate Omdal, Matt Jorgensen, Brian Kirk, and others. His connectivity with the Seattle scene thus began.

He settled with his girlfriend in the Emerald City, found work, and was married here. In November, they welcomed a newborn daughter into the fold. Life seemed to have come full circle with his daughter’s arrival and that life was here in Seattle.

Gonzalez’s view on music moving forward is steeped in community. His vision is a more inclusive community that attracts listeners that are fully engaged in the music. The passive nature of a multi-tasking younger generation is something he sees as needing address. Even while filling arenas for shows, today’s listener is wandering and distracted. “I don’t want people to shut off their brains when they’re listening to music,” says the trombonist, “I wonder if we can create more of an inclusive community that attracts listeners that do want something new and want to be curious, that are open to abstract art and don’t want to be catered to.”

The story of Freddy Fuego is still in a phase of gathering energy and direction. His arrival here was interrupted by the COVID-19 pandemic, making the gathering of musical acquaintances difficult. He began teaching at Seattle JazzED and rehearsing a funk-style big band at Seattle Drum School. The band allows him to utilize his whole musical skill set, from composing and arranging to precision trombone work, and from funk to jazz to Afro-beat. “The whole idea is to put together this band that is not bound by genre or instrumentation — it’s all connected. Within the structure, you have these amazing moments that can’t be written,” he explains.

On a recent Thursday evening, Gonzalez worked his way through a set at the new Central District hang, Métier Brewing. The playing was technically masterful, ultimately melodic but most importantly, thick with a pure and free vibe. For those in the room as immersed in the sound as Fuego himself, the performance seemed to foretell the possibilities of what is to come from the trombonist down the road. After all, the acquaintance with Seattle has in many ways just begun to unfold.



## Become a SMASH Member Musician

It can be tough for musicians to pursue your artistic passion and have funds for normal expenses like healthcare.

Learn more about member benefits at: [smashseattle.org](http://smashseattle.org)



### UPCOMING SHOWS! EVERY MONDAY

The Royal Room Collective  
Music Ensemble & Jam Session

**February 1** Beserat Tafesse  
Quartet

**February 4** Electric Circus

**February 16** Earshot presents:  
Sexmob

**February 17** Grownfoux

**February 19** Scatter The Atoms  
That Remain

**February 21** SHMP Presents:  
Mardi Gras

**February 23** Orrin Evans Trio

**February 24** Hamilton &  
Broadway Tribute Band

**LIVE MUSIC | FOOD | DRINKS**  
5000 Rainier Ave S, Seattle WA

# Buffalo Soldiers Museum

BY M.V. SMITH

African-American communities have always looked inward to preserve their history, knowing that it may be ignored by mainstream institutions. Among countless examples, scrapbooks created by Philadelphia's William Henry Dorsey, filled with ephemera like newspaper clippings and church programs, form an invaluable resource detailing the daily rhythms of Black life in the 19th century. More recently, in 2021 Maya Cade created the Black Film Archive, a clearinghouse for historic Black cinema, singlehandedly writing thumbnail descriptions and tracking down streaming links for hundreds of movies. Closer to home is Tacoma's 9th and 10th Cavalry Buffalo Soldiers Museum, the passion project of the late businessman William Jones, an African-American Korean War POW who served in the U.S. Army for twenty years.

Raised in 1866, the six regiments comprising the Buffalo Soldiers were the first all-Black units in the peacetime Army. Nicknamed, according to legend, by indigenous Plains tribes who equated their thick, curly hair and fierceness in battle to the buffalo, Buffalo Soldiers provided all-purpose manpower, building much of the infrastructure, from roads to forts, that fueled America's western expansion. In Washington state, Buffalo Soldiers participated in the 1904 American Lake Maneuvers, training exercises that eventually led to the establishment of Fort Lewis (now Joint Base Lewis-McChord) outside Tacoma, and were stationed at Fort Lawton, in what is now Seattle's Discovery Park.

Born in 1919 to Arkansas sharecroppers, Jones was among the last men to serve in those regiments before the Army's 1948 desegregation, joining the 10th



Buffalo Soldiers Signal Corp. Photo courtesy of Buffalo Soldiers Museum Tacoma.

Cavalry in 1942. Relegated to support roles during the Second World War, he eventually saw combat in Korea. Captured in late 1950 by Communist forces, he endured nearly three years of brutal imprisonment. Released in 1953, he spent the remainder of his Army career at Fort Lewis, eventually earning the rank of master sergeant. Following his 1961 retirement, he stayed in Tacoma, founding Jones Glass and Recyclables, an architectural salvage company. His daughter Jackie Jones-Hook, now executive director of the Buffalo Soldiers Museum, remembers her father as "one of the most creative men that I know," a staunch Republican entrepreneur who, in addition to Jones Glass, bought and renovated rental properties.

Like many veterans, Jones only reluctantly discussed his wartime record with his family. Toward the end of his

life, however, he embraced his past, befriending other former Buffalo Soldiers, collecting Buffalo Soldiers memorabilia, and speaking to community organizations about his experiences. Inspired by a similar museum in Houston, Jones founded the Buffalo Soldiers Museum in 2005. He purchased a building next door to Jones Glass as a home for his collection, offering tours on an informal basis. "If anybody wanted to see, he would just bring them through," Jones-Hook recalls. Shortly before his 2009 death, Jones asked his daughter to take over the museum. Recently retired from a career in Washington state government, Jones found that her bureaucratic skills transferred well to her new task. "With my background in public administration and business administration, it was sort of a natural segue for me to pull people together," she says.



Over time, Jones-Hook built a formal structure for her father's labor of love, recruiting a board of directors and securing 501(c)(3) non-profit status, and opening the museum to the general public in 2012. She worked to expand the museum's youth education offerings, receiving a 2019 grant from the Institute of Museum and Library Services to fund SEED (Summer Excitement, Exploring, and Discovery), a week-long tour of historic sites in Washington state associated with Black servicemen. She additionally spearheaded efforts to preserve historic sites associated with the Buffalo Soldiers, collaborating with Historic Seattle, the Washington Trust for Historic Preservation, and other partners on a proposal to move the museum to Fort Lawton's long-vacant 25th Infantry band building, a segregation-era barracks for Black servicemen.

First stationed at Fort Lawton in 1909, musicians from the 25th Infantry performed at Seattle parades until the 1950s, joined in the 1940s by the Washington National Guard's 41st Infantry Division Band, whose members included Quincy Jones and Robert "Bumps" Blackwell. Seizing on the military connection to local music history, in 2021 Jones-Hook organized the "History, Legends, and Legacy" winter concert series at the Seattle Center Armory to promote her expansion plans, strategically choosing a season – bookended by Veterans Day in November and Black History Month in February – when the public's attention to her cause would be at its height. Seeking booking advice, she approached Jim Foster, in her opinion "one of the greatest jazz enthusiasts I know." Foster produced Jazz Live at Marine View, which ran for 115 performances in the sanctuary of Tacoma's Marine View Presbyterian Church, where he met Jones-Hook, an avid attendee. Foster was happy to help his friend. "With the contacts that I have in the music industry, it was a natural fit," he said. Following Foster's recommendations, the series has hosted many of the Seattle region's top jazz acts, from Greta Matassa and Michael

Powers to Gail Pettis and Duende Libre. The series combines the power of jazz storytelling with an educational exhibit provided by the museum at the Armory. Rounding out the 2022-23 series with performances on February 5 and 19 are FADE Jazz Quintet and Elnah Jordan Experience. These events are free and open to the public, from noon to 2pm.

With expansion plans still in development, the museum remains largely a one-woman operation; during her *Earshot Jazz* interview, Jones-Hook simultaneously led visitors on a tour and arranged the donation of a World War II-era M1 Carbine by a firearms collector. Jones-Hook

takes her struggles in stride: "I think the most value in life is really in giving back." She contrasts the "unselfish act(s)" of the Buffalo Soldiers, who "wanted America to see that they could be good citizens and that they could do their jobs with dignity and integrity," with the current day, marked by what she considers a self-centered ethos. "Most people come to this country for capitalism. They want to be the next Bill Gates...you know, it's all about them," she says. "Not everybody's gonna be a millionaire. But people who serve in the military, they still believe in America. They still believe in service to country."

Winner of the Sarah Vaughan International Jazz Vocal Competition

# SAMARA JOY

Friday, March 17, 7:30pm  
Town Hall Seattle  
1119 Eighth Ave



TICKETS & INFO  
AT [EARSHOT.ORG](http://EARSHOT.ORG)

## EARSHOT JAZZ

# Sex Mob

Thur, February 16, 6:30 & 9pm  
The Royal Room  
5000 Rainier Ave S  
\$10-25

BY MELANIE GRIMES

The seasoned, crowd-pleasing jazz quartet, Sex Mob, rolls into The Royal Room for two shows after a notable absence from the touring scene. Known for the first-rate musicianship with which they “deconstruct familiar pop tunes with subversive impunity,” a Sex Mob set list can include sources as diverse as LeadBelly, Hoagy Carmichael, Duke Ellington, Prince, Kurt Cobain, James Brown, and Count Basie. The approach is both raucous and reverent, and the vibe is serious fun.

Formed in 1996 by Steven Bernstein, the quartet is composed of Bernstein on slide trumpet, Briggan Krauss, a Seattle native, on saxophones, Tony Scherr on bass and vocals, and Kenny Wollesen on drums. Their first recording, *Din of Inequity*, released in 1998 and was followed by eight others, including the Grammy-nominated 2006 recording *Sexotica*.

The group’s individual members maintain an incredible array of musical associations; from Bill Frisell, John Zorn, and The Lounge Lizards; to Norah Jones, Tom Waits, and Sean Lennon, to name but a few.

Steven Bernstein is a noted composer and arranger who has created work for a wide variety of artists, including Taj Mahal, Todd Rundgren, Twyla Tharp, Elton John, Elvis Costello, Jackson Browne, Ben E. King, Little Feat, Lou Reed, Macy Gray, Marianne Faithfull and Mavis Staples. He has created music for film, theater, and dance, and has won Grammy Awards for Best American



Sex Mob photo by Greg Aiello

Album with Levon Helm in both 2009 and 2011. As an educator, Bernstein has taught at Dartmouth College, New York University, and The New School for social research.

Tony Scherr is a Grammy-nominated producer and bassist. Known for his years with the Bill Frisell Trio, he has also worked with John Lurie’s The Lounge Lizards, Willie Nelson, Rickie Lee Jones, Rufus Wainwright, Norah Jones, and The Abrams Brothers. A compelling guitarist and vocalist, Scherr is gaining recognition as a singer-songwriter.

Drummer Kenny Wollesen, also a veteran of the Bill Frisell Trio, has worked with Tom Waits, Sean Lennon, Ron Sexsmith, Norah Jones and John Zorn. He is a founding member of the New Klezmer Trio and performs with the group Himalayas. He can also be heard on the soundtrack to the children’s show *The Backyardigans*.

Briggan Krauss, though now primarily known as a New York-based saxophonist and composer, came up in Seattle’s music scene and graduated from Cornish College of the Arts. He has released several critically acclaimed recordings as a leader and has appeared on over sixty other recordings as a sideman. He has worked with a diverse range of artists including John Zorn, Bill Frisell, The New York Composers Orchestra, Rufus Wainwright, and U2. Briggan also recorded with Frisell on his Grammy Award-winning 2007 album, *Unspeakable*. He currently teaches Brooklyn College’s performance and interactive media arts and the sonic arts MFA programs.

With chops to burn and all of this experience under their belts, Sex Mob brings a rare level of confidence, expertise, and love of the jazz tradition to the band stand. They come to play! This family reunion will be fun!



## PREVIEW

# Biamp Portland Jazz Festival: Celebrating 20 Years

February 16-25  
Multiple Venues  
Portland, OR

BY LILY RODRIGUEZ

Ring in two decades of jazz history, community, and innovation, the Biamp Portland Jazz Festival presents its largest festival yet with ten days of live performances, film screenings, and conversation. Reflecting on the festival's 20<sup>th</sup> Anniversary, artistic director Nicholas Salas-Harris notes that PDX Jazz has the health of the surrounding jazz ecosystem to thank for the organization's successes in passing jazz's legacy down to up-and-coming musicians who are expanding Portland's scene. Executive director Chris Doss adds, "We aim to educate music lovers with the full breadth of jazz, a musical artform that has permeated nearly every genre of American music, and whose lineage is carried into the future by young musicians who draw upon jazz in all its iterations." Performances from local musicians speckle the lineup this year alongside contemporary jazz greats in a celebration to remember.

The music kicks off on February 16<sup>th</sup> with Grammy Award-winning composer Bill Frisell, showcasing his latest studio album *Four*, where the quartet plunges into an explorative Americana-infused reflection on isolation and reconnection. On February 17<sup>th</sup>, Angélique Kidjo will reimagine the 1980 Talking Heads classic, *Remain in Light*. Playing off of the album's Afrobeat inspiration, Kidjo



Shabazz Palaces photo by Patrick O'Brien-Smith

intends to "bring rock back to Africa" to both recognize the music's roots and to further infuse contemporary African sound into this iconic piece of rock history. That afternoon, Adriana Wagner, up and coming trombonist and recent graduate from Portland State's jazz program, is set to deliver a genre-warping set of original compositions inspired by indie, R&B, and salsa. Wrapping up the day with a late-night set, DJ and producer Nickodemus drives steady beats sprinkled with Eastern, African, and Latin instrumentals.

On the 18<sup>th</sup>, Oakland native Ambrose Akinmusire is set to shake The Old Church with his boundless trumpeting eruptions through a style that has been aptly described as "intellectually restless" (*DownBeat*). Across town, I Am, the duo formed by Isaiah Collier and Michael Shekwoaga Ode will be jamming following their spiritual and provoking 2022 release *Beyond*. Wrapping up the weekend on the 19<sup>th</sup>, Ravid Kahalani's Yemen Blues provides a vivacious fusion of traditional Yemenite music, Latin jazz, and West African beats.

Launching into the second week, pianist and composer Jasnam Daya Singh leads the 12 members of the Portland Jazz Composers Ensemble in his work *Ekta: The Unity Project*. Two doubleheaders are lined up with the Australian "wondercore" group Hiatus Kaiyote and hip-hop jazz ensemble Butcher Brown taking over Arlene Schnitzer Concert Hall on the 21<sup>st</sup>, and Seattle's own Shabazz Palaces jamming alongside poet-vocalist Moor

Mother at Alberta Rose Theatre on the 22<sup>nd</sup>. Also making an appearance is acclaimed drummer Mark Guiliana, known for his dual role in crafting both acoustic jazz percussion and boundary-pushing electronica known as "Beat Music," who will lead a four-piece set on the 23<sup>rd</sup> and a beat music night on the 24<sup>th</sup>.

The final two days of the festival are jam-packed with local artists, jazz greats, and a series of pre-show conversations with musicians. Jazz bass pioneers Dave

CONTINUED ON PAGE 17

# Tord Gustavsen Trio

Saturday, February 18, 7:30pm  
Town Hall Forum  
1119 8th Ave  
\$10-30

BY DAVID BENEDICT

The music of Norwegian-born pianist Tord Gustavsen and his trio creates a hypnotic atmosphere on its journey through time and space. Gustavsen's talent and musicianship weave in and out of theory, improvisation, and vulnerability—materializing fleeting moments in the haunting depths of contemplation. The results are serene, spacious, and crafted with intention, care, and patience. Like his journey through these complex musical landscapes, Gustavsen's approach has also translated into an equally unique and successful career immersed in the honest exploration of music and its beauty.

Gustavsen and his music have received critical acclaim throughout the jazz world, and while Scandinavian folk plays a part in his musical influence and expression, Gustavsen and his trio travel across diverse musical terrains with flavors of gospel, Caribbean, and cool jazz that blend historical jazz sentiment with refined creativity and lyricism.

Gustavsen's musical story began at the age of four when he began composing and improvising before learning to read classical pieces. From these beginnings, Gustavsen hasn't just tagged along through the dynamic world of music but has spent his career searching the landscape of jazz and music for deeper meaning. "For me, playing the piano is very similar to a meditation or prayer," he said. "It's about opening up to the forces of beauty and transcendence. Music can be a kind of deepest reality that exceeds everything words can express."



Tord Gustavsen photo courtesy of the artist

At age nineteen, Gustavsen studied sociology, psychology, and the history of religions at the University of Oslo, where he met singer Kristin Asbjørnsen who inspired him to take a deeper look into his own artistic journey. In 1993, he was accepted to the Trondheim Conservatory of Music, where he finished three years of training in jazz piano, jazz history, improvisational techniques, composition, and analysis before he eventually returned to the University of Oslo and earned a graduate degree in musicology with a specialization in the psychology and phenomenology of improvisation.

Gustavsen released his first album with his trio on ECM Records, *Changing Places*, in 2003 and thus began an international career that would turn his contemplative and metaphorical journey into a musical expedition. Performing in countries across Europe, Asia, North America, and Australia, Gustavsen has contributed to around 30 releases with other artists, including Solveig Slettah-

jell, The Norwegian Girls Choir, Mahsa Vahdat, and the Oslo Cathedral Choir.

Now, on February 18, the Nordic pianist brings his unique musical approach to the Forum at Seattle's Town Hall, a dynamic and versatile mid-sized performance space. This intimate venue will give jazz lovers a chance to witness Gustavsen's stimulatingly introspective approach in an up close and personal setting and experience his fresh, spacious, and heartfelt music firsthand.

In his own words Gustavsen's said, "They [an audience] can expect a band that is always developing and negotiating this paradox between melodic, lyrical, almost pop music type jazz and the freedom of the moment, and an emphasis on textures and soundscapes in a way."

Touring behind their latest release, *Opening*, released on ECM records, The Tord Gustavsen Trio is Steinar Raknes on bass, Jarles Vespestad on drums, and Tord Gustavsen on piano. Tickets at earshot.org.



# Maria Schneider Orchestra

Tuesday, February 28, 7:30pm  
Town Hall, Great Hall  
1119 8th Ave  
\$10-65

BY ANN GUO

What does music have to say about the surveillance state in big tech? Maria Schneider seems to know how to embrace this intrepid horizon. Her 2020 release of the futurist *Data Lords*, an eleven-track jazz orchestral composition, shares a textural and expansive inquiry on the dangers of mechanical consciousness and control.

Maria Schneider Orchestra will perform in Seattle on February 28 in Town Hall's Great Hall. The concert will combine a repertoire from *Data Lords* as well as others from her prolific oeuvre. Besides earning a Grammy Award, *Data Lords* was also honored with a Pulitzer Prize in Music for its warning tones on issues of power and privacy in modern data. The Pulitzer accolade follows the legacy of other virtuosic and socially impactful artists such as Kendrick Lamar, whose poetic lyrics in *DAMN.* earned him a respected place amongst other venerable writers, musicians, and dramatists.

The performance of *Data Lords* will resonate in contrast against the backdrop of Seattle, where around 75,000 of its citizens work for Amazon, according to a recent estimate by KUOW. Keyword searches for the company filter out articles that caution the company's dominance in the advertising industry, or advise against placing Alexa devices in private areas. Seattle is arguably the most condensed locus of technological control in the country, and the city will face a sonic challenge in the form of Maria Schneider's symphonic jazz exchange.



Maria Schneider photo by Briene Lermite

Schneider's compositions are often weightless and euphoric, experimental in that its smooth inner focus is most often conveyed through the streamlined cacophony of a twenty-person orchestra. This characteristic glimmers throughout the second part of *Data Lords*, which is a disc titled "The Natural World." In this part, Schneider plays around with the meaning of true, interhuman relation in a time of spiritual scarcity. Its counterpart, "The Digital World," reckons with the sordid reality of technology as a divisive, rather than unifying, entity.

Schneider describes humanness as the basis of inimitable spontaneity, a sort of relational magic which AI and other machine-based simulations simply cannot replicate (because future outputs are always and already predetermined by previous inputs). The freestyle shifts that emerge from simply existing in connection with other life forms is an experience that,

Schneider says, is well-depicted by the metaphor of improvisational jazz.

The ensemble consists of Maria Schneider (composer/conductor), Steve Wilson (alto saxophone), Dave Pietro (alto saxophone), Rich Perry (tenor saxophone), Donny McCaslin (tenor saxophone), Scott Robinson (baritone saxophone), Greg Gisbert (trumpet), Michael Dudley (trumpet), Nadjé Noordhuis (trumpet), Mike Rodriguez (trumpet), Keith O'Quinn (trombone), Ryan Keberle (trombone), Marshall Gilkes (trombone), George Flynn (bass trombone), Julien Labro (accordion), Ben Monder (guitar), Gary Versace (piano), Jay Anderson (bass), Johnathan Blake (drums), and Fred Vogler (sound engineer).

"One of the things that is so wonderful about seeing my band perform is that the music, and the jazz, and the way they listen to each other is vulnerable. And they really listen and allow people to take them to places they didn't plan on," said Schneider. "There is an emphasis on the power of human connection and relation, on vulnerability and surprises."

Schneider's performance in Seattle will occur at the 30<sup>th</sup>-anniversary milestone of her first orchestral tours. Throughout the last few decades, Schneider has worn many hats in the process of her creative expansion. From composing and conducting nine different album tours to collaborating with renowned artists such as David Bowie, the jazz maestra has evolved through explorative journeys with the musical medium.

"In this time, jazz is becoming relevant more than ever," Schneider concluded. "People say we need to preserve jazz because it is America's art form. I say we need to preserve jazz because it is relevant right now. It is showing us what we are losing in the world in terms of connectivity with each other."

# COMMUNITY CORNER

## Antidote to Loneliness

Community Corner is a series that invites the public to contribute their thoughts, reflections, observations, and more about the world around us, particularly as it relates to jazz and music overall. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The thoughts and opinions expressed in this series are the author's own and do not necessarily reflect those of Earshot Jazz. Please email submissions to [editor@earshot.org](mailto:editor@earshot.org).

BY STEPHEN GRIGGS

In the winter dark, Norah Jones' voice warmed me as I drove wet Seattle streets. A piano solo drifted, lifting the temperature. The notes pondered, wondering rather than shouting for attention. The song was "Court and Spark" by Joni Mitchell. Had I not stayed with the sound, my mind would have wandered to worry. I loved jazz because it brought me back to the joy of possibilities.

The pandemic had kept me away from live music, both from the stage as a performer and in the seats as part of an audience, but I longed to be back with the sound and scene. A Chicago musician friend had declared October as "Hangtober" to counter his long isolation and each day posted on social media photos of bands he had ventured out to hear in person. I needed to reconsider, reconnect, and

rekindle my place in my community. My jazz circle was small but steadfast.

I squeezed into a lone parking spot on a residential street, paid at the kiosk to park until 10pm, and walked three blocks through the chill. My destination, a tall skinny art gallery named Vermillion with a bright white front room. In the back, a brick-lined space with a six-seat bar, eight rows of chairs, two speakers, drum set, and a grand piano. I took a seat in the middle of the chairs, behind the entire audience of four others, a small but devoted following. I had come for the Seattle Jazz Fellowship, a weekly event hosted by award-winning trumpeter Thomas Marriott. Each night featured two bands with "the hang" in between. The hang was for swapping tales and a taste of refreshment, social glue to keep



Julian Priester photo by Lisa Hagen Glynn

a jazz community from splintering into ego and exclusion.

But a big draw for me was how each Fellowship began – a listening session and storytelling by Julian Priester, an 87-year-old Black bald bard who had





played trombone with Herbie Hancock, John Coltrane, Sun Ra, Max Roach, and Duke Ellington. Insiders knew Priester by his apt Swahili name, Pepo Mtoto, or “spirit child.” His spirit was strong. His curiosity was childlike. He retired from teaching at Cornish College of the Arts in 2011 after 31 years, but still performed and recorded with wisdom and vigor.

His debut album as a leader in 1960 was titled *Keep Swingin’*, a play off of the pun of jazz and boxing. Today, he is the only surviving performer from the recording. Throughout his life, Priester played like a heavyweight, but his lean body appeared closer to welterweight. Tonight, he wore a blue dress shirt, brown checked necktie, red fleece jacket, and black flat cap – old school meets Pacific Northwest. In the dim spotlight, his bespectacled face wore only a few wrinkles circling his mouth. His body moved with patience, poise, and a laser-pointed focus.

Priester sat on a chair next to the piano. Next to him, a table piled with records and compact discs that featured his playing and composing. Marriott picked an album from the pile, unsheathed vinyl onto a turntable, lowered the needle, and slid a volume knob up a few notches. Priester’s trombone resonated in the air – smooth and sonorous. After the song, the intimate assembly clapped and offered affirming “Yeahs.” Silence hugged the space.

Priester leaned into the microphone, his voice rhyming with his trombone sound, deep and quiet with a hint of rasp. “I was a father at 17 in Chicago. We were too young for that responsibility.” A long pause landed the words.

I had admired Julian for years and wrote a tribute to him in our local jazz newsletter on his retirement. The stories he spun were familiar but enjoyable to hear again and again. Sadly, his wife, Nashira, died in 2021. I mustered the courage to speak. “Julian, we’ve lost so many,” I began. Masked heads in the audience turned in the dark to identify the questioner.

“Among your former colleagues at Cornish, singer Joni Metcalf passed days ago. Bassist Chuck Deardorf left a few weeks ago. A year ago, composer Jim Knapp.” I paused, trying to figure out how to ask about legacy in a respectful way.

“How do you want to be remembered? What do you want us to know about you when you’re gone?”

Without pause, Julian responded, “Well, I’ve left all this music for you.” He trained his gimlet-eyes on mine, “And I want you to know, *I love you.*”

Julian loved me, loved the audience, loved the music, and loved sharing the present moment with others. The Seattle Jazz Fellowship lifted my spirit to reunite with my musical family.

PDX, FROM PAGE 13

Holland and Derrick Hodge will be sitting down for a chat at P5’s ArtBar before performing back-to-back sets with their respective trios in a double headliner. The Overbridge Jazz Quartet, comprised of talented high schoolers from across the Portland metro area, will be showcasing their swing and bebop at the University Place Hotel. Closing out the festival, genre-hopping flutist Hubert Laws will be pairing up with the incredible multi-instrumentalist and composer Brian Jackson for another conversation at ArtBar led by jazz historian Ashley Kahn, followed by a full night at the Newmark Theatre.

In addition to the tunes, the documentary *Inside Scofield*, will debut at the Kennedy School Theater from the 18<sup>th</sup> to 19<sup>th</sup>, tracing the life and work of John Scofield’s 40-year journey as a “road dog.” Mt. Hood Community College is also hosting a Jazz Lecture Series, with presentations including “Jazz Goes to the Movies,” spotlighting Miles Davis’ original score to the 1958 Louis Malle film *Elevator to the Gallows*, and “Four Women” detailing the legacy of Nina Simone, Etta James, Abbey Lincoln, and Betty Carter.

For a full lineup and schedule, including a list of free events and performances, visit [pdxjazz.org](http://pdxjazz.org)

## David Haney and Julian Priester, *Live at Earshot*

Cadence Media Records, November 2022

BY ERIC OLSON

When trombonist Julian Priester and pianist David Haney took the unadorned stage of Wallingford's Chapel Performance Space in 2010, it represented both a mingling of disparate influence and the continuation of a long-running partnership. Priester, a legendary trombonist who's starred (and composed) with jazz greats from Herbie Hancock to McCoy Tyner to Max Roach, drew near the end of his 32-year teaching career at Seattle's Cornish College of the Arts. Haney, a prolific piano composer and longtime fixture of the Pacific Northwest avant-garde scene, would soon be announced as the editor of *Cadence* magazine.

Sporadic touring partners since the late nineties, Priester and Haney had been honing their improvisational communication for over a decade, as documented by their 2007 collaboration *Ota Benga of the Batwa* (this album title references the horrific and distinctly American saga of a

Mbuti man in the early 20<sup>th</sup> century). At the 2010 Earshot Jazz Festival, the duo recorded seven untitled, spontaneously composed tracks. The performance was released this past November on Bandcamp.

Wallingford's Good Shepherd Center was built as a Catholic boarding school for orphaned and wayward girls in 1906. It briefly housed the Pacific Northwest Ballet in the '70s and '80s and more recently has been leased by the Wayward Music Series for experimental and innovative performances. Haney's and Priester's certainly falls into that category, and the chapel's lush reverb provides a perfect soundscape for their art. There's no vocalization here – not in the manner of Keith Jarrett or Cecil Taylor – but the microphones pick up most everything else: the creak of Priester's stool, the tapping of his feet, the leathery crinkle of Haney's piano bench.

Echoing the aforementioned Taylor, Haney's fingerwork is simultaneously



impressive and unlikely, hammering sustained low-end notes while tracing effervescent runs higher up the ivory. Track one, "Earshot Jazz Fest A," finds the pianist brooding around B-flat harmonic minor as Priester pitter-patters and overblows, coaxing labored tones from his trombone. Haney shifts the composition by a half-step midway through the twelve-minute opening track, but in truth, these songs forgo central tonality, and likewise a sense of meter. I hesitate to call this music "free" – the term, ironically, has become a classification unto itself – but it certainly eschews the trappings of your standard-fare KNKX set.

Under Priester and Haney's unorthodox, ponderous sensibilities, motifs are unearthed, played with, and jettisoned. A line from John Handy on the Mingus tune "Goodbye Pork Pie Hat" seems to float to the surface and drift away. Priester blows John Williams's "The Imperial March," only for a moment, and then switches themes. This isn't necessarily easy listening, but it's a wonderful conversation between two greats, a time capsule of thought and creativity.



# FOR THE RECORD

## sunking, SMUG

ANTI- Records, November 2022

BY ANDREW LUTHRINGER

Keyboardist Antoine Martel and drummer Bobby Granfelt had a busy 2022. Their eclectic groove ensemble High Pulp released a superb album, *Pursuit of Ends*, and a mere two months later, while navigating an extensive touring schedule, the collaborators dropped another riveting full-length, from their ear-bending experimental duo sunking, entitled *SMUG*.

Compared to the funky rhythmic collectivism and live performance orientation of High Pulp, sunking operates in a more abstract, intimate sonic realm, better attuned to a headphone listening experience than a sweaty nightclub party. sunking is nimble in approach and widely varied in sonic texture, and Martel and Granfelt explore offbeat aural directions and musical landscapes that delineate the flip side of a musical coin for the two longtime collaborators. There's a strong DIY collage aesthetic at play on *SMUG*, as murky, sampled soundscapes bump up against chopped drum atmospheres and electronic textures—it's hard to tell where the boundaries are between improvisation and written forms, and between live instruments and found sounds. There are some discernible jazz roots in sunking's music, and guest High Pulp instrumentalists like Victory Nguyen and Andrew Morrill on saxophones and Rob Homan on keyboards provide an earthly grounding to some of the abstraction, but a mood of mystery and aural disorientation in the mix provides a haunting edge to the music.

Martel and Granfelt are working in a short song format on *SMUG*—the album features 19 tracks, most clocking in at under two minutes. It's a structure akin to hip-hop beat tapes and the work of



electronic producer experimentalists, and rather than hearing the album as a collection of short songs, *SMUG* succeeds as a continuous soundtrack, akin to a cinematic sound experience with its own flow and continuity. The only peril is that some of the pieces, if heard in isolation, can sound like excerpts from larger wholes, and occasionally the silence at the end of some tracks (as much as 10 seconds) seems overly long, so rather than running together as a tight mix, the gaps can slightly interrupt the trance state and continuity.

That said, the music on *SMUG* is compelling and evocative, with many high points, such as "...Anxiety," with chopped and delayed swirling pianos offset by asymmetrical drum grooves and an ominous atmospheric drone floating across the background. "Isles in the Sky" journeys through the chaos of a distorted tunnel of noise before settling into an ambient cloud of Bowie-esque vocal abstraction from guest Cyanide Haiku.

The most visceral pleasures of *SMUG* are the atmospheric sounds and environments occupying the outer edges of the soundscape, creating an air of menace and unease to the sonic proceedings. *SMUG* is deep listening for adventurous music fans.



Open to All - Free



Sunday, January 8, 6pm

**Larry Green and  
his Band**

The singer, songwriter, and musician serves up a broad range of musical styles with his original compositions and vocal performances

**SAVE THE DATE: March 5, 6PM**

**Nelda Swiggett in Megabopolis**

100 Minutes of professional jazz  
Family friendly concert  
Distance seating, masks required  
Free parking Polyclinic Garage

**Seattle First Baptist Church**

1111 Harvard Avenue  
(Seneca and Harvard on First Hill)  
Seattle, WA (206) 325-6051

**SeattleJazzVespers.org**

# JAZZ AROUND THE SOUND

## FEBRUARY 02

### Wednesday, February 1

NC Bruce Barnard Bossa Trio, 5pm  
EB Tom Kellock, 5:30pm  
ET Douglas Barnett, 6pm  
JA Highway 99 All Stars, 7:30pm  
AU Jazz Vocalists Open Mic, 7:30pm  
VE Seattle Jazz Fellowship: Alex Dugdale, 7:30pm  
RR Beserat Tafesse Quartet, 7:30pm  
SB Celestial Navigation, 7:30pm  
CC Cider Jam Session, 9pm

### Thursday, February 2

AQ Jerry Frank, 5pm  
EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 6pm  
ET Kacey Evans, 6pm  
PS Jeff Ferguson's Triangular Jazztet, 6pm  
EG Vocal Jazz Jam, 7pm  
SN Jazz Jam, 7pm  
NC John Pinetree & Yellin' Degenerates, 7pm  
TH Kultur Shock, 7:30pm  
JA The Stylistics, 7:30pm  
RR Leif Totusek / William, 7:30pm  
SB Manazma Sheen, 7:30pm  
RN Open Mic & Jam Session, 9:30pm  
SB Ron Weinstein, 9:30pm

### Friday, February 3

LA Jazz Fridays: Phil Sparks & Friends, 5pm  
AQ Jerry Frank, 5pm  
EB Tom Kellock, 5:30pm  
ES Martin Ross, 6pm

ET Sandy Harvey, 6pm  
CM Jazz Underground, 7pm  
TP Market Street Jazz Band, 7pm  
CZ Creative Music: World Trio / Margo Arise, 7:30pm  
JA The Stylistics, 7:30pm  
NL Skerik Huge Band XXXL, 8pm  
NC Danny Godinez, 8pm

### Saturday, February 4

AQ Jerry Frank, 5pm  
EB Eric Verlinde, 5:30pm  
ES Martin Ross, 6pm  
ET Sandy Harvey, 6pm  
CM Critical Mass Big Band, 7pm  
EG Nancy Byers Quintet, 7pm  
CM Critical Mass Big Band, 7pm  
TP Moxie, 7pm  
RR Electric Circus, 7:30pm  
JA The Stylistics (early show), 7:30pm  
RR Electric Circus, 7:30pm  
NC Magic Circle, 8pm  
JA The Stylistics (late show), 9:30pm  
SB Reposado, 10pm

### Sunday, February 5

HS Jazz Brunch, 11am  
SY Fade Jazz Quintet, 12pm  
CM Fred Hoadley Trio, 12:30pm  
CZ Jazz Jam w/ Kenny Mandell, 2pm  
BW Dmitri Matheny Group, 4pm  
DT Jazz Jam, 6pm  
FB Seattle Jazz Vespers: Larry Green Septet, 6pm

CR Racer Sessions: Marcin Pączkowski, 7pm  
JA The Stylistics, 7:30pm  
TA Jeff Ferguson's Triangular Jazztet, 8pm  
AB Beaver Sessions, 9pm  
SB Ron Weinstein Piano Trio, 9pm

### Monday, February 6

NL Mo' Jam Mondays, 7:30pm  
RR Musicians' Tribute to Chuck Deardorf, 7:30pm  
RR Jazz Jam Session, 9pm

### Tuesday, February 7

EB Eric Verlinde, 5:30pm  
AQ Martin Ross, 5:30pm  
ES Paul Richardson, 6pm  
ET Douglas Barnett, 6pm  
JA Kenny Barron Trio, 7:30pm  
SB Big Tooth, 7:30pm  
OW Jazz Jam, 9:30pm  
SB Joe Doria Presents, 9:30pm

### Wednesday, February 8

NC Frank Kohl, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Martin Ross, 5:30pm  
ET Douglas Barnett, 6pm  
FE Benjamin Hunter Quintet, 6:30pm  
VE Seattle Jazz Fellowship: Marina Albero, 7:30pm  
JA Kenny Barron Trio, 7:30pm  
CC Cider Jam Session, 9pm

### Thursday, February 9

## Calendar Venue Key

AB The Angry Beaver  
AQ AQUA by El Gaucho  
AU Aurora Borealis  
BA Brechemin Auditorium  
BH Benaroya Hall  
BP Bake's Place Bellevue  
BR Bad Bar  
BW Bainbridge Waterfront Community Center  
CC Capitol Cider  
CH Chapel Performance Space  
CL The Crocodile  
CM Crossroads Bellevue  
CR Cafe Racer  
CZ Couth Buzzard Books

DT Darrell's Tavern  
EB El Gaucho Bellevue  
EC Edmonds Center for the Arts  
EG Egan's Ballard Jam House  
ES El Gaucho Seattle  
ET El Gaucho Tacoma  
FB Seattle First Baptist Church  
FE FireHouse Arts & Events Center  
HS Hotel Sorrento  
JA Dimitriou's Jazz Alley  
KP Kirkland Performance Center  
LA Latona Pub  
MO Moore Theatre  
NC North City Bistro & Wine Shop  
NL Nectar Lounge

OW Owl 'N Thistle  
PS Pink Salt  
RN Rumba Notes Lounge  
RR The Royal Room  
SB Sea Monster Lounge  
SN Station 18 Drinks & Eats  
ST Stage 7 Pianos  
SY Seattle Center Armory  
TA The Alley  
TD The Triple Door  
TF Town Hall Forum  
TH Town Hall  
TP Third Place Commons  
VE Vermillion Art Gallery & Bar



AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 SN Jazz Jam, 7pm  
 NC Bill Anschell Peru Reunion Trio, 7pm  
 JA Kandace Springs, 7:30pm  
 SB Manazma Sheen, 7:30pm  
 RN Open Mic & Jam Session, 9:30pm

### Friday, February 10

LA Jazz Fridays: Phil Sparks & Friends, 5pm  
 AQ Jerry Frank, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 NC McPage & Powell Full Band, 7pm  
 TP Cosmo's Dream, 7pm  
 CM Mike Faast & Samish Bay Swing, 7pm  
 JA Kandace Springs (early show), 7:30pm  
 CH Texture and Tone, 8pm  
 JA Kandace Springs (late show), 9:30pm

### Saturday, February 11

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 TP New Rhythmatics, 7pm  
 CH Honoring Tari Nelson-Zagar, 7pm  
 CM The McQuigg Group, 7pm  
 ST Bill Anschell / Brent Jensen Duo, 7pm  
 EC Niyaz feat. Azam Ali, 7:30pm  
 JA Kandace Springs (early show), 7:30pm  
 BH SRJO Plays Charles Mingus, 7:30pm  
 CL Brazilian Carnaval, 8pm  
 NC Passarim, 8pm  
 JA Kandace Springs (late show), 9:30pm

### Sunday, February 12

HS Jazz Brunch, 11am  
 DT Jazz Jam, 6pm  
 CZ Free Improv Jam, 6pm  
 BR David Binney Trio, 7pm  
 JA Kandace Springs, 7:30pm  
 TA Jeff Ferguson's Triangular Jazztet, 8pm  
 AB Beaver Sessions, 9pm  
 SB Ron Weinstein Piano Trio, 9pm

### Monday, February 13

NL Mo' Jam Mondays, 7:30pm  
 RR Christian Pincock's Scrambler, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, February 14

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 AU Dudley Taft Band, 7pm  
 JA Lucia Micarelli & Leo Amuedo (early show), 7:30pm  
 OW Jazz Jam, 9:30pm  
 JA Lucia Micarelli & Leo Amuedo (late show), 9:30pm  
 SB Joe Doria Presents, 9:30pm

### Wednesday, February 15

NC Bruce Barnard Bossa Trio, 5pm  
 EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ET Douglas Barnett, 6pm  
 AU Jazz Punishments Big Band, 7pm  
 VE Seattle Jazz Fellowship: Bill Anschell, 7:30pm  
 TD Cyrille Aimée Quartet, 7:30pm  
 SB Celestial Navigation, 7:30pm  
 CC Cider Jam Session, 9pm

## JAMS & SESSIONS

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

### Sundays

CZ 2pm, Couth Buzzard Jazz Jam (2/5, 2/19)  
 CZ 2pm, Choro Jam (2/26)  
 CZ 6pm, Free Improv (2/12)  
 DT 6pm, Darrell's Jazz Jam  
 CR 7pm, Racer Sessions (2/5, 2/19)  
 AB 9pm, Beaver Sessions

### Mondays

CZ 7pm, Klezmer Jam (2/27)  
 NL 7:30pm, Mo' Jam Mondays  
 RR 9pm, Royal Room Jazz Jam

### Tuesdays

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

### Thursdays

SN 7pm, Station 18 Jazz Jam  
 EG 7pm, Vocal Jam (2/2)  
 RN 9:30pm, Rumba Notes Open Mic & Jazz Jam



**JAZZ NIGHT SCHOOL**

Music education designed for adults

Combos. Classes. Lessons.  
Online or In-Person

[www.jazznightschool.org](http://www.jazznightschool.org) (206) 722 6061

A 501(c)(3) community nonprofit, Jazz Night School does not discriminate on the basis of race, color, gender, or national or ethnic origin in administration of its educational policies.

Photo by Richard Walker

## 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](mailto:editor@earshot.org).

SB Hughes Bros Present, 9:30pm

## Thursday, February 16

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

PS Jeff Ferguson's Triangular Jazztet, 6pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

RR Sexmob (early show), 6:30pm

SN Jazz Jam, 7pm

NC Jamie Findlay & Tim Lerch, 7pm

JA Mindi Abair, 7:30pm

SB Manazma Sheen, 7:30pm

RR Sexmob (late show), 9pm

RN Open Mic & Jam Session, 9:30pm

SB Comfort Food, 10pm

## Friday, February 17

LA Jazz Fridays: Phil Sparks & Friends, 5pm

AQ Jerry Frank, 5pm

EB Tom Kellock, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

TP Chris Stevens Band, 7pm

VE The Music Laboratory, 7:30pm

JA Mindi Abair (early show), 7:30pm

MO Bill Frisell FOUR & Ambrose Akinmusire Quartet, 7:30pm

SB Tikkadoom, 8pm

NC Duende Libre Quintet, 8pm

BP Cascadia Groove, 9:30pm

JA Mindi Abair (late show), 9:30pm

## Saturday, February 18

RR Ray Skjelbred Trio, 4pm

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

TP Mach One, 7pm

TF Tord Gustavsen Trio, 7:30pm

JA Mindi Abair (early show), 7:30pm

NC Lee Oskar & Friends, 8pm

CH Obscure & Terrible Showcase III, 8pm

BP Darelle Holden Quartet, 9:30pm

JA Mindi Abair (late show), 9:30pm

## Sunday, February 19

HS Jazz Brunch, 11am

SY Elnah Jordan Experience, 12pm

CZ Jazz Jam w/ Kenny Mandell, 2pm

DT Jazz Jam, 6pm

CR Racer Sessions: tilt: Kalia Vandever, Carmen Rothwell, Isabel Crespo Pardo, 7pm

JA Mindi Abair, 7:30pm

TA Jeff Ferguson's Triangular Jazztet, 8pm

AB Beaver Sessions, 9pm

SB Ron Weinstein Piano Trio, 9pm

## Monday, February 20

NL Mo' Jam Mondays, 7:30pm

RR Jazz Jam Session, 9pm

## Tuesday, February 21

EB Eric Verlinde, 5:30pm

AQ Martin Ross, 5:30pm

ES Paul Richardson, 6pm

ET Douglas Barnett, 6pm

TD Folks Project, 7:30pm

JA Greta Matassa Sextet, 7:30pm

OW Jazz Jam, 9:30pm

SB Joe Doria Presents, 9:30pm

## Wednesday, February 22

NC Frank Kohl, 5:30pm

EB Tom Kellock, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm

FE John Daversa/Tal Cohen Duo, 6:30pm

VE Seattle Jazz Fellowship: Skerik, 7:30pm

BA Jazz Innovations, Part I, 7:30pm

TD Mark Guiliana Quartet, 7:30pm

JA Dave Holland Trio feat. Kevin Eubanks & Eric Harland, 7:30pm

SB Celestial Navigation, 7:30pm

CC Cider Jam Session, 9pm

SB Freddy Fuego, 9:30pm

## Thursday, February 23

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

RR Orrin Evans Trio (early show), 6pm

NL Taylor McFerrin / Marcus Gilmore / Derrick Hodge, 7pm



CONNECT TO

# MIDDAY JAZZ

ON 88.5 KNKX

WEEKDAYS 9 AM - 3 PM

STREAMING 



SN Jazz Jam, 7pm  
 BA Jazz Innovations, Part II, 7:30pm  
 JA Sergio Mendes, 7:30pm  
 SB Manazma Sheen, 7:30pm  
 RR Orrin Evans Trio (late show), 8:30pm  
 RN Open Mic & Jam Session, 9:30pm

### Friday, February 24

LA Jazz Fridays: Phil Sparks & Friends, 5pm  
 AQ Jerry Frank, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 TP Scott Lindenmuth Trio, 7pm  
 JA Sergio Mendes, 7:30pm  
 NC Gail Pettis, 8pm  
 CH NonSeq Curators Concert, 8pm

### Saturday, February 25

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 ST Kim Maguire, 7pm  
 TP Mark Dufresne Band, 7pm  
 EC NOLA Live: Dumpstaphunk feat. Jon Cleary, 7:30pm  
 JA Sergio Mendes (early show), 7:30pm  
 NC Youfourc, 8pm  
 BP Jazz Overhaul!, 9:30pm  
 JA Sergio Mendes (late show), 9:30pm

### Sunday, February 26

HS Jazz Brunch, 11am  
 CZ Choro Music Open Jam, 2pm  
 TP The Offbeats, 2pm  
 DT Jazz Jam, 6pm  
 JA Sergio Mendes, 7:30pm  
 TA Jeff Ferguson's Triangular Jazztet, 8pm  
 AB Beaver Sessions, 9pm  
 SB Ron Weinstein Piano Trio, 9pm

### Monday, February 27

CZ Klezmer Jam, 7pm  
 NL Mo' Jam Mondays, 7:30pm  
 RR New Music Mondays with Ray Larsen, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, February 28

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 TH Maria Schneider Orchestra, 7:30pm  
 JA Bob James Quartet, 7:30pm  
 OW Jazz Jam, 9:30pm  
 SB Joe Doria Presents, 9:30pm

# Feb 1 - 28



# Black History Month Museum

**Tuesdays - Sundays**  
**11a-7p**

**RainierAvenueRadio.world or 206.290.9685**  
**for more info**

CENTRUM'S 

# JAZZ

 PORT TOWNSEND

John Clayton, Artistic Director

## SERIOUS PLAY TIME

### JULY 24-30

ACCEPTING APPLICATIONS



**WORLD CLASS FACULTY:**

John Clayton, bass  
 George Cables, piano  
 Obed Calvaire, drums  
 Dawn Clement, piano  
 Chuck Easton, theory  
 Wycliffe Gordon, trombone  
 Randy Halberstadt, piano  
 Jon Hamar, bass  
 Jeff Hamilton, drums  
 John Hansen, piano  
 Gary Hobbs, drums  
 Lewis Nash, drums  
 Miles Okazaki, guitar  
 Randy Porter, piano  
 David Sanchez, tenor sax  
 Terrell Stafford, trumpet  
 Chris Symer, bass  
 Jay Thomas, trumpet  
 Sachal Vasandani, vocal  
 Matt Wilson, drums  
 Martin Wind, bass  
 And more....



centrum.org  
 @centrumfoundation

**CENTRUM.ORG/JAZZ**  
**360.385.3102 x109**



Freddy "Fuego" Gonzalez photo by Daniel Sheehan

## IN THIS ISSUE

Letter from the Director: Black History Is Always Now	2
Notes	3
Golden Ear Awards Ballot	4
Thank You!	6
Profile: Freddy Fuego: Destination Seattle	8
Feature: Buffalo Soldiers Museum	10
Preview: Sex Mob	12
Preview: Biamp Portland Jazz Festival: Celebrating 20 Years	13
Preview: Tord Gustavsen Trio	14
Preview: Maria Schneider Orchestra	15
Community Corner: Antidote to Loneliness	16
For the Record: David Haney and Julian Priester, <i>Live at Earshot</i>	18
For the Record: sunking, <i>SMUG</i>	19
Jazz Around the Sound Calendar	20

## EARSHOTJAZZ

3417 Fremont Ave N #221  
Seattle, WA 98103

Change Service Requested

NON PROFIT

US Postage

PAID

Permit #241

Wenatchee, WA 98801

## Membership

Your membership helps support all our community programs and concert presentations. It also brings the magazine to your door and entitles you to discounts at Earshot events.

### Become a member today!

- ☐ Individual Membership \$60/yr
- ☐ Household Membership \$96/yr
- ☐ Patron Membership \$150/yr
- ☐ Sustaining Membership \$300/yr
- ☐ Discounted Membership \$36/yr available for  
☐ Senior Citizens ☐ Students ☐ Veterans



### Other

- ☐ To receive this magazine First Class mail add \$10
- ☐ Additional Donation included for \$\_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE # \_\_\_\_\_

EMAIL \_\_\_\_\_

Earshot Jazz is a non-profit tax-exempt organization. Ask your employer if they have a matching gift program. It can easily double the value of your membership or donation.

**Mail:** Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103  
**Online:** [earshot.org/membership](http://earshot.org/membership)