

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

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

December 2023
Volume 39, No. 12
Seattle, Washington

A close-up portrait of Heather Chriscaden, a woman with long, light-colored hair, looking slightly to the left with a gentle smile. She is wearing a dark top and a thin necklace. The background is a soft, out-of-focus green.

Heather Chriscaden

Photo by Daniel Sheehan

Supporting Jazz in Seattle Since 1984

EARSHOT JAZZ

Thank you for your contribution!
You can also donate online at
earshot.org/donate

Name _____

Address _____

City _____ State _____ ZIP _____

Email _____

____ Sign me up for news & offers!

Phone _____

____ Cell ____ Home ____ Work

I/We would like to make a gift of:

\$50 \$100 \$250

\$500 \$1,000 \$ _____

Check # _____ OR

Card # _____

Expiration ____ / ____

Double your donation! Check with your employer
to see if workplace gift-matching is available.

Questions? Contact us at info@earshot.org

Earshot Jazz is a 501(c)(3) non-profit organization
Tax ID 94-3051610

Return by mail to:
Earshot Jazz
3417 Fremont Ave N, #221
Seattle, WA 98103

For community, creativity, and experiences that connect us.



Scan to donate
or make a contribution
at earshot.org/donate.

Your donation elevates new talent, evolves the art
form, and brings our community the incredible
breadth of jazz music—past, present, and
especially future.

Thank you for supporting jazz in Seattle!



Jacqueline Tabor photo by Lisa Hagen Glynn

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 MANAGER

Madison Horn

EARSHOT JAZZ EDITOR

Rayna Mathis

EARSHOT JAZZ COPY EDITOR

Sarrah Trapp

CONTRIBUTING WRITERS

Nadya Barghouthy, Nathan Bluford, Paul de Barros, Peter Graham, Robert Ham, Andrew Luthringer, Paul Rauch, Akshaj Turebylu

CALENDAR EDITORS

Carol Levin and Stephen Meyer

PHOTOGRAPHY

Lisa Hagen Glynn and Daniel Sheehan

LAYOUT

Karen Caropepe

DISTRIBUTION

Dan Dubie, Matt Shannon, and volunteers

SEND CALENDAR INFORMATION TO:

jazzcalendar@earshot.org

BOARD OF DIRECTORS

Maurice James (President), Jazmyn Scott (Vice President), Augusto Cardoso (Secretary), Kelly Clingan, Chris Icasiano, Ruby Smith Love, Marcos Zufiga

EMERITUS BOARD MEMBERS

Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makihara, 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

Earshot Jazz honors jazz as a vital Black America art form through live performance presentations, artist advocacy, and community engagement.

Letter from the Director

Warm Wishes

Thank you all for an incredible year! This year, we've engaged a wider variety of artists, connected with eager new audiences, broadened our aperture of community coverage, deepened our connection to emerging composers, and increased exposure and accessibility to jazz in Seattle. And we've been rewarded by a year of unforgettable music.

The exceptional artists on this year's spring and summer concert series – including the Maria Schneider Orchestra, Samara Joy, Tord Gustavsen, Lakecia Benjamin, Immanuel Wilkins, Mark Turner, Steve Lehman, and Nduduzo Makhathini – would be at home on any major jazz festival marquee. Those concerts set the stage for our own fall festival.

Our recent festival was remarkable on many fronts. While each day brought a new story, with its own distinct value, the festival schedule overall was powerful in capturing this particularly diverse and fertile moment in the expansion of the art form. The music is in good hands, on the stage and in the audience. And the future is bright.

We're looking forward to wrapping up the year with our annual concert of the Sacred Music of Duke Ellington. We're very grateful to Michael Brockman and the Seattle Repertory Jazz Orchestra for their dedication to the stewardship of this important body of work, and we're proud to have produced these concerts for 35 years in this community. We hope you'll join us, the SRJO, the Northwest Chamber Chorus and The Sound of the Northwest, vocal soloists Robert Neal and Nichol Eskridge, and tap dancer Cipher Goings for the presentation of this soul-stirring music on December 30 at Town Hall.

We appreciate all of the hard-working artists and educators who nourish the vitality of our culture and the fans and concertgoers who support it. As we move into this season of reflection and giving, we encourage your generosity in recognizing this value.

Please make a donation to Earshot Jazz. Since 1984, the Earshot organization has enriched Seattle with one-of-a-kind concerts and programs that celebrate the music and the people of this community.

With gratitude and warm holiday wishes,

–John Gilbreath, Executive Director



John Gilbreath photo by Bill Uznay

Support for Earshot Jazz
provided by



ARTS FUND



OFFICE OF ARTS & CULTURE
SEATTLE



CULTURE

NEWMUSIC
USA

NATIONAL
ENDOWMENT
for the ARTS
arts.gov

AND YOU!

Please consider a donation
to Earshot Jazz today.
Thank you!

earshot.org/donate

NOTES

Annual Seattle Jazz Musicians Hang

After a few years off, the annual Seattle Jazz Musicians Hang is back! Hosted by Seattle Jazz Fellowship, this gathering will be held at the Owl N' Thistle on Sunday, December 3, 2pm. DJ Tim Kennedy will spin classic vinyl for your listening pleasure. Food and drink available all afternoon. Free. RSVP at facebook.com/SeattleJazzFellowship/events.

Seattle JazzED Student Jam Session

On Thursday, December 14, 6-8pm, students participating in the fall Jazz Lab: Gigging and Mentoring will be hosting a jam session and pizza party for friends, current Connections students, and prospective students at the Seattle JazzED South Lake Union site. This event is an open jam session for any musician from middle to high school. Music will be sent ahead of the event to those who RSVP, though reading music is not required. Students are encouraged to invite their peers to join in on the jam! Visit seattlejazzed.org for more information and to RSVP.

New Music Creator Fund

New Music USA's (NMU) 2024 cycle of the New Music Creator Fund is open now through December 14. This fund offers grants to individual music creators who need support to reach the next stage of their creative practice. The program also supports costs that relate to individual music creators' collaboration with other artists and practitioners. This year, NMU has made some minor changes to the Creator Fund to streamline its application process by splitting it into two stages, the first stage being solely an artistic review of an applicant's music samples and the second stage review involving the full application. Applicants will be asked to identify their location by selecting either the Creator Fund New York or Creator Fund National strands of this program. To learn more & apply visit newmusicusa.org/program/new-music-creator-fund.

Blues To Do Podcast

International broadcaster and "Keeping The Blues Alive" award-winning radio personality and publisher, Marlee Walker returns to the airwaves—livestreaming every Sunday afternoon at 1pm! Walker interviews weekly guests and gives updates for your PNW live music calendar, with contests and prizes. Live recordings are held at The LAB at Seattle Drum School's Georgetown location. Free coffee and treats for the first 10 attendees. Doors 12:30pm. All-ages. Donations welcome. You can also watch live online at YouTube.com/@BluesToDo. For guest inquiries or sponsorship, contact BluesToDoTV1@gmail.com.

KEXP's Jazz Theater Welcomes New Co-host

In fall 2023, Seattle-based musician Noel Brass Jr. joined DJ John Gilbreath as the new co-host of KEXP's Jazz Theater. Gilbreath has DJ-ed this late-night show since 1999 (when KEXP was still KCMU). In a recent joint interview with KEXP, Brass Jr. described his approach as "My show is like a soulful step inside a comfortable ear-opening spiritual jazz club in heaven's waiting room." Jazz Theater will retain its time on Mondays from 1-3am PT. Tune in at kexp.org.



Earshot Jazz Festival Commissions Call for Composers

Application process is now open for a new festival commission to be premiered within the 2024 Earshot Jazz Festival.

APPLICATION DEADLINE JANUARY 31, 2024

Open to artists residing in the Puget Sound Region
Selected composer receives a \$3,000 commissioning fee

More info at earshot.org/commissions

GOLDEN EAR AWARDS

Nominations for 2023 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your recommendations by January 15 to nominations@earshot.org.

The official ballot will be available in February.

Send us your suggestions for:

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

Special Award:

EARSHOT JAZZ FESTIVAL PHOTOS

Lisa Hagen Glynn is one of Earshot's most dedicated photographers who can be found nearly every night of the annual month-long festival, capturing the brilliance on and off stage. We are so grateful for this work, that documents the vibrant culture of jazz in Seattle, as the city and form continue to evolve. To see more moments from this year's festival and to follow her work, visit her blog at hardlyraining.com.



Jun Iida



Johnaye Kendrick



Hiromi



Lionel Loueke



Sheridan Riley



Kassa Overall



Joanna Tendai Majoko



Sona Jobarteh



Omara Portuondo



Chief Adjuah



Tim Berne



Georgia Anne Muldrow



Arias Hoyle (aka Air Jazz)



Eric Revis



Thomas Marriott



Shaina Shepherd



Camilo Estrada



La Dame Blanche

Heather Chriscaden: Journey to the Center of Jazz

BY NATHAN BLUFORD

Bassist and educator Heather Chriscaden's journey in jazz has taken her all over the Pacific Northwest, out to New York, and around the world. When she moved back to Western Washington shortly before the pandemic began, she didn't realize until the very last minute that she would likely be moving back for good. After four and a half joyful years back in the region, she now has difficulty seeing herself anywhere else.

Growing up in Lake Stevens, Chriscaden began playing music at the age of five. She experimented with piano and clarinet before settling on playing the electric bass in her school's stage band. Drawn to the instrument's deeper tones and subtle but foundational role in the music, she took on the new challenge without telling her parents. They found out in the best possible way when she surprised them from the stage at a concert!

Chriscaden's first upright bass was a rescue that her dad acquired years later at a bargain price in a Seattle pawn shop. "It had huge cracks in the top and bouts, and gut strings that had been broken and



Heather Chriscaden photo by Daniel Sheehan

tied into knots so many times that you couldn't tune it," she recalls. Hammond Ashley Violins was able to work some magic – they were able to fix the bass up so thoroughly that Chriscaden still plays it today.

These formative years were punctuated by impactful encounters with bass legends at some of the Pacific Northwest's premier jazz events. John Clayton's master classes at Jazz Port Townsend influenced Chriscaden's ability to think outside traditional stylistic boundaries. Enthusiastic attendance at Ray Brown's clinic at the Lionel Hampton Jazz Festival led to an amazing two-hour private lesson. When Chriscaden asked Brown how much she owed him for the instruction, he replied, "Twenty dollars... but if you can't play these things the next time I see you, then it's a hundred and twenty."

After graduating from Washington State University with a degree in double bass performance, Chriscaden went on to become the first recipient of the University of Oregon's master of music in jazz studies. These accomplishments led to a tenured position at Edmonds Community College, where she spent five years teaching music

theory and ear training.

As young jazz musicians often do, Chriscaden soon found herself in New York, where she would spend the next 16 years. Life amidst the Big Apple's teeming hive

of culture, diversity, and art brought her opportunities to hear great music of all styles, meet living jazz legends, and take her talents around the world. Highlights from Chriscaden's adventures on the road include an outdoor klezmer concert in Kraków, a 4th of July performance at the US ambassador's residence in Bogotá, and an encounter with Leonard Nimoy while playing at his Synagogue Series in California.

At the end of Chriscaden's time in New York, it became clear that several important life chapters were coming to a close. She returned to the Northwest in 2019 to care for her ailing father. While the circumstances were tragic, she found herself activated by the experience of reconnecting with the region's beautiful mountains, trees, and people. "This is home," she says. "This is where I belong."

That said, Chriscaden's reunion with her geographic and cultural roots didn't initially involve any musical activity. Immersed in a full-time commitment to her dad's care in Marysville, it would be over two years before Chriscaden returned to performing, or even practicing. However, a stray social media post led saxophonist and long-time friend Brent Jensen to invite her out of informal retirement.

When Jensen reached out, Chriscaden hadn't touched her instrument in so long

that the callouses on her fingers had disappeared. What began as an appearance at one of Jensen's student jam sessions, however, led to a full-on revitalization of Chriscaden's musical journey. "It's been a whirlwind of wonderful musical opportunities since then," she says. "I can't believe I ever stopped. I love this music. I love playing the bass. I love making music with others."

Chriscaden's performance schedule is now back in full swing. Some of her regular collaborators include pianist Ann Reynolds, saxophonist Tobi Stone, and guitarist Jamie Findlay. Recent on-stage highlights include her first-ever performance at the Earshot Jazz Festival this past October (Celebrating Mary Lou Williams – An Evening of Live Performance and Film, organized by Reynolds and filmmaker Kay D. Ray) and a feature in the Bass Starts Here concert series at The Royal Room. She has also been invited to adjudicate at jazz festivals and contests around the region.

Of particular importance are Chriscaden's collaborations with her husband, drummer Greg Williamson. They perform together in settings both minimal, such as their Brushes & Bass small combo, and maximal, like the Pony Boy All-Star Big Band. Williamson directs the latter every third Friday at Boxley's in North

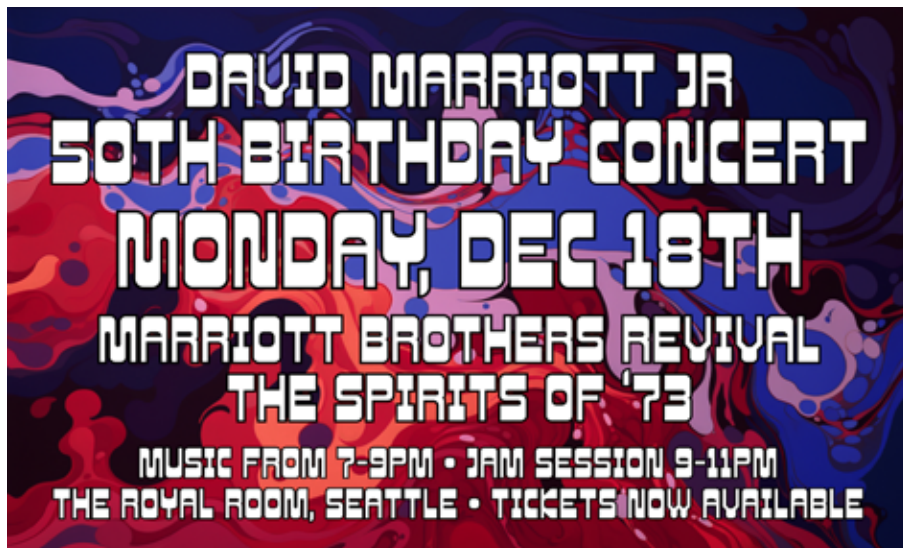
Bend. The couple lives together with a delightful set of animal companions and a music studio on a property in Hobart that they call the Jazz Farm.

Some of their upcoming shows include a Thad Jones-centric program with the Pony Boy All-Star Big Band on December 15 and a Brushes & Bass performance with Jensen, Findlay, and trumpeter Steve Alboucq on January 26. Both of these shows will be at Boxley's. In addition to ongoing performances, Chriscaden is looking to expand her footprint as a private teacher, work on educational materials for beginning bassists, and even finish a young adult novel series that she has been working on ("think *The Da Vinci Code* meets *Harry Potter* at a summer music camp, for ages 10 and up").

Chriscaden's future, once clouded with uncertainty, now feels bright and clear. "At the end of my time in New York, I had a couple of years where I went through all the major life changes at once – many of them twice," she recounts of her move back to the Northwest. "It was grueling. It was heartbreaking. I felt like everything that had once given me any sense of stability in my life had been taken away from me. But maybe that's what it took for me to end up back where I belonged all along."

Call for *Earshot Jazz* Writers

Interested in contributing to the *Earshot Jazz* magazine? Assignments are paid, flexible, and, above all else, fun! Please send a letter of interest and writing sample to editor@earshot.org.



Beserat Tafesse: To Speak Without Fear

BY PAUL RAUCH

The resident Seattle jazz scene provides many choices for local jazz fans interested in supporting live music. Many of our resident players have developed a national profile through recordings, tour dates, and other high-profile projects over decades of time. There are many, as well, who are in exploration mode, still trying to discover their voice to lend to their own work as well as the work of other artists. Trombonist Beserat Tafesse is clearly of the latter. Since his return to the Seattle area from New York, he has continued what seems like a life-long pilgrimage to find his voice in order to tell us who he is both as an artist and person.

Tafesse was born and raised in Redmond by parents from Ethiopia who met in Seattle under very different circumstances. His mother arrived as an eighteen-year-old student, while his father had refugee status stemming from fighting in the second civil war in Ethiopia in the 1970s. Their son grew up with jazz playing in their home, most notably the fusion between American jazz and Ethiopian classical music dubbed



Beserat Tafesse photo by Randy Rizzo

“Ethiojazz.” Virtually non-verbal until age four, music would prove to be the voice the young Tafesse felt most comfortable communicating with.

“Music gave me the language to speak,” he recalls, a belief that led him to study

classical euphonium and valve trombone at Redmond High School and Central Washington University. “It lit up all the other aspects of my personality.” He doubled on slide trombone at Central due to the fact that the University did not have a valve trombone on campus. While in Ellensburg, he developed an interest in jazz, first strictly as a listener, then as a trombonist. That interest led to entrance in a master’s program at the prestigious Manhattan School of Music (MSM) in New York, where he transitioned completely to the slide trombone. “I felt like it was closer to the voice I wanted,” he finally ascertained after the change.

His tenure at MSM led to six years of New York residence that provided his “real education” concerning jazz artistry. He had learned to access his voice but was still discovering what all he wanted to say. Still, New York provided many answers for the young trombonist.

“The experience helped me grow a lot; I have more clarity in what I know and believe because of it,” says Tafesse. Studying with masters like Steve Turre gave his approach nuance, while six years

of playing gigs, attending jam sessions, and just plain living in New York stacked real life education on top of his studies at MSM. However, he didn't like the person he was becoming while living there. He needed a change in lifestyle and quality of life, factors all pointing to a return home to Seattle.

"In New York, I learned to speak. I really learned what the music is. In Seattle, I'm learning my voice, I'm learning what I want to say," says Tafesse. His performances as a leader have largely been in the quartet format, including two separate dates at the Seattle Jazz Fellowship. His most recent performance featured a foursome with pianist Matt Williams, drummer Xavier Lecouturier, and bassist Alexianne Vega. Tafesse played the 2022 Earshot Jazz Festival with Thomas Marriott's Fellowship 'Ceptet alongside Seattle stalwarts Mark Taylor, D'Vonne Lewis, and Marina Albero.

At age 31, Tafesse occupies that land mass between being a recipient of the mentorship of older, more experienced elders on the scene and dispensing what he has learned as a mentor to others, cemented by his professorship at Cornish College of the Arts. The latter is something he is still very reticent about. He understands the tradition and has benefited from it greatly. Yet, as a bit of a latecomer to jazz both as a musician and listener, his honest sense of humility and gratitude allows him to understand his place. It is also emblematic of the man.

Tafesse's sound is strong, melody-based, and best understood when playing longer tones with a full spectrum of light. His rapid passages lean more towards bebop saxophone than a more traditional path blazed by the great J.J. Johnson. Music has played an indelible role in determining his path to not only artistry, but as a torch illuminating his path to socialization throughout his life. The trombone part of his story, that which is impacted by masters like Johnson, Curtis Fuller, and Julian Priester, has, by measure, only just begun.



JAZZ NIGHT SCHOOL

Music education designed for adults

Combos. Classes. Lessons.
Online or In-Person

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



CADENCE

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

MUSIC FESTIVALS; ONLINE ARCHIVES; ANNUAL MAGAZINE
HUNDREDS OF NEW CD, DVD, AND BOOK REVIEWS, PLUS
HOURS OF AUDIO AND VIDEO HISTORIES
DIGITAL AND PRINT EDITIONS.

www.cadencejazzworld.com 503-975-5176



JAZZ FROM THE CABINETS

WITH BIG POPPY

Tuesdays at 6pm

Join Big Poppy each Tuesday 6pm PST for an eclectic journey through his Cabinets of Jazz Music
Listen and see additional air times at www.RainierAvenueRadio.world

WATCH LIVE SHOWS Rainier Avenue Radio App, Facebook, YouTube, Twitch
LISTEN 24/7 www.RainierAvenueRadio.world, TuneIn app, smart speakers
FOLLOW Facebook + Instagram: @RainierAvenueRadio.world, Twitter: @RainierAveRadio
DONATE www.RainierAvenueRadio.world/donate

A Simply Soulful Start: All-Ages Jams at Simply Soulful Café

Multiple Dates
Simply Soulful Café
2321 S Jackson St
Free

BY NADYA BARGHOUTY

In the early to mid-20th century, Jackson Street was the beating heart of Seattle's jazz scene, serving as a place for musicians to perform, jam, and learn from one another. Today, the legacy of Jackson Street is kept alive with traditions like the Jackson Street Jazz Walk, and efforts like drummers D'Vonne Lewis and son Donovan Kranzler-Lewis' new jazz jam at the Simply Soulful Café.

The Simply Soulful Jamz, hosted by the father-son duo, will be broken up into two session types throughout January 2024. Two

Fridays a month, Lewis and a rotating cast of musicians will take the intimate café stage and one Sunday a month, Lewis will oversee an all-ages student jam session. His son Donovan, age 10, will facilitate and support peers in experimenting with different instruments and joining in on the fun.

The idea for the Simply Soulful Jamz first sparked when Andra Kranzler, Donovan's mom and friend of Simply Soulful owner Lillian Rambus, saw music one Sunday at the new location on 23rd and Jackson. The restaurant has been expanding in

its efforts to bring live music, specifically jazz, back to the historic Central District. After getting in touch with Rambus, Lewis decided to turn this into an opportunity for both him and his son.

Jazz has a long history within the Lewis family. Lewis' grandfather, the notable Seattle jazz keyboardist Dave Lewis,

with his father, Kranzler-Lewis gave an immediate "no." In reference to his band Brood Awakening, he went on to say, "Music makes me feel good. I like playing with someone who knows where I am coming from...with a kid who is also trying to fit in with music." The kid in question is saxophonist Cliff Colón's son, Xavier, on keys.



Donovan Kranzler-Lewis and D'Vonne Lewis photo courtesy of the artists

would play all around the PNW and his father, Dave Lewis Jr., was a drummer, beginning the lineage of drummers, with D'Vonne and Donovan to follow in cymbal-shaped footsteps. Lewis said he never wanted to force drums on his son. According to the youngest Lewis, he recalls his mother's confidence that he would be a musician when he was still "in her stomach." The young Lewis began coming to shows with his dad at age five and sometimes even joined him on stages as big as the Langston Hughes Performing Arts Institute. When asked if he gets nervous playing big shows

Lewis emphasized the community-building aspect of the jam session for youth in Seattle. Outside of JazzED or high school music programs, there aren't many opportunities or spaces for youth to play shows routinely. The Lewises seek to remedy that gap. As for long-term goals, Lewis says this is just the beginning. "If we could get this to a place with some sponsorship and we could get a space with drums and amps, people could just come and plug in!" He went on to mention how many of his students don't have opportunities to play beyond their high school jazz concert. He hopes these jam sessions will allow kids to meet other budding musicians and create memorable experiences.

Upcoming events featuring D'Vonne Lewis & Friends include December 8 and December 22, 7pm. And the next student jam hosted by the Lewises is on December 3, 4pm. To learn about more upcoming Simply Soulful jazz events visit facebook.com/simplysoulful.

The 35th Annual Concert of Duke Ellington's Sacred Music

Saturday, December 30, 7:30pm
Town Hall Great Hall
1119 8th Ave
\$12-65

BY AKSHAJ TUREBYLU

Earshot Jazz and the Seattle Repertory Jazz Orchestra (SRJO) come together this December for the 35th installment of their beloved Sacred Music Concert series. Join the SRJO, featuring a 17-piece big band (led by Artistic Director Michael Brockman) alongside vocal soloists Robert Neal and Nichol Eskridge, tap dancer CIPHER GOINGS, gospel choir The Sound of the Northwest (directed by Vanessa Bruce), and the chamber choir Northwest Chamber Chorus (directed by Jeremy Edelstein), in-person or via livestream for their performance of an amalgamation of Ellington's three Sacred Concerts.

The first Concert's history is imposing: Ellington was approached in 1962 by a representative of San Francisco's Grace Cathedral "to compose and play a concert of sacred music," a suggestion which both astonished and enamored the sixty-six-year-old Ellington. (His initial response: "What did you say?") He began the undertaking amid intense personal strife—both his former wife, Edna, and his long-time collaborator, Billy Strayhorn, were gravely ill.

The setting could have been no less austere. Grace Cathedral—a massive Gothic structure of French architectural influence located on Nob Hill—completed its reconstruction in 1964 as the third-largest Episcopalian cathedral in the United States. To celebrate and consecrate its opening, the Cathedral—led by Dean C. Julian Bartlett, a New Orle-



Cipher Goings performing with SRJO at the 2022 Sacred Ellington concert. Photo by Jim Levitt.

ans native and jazz aficionado—held a year-long Festival of Grace. The festival's 1965 roster included a sermon by Rev. Martin Luther King Jr., a performance of *Billy Budd*, and a "jazz mass" by pianist Vince Guaraldi.

Despite historical conflicts between sacred and secular, gospel vs. "devil's music," the Black church against the nightclub, the intense spirituality of blues and jazz has never been far from hand. The 1960s witnessed a formalized reconciliation between these two poles—seen in work by John Coltrane, Mary Lou Williams,

and Father Norman O'Connor. Finally, in September of 1965, was Ellington's Concert.

Ellington stepped into this moment with his Concert of Sacred Music, an intimate-if-sumptuous reflection on his Baptist upbringing, the political struggle and powerful longing of the Civil Rights Era for racial justice, and a declaration of universal spiritual values—particularly, freedom and humility. Ellington bares himself in this work, a loud public confession of "what I have been saying

CONTINUED ON PAGE 17

COMMUNITY CORNER

Reflections on the Steve Lehman Trio

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.

As the year comes to an end, we look back on the moments and connections that stuck with us the most. This month, artist and The Goodbye Look host, Peter Graham shares excerpts and reflections from a recent interview with Steve Lehman.

BY PETER GRAHAM

I was able to hear The Steve Lehman Trio through Earshot Jazz in mid-June, and I felt compelled to write down some thoughts after resonating so deeply with the performance. The following is a brief rumination and quick conversation on Steve Lehman's Trio Performance:

Steve Lehman has been described as a "state of the art musical thinker" by *The New York Times*, despite not coming through the traditional jazz development pipeline. Eschewing a fully dedicated music school, Lehman received a bachelor's in composition from Wesleyan University and his doctorate in musical arts focused on composition at Columbia University.

During his performance, there was no strict adherence to the classic jazz tune form, i.e., play the head, have everyone take a solo, play the head out. The compositions flowed seamlessly between pre-written melodic sections and collaborative improvisation.

Lehman's trio took collaborative improvisation and interaction and executed on it at the highest level. The band flowed between technically and emotionally astonishing improvisational sections, the aforementioned pre-written melodic sections, time signature shifts, and harmonic transformations.

I asked Lehman how he thinks about the forms of songs in his performances:

Very often...I'm thinking about composition as it relates to the environment for the improvisers and group interaction and making that the first priority since that's usually the thing that takes up the most clock time in a piece. I often think first about what the structural, rhythmic, and harmonic environment for group interaction and improv is going to be. I then sort of work backwards from there... so a lot of times that leads to compositions that don't adhere to a head - solo - head format because in some ways the head or melodic material isn't the priority.

ONLINE OR IN-PERSON
MUSIC LESSONS
ALL AGES. ALL STYLES. ALL LEVELS. ALL INSTRUMENTS.

AGES 8-18
KIDS LOVE IT
ALL LEVELS
9AM-2PM

DIGITAL PRODUCTION
ROCK CAMP
SONOWRITING
EXTENDED CARE

SUMMER CAMPS
THE MUSIC FACTORY

MUSIC LESSONS at levels All Ages All Instruments
WWW.MUSICFACTORYNYC.COM
206-420-3896
MADISON & MLK LOCATION BY VOILA AND JAE'S

Summer Music Camps

MUSIC FACTORY RECORDS
AVAILABLE FOR MASTERCLASSES, CLINICS, LESSONS, ACCEPTING NEW ARTISTS

2023 2022

For Your Consideration - THE GRAMMYS -Producer, and Jazz Performance of the year. Scan QR CODE for interviews, music, and links.

EDEN LADIN, JOHN KIMOCK, ARI JOSHUA, BILLY MARTIN, JASON FRATICELLI, JOEL BEAN, GEOFF HARPER, JOHN MEDESKI, RAY PACZKOWSKI, RUSS LAWTON, ANDY HESS, WILL LONE

MUSICFACTORYINW.COM - ARIJOSHUA.COM

After coming out for the encore, Lehman said he would be playing a Coltrane tune (“Moment’s Notice”), joking that “if you all don’t like it, that’s my fault.” Familiarity with a standard like “Moment’s Notice” helps us to see the imprint artists make on a known tune – it allows the voice of the artist to be more readily understood. Listening to Keith Jarrett and Brad Mehldau play “All the Things You Are” back to back can show just how distinct the artist’s respective voice presents in the familiar confines of a known tune.

Hearing Lehman and his trio perform “Moment’s Notice” was a rare instance where there was really no discernible imitation going on, but, instead, was what felt like a complete evolution of the music that kept the soul of Coltrane’s composition completely intact.

In describing his approach to the tune:

It was actually built off an arrangement that I heard Ravi Coltrane perform of a piece by his dad called ‘26-2’, and I sort of reapplied it to ‘Moment’s Notice’ really as a kind of exercise or etude. Then I workshopped it quite a bit in duo with Damion Reid on drums, and eventually an arrangement of sorts emerged.

The arrangement emerging out of improvisational workshopping echoes the “working backwards from interaction” technique described in his compositional



Matt Brewer and Steve Lehman of the Steve Lehman Trio.
Photo by Lisa Hagen Glynn.

In performing the tune, Lehman began with his usual effortless dismantling of the changes, with explosive and visceral improvisations. Then he started to imbue his improvisations with pieces of the melody, starting with the timeless coda of the tune, which boomed and resonated with emotion. What felt like the continuum of the jazz tradition emanated through Lehman’s performance.

I asked Lehman if he had any thoughts about his specific evolution of the jazz tradition:

I don’t think too much about being reverent to tradition because I think it’s just sort of embedded into the way that I move through the music. Just because I’ve spent so much time thinking about, listening to, and working on the music – it’s out of my control. Hopefully that reverence and respect for the craft of the music is a more accurate word than “tradition.”

philosophy. Even with a timeless standard, the re-interpretation is driven by the improvisational creative process rather than the explicit text of the tune itself.

Tune in to Steve Lehman’s latest album, *Ex Machina*. It’s a brain-expanding hybrid of spectral composition, generative electronic synthesizers, and world-class musicianship that has received rapturous praise from critics.





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

Open to All - Free



Sunday, December 3, 6pm

Jake Bergevin Quintet for the Holiday Season

Jake Bergevin trumpet and vocals
Milo Petersen guitar
Dan Kramlich piano
Michael Glynn bass
Matt Jorgensen drums

Save the Date: January 7

Alex Dugdale Fade Jazz Quintet

100 Minutes of professional jazz
Family friendly concert
Free Parking available on SE corner of
Boylston and Spring Streets

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

SeattleJazzVespers.org

ROOTS

Jim Wilke

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

It's difficult to think of anyone who has contributed more to Seattle jazz than Jim Wilke. A jazz radio host here since 1961, Wilke co-founded the Seattle Jazz Society, booked the Bellevue Jazz Festival and Seattle Department of Parks and Recreation concerts, and the club shows for Jazz Port Townsend. He taught jazz history at Cornish College and Bellevue College (where he also taught broadcasting) and today, his historic '60s recordings from the Penthouse are being devoured by a hungry audience.



Jim Wilke photo by Lisa Hagen Glynn

But Wilke's Jazz Northwest show on KNKX may stand as his most influential contribution. Broadcast since

1988, Jazz Northwest features live recordings of regional musicians who might not otherwise be heard. Sadly, Wilke broadcasted his last edition of the show on August 27. (Saxophonist Kareem Kandi will continue the show.) In these brief, edited excerpts from our "Roots" interview, Wilke, 86, talked about the genesis of Jazz Northwest and how he came to Seattle from his home state of Iowa.

My sister Mary lived in Seattle. I came out to visit her between high school and college [in 1954]. She and her husband Oliver took us for a drive down to Lake

Quinault. There's a nice little nature loop trail there. For a boy from Iowa, this was mind-blowing, all these big ferns and moss, and nobody watering it, you know, it just grew – nurse logs, and trees growing out of dead trees and so on. And the thing that really hit me was, I could breathe so deeply. I'd had asthma and hay fever in Iowa. To be in that oxygen-rich atmosphere was thrilling, exciting, invigorating. And so, I kind of decided I would like to go out to that area if I could when I graduated. With the income level and the educational level of the general populace, I thought it would be a good place to run a classical music station.

But nothing developed when I came back [in 1959]. I had a lead on a couple of jobs in Sacramento and San Francisco, so I had to go down there first and got offered a job at a small station in Sacramento, KJML. I was there for a couple of years, and I managed to weasel in a jazz show. But the station was not doing too well, and I had an opportunity to come back to Seattle [in 1961]. Dan Shannon was at [classical music station] KING-FM, and when he heard I was back in town, he said I've got a plan, and I'm going to talk to Mrs. B about it [the late Kay Bullitt, who owned the station]. You are the guy I want to have as my sideman, and if they won't hire you, I'm quitting. Wow. And so I got hired, and Dan and I ran the station together.

I put in a jazz strip at 11 o'clock at night, when the classical audience was going to bed. I said, you know, maybe if we put a jazz strip in there, it might attract an exclusive audience and bring our audience numbers back up a little bit, which it did. And that became *Jazz Till Midnight*. Then later it moved to after midnight and became *Jazz After Hours*. And that's where I first used the name *Jazz After Hours* during that period at KING.

One of the reasons why I started doing *Jazz Northwest* [at KNKX, then KPLU] was I felt there were a lot of good players who weren't getting much airplay because they didn't have records. So I went out to record them and put those tapes on the air and gave local musicians some exposure that way. I think, indirectly, it encouraged musicians to produce their own recordings around here. And then, with the birth and growth of Origin Records, which was a tremendous boon for the community, because they made it a point to record mostly Northwest musicians, maybe we got to a point where these kind of onsite live recordings weren't needed as much.

ELLINGTON, FROM PAGE 13

to myself on my knees." Brockman notes: "Ellington was always trying to mix spirituality and jazz at a time when jazz was not welcome in most churches." The work maintains, however, an ecumenical vision through the idiom of jazz. Per Ellington: "Every man prays in his own language, and there is no language that God does not understand."

The history of the concert itself is no less magnificent than that of its Seattle series—the longest-running presentation of this demanding work in the world—rarely played due to the Concert's sheer scale and size. The series began in 1989 with a pickup ensemble of Seattle jazz greats—such as Marc Seales, Floyd Standifer, Don Lanphere, Julian Priestler, Jay Clayton, Michael Brockman, and Clarence Acox Jr.—organized by Lara Morrison with support from the Interfaith Council of Seattle. Brockman and Acox would go on to form SRJO shortly thereafter—born, as it were, in Ellington's wake. The yearly concert has served to "nurture careers and as encouragement for Seattle musicians," says Brockman.

All are welcome to attend this cherished Seattle jazz tradition. Tickets at earshot.org.



CLASSIC PIANOS IS PROUD TO PROVIDE WORLD-CLASS PIANOS TO ARTISTS AND PERFORMANCE VENUES LIKE THIS THROUGHOUT THE PACIFIC NORTHWEST

425-462-1888

ClassicPianosSeattle.com

Visit our showroom at
**13013 NE 20th Street in
Bellevue** to see, hear & play
an extraordinary selection
of new and used pianos

 **YAMAHA**

Bösendorfer

 **ESTONIA**

 **SCHIMMEL**
PIANOS

PREMIUM PRE-OWNED
STEINWAYS

Velocity, *Quantum Christmas*

Self-released, November 2023

BY ANDREW LUTHRINGER

There was a time when a forward-thinking music fan might have done their best to avoid collections of famous holiday songs. To be fair, holiday music can seem like a cash grab or a cloying, saccharine festival of clichés. Holiday jazz is a somewhat notable exception—perhaps due to the genre’s virtuosic elasticity and long lineage of Great American Songbook-adjacent song interpretation, jazz has produced a legacy of superb holiday music.

But what if you’re a fan of more adventurous, progressive strains of jazz fusion? Where is your holiday album? Most holiday fusion has tended to reside squarely on the smooth jazz side of the equation, but this year, there may be hope for your holiday playlist. Into this relative void leaps the Tacoma-based progressive instrumental band, Velocity, with *Quantum Christmas*.

Well into its second decade, Velocity is a band that feeds on variety, layering

together a multitude of influences, including funk and R&B, progressive rock, and, of course, jazz. The quintet thrives on pushing themselves and challenging audiences, and no matter what the genre, it’s an invigorating creative challenge for musicians to cover music that’s well-known. Working within a range of limited options can power creativity. Velocity has risen to the challenge of finding something new and exciting in familiar compositions (in some cases dating back to the 18th century), while retaining the spark and spirit that made the music beloved in the first place.

Keyboardist Peter Adams (whose solo album *Refuge* was a 2022 standout) is usually Velocity’s main composer, but on *Quantum Christmas*, he takes the helm as primary arranger while also supplying epic solos on synth and piano. The familiar melodies are left relatively intact, but the underlying rhythms are shifted and permuted, and the arrangements feature hip reharmonizations, with plenty



of probing solos and group improvisational fire. *Quantum Christmas* pushes into the funkier side of the spectrum, powered by the slickly interlocking rhythm section of Brian Smith on drums and Rob Hutchinson on bass. Tenor saxophonist Cliff Colón breathes melodic firepower and energy into the music, and new guitarist Mason Hargrove injects wiry solos, rock flourishes, and nuanced textural layers.

High points on the album include a couple of reimagined Vince Guaraldi Peanuts classics: familiar melancholy piano chords kick off “Christmas Time Is Here”, but the tune quickly shifts into a skittering odd time groove with propulsive solos from all. And don’t get too comfortable in your easy chair—the album closes with a crunchy, fusion treatment of Guaraldi’s “Skating,” its anthemic rock vibes guaranteed to keep your holidays energized.

Quantum Christmas is an audacious and welcome entry into the holiday pantheon, and progressive music fans now have a holiday album they can proudly crank for years to come.

HAMMOND ASHLEY
VIOLINS

New! Daily pick up and delivery in Seattle
and North Lake Washington areas

7 Luthiers, double bass set up and
restoration experts, and makers on site

Free consultation in shop or by
appointment in Seattle

Lessons

Since 1964

970 5th Ave NW
Suite 100
Issaquah WA 98027
www.HammondAshley.com

FOR THE RECORD

Frank Kohl, *Pacific*

OA2 Records, October 2023

BY ROBERT HAM

Frank Kohl hasn't stepped out on his own much during his lengthy career. In fact, it took him until 2020 to release an album of solo guitar recordings — a decision driven more by circumstance than anything else, as it was made during the COVID lockdowns. Having leapt over that first hurdle under his own steam, Kohl has reached some kind of comfort level with going it alone as he has returned this year with *Pacific*, another collection of material featuring nothing more than his lissome guitar work.



The wonder and terror of playing solo is leaving oneself with little room for error. And for a guitarist, they're left without a rhythm instrument keeping their tempo in check. There's little concern here about the former as Kohl has built up four decades worth of experience that he applies to this gorgeous mix of original compositions and standards. His command of his chosen instrument is the stuff of magic. Jump straight to Kohl's take on the Sam Rivers composition "Beatrice." The quick pangs of dissonance that jut into this all-too-familiar melody have a bracing effect, snapping listeners back to attention in time to catch him plucking out another quick run of notes followed by a demonstrative strum.

Not having a drummer or bassist to hem Kohl in is all feature and no bug. As he told *All About Jazz* this past September, "I like the more meditative part of it, where if you have the melody inside of you, you can forget about the fact that maybe you just put six beats in the last bar or that you're changing the time as you go." His loose sense of rhythm throughout *Pacific* is reminiscent of Keith Jarrett's solo recordings. It seems to be something Kohl is at least somewhat aware of as he chose to record a version of "Memories of Tomorrow," a piece from Jarrett's legendary *Köln Concert* album. The guitarist adds a bit more swing to the song even as he stretches out the upturning melody with injections of negative space and sharply ringing chords.

It is Kohl's originals, though, that find the various strains of his innumerable talents braided together best. He lets "With Tears of Joy," a piece written in honor of his grandchildren, float and flicker like a campfire spark taking to the air. And by returning to "I Know I'll See You Again," a piece he first recorded in 1981, he finds fresh inspiration in its downward spiraling lines and a nostalgic warmth flecked with touches of bemusement about its inspiration being a long-since forgotten lover. As with his playing throughout *Pacific*, he's matured greatly since then.



GEORGETOWN
INN
georgetown seattle usa

georgetowninnseattle.com



December 7 Nth Power

Nikki Glaspie, Nick Cassarino, Nate Edgar

December 8 Navidad Salsera

Eléré//Freddy Fuego Salsa Combo

December 10 Tom Baker Quartet

Album Release

December 12 SHMP Presents: Hanukkah

I am What I am: The Music of John Zorn's
Masada, Kesselgarden, The Klein Party

December 15 Snow Globe

9th Annual Holiday Concert

December 17 Jim Campilongo Quartet

December 19 and 21 SHMP Presents: The Music of "A Charlie Brown Christmas"

December 27 and 28 Zony Mash

With the Robin Holcomb Band

December 29 Home for the Holidays

New Music Mondays and Jazz Jam
Live Music, Food, Drinks
5000 Rainier Ave S
www.theroyalroomseattle.com

JAZZ AROUND THE SOUND

DECEMBER 12

Friday, December 1

- AQ Jerry Frank, 5pm
- LA Jazz Fridays: Phil Sparks & Friends, 5pm
- EB Tom Kellock, 5:30pm
- ES Martin Ross, 6pm
- ET Sandy Harvey, 6pm
- AM Luigi Chancafe, 6:30pm
- EG Jump Ensemble, 7pm
- TP Michele D'Amour and the Love Dealers, 7pm
- WE St. Bees, 7:30pm
- JA Boney James: Detour (early show), 7:30pm
- CZ Creative Music First Friday: New World Trio / Ian Gwin Group, 7:30pm
- NC Sugartime Trio, 8pm
- JA Boney James: Detour (late show), 9:30pm

Saturday, December 2

- TF Family Concert: Capoeira Angola, 11am
- CF KNKXmas Concert feat. SWOJO, Greta Matassa, ACE Choir, The Jewel Tones, 2pm
- AQ Jerry Frank, 5pm
- EB Eric Verlinde, 5:30pm
- ES Martin Ross, 6pm
- ET Sandy Harvey, 6pm
- RR The Last Minute Maybes / The Rolling Blackouts, 6:30pm
- CM Greta Matassa, 7pm
- EG Oghale (early show), 7pm
- TP 85th Street Big Band, 7pm
- JA Boney James: Detour (early show), 7:30pm
- CH Anto & the Zen Artists, 8pm
- NC Elnah Jordan & Friends, 8pm

- EG Oghale (late show), 9pm
- JA Boney James: Detour (late show), 9:30pm

Sunday, December 3

- OW Seattle Jazz Fellowship: Annual Jazz Musician's Hang, 2pm
- CZ Jazz Jam w/ Kenny Mandell, 2pm
- RR Jacqueline Tabor: Naturally Blue, 3pm
- SS Student Jam Session w/ D'Vonnie Lewis, 4pm
- FB Seattle Jazz Vespers: Jake Bergevin / Holiday Music, 6pm
- RR Cherrie Adams w/ the Forman-Finley Band, 6pm
- DT Jazz Jam w/ Kevin McCarthy, 7pm
- GA Racer Sessions: Evan Smith, 7pm
- JA Boney James: Detour, 7:30pm
- TA Jeff Ferguson's Triangular Jazztet, 8pm
- SM Ron Weinstein Piano Trio, 9pm

Monday, December 4

- NL Mo' Jam Mondays: 10 Year Anniversary w/ Raoul Hardin, 7:30pm
- MS UW Studio Jazz Ensemble & Modern Band, 7:30pm
- RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm
- TA WestSide Trio, 8pm
- RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, December 5

- AQ Martin Ross, 5:30pm
- EB Eric Verlinde, 5:30pm
- ES Paul Richardson, 6pm
- ET Kacey Evans, 6pm

- JA Mike Stern Band, 7:30pm
- BA Otoqui Reyes, 7:30pm
- SM Big Foot, 7:30pm
- OW Jazz Jam hosted by Eric Verlinde, 9pm
- SM Joe Doria Presents, 9:30pm

Wednesday, December 6

- NC Bruce Barnard Bossa Trio, 5pm
- AQ Martin Ross, 5:30pm
- EB Tom Kellock, 5:30pm
- PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
- AU Jazz Jam hosted by Rebecca Jaymes, 7:30pm
- JA Mike Stern Band, 7:30pm
- VE Seattle Jazz Fellowship: Todo Es / Thomas Marriott, 7:30pm
- RR Zoë Lewis & the Wolves, 7:30pm
- SM Celestial Navigation, 7:30pm
- SM Weinstein Wednesday, 9:30pm
- CC Cider Jam Session, 10pm

Thursday, December 7

- AQ Jerry Frank, 5pm
- HA Dina Blade & Bossa Jôia Trio, 5pm
- MQ Tenderpile's Smile Aisle, 5pm
- EB Eric Verlinde, 5:30pm
- ES Paul Richardson, 6pm
- ET Kacey Evans, 6pm
- SB Dan Duval Good Vibes Quartet, 7pm
- EG Jazz Vocal Jam hosted by Pat Johnston & Arlene Sanvictores, 7pm
- JA Blind Boys of Alabama Christmas Show, 7:30pm

Calendar Venue Key

- | | | |
|--|---|--|
| AM Alexandras Macarons & Cafe | FB Seattle First Baptist Church | PS Pink Salt |
| AQ AQUA by El Gaucho | FH Frederick Holmes and Company Gallery | RR The Royal Room |
| AU Aurora Borealis | FR FireHouse Arts & Events Center | SB Spanish Ballroom |
| BA Brechemin Auditorium | GA Gallery 1412 | SG Seattle Drum School Georgetown |
| BI Bainbridge Island Museum of Art | HA Harissa Mediterranean Restaurant | SJ Seattle JazzED |
| BP Bake's Place Bellevue | HD High Dive | SM Sea Monster Lounge |
| CC Capitol Cider | HS Hotel Sorrento | SS Simply Soulful Café |
| CF Carnation Farms | JA Dimitriou's Jazz Alley | ST Stage 7 Pianos |
| CH Chapel Performance Space | LA Latona Pub | TA The Alley |
| CM Crossroads Bellevue | MH Meany Hall | TD The Triple Door |
| CP Cornish Playhouse at Seattle Center | MO Moore Theatre | TF Town Hall Forum |
| CZ Couth Buzzard Books | MQ The Triple Door MQ Stage & Lounge | TH Town Hall |
| DT Darrell's Tavern | MS Meany Studio Theatre | TN Tim Noah Thumbnail Theater |
| EB El Gaucho Bellevue | MV Marine View Presbyterian Church | TP Third Place Commons |
| EG Egan's Ballard Jam House | NC North City Bistro & Wine Shop | VE Vermillion Art Gallery & Bar |
| ES El Gaucho Seattle | NL Nectar Lounge | WE Wonder Ethiopian Restaurant Sport Bar |
| ET El Gaucho Tacoma | OW Owl N' Thistle | WS The Watershed Pub & Kitchen |
| FA Frye Art Museum | PD The Pink Door | |

TH Global Rhythms: The Klezmatiks, 7:30pm

SM Manazma Sheen, 7:30pm

RR The Nth Power, 8pm

CH Seattle Guitar Circle w/ Julie Slick, 8pm

SM Battlestar Kalakala, 9:30pm

Friday, December 8

RR Joe Casalini Trio, 4pm

AQ Jerry Frank, 5pm

LA Jazz Fridays: Phil Sparks & Friends, 5pm

EB Tom Kellock, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

SS D'Vonne Lewis & Friends, 7pm

EG The Wiretappers, 7pm

TP Northwest Swing, 7pm

WE St. Bees, 7:30pm

JA Blind Boys of Alabama Christmas Show, 7:30pm

NC The Unknowns, 8pm

RR Eléré & The Freddy Fuego Salsa Combo, 8pm

Saturday, December 9

SG Seattle Jazz Fellowship, 12pm

WS Andy & Ace Acoustic Duo, 12pm

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

HS The Unknowns, 6pm

CM Route 66 Big Band, 7pm

EG Mary McPage & Susan Carr: Annual Christmas Show (early show), 7pm

FH Marina Albergo, 7pm

BI ACE Choir: The African American Cultural Ensemble, 7pm

WS Dylan Hayes & LeHayes

CH BlueStreet Voices: Cool Yule Holiday Jazz Concert, 7:30pm

JA Blind Boys of Alabama Christmas Show, 7:30pm

NC Eric & Encarnación Duo Flamenco, 8pm

EG Mary McPage & Susan Carr (late show), 9pm

SM Andy Coe, D'Vonne Lewis, Galen Clark Trio, 10pm

Sunday, December 10

HS Jazz Brunch w/ Joan Penney, 11am

CM Scott Cossu, 12:30pm

CP Jose Gonzales Trio: Vince Guaraldi's A Charlie Brown Christmas (matinee), 1pm

FA Josephine Howell, 2pm

CZ Creative Music: Free Improv Session, 2pm

SM Randy Weeks, 4pm

MV Michael Powers Holiday Jazz, 5pm

AU Portage Bay Big Band, 6pm

SG Youth Open Mic & Mo' Jam, 6pm

DT Jazz Jam w/ Kevin McCarthy, 7pm

CP Jose Gonzales Trio: Vince Guaraldi's A Charlie Brown Christmas, 7pm

JA Blind Boys of Alabama Christmas Show, 7:30pm

RR Tom Baker Quartet Album Release, 7:30pm

TA Jeff Ferguson's Triangular Jazztet, 8pm

SM Ron Weinstein Piano Trio, 9pm

Monday, December 11

NL Mo' Jam Mondays: 10 Year Anniversary w/ Jimmy James, 7:30pm

RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm

TA WestSide Trio, 8pm

RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, December 12

AQ Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

NL Robert Glasper (early show), 5:30pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

RR Hanukkah at The Royal Room feat. Kesselgarden, Klein Party, Music of Masada, 7pm

JA The Heavy Hitters Sextet, 7:30pm

SM Jazz Isn't Dead, 7:30pm

OW Jazz Jam hosted by Eric Verlinde, 9pm

NL Robert Glasper (late show), 9pm

SM Joe Doria Presents, 9:30pm

Wednesday, December 13

AQ Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

EG Chip Parker, 7pm

PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm

AU Cascadia Big Band, 7:30pm

JA The Heavy Hitters Sextet, 7:30pm

NC Kelley Johnson Student Jazz Vocal Showcase, 7:30pm

MO Mariachi Sol de Mexico, 7:30pm

RR Seattle Women's Jazz Orchestra, 7:30pm

CC Cider Jam Session, 10pm

Thursday, December 14

NC Happy Hour w/ Frank Kohl, 4pm

AQ Jerry Frank, 5pm

HA Dina Blade & Bossa Jóia Trio, 5pm

EB Eric Verlinde, 5:30pm

PS Jeff Ferguson's Triangular Jazztet, 6pm

ES Paul Richardson, 6pm

SJ JazzED Jazz Lab Jam Session, 6pm

ET Kacey Evans, 6pm

CM JazzClubsNW – High School Jam Session, 6pm

EG The Whatevery Brothers: A Very Whatevery Christmas, 7pm

NC Greta Matassa Student Jazz Vocal Showcase, 7pm

JA Average White Band, 7:30pm

SM Manazma Sheen, 7:30pm

CH Invisible Composers Lab, 8pm

SM Cole Schuster Trio, 9:30pm

Friday, December 15

AQ Jerry Frank, 5pm

LA Jazz Fridays: Phil Sparks & Friends, 5pm

EB Tom Kellock, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

CM Woods Creek Band, 7pm

EG Julian & Alison, 7pm

WE St. Bees, 7:30pm

JA Average White Band (early show), 7:30pm

VE The Music Laboratory: Tightrope, Scrambler, 7:30pm

RR 9th Annual Snow Globe Holiday Concert, 7:30pm

NC EntreMundos Quarteto, 8pm

JA Average White Band (late show), 9:30pm

Saturday, December 16

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

JAMS & SESSIONS

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

Sundays

CZ Jazz Jam w/ Kenny Mandell (12/3, 12/17, 12/31), 2pm

CZ Creative Music: Free Improv (12/10), 2pm

CZ Choro Jam (12/24), 2pm

SS Student Jam Session w/ D'Vonne Lewis (12/3), 4pm

SG Youth Open Mic & Mo' Jam (12/10), 6pm

GA Racer Sessions (12/3), 7pm

DT Jazz Jam w/ Kevin McCarthy, 7pm

Mondays

CZ Cajun Music Jam (12/18), 7pm

NL Mo' Jam Mondays, 7:30pm

RR Jazz Jam Session w/ Thomas Marriott, 9pm

Tuesdays

OW Jazz Jam w/ Eric Verlinde, 9pm

Wednesdays

CC Cider Jam Session, 10pm

Thursdays

CM JazzClubsNW – High School Jam (12/14, 12/28), 6pm

SJ JazzED Jazz Lab Jam Session (12/14), 6pm

EG Vocal Jazz Jam (12/7, 12/21), 7pm

Saturday

SG Seattle Jazz Fellowship (12/9), 12pm

ET Sandy Harvey, 6pm
 HS Jean Lenke, 6pm
 ST Piano / Vibes Duet, 7pm
 CM Michael Powers, 7pm
 EG Greta Matassa Presents: Vocalist Christy Lindell, 7pm
 NC McPage & Powell Full Band, 7pm
 JA Average White Band (early show), 7:30pm
 FR Noah Simpson Quartet, 7:30pm
 EG Greta Matassa Quintet, 9pm
 JA Average White Band (late show), 9:30pm

Sunday, December 17

HS Jazz Brunch w/ Kim Maguire, 11am
 CM Shawn Schlogel, 12:30pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 TN Jose Gonzales Trio: Vince Guaraldi's A Charlie Brown Christmas, 4pm
 AU Greta Matassa Holiday Show, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm

JA Average White Band, 7:30pm
 RR Jim Campilongo 4-Tet, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, December 18

RR David Marriott 50th Birthday Concert, 7pm
 CZ Cajun Music Jam, 7pm
 RV Table & Chairs Holiday Show, 7pm
 NL Mo' Jam Mondays: 10 Year Anniversary w/ Chamel, 7:30pm
 RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm
 TA WestSide Trio, 8pm
 RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, December 19

RR The Music of A Charlie Brown Christmas, 5pm
 AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm

ET Kacey Evans, 6pm
 JA Pan American Nutcracker Suite, 7:30pm
 RR Puget Sound Company's 5th Anniversary Holiday Concert, 7:30pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, December 20

NC Bruce Barnard Bossa Trio, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Jose Gonzales Trio: A Charlie Brown Christmas, 6:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 AU Roadside Attraction, 7:30pm
 JA Pan American Nutcracker Suite, 7:30pm
 RR Cascadia Big Band, 7:30pm
 SM Celestial Navigation, 7:30pm
 BP Greta Matassa Holiday Show: And To All Good Night, 8pm
 SM Hughes Bros Presents, 9:30pm
 CC Cider Jam Session, 10pm

Thursday, December 21

AQ Jerry Frank, 5pm
 HA Dina Blade & Bossa J6ia Trio, 5pm
 RR The Music of A Charlie Brown Christmas, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 EG Vocal Jam hosted by Randy Cole & Frank Anderson, 7pm
 NC Kirk Roa & Friends feat. PNW Voices, 7pm
 JA David Benoit Christmas Tribute to Charlie Brown feat. Courtney Fortune, 7:30pm
 SM Manazma Sheen, 7:30pm
 CH Solstice Fest: Kin of the Moon & Friends, 8pm

Friday, December 22

RR Joe Casalini Trio, 4pm
 AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 SS D'Vonne Lewis & Friends, 7pm
 EG Steve Messick's Holiday Jazz Showcase, 7pm
 CM Jazz Etc, 7pm
 EG Steve Messick Holiday Jazz Showcase, 7pm
 TP Two Scoops Combo, 7pm
 WE St. Bees, 7:30pm
 JA David Benoit Christmas Tribute to Charlie Brown feat. Courtney Fortune (early show), 7:30pm
 NC Joan Penney Crazy Holiday Show, 8pm
 RR Brad Fest: Honoring the Life of Brad Houser, 8pm
 CH Solstice Fest: Shenanigans Sextet, 8pm
 JA David Benoit Christmas Tribute to Charlie Brown feat. Courtney Fortune (late show), 9:30pm

Saturday, December 23

AQ Jerry Frank, 5pm



EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EG Lady A: Welcome to the Porch, 7pm
 TP Jack Cook & the Phantoms of Soul, 7pm
 JA David Benoit Christmas Tribute to Charlie Brown feat. Courtney Fortune (early show), 7:30pm
 NL McTuff OG Holiday Eve feat. Skerik, Joe Doria, Andy Coe, D'Vonne Lewis, 8pm
 NC Jovino Santos Neto Quinteto, 8pm
 JA David Benoit Christmas Tribute to Charlie Brown feat. Courtney Fortune (late show), 9:30pm
 SM Jammah, 10pm

Sunday, December 24

CM Cheryl Serio & Hans Bremer, 12:30pm
 CZ Choro Music Jam, 2pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm

Tuesday, December 26

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, December 27

AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 AU Jazz Punishments Big Band, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JA Kenny G (early show), 7:30pm
 RR Zony Mash / Robin Holcomb Band, 7:30pm
 SM Celestial Navigation, 7:30pm
 CC Cider Jam Session, 10pm

Thursday, December 28

NC Happy Hour w/ Frank Kohl, 4pm
 AQ Jerry Frank, 5pm
 HA Dina Blade & Bossa J6ia Trio, 5pm
 EB Eric Verlinde, 5:30pm
 PS Jeff Ferguson's Triangular Jazztet, 6pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 CM JazzClubsNW – High School Jam Session, 6pm
 JA Kenny G (early show), 7:30pm
 RR Zony Mash / Robin Holcomb Band, 7:30pm
 SM Manazma Sheen, 7:30pm
 JA Kenny G (late show), 9:30pm
 SM Dylan Hayes, 9:30pm

Friday, December 29

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 TP Blue Notes, 7pm

WE St. Bees, 7:30pm
 JA Kenny G (early show), 7:30pm
 CZ Couth Buzzard Jazz Fest: Bruce Barnard Quartet, 7:30pm
 RR Home for the Holidays, 7:30pm
 CZ Couth Buzzard Jazz Fest: Valentine, Benham, Wanaka, Papineau, 8:30pm
 JA Kenny G (late show), 9:30pm

Saturday, December 30

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 CM Maia Santell and House Blend, 7pm
 TP The Fat Fridays, 7pm
 TH Concert of Duke Ellington's Sacred Music, 7:30pm
 JA Kenny G (early show), 7:30pm
 CZ Couth Buzzard Jazz Fest: Soul Shack, 7:30pm

NC Lee Oskar & Friends, 8pm
 CZ Couth Buzzard Jazz Fest: Tall Order, 8:30pm
 JA Kenny G (late show), 9:30pm

Sunday, December 31

CZ Jazz Jam hosted by Kenny Mandell, 2pm
 BP DHQ: The Darelle Holden Quartet: New Year's Eve (Dinner Show), 7pm
 TD New Year's Eve Party w/ LowDown Brass Band (early show), 7pm
 RR New Year's Eve Celebration w/ Barton Harufi & His Orchestra, 7pm
 JA New Year's Eve w/ Kenny G (Dinner/early show), 7:30pm
 HD True Loves w/ Eléré, 8pm
 BP DHQ: The Darelle Holden Quartet: New Year's Eve (Late Show), 9:30pm
 JA New Year's Eve w/ Kenny G (late show), 9:30pm
 TD New Year's Eve Party w/ LowDown Brass Band (late show), 10pm

Winner of the Sarah Vaughan International Jazz Vocal Competition

SAMARA JOY

Saturday, May 25, 7:30pm
 Benaroya Hall
 200 University St



TICKETS ON SALE SOON
 INFO AT EARSHOT.ORG

EARSHOT JAZZ



Heather Chricaden photo by Daniel Sheehan

EARSHOT JAZZ

3417 Fremont Ave N #221
Seattle, WA 98103

Change Service Requested

NON PROFIT
US Postage
PAID
Permit #241
Wenatchee, WA 98801

IN THIS ISSUE

Letter from the Director: Warm Wishes	3
Notes	4
Golden Ear Award Nominations	5
2023 Earshot Jazz Festival Photos	6
Profile: Heather Chricaden: Journey to the Center of Jazz	8
Feature: Beserat Tafesse: To Speak Without Fear	10
Preview: A Simply Soulful Start: All-Ages Jams at Simply Soulful Café	12
Preview: The 35th Annual Concert of Duke Ellington's Sacred Music	13
Community Corner: Reflections on the Steve Lehman Trio	14
Roots: Jim Wilke	16
For the Record: Velocity, <i>Quantum Christmas</i>	18
For the Record: Frank Kohl, <i>Pacific</i>	19
Jazz Around the Sound	20

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