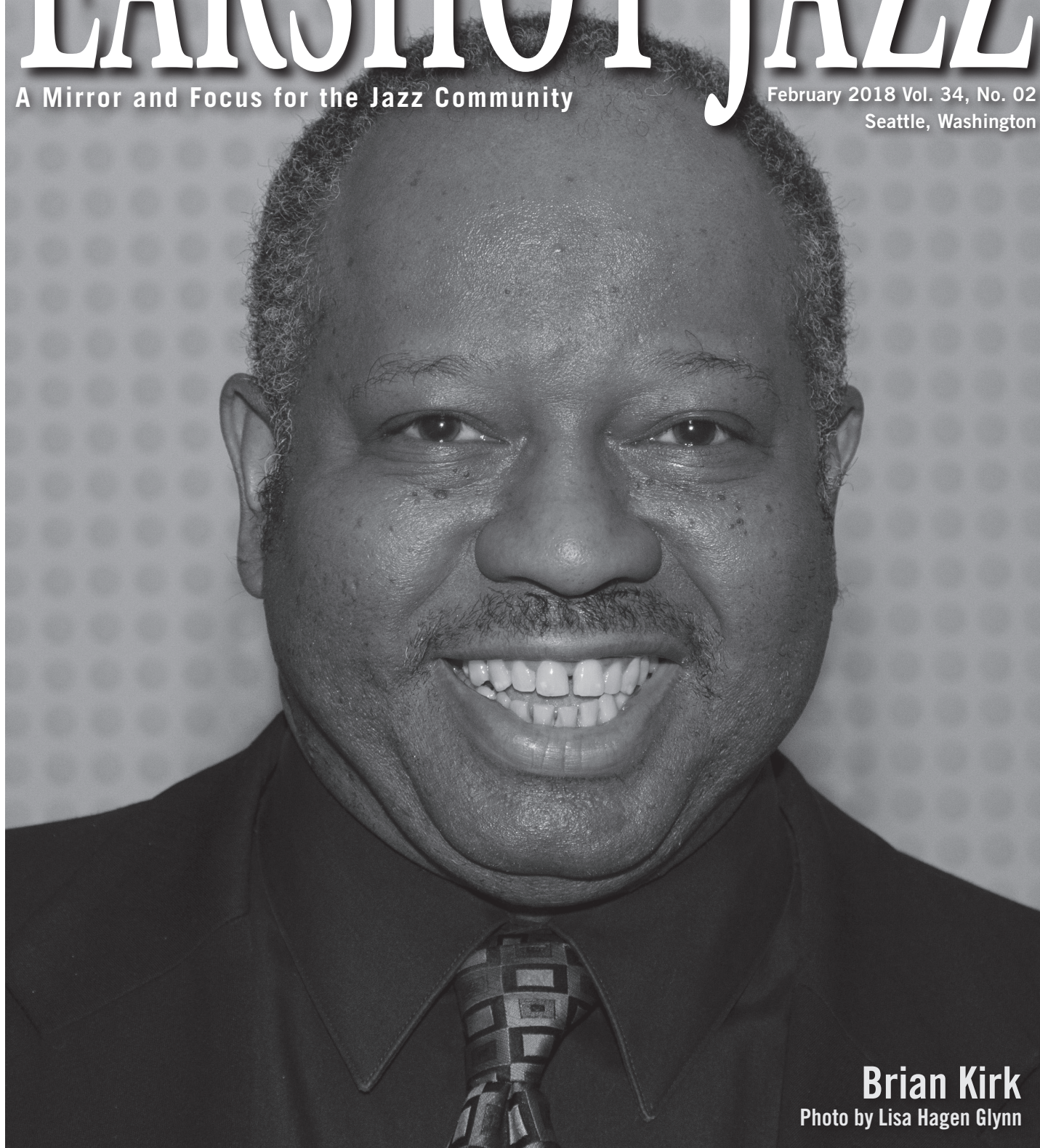


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2018 Vol. 34, No. 02
Seattle, Washington



Brian Kirk

Photo by Lisa Hagen Glynn



Ideals of Jazz and Freedom

I've been thinking about Duke Ellington a lot lately, so I was amused, but not really surprised, to look up and see a street sign announcing Duke Ellington Place as I walked to a gathering in New York City a couple of weeks ago. New York is the center of the jazz universe any time, but for a period each January that intensity is bumped up by a factor of many. Once again, I was happy to be in the middle of it.

The huge Association of Performing Arts Presenters (APAP) conference brings thousands of arts professionals into the city each January, and helps to create an overall environment for the jazz field (among others) to capitalize on the concentration. This year, Jazz at Lincoln Center and *JazzTimes* magazine inaugurated the two-day Jazz Congress, which grew out of the Jazz Connects conference from previous years. And, as has been the case for the past 14 years, the NYC Winter Jazzfest got bigger, edgier, and more relevant than ever. As always, Seattle artists could be found shining in all quarters.

Ellington's comment that, "Jazz is a good barometer of freedom," seemed especially apocryphal. The showcases, conference topics, and concerts were burning as much with issues of equity and social justice as they were with incredible, state-of-the-art music making. The programming was articulate in reflecting the times in which we live, acknowledging that the "certain ide-

als of freedom and independence," which Ellington mentioned, seem, to many, to be going off the tracks.

That Seattle's vibrant jazz scene is well known and respected by the international jazz community is always gratifying, as is seeing the many Seattle artists in New York, who are now a part of that same international community. You can help to ensure that the young artists here have all of the support they need to take their place in the world.

The annual Golden Ear and Seattle Jazz Hall of Fame Awards are just around the corner, and we're asking for your participation. Over nearly 30 years, these awards have been the barometer of Seattle jazz, reflecting the times and styles through the nominations put forth by fans and peers. We've got just a hot month or so to get out to see and hear these artists, cast your vote, and plan to join us at the annual awards ceremony.

As Ellington acolyte Wynton Marsalis says, "Jazz music is America's past and its potential, summed up and sanctified, and accessible to anybody....The music can connect us to our earlier selves and to our better selves-to-come. It can remind us of where we fit on the time line of human achievement; that's the ultimate value of art."

Join us!

—John Gilbreath, Executive Director



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MISSION STATEMENT

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



Seattle Drum School Announces New Band Program

The Seattle Drum School launches a new Contemporary Band for Wind & Rhythm Instruments program, running Mondays beginning January 29 at its Georgetown location. The program is offered at two different levels: Beginning/Intermediate and Intermediate/Advanced.

Designed to be engaging and collaborative, while establishing a well-rounded grasp of music fundamentals, the Contemporary Band program offers students hands-on experience in their exploration of a variety of different musical styles and forms. Additionally, students will have the opportunity to record and perform original and learned material. More information at seattledrumschool.com.

CMA New Jazz Works

Applications are now open for Chamber Music America's New Jazz Works program. The New Jazz Works program provides grants to U.S. jazz ensembles to create, perform, and, if desired, record new works. The new work may be composed by the ensemble leader or another member of the ensemble.

Applications are due **February 4**, and are available at chamber-music.org.

4Culture Project Grants

The deadlines to apply for a 4Culture Project grant in Arts, Heritage, and Preservation have been set. Grants are available to artists and art groups, residing in King County, who are creating and presenting work in dance, the-

CONTINUED ON PAGE 22

Letter to the Editor

Re: A Royal Room of Sound, Earshot Jazz January 2018

I was thrilled to see the article about the Royal Room sound staff, which incidentally I only found out about by reading it! Sound people are a critical and often under-appreciated link in live performance, and deserve the same respect that studio engineers often garner. It can be a thankless job; no one notices when the sound is good, but they all complain when it's bad.

However, I do not agree with the idea that sound engineers should have, or even desire, 100% control. The best sound engineers are collaborators, not know-it-alls. I can promise you that in 40 years of touring there is no greater red flag than, "Trust me, I know the room." They may know the room, but they don't know the music.

If space permitted I could give multiple concrete examples of excellent engineers, technically, ruining gigs because they conceived the music differently than the artist. (I can also give you an equal number of examples where musicians didn't understand the room, and did the same.)

My favorite engineer in the world is Joe Ferla, now retired. Studio or live, his first questions were always, "What we got here?" "How do you think we should approach it?" "This is how I hear it, does that work for you?" "I'm not happy with the sound I'm getting, have any ideas?" and so on.

Here's to open minds, opens ears, and working as a team to make the best sound, and the best music, possible.

—Wayne Horvitz

Musician, composer, educator, and Royal Room co-owner

IN ONE EAR

Doug Haire Retires from Sonarchy

After 22 years, Sonarchy will go silent on the airwaves.

Producer Doug Haire recently announced his retirement from the program, as well as from Jack Straw Cultural Center (where Sonarchy is recorded live) after 27 years.

Sonarchy is the beloved late-night broadcast on KEXP 90.3 that featured new music and sound art made in the Pacific Northwest. February will be the last month of Sonarchy programming (see below for schedule). Archives are available at kexp.org/podcasting.

"It's all been lovely," says Haire.

Earshot Jazz thanks you, Doug, for decades of serving our community in the presentation of new music.

Jazz Radio

88.5 KNKX hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. Full schedule and info at knkx.org.

Abe Beeson hosts **The New Cool**, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Robin Lloyd's **Jazz Caliente**, 5pm, where jazz meets Latin rhythms.

Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For

CONTINUED ON PAGE 22

An Evening
with the

JULIAN LAGE TRIO

NORTHSHORE
Performing Arts Center
FOUNDATION

Julian Lage is of the 'highest category of improvising musicians, those who can enact thoughts and impulses as they receive them. There's a disarming spirit of generosity in the musicianship of Julian Lage, and a keener sense of judicious withholding. A guitarist with roots tangled up in jazz, folk, classical and country music...' —*New Yorker*



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2017 Golden Ear Awards Ballot

Cast your ballot by March 8!

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees this year were selected by a poll of *Earshot Jazz* readers, jazz performers, audience members, journalists, and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Please vote online at earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3429 Fremont Pl. N., #309, Seattle, WA 98103, by **March 8**.

NW Recording of the Year

- Bad News Botanists, *Venomous Nightshade*
- duende libre, *duende libre*
- Greg Ruby & The Rhythm Runners, *Syncopated Classic*
- Happy Orchestra, *Baba*
- Hunter Gather, *Getting to Know You*
- Other _____

NW Acoustic Jazz Ensemble of the Year

- 200 Trio
- Phil Parisot
- David Marriott's Triskaidekaband
- EntreMundos
- Pearl Django
- Other _____

Emerging Artist of the Year

- Willie Bays
- Marina Christopher
- Brendan McGovern
- Cole Schuster
- Frank Vitolo
- Other _____

Alternative Jazz Group of the Year

- Afrocop
- Bad News Botanists
- Rik Wright's Fundamental Forces
- Tim Kennedy Trio
- Ivan Arteaga's CMD
- Other _____

NW Concert of the Year

- Art of Jazz: Dawn Clement Group (November 9, Seattle Art Museum)
- Industrial Revelation Plays Björk (December 20, The Neptune)
- Mo' Jam #205 feat. Alexey Nikolaev (December 4, Nectar Lounge)
- SRJO with Christian McBride (June 17, Benaroya Hall, Nordstrom Recital Hall)
- Seattle Improvised Music Festival – Nicole Mitchell (Feb 3, Chapel Performance Space)
- Other _____

NW Jazz Instrumentalist of the Year

- Joe Doria
- Dawn Clement
- Jimmy James
- Tim Kennedy
- Eric Verlinde
- Other _____

NW Vocalist of the Year

- Nikki Dee
- LaVon Hardison
- Leah Natale
- Birch Pereira
- SassyBlack
- Other _____

Seattle Jazz Hall of Fame

- Casey MacGill, Seattle Swing Icon
- Patty Padden, Enduring Jazz Drummer
- Skerik, Dark Lord of Sax
- Hans Teuber, Seattle Jazz Stalwart
- Suzanne Weghorst, Owner of Egan's Ballard Jam House
- Other _____



Brian Kirk: In the Footsteps of His Father

By Paul Rauch

Jazz music has escaped the tether of popular culture over the past century, truly identifying itself as the quintessential American art form. It has, in a large sense, been passed down from generation to generation as an oral tradition, by mentoring musicians on bandstands all across the land. But as our culture has evolved into a more insular society, that mentorship has been more institutionalized within the walls of academia by dedicated educators who, in many cases, have sacrificed their own careers as performers in order to facilitate and inspire the growth of this wonderment of American culture we identify as jazz.

This is certainly the case with drummer Brian Kirk, a talented musician and dedicated educator at Seattle Central College for the past 22 years. Kirk arrived here in Seattle to accept a position at Central, settling his young family down after years on the road, chasing a jazz legacy that began in his family with his late father, Willis Kirk.

The senior Kirk devoted his career to providing educational opportunities that eluded him growing up in Indianapolis, Indiana, a city with a tremendous jazz tradition in the African-American community, accompanied by a state legislature literally controlled for decades by the KKK. Time after time, he was denied the



BRIAN KIRK PHOTO BY LISA HAGEN GLYNN

basic opportunities the white populace took for granted, such as lessons and music education in school, due to the racial segregation hatefully applied in that era. He learned jazz by way of the oral tradition, toured with Wes Montgomery, and had the opportunity to sit in with Charlie Parker and Duke Ellington.

Young Brian spent his first nine years in a household in Indianapolis, surrounded by some of the great names

in jazz history with whom his father either performed with or taught.

“All the musicians would come over, Wes, Buddy and Monk (Montgomery), Freddie Hubbard, who was a kid,” recalls Kirk. “They had a lot of respect for Dad. Wes, Buddy, Monk, Slide Hampton, JJ Johnson, these were all neighborhood people that I grew up with.”

Willis Kirk moved his family to a more liberal social environment in San Francisco, teaching junior high music

in Oakland and playing six nights a week at the Playboy Club. He would eventually accept a position at City College of San Francisco, where he would, in time, ascend to the presidency of the institution. The family took residence in the Mt. Davidson neighborhood, with the great saxophonist Joe Henderson as their next-door neighbor.

"I used to listen to him practice out of the window every night," Kirk remembers fondly. "He had a window in the front room, and he would play long tones for like an hour. My Dad rented a garage from him to put a fancy car in. Joe said he would charge him but never did."

"Joe would walk his two Afghan hounds," continues Kirk, "and one day he was walking down the street and I said, 'Joe, I'm graduating from high school, I want you to sign my autograph book.' He said, 'That's a sad day,' and started to sign my book. I asked him what he meant and he said, 'Now you are out here with us.'"

Indeed he was, as the younger Kirk began to play gigs at the tender age of 16 around the Bay Area, often arriving home late and sharing stories with his father about their respective gigs.

"My dad and I spent a lot of time together when I was gigging and he was gigging. We would have peanut butter and jelly sandwiches together at 2am, talking about each other's gigs," he recalls in a wistful tone.

Kirk even played some dates with Henderson, with the titan of tenor saxophone accompanying on piano.

"He played piano, I played with him in North Beach at a place called Ray's,"

he says. "He went in with a New York baseball cap, glasses, under the name of Buckshot LeFonque which is the actual name Cannonball used to get out of a copyright issue on a record. Joe said to not tell anyone he was on the gig. He played piano well. I was 21 or 22 at the time."

"My dad and I spent a lot of time together when I was gigging and he was gigging. We would have peanut butter and jelly sandwiches together at 2am, talking about each other's gigs."

Kirk then began to play some prominent Bay Area gigs. Fred Berry hooked him up with some Paramount shows in Oakland, while he worked for and obtained his B.A. from California State University, Hayward (now East Bay). But it was a stretch at the Milestones club

in San Francisco, with the Quintessence Sextet that convinced him that it was time to go to New York. The band included transcendent bassist Peter Washington, and provided young Kirk with the desire to get that little

something extra that the New York experience provides. He enrolled in the storied music program at NYU, and earned his Master's in Jazz and Contemporary Music Studies, under the tutelage of drummer extraordinaire,

Adam Nussbaum. Kirk's experience and reputation as a solid performer led him to numerous opportunities in Gotham on Broadway, including stints with *Five Guys Named Moe* and *Les Misérables*, and in television and film, including in David Lynch's "Twin Peaks" and the Acad-

emy Award-winning *Philadelphia*. He performed extensively with the Count Basie Orchestra under the direction of Grover Mitchell and Frank Wess. But it was a year on the road with the Pointer Sisters in *Ain't Misbehavin'*, and the subsequent recording that would not only provide great professional experience, but also assist in Kirk deciding to settle down and move his family 3,000 miles across the country from Nyack, New York, to Seattle. Here, he began a career in music education at Seattle Central, that same understanding of the need to enlighten young musicians to the jazz tradition that had inspired his father speaking to him as well.

"Being a professional musician/teacher, I have viewed teaching as a natural extension of American jazz and classical music, wherein master musicians mentor young apprentices. The most rewarding experience of my career has been the opportunity to share my knowledge and passion for music with students, and to experience the magic that occurs as students begin to realize their academic and performing potential," states Kirk proudly.

Kirk is currently performing in The nu Trio, featuring two iconic figures in Seattle jazz history, trumpeter Nathan Breedlove and bassist Phil Sparks. He also continues a long-term association with the trio of guitarist Brian Nova, both here in Seattle and on

the road. He performs each Sunday evening with Nova at the Triple Door Musicquarium. As of late, he has been performing with the Seattle Repertory Jazz Orchestra under the direction of Clarence Acox and Michael Brockman.

"The most rewarding experience of my career has been the opportunity to share my knowledge and passion for music with students."

The All-Ready and the Not-Yet: 33rd Annual Seattle Improvised Music Festival



TOMEKA REID PHOTO COURTESY OF THE ARTIST



JAMES FALZONE PHOTO BY WILLIAM FREDERKING

February 10–17
Various venues, Seattle
\$5-15

At 33 years old, the Seattle Improvised Music Fest (SIMF) ranks as the longest-running festival of completely improvised music in the United States. With concerts spanning February 10 through 17 in venues across the city, the festival, presented by Nonsequitur with support from 4Culture and Cornish College of the Arts, is now longer and more diverse than ever before.

Much of this year's changes were born in a community potluck at the end of last year's festival, where musicians and audience members met with organizers to brainstorm about what could widen the festival's focus. Opinions were unanimous to expanding the coordinating committee, increasing the schedule from three to eight days, and adding an array of venues in-

cluding The Royal Room and Capitol Hill's improvising haven Spite House, according to head of Nonsequitur, musician, and long-term organizer of SIMF, Steve Peters.

"It feels to me like there are these sort of weird segregations in the music community even within something like free improvisation, and a lot of that is generational I think," he says. "I really feel this mission to bring all those people together to one big happy family reunion..."

[There's] at least three or four active generations of improvising musicians in this town and there's no reason why they shouldn't be brought together more."

The festival lineup includes artists from throughout the city, from the more classically minded such as pianist Katie Levine and flutist Clifford Dunn, to sound-for-sound-sake artists including Cristin Miller and Eric Muhs, among others.

"We invited some people who haven't played in the festival for fifteen or twenty years and then we invited mostly other people who've never played in it," says Peters.

Locals will be sharing the stage with greats such as guitarist Davey Williams (his first time in SIMF), flutist Jane Rigler, bassist Evan Lipson, and cellist Tomeka Reid. As part of a four-day residence at Cornish, Reid will rehearse and perform with students from collaborative improvisation courses for dancers and musicians, led by instructors Alia Swersky and Tom Varner.

Improviser and Cornish Chair of Music James Falzone had been living in Seattle for less than a year after his move from Chicago when Peters invited him to join the festival committee. Finding out that Cornish had co-produced a concert with Pauline Oliveros for SIMF in 2004, he remembered his

15-year acquaintance with Reid and proposed the collaboration.

“When I first brought it up there was some question...There’s always this thing about improvised music being underground,” he comments. “So if we connect it with an academic institution are we institutionalizing it in a way that’s unhealthy? And the first thing that I say is that it’s time to get over that paradigm, we can move beyond that.”

While last year’s festival only included a one-day workshop with dancers, this year a curated dance and music performance has been added at the Chapel Performance Space, making the festival a more “open faced” event, according to Falzone, especially for students.

“The experience of our students being on stage with Tomeka at a major festival, that’s going to teach them more than ten hours in class,” he says.

Fresh ideas have also been present behind the scenes. Multimedia artist and trombonist Haley Freedlund, a Cornish graduate, worked in committee alongside lauded local drummer and UW alumnus Chris Icasiano to incorporate artists from their neck of the woods.

“He is always very thoughtful in his choices and we are both very progres-

sive in our programming, as well as deeply-rooted in the DIY realm,” says Freedlund.

For Freedlund, the festival, despite its relatively small staff size, is a chance to further expand the “strange and challenging” niche she’s come to love to a broader community.

“I moved to Seattle six years ago as a student, and didn’t really immerse myself in free improvisation until 2014,” she says. “It’s a majority of the playing and producing that I do now.”

Peters also invited composer, multi-instrumentalist, and Seattleite Amy Denio to enrich the festival with her experience. Denio agrees that the festival can be a way to find intersection between the “different tribes” working within Seattle and exchange new ideas between older and younger players.

“I would say that the majority of the local people I don’t actually know, so it’s really educational for me, someone who’s been around the scene for a long time,” she says. Stressing the political side of improvisation, she comments, “I think it’s really important for people to know it exists...It’s applicable not only to people who like music but to people who are just interested in approaching life and its challenges in different ways.”

Falzone, who notes an improvising aesthetic in Seattle different than Chicago’s, praises the universality of spontaneous music as a metaphor for life, with all its perfections and imperfections, what he calls the “all-ready” and the “not-yet”:

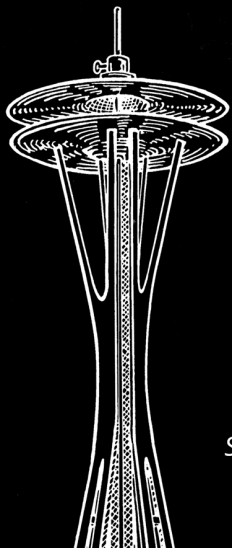
“Life, for me both makes sense and makes no sense. Sometimes all in the same moment and all in the same afternoon,” he says. “[Hearing that] as a listener, I enjoy that in my heart. The things that make sense, that I can hold on to, [and] the things that are truly challenging me... I’m having to work really fast to figure out that process: What actually am I witnessing here? What am I hearing? How do I mix them? I find that really exciting.”

Peters advises concertgoers to “bring wide open ears and an appetite for surprise.” Though with improvisors they are sure to expect a warm welcome.

“I know it can be kind of a frightening concept to a lot of people who are not used to it,” adds Denio, “[but] it’s actually really engaging, and creates community in a unique way.”

—Ian Gwin

For more information about the Seattle Improvised Music Festival, as well as full lineup and schedule, visit seattleimprovised.tumblr.com.



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Seattle Drum School welcomes to our staff: Dawn Clement (piano, improvisation, and composition), Amy Denio (voice, woodwinds, accordion, guitar, bass, and piano), Steve Kirk (guitar and bass), Bill Ray (drums), and Matt Williams (piano).

15th Annual Biamp PDX Jazz Festival



RAVI COLTRANE PHOTO COURTESY OF THE ARTIST



TERRI LYNE CARRINGTON PHOTO BY TRACY LOVE

February 15-25
Various venues, Portland, OR

The 15th Annual Biamp PDX Jazz Festival is about to take over the Portland metro area for a week-and-a-half schedule recognizing legacy artists, emerging musicians, and local Northwest talent. Bringing Seattleites and other out-of-towners south, PDX Jazz Festival treats its audience to a robust jazz and culture celebration in the middle of Black History Month.

Running from Thursday, February 15, through Sunday, February 25, the festival offers an upwards of 100 tick-

eted events. These highlighted performances are on our radar: a Portland-only Geri Allen tribute show with **Terri Lyne Carrington, Ravi Coltrane**, and **Esperanza Spalding**, with special remembrance performance by **Darrell Grant**; Grammy Award-winning saxophonist **David Sánchez**; famed Brazilian Jazz singer **Luciana Souza** on a double bill with **The Dave King Trio**; five-time Grammy nominee **John Beasley** with the eleven-member **Miles Electric Band**; The-lonious Monk Jazz Piano winner **Tigran Hamasyan**; Tel Aviv guitar legend **Yotam Silberstein** with beloved

Portland guitarist Dan Balmer; Bay Area drummer **Scott Amendola**; and a rocking finale by **Javon Jackson's Jazz By 5**. As part of a co-presentation with Soul'd Out Music, PDX Jazz also gets big names **Lettuce** and **Snarky Puppy** with **Banda Magda**.

Paying homage to the art of vocal jazz, this year the PDX jazz program sees a slew of great singers and vocal tributes. On the first Saturday, Grammy Award-winning Brazilian Jazz singer **Luciana Souza** returns to the stage with her new poetic project featuring guitarist Chico Pinheiro and bassist Scott Colley. American jazz

violinist **Regina Carter** will shine in a concert devoted to the iconic melodies of Ella Fitzgerald. More vocal lineups include **Lisa Fischer** & Grand Baton with special new jazz voice opener **Tahirah Asha Memory**, and new festival performer Portland-based Latin American singer-songwriter **Edna Vazquez** opening for the Portland Jazz Composers' Ensemble.

Great pianists are anything but overlooked on this year's booking. Of the more exciting players, pianist/composer virtuoso **Tigran Hamasyan** fuses potent jazz groove with rich folkloric music of his native Armenia. A double-bill with **George Colligan Trio** and **Ethan Iverson** will be another big moment for pianists; Iverson, best known as one-third of avant-jazz group The Bad Plus, goes solo after 17-years with the iconic trio. Another double-bill will see dynamic pianist **Marcus Roberts Trio** with harmonic guitar master **Russell Malone Quartet**. Daytime piano concerts at the illustrious recital hall of Portland's Classic Pianos will bring in classically trained, Azerbaijan-born concert pianist **Amina Figarova** and up-and-coming blind multi-instrumentalist and composer **Rachel Flowers**.

Playing with his celebrated septet Ekaya is prolific pianist **Abdullah**

Ibrahim, dubbed "South Africa's Mozart," by Nelson Mandela. A founding member of the South Africa's first premier jazz group Jazz Epistles, **Ibrahim** has recorded with and been mentored by Duke Ellington. A few days later, catch the unparalleled Hammond B-3 playing of NEA Jazz Master **Dr. Lonnie Smith**.

The festival closes with a memorable show at Revolution Hall that celebrates the eras of swing, bebop, avant-garde jazz. Headlining is Javon Jackson's illustrious **Jazz By 5**, a musical collaboration with Randy Brecker, Joanne Brackeen, Eddie Gomez, and Jimmy Cobb. Opening is one of the next generation's spotlight drummers to watch, the ambitious **Domo Branch**. Claiming soloist awards from the 2016 and 2017 Next Generation Monterey jazz competition, the talented student performer has now organized an exciting quintet for a memorable opening performance.

Artistic Director Don Lucoff adds in his personal excitement about this particular bill: "It's great to hear young and old pairing like that."

The heart of PDX Jazz has always been to showcase the talent already working hard around the neighborhood.

"We really try to recognize the greatness of our local scene," Lucoff tells *Earshot Jazz*.

As such, Portland gems have been included in the scheduling, like Portland reunion tour with famed songstress Nancy King and Tacoma-born bassist David Friesen who join Randy Porter Playing Cole Porter. Oregon Hall of Famer Bobby Torres plays with his ensemble in a tribute show for Al Jarreau. Up-and-coming Portland groups like local funk/R&B/soul band Midnight's Children, and groove-oriented The Euge Organ Trio join the bill as part of the recurring "Not Exactly Jazz" series at the east side's McMenamins property White Eagle Saloon. In another series "Vocalese & Beyond," we hear from local group Laurent Nickels Trio with magical vocals by ultra-talent Jimmie Herrod.

The handful of participating venues will include Revolution Hall, Winningstad Theatre, Mississippi Studios, Newmark Theatre, Lola's Room at Crystal Ballroom, and Portland's The Old Church Concert Hall.

Tickets, full schedule, and more information available at pdxjazz.com or 503-228-5299.

—Halynn Blanchard

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Sunday, February 4, 6 pm

The Legacy Band

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Bill Anschell, piano; Phil Sparks, bass;
Andre Thomas, drums

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PREVIEW

Earshot Jazz Presents

David Sánchez *Carib*

Saturday, February 17, 8pm
Seattle Art Museum
1300 First Ave
\$10-\$22

When the renowned saxophonist David Sánchez first started playing music at the age of eight in his native Puerto Rico, his instrument of choice was percussion. Having switched to tenor saxophone at the age of 12, and burst onto the New York scene while still in his teens, Sánchez has established a Grammy Award-winning career that combines Afro-Caribbean and Latin dialects with the language of jazz, while holding the spirit of the drum at its core. *Carib*, Sánchez's newest project, unifies the disparate and complex human conditions of Puerto Rico and Haiti through the language of drum. Featuring Edward Simon (piano), Ricky Rodriguez (bass), E. J. Strickland (drums), and Jhan Lee Aponte (percussion, dance) alongside Sánchez on tenor sax, *Carib* is a stunning personal reflection.

Before he heard the call of jazz giants such as Dizzy Gillespie, the bop giant and early advocate for Afro-Caribbean jazz fusion with whom Sánchez would later tour and record, the young percussionist was inspired by the percussion styles around him, some originating in the folklore of Haiti, others from the West African rhythms of Yoruba, Calinda, and Sika, and still more from the Grenadine island of Carriacou.

"I always knew there was a connection between their musical traditions and the music I grew up listening to in



DAVID SÁNCHEZ PHOTO COURTESY OF ARTIST

Puerto Rico," Sánchez has said, "but the commonalities still amaze me."

Carib takes listeners back on his personal journey, revealing the multilayered cultural and geographic roots of jazz itself. After moving to New York, Sánchez finished his degree at Rutgers University, studying with greats such as Kenny Barron, later joining the likes of Roy Hargrove, Charlie Haden, and Danilo Pérez. Now a teacher himself at the Music Conservatory of Puerto Rico and a member of SFJAZZ Collective, Sánchez commands an impressive recorded and composed output, including his Grammy-winning 2004 album *Coral*.

Considered one of the greatest tenor saxophonists for the "brilliance of his technique, depth of his ideas, and poetry of his tone" (*Chicago Tribune*), Sánchez is sure to astonish listeners with *Carib's* celebration of unity through rhythm.



ATOMIC PHOTO COURTESY OF ARTIST

Atomic

Thursday, February 22, 8pm
 PONCHO Concert Hall
 710 E Roy St
 \$10-\$18

On February 22, the Norwegian-Swedish post-bop sextet Atomic comes to Cornish's PONCHO Concert Hall for an epic review of the modern sounds coming from Scandinavia today.

Established in 2000, Atomic has proved both powerful and prolific in the international scene. Their 11th release, 2017's *Six Easy Pieces*, garnered praise for their intricate compositional unity and combining of intercontinental influences with "a virtuosic enthusiasm that hasn't diminished over the past seventeen years" (*All About Jazz*).

Atomic's longevity is partly in thanks to the continuity of its lineup. Only the young but incredibly productive Norwegian percussionist Hans Hulbækmo, son of traditional folk musicians Tone Hulbækmo and Hans Fredrik Jacobsen, has replaced an original member, drummer Paal Nilssen-Love.

Hulbækmo's shown himself as an astute co-conspirator to the compositional frames of the consummate reedman Fredrik Ljungkvist, and fearless pianist Håvard Wiik, sons of Stockholm and Oslo, respectively. Atomic's other veteran leaders include the Swedish trumpeter Magnus Broo, known for his work in the Fredrik Nördstrom quintet, and adroit Norwegian bassist Ingebrigt Håker Flaten, in whose musical cohort counts the likes of Ken Vandermark and Joe McPhee.

Not surprisingly, Atomic generates incredible energy. With the stern contrapuntal rigor of a Wilhelm Stenhammar, but the memorable melodic inventiveness of an Edvard Grieg, Atomic's work is smart as it is rich in mood. And while this complexity might be difficult for any other group, writes *DownBeat* Magazine, "for Atomic it never feels less than charged, with fresh concepts speeding by breathless moment after breathless moment."

—Ian Gwin

For tickets and more information, as well as more upcoming events, visit earshot.org.

Thursday Jazz

saxophonist

Mark Lewis with

Feb.1 Norm Bellas Hammond B3

Feb.8 Overton Berry Piano

Feb.15 Bill Anschell Piano

Feb. 22 Michael Powers Guitar

Fremont Tavern

3517 Fremont Ave. N

(206) 420-4709

8 to 11 pm no cover

THE Royal Room

MUSIC·DINNER·DRINKS

HIGHLIGHTS

- 2.1 - Resonant Bodies (Stephanie Richards & Andrew Drury) // Matrio (James Falzone, Ha-Yang Kim, Tom Baker and Greg Campbell)
- 2.3 - Hot Sauce! Celebrating Women in the PNW Jazz Scene ft. Delilah Beaucoup, Deseo Carmine, & Nancy Erickson
- 2.5 - The Royal Room Collective Music Ensemble
- 2.12 - Seattle Festival of Improvised Music: Night #2 ft. Jack Wright
- 2.14 - My Funny Valentine: The Music of Chet Baker
- 2.16 - An Evening with Scott Amendola Trio Ft. Jeff Parker (of Tortoise)
- 2.17 - Mike Dillon Band w/ Amandla (ft. Claude Coleman of Ween)
- 2.22 - Mostly Other People Do the Killing
- 2.23 - Art Lande & Khabu Young

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MONDAYS ----- The Salute Sessions

TUESDAYS ----- Arthur Anderson

WEDNESDAYS --- The General Business Band

PROJECT ROOM ★ PRIVATE EVENTS

“Reflection, and a Deep Breath”: Rev. Sekou / Ben Hunter & Joe Seamons

Sunday, February 25, 7:30pm
The Hillman City Collaboratory
5623 Rainier Ave S
\$15 / \$18 at the door

South Seattle’s Hillman City Collaboratory welcomes noted activist, author, historian, theologian, documentary filmmaker, and performer Rev. Osagyefou Sekou on February 25, with an opening performance by local artists Ben Hunter and Joe Seamons.

Last year, Rev. Sekou released his debut musical project, *In Times Like These*, “an honest testament to the rural folkloric roots of black music” (*All About Jazz*). For this record, he returned to his Southern home searching for his family’s musical roots in the deep Arkansas blues and gospel traditions. Produced by six-time Grammy nominated Luther Dickinson and his brother Cody, who also perform guitar and drums on the album, respectively,



BEN HUNTER PHOTO BY AMBER ZBITNOFF

In Times Like These, preaches a new vision for what Southern blues and rock can mean today.

Seattle blues and roots duo Ben Hunter and Joe Seamons open the evening’s program with their unique

ART OF JAZZ

THOMAS MARRIOTT GROUP
THURSDAY, FEBRUARY 8, 5:30 PM - 7:30 PM

Expand the boundaries of jazz with seven-time Golden Ear winner, instrumentalist, composer, and producer Thomas Marriott.

Seattle Art Museum
Brotman Forum
1300 First Avenue
Free

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blend of pre-blues a cappella field hollers, fiddle and banjo breakdowns, and duet distillations of early jazz. In the five years they have been performing together, they have appeared at the Port Townsend Acoustic Blues Festival, placed first in the 26th annual International Blues Challenge in Memphis, and released several albums, including 2016's *The North Wind & The Sun*.

Of the show's artistic pairing, Ben Hunter says: "Rev. Sekou is a dynamic performer...It fits really well with how Joe and I present, because it is based in storytelling which supports the musical element."

And as civil rights issues continue to be in the national spotlight, it is more important than ever to present programs that speak to systemic racism and the marginalization of communities. Hunter notes the importance of hosting this show in Seattle's quickly changing south end:

"Nestled close up to a pretty gentrified Columbia City, it's important for us to remember how this city is changing and what that means for the various communities that lived in this part of the city who are no longer here," he says. "The music that we and Rev. Sekou perform speaks to the exploitation and appropriation of marginalized communities. As well, it highlights our common humanity and the threads that connect us as people. Part of that work, though, is reminding us how we got here, and why we're still here. Our music speaks to that work that we need to do as communities. Part of that means performing it in the place that the music speaks to."

As the music of these artists is steeped in the Black American experience, Hunter adds that it's important for audiences to listen to this performance with open minds and a sense of self-reflection:

"One of the hardest things for people these days is self-reflection," he

says. "When it comes to race, most are quick to say 'but I'm not racist'.... System racism, systemic discrimination period, is systemic because it has seeped into our daily lives so invisibly that people act out these systemic 'isms' without knowing it. How do we reflect on our actions, and our words, by actively critiquing and reflecting on our position in the context of a history that has privileged one over the other?"

This show, however, is also about celebration: "Celebrating that we are here. Giving us a chance to breathe, and exhale, dance and shout, and release the burdens and stresses of our

lives," says Hunter. "That's what the blues is. It's singing a song to take you out of an oppressive state of being. Singing the blues away. Dancing the blues away. It takes reflection, and a deep breath."

Rev. Sekou and Ben Hunter & Joe Seamons is co-hosted by Black & Tan Hall, Community Arts Create, and American Standard Time. Tickets and more information is available at brownpapertickets.com.

—Caitlin Peterkin

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Global Rhythms: Summit in Seattle

with Vijay Iyer, Howard Wiley, Ambrose Akinmusire & Tyshawn Sorey

Friday, March 2, 7:30pm
Cornish Playhouse
201 Mercer St
\$15-20

Co-presented by Town Hall, Earshot Jazz & Cornish College

No need to make any other plans for your Friday, March 2: The wildly impressive super-group of Vijay Iyer (piano), Ambrose Akinmusire (trumpet), Tyshawn Sorey (drums and trombone), and Howard Wiley (drums and saxophone) premiere together for a spectacular night of musical risk-taking and improvisation. This *Stranger*-recommended event takes place at 7:30pm at the downtown Cornish Playhouse (201 Mercer St). As part of Town Hall Seattle's Arts & Culture and Global Rhythms series, this concert is co-presented by Town Hall, Cornish College of the Arts, and Earshot Jazz.

This is the first time this unique collaboration of master jazz musicians has linked up onstage, though we've been hearing a lot from each of them recently.

New York-born pianist, composer, and all-around genius **Vijay Iyer** is currently one of the leading voices in American art music. The MacArthur Fellow and Grammy nominee is known for his clever reworkings of iconic compositions and unexpected use of meter. Iyer is as active in his recording and touring as he is in the scholastic world. Iyer holds a physics and mathematics degree from Yale, which led him in a Ph.D. pursuit at UC Berkeley, where he assembled an interdisciplinary program focusing on music cognition. In 2014, Iyer joined



VIJAY IYER PHOTO BY LENA ADASHEVA

the senior faculty in the Department of Music at Harvard University, after having taught at the Manhattan School of Music, New York University, and The New School.

Iyer performs around the world with ensembles, most frequently in his trio with Stephan Crump and Marcus Gilmore, featured on three of his albums: *Break Stuff* (2015), *Accelerando* (2012), and *Historicity* (2009). Iyer's slew of recognitions also includes Jazz Journalists Association's 2010 Musician of the Year and 2012 Pianist of the Year. His noteworthy collaborators have expanded to saxophonist Rudresh Mahanthappa, Steve Coleman, Roscoe Mitchell, Wadada Leo Smith, and Burnt Sugar.

Iyer pairs with "thrilling young trumpeter and astute bandleader" (*The*

New Yorker) **Ambrose Akinmusire**, who most recently appeared in Seattle in June. The Blue Note recording artist won the 2007 Thelonious Monk International Jazz Trumpet Competition and is a recipient of the Doris Duke Impact Award. Akinmusire celebrated the release of his expansive and explorative double-album *A Rift in Decorum: Live at the Village Vanguard*, last year, his third following 2014's *The Imagined Savior is Far Easier to Paint* and 2011's debut *When the Heart Emerges Glistening*, both highly acclaimed. He has toured internationally, earned a master's degree from the University of Southern California, and even contributed to famed hip-hop artist Kendrick Lamar's 2015 album *To Pimp a Butterfly*.

The Vijay Iyer–**Tyshawn Sorey** collaboration is an exciting and budding one. Having performed as a notable piano/drum duet, Iyer and Sorey now play together with Steve Lehman (saxophone) in Fieldwork, a “jazz power trio for the new century” (NPR). Sorey is a Doris Duke Impact Award Winner and a recent recipient of a MacArthur Foundation Fellowship.

Completing the lineup is Bay Area saxophonist **Howard Wiley**. A jazz traditionalist, Wiley has recorded and performed with Lauryn Hill and honed his texture and intense sound under mentorship by sax-veteran Jules Broussard (Santana).

This will be the start to this year’s Global Rhythms Series, a Town Hall project that prides itself on curating musical styles and genres from around the globe, from Native American funk to Appalachian-inspired ballads. Future concerts will include an April 19 double-bill at Triple Door with Kiran Ahluwalia and Souad Massi, two incredible foreign vocalists. Pakistani Ahluwalia brings her five-piece ensemble for intoxicating elements of African desert blues and jazz; complementing her is Algerian-born Massi, lauded as one of the most successful female singer-songwriter in the Arabic world. Past concerts from the series have included Grammy-winning Bulgarian vocal ensemble Le Mystère des Voix Bulgares (co-presented with Earshot Jazz), a John Coltrane birthday tribute by Brooklyn Raga Massive, and a Seattle debut performance by praised 2017 Earshot Jazz Festival artist Ranky Tanky.

Based off the consistently quality scheduling within this series—and the outrageously talented lineup under Vijay Iyer’s brilliant lead—this 2018 kickoff show for Global Rhythms is certain not to underwhelm.

—Halynn Blanchard

For tickets and more information, visit townhallseattle.org.

ON THE HORIZON

Feb 17: David Sánchez *Carib*

Feb 22: Atomic
(FROM NORWAY)

Mar 23: Sarah Elizabeth Charles

Apr 19: Lionel Loueke

Jun 13: Ken Vandermark & Nate Wooley

Jun 16: Broken Shadows
(WITH TIM BERNE, CHRIS SPEED,
DAVE KING, AND REID ANDERSON)

Jun 20: Aaron Parks’ Little Big

Jun 21: Mary Halvorson’s Thumbscrew

Jun 22: Metal Jazz
(WITH CRAIG TABORN, MATT MITCHELL,
DAN WEISS, AND BEN MONDER)

Jun 23: Thomas Strønen
Time Is A Blind Guide

Jun 24: Paal Nilssen-Love Large Unit

Jul 1: Eric Revis Quartet
(WITH KRIS DAVIS, KEN VANDERMARK
& CHAD TAYLOR)

EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

JAZZ AROUND THE SOUND

February

02

THURSDAY, FEBRUARY 1

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EU Jam Session, 8:30pm
 FR Mark Lewis sax / Norm Bellas Hammond B3, 8pm
 JA Chick Corea Trio, 7:30pm
 MQ Happy Hour: Michel Navedo, 5pm
 MQ Happy Orchestra Trio, 8pm
 OS Jonas Myers, 7pm
 RR Matrio & Resonant Bodies, 8pm
 SB Proud & Nasty, 9:30pm
 TD Booker T Jones, 6:30pm
 TU Overton Berry with Bruce Phares, 8pm
 VI Casey MacGill, 5:30pm
 VI Rik Wright, 9pm

FRIDAY, FEBRUARY 2

BI Resonant Bodies — Stephanie Richards, Andrew Drury, 7pm
 BT Live Jazz Trio, 6pm
 CZ Jazz First Fridays, 7:30pm
 JA Chick Corea Trio, 7:30pm
 LA 1-2-3 ~ Totusek, Jones, Sparks, 5pm
 MQ Happy Hour: Danny Godinez, 5pm
 MQ Shiftless Layabout, 9pm
 SB Funky 2 Death, 10pm
 TU Tim Warfield Quartet with Dan Kramlich, Greg Feingold, Matt Jorgensen, 7:30pm
 VI The New Triumph, 9pm
 WS Los Buhos, 5:30pm

SATURDAY, FEBRUARY 3

BT Live Jazz Trio, 6pm
 CC Jazz Forest, 7pm
 CM Illusionz Jazz, 7pm
 JA Chick Corea Trio, 7:30pm
 NE Antonio Sanchez, 8pm
 OS The Walking Hat Trio, 8pm

RR Hot Sauce! Celebrating Women in the PNW Jazz Scene, 5pm
 RR Local Royalty Show: Warren Dunes feat. Julia Massey, Sidecar, and Tim Kennedy, 8:30pm
 SB 700 Funk, 10pm
 SB Cubano Y Latino, 7pm
 SY Victor Janusz, 10:30am
 TU Bill Anschell Quartet featuring Brian Monroney, Chris Symer, Brad Boal, 7:30pm
 VI Don't Move, 9pm
 VI The Tarantellas, 6pm

SUNDAY, FEBRUARY 4

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Sunday Brunch: Swingnuts Jazz, 12:30pm
 DT Darrell's Tavern Jazz Jam, 8pm
 FB Seattle Jazz Vespers: The Legacy Band, 6pm
 HA Bossa Nova with Dina Blade, 6pm
 HS Sunday Jazz Brunch, 10:30am
 JA Chick Corea Trio, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 OF Danny Kolke Trio, 6pm
 OF Jazz Jam Session (vocals and instrumentals on alternate Sundays), 7:30pm
 RR Corky Siegel, 7pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TD Curtis Salgado/Alan Hager and Friends, 8pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 5

CC Cider Jam Mondays, 9:30pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Royal Room Collective Music Ensemble, 7:30pm

RR The Salute Sessions – Late Night in the Lounge, 10pm

TUESDAY, FEBRUARY 6

JA Laila Biali, 7:30pm
 MQ Casey MacGill Duo, 5pm
 RR Casa de la Trova hosted by Supersones featuring Correo Aereo, 7:30pm
 RR Late Night in the Lounge: Arthur Anderson, 10pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 SY Justin Kausal-Hayes, 5pm
 TD The Folks Project featuring: D'Vonne Lewis, Darrius Willrich, Evan Flory-Barnes, Owour Arunga, 7:30pm
 TU Tim Kennedy Band, 7:30pm

WEDNESDAY, FEBRUARY 7

JA Laila Biali, 7:30pm
 MQ Jazzukha, 5pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang, 8pm
 RR Late Night in the Lounge: The General Business Band, 10pm
 SC Dawn Clement/Mark Taylor Line Up!, 7pm
 SW Los Buhos, 6pm
 TU Eric Verlinde Trio featuring Dean Schmidt & Jeff Busch, 7:30pm
 TV Stuart MacDonald, 8:30pm
 VI Bar Tabac, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, FEBRUARY 8

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EU Jam Session, 8:30pm
 FR Mark Lewis sax / Overton Berry piano, 8pm
 JA Judy Collins, 7:30pm

Calendar Key

| | | | |
|---|---|---|--|
| AB The Angry Beaver | FB Seattle First Baptist Church | MT Mac's Triangle Pub | SC WJMAC at Sylvia Center for the Arts |
| BC Barca | FR Fremont Tavern | MV Marine View Church | SE Seattle Art Museum |
| BH Illsley Ball Nordstrom Recital Hall at Benaroya Hall | HA Harissa Mediterranean Restaurant | NC North City Bistro | SP Stage 7 Pianos |
| BI Bainbridge Island Museum of Art Auditorium | HC The Hillman City Collaboratory | NE Neptune Theatre | SW Stone Way Cafe |
| BT Brass Tacks | HS Hotel Sorrento | NL Nectar Lounge | SY Salty's on Alki |
| CC Columbia City Theater | JA Dimitriou's Jazz Alley | OF The Old North Bend Firehouse | TB Tutta Bella Neapolitan Pizzeria "Wallingford" |
| CC Capitol Cider | KC Kirkland Performance Center | OS Osteria la Spiga | TD Triple Door |
| CM Crossroads Bellevue | LA Latona Pub | PD Pink Door | TT Tractor Tavern |
| CZ Couth Buzzard Books | LE Leif Erikson Lodge | PE Perihelion Brewery | TU Tula's |
| DT Darrell's Tavern | LH Langston Hughes Performing Arts Center | PG Paragon Bar & Kitchen | TV Tim's Tavern |
| ED Edmonds Center for the Arts | LL Lottie's Lounge | PO PONCHO Concert Hall, Kerry Hall, Cornish College of the Arts | VI Vito's |
| EG Egan's Ballard Jam House | MO Moore Theatre | RR The Royal Room | WS Wine Station |
| EU EuroPub | MQ Musicquarium at the Triple Door | RY Rhythm & Rye | WW Whisky West |
| | | SB Seamonster Lounge | |

MQ Happy Hour: Ranger and the Re-Arrangers, 5pm
 MQ The Pornadoes, 9pm
 NC A Tribute to Paul Desmond, 7pm
 OS Jonas Myers, 7pm
 SB Kareem Kandi, 9:30pm
 SE Art of Jazz: Thomas Marriott Group, 5:30pm
 TU Delvon Lamarr's disORGANized, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, FEBRUARY 9

BT Live Jazz Trio, 6pm
 CM Northwest Jazz Big Band, 7pm
 JA Judy Collins, 7:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Daniel Rappart Trio, 8:30pm
 MQ Victor Horky's Silk Road Swing ft. Roya, 5pm
 NL Hot Buttered Rum with DeadGrass, Ben Hunter & Joe Seamons, 8pm
 RR The Great Royal Room Mardi Gras Celebration: A Tribute to Fats Domino, 6:30pm
 SB Funky 2 Death, 10pm
 TU Stephanie Porter Quintet, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, FEBRUARY 10

BT Live Jazz Trio, 6pm
 JA Judy Collins, 7:30pm
 SB Cubano Y Latino, 7pm
 SY Victor Janusz, 10:30am
 TU Susan Pascal Quintet featuring special guest Pete Christlieb with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm

SUNDAY, FEBRUARY 11

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Sunday Brunch: Scott Cossu, 12:30pm
 CZ Open Jazz Jam, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 HA Bossa Nova with Dina Blade, 6pm

HS Sunday Jazz Brunch, 10:30am
 JA Judy Collins, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 MV Peter Sprague Trio, 5pm
 OF Danny Kolke Trio, 6pm
 OF Jazz Jam Session (vocals and instrumentals on alternate Sundays), 7:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TU Jazz Police, 4pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 12

CC Cider Jam Mondays, 9:30pm
 MQ Rochelle House, 5pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Seattle Festival of Improvised Music: Night #2, 7:30pm
 RR The Salute Sessions – Late Night in the Lounge, 10pm

TUESDAY, FEBRUARY 13

JA Mindi Abair Band, 7:30pm
 LL Marc Smason & the Chicago 7, 8pm
 MQ KO Ensemble, 5pm
 NL "PolyGras": An evening with Polyrhythms and Ten Man Brass Band, 8pm
 RR Seattle JazzED New Works, 5:30pm
 RR The Great Royal Room Mardi Gras Celebration: FAT TUESDAY, 7:30pm
 SB 5 Stories Jazz, 8pm
 SY Justin Kausal-Hayes, 5pm
 TU Fat Tuesday Celebration with Thomas Marriott, David Marriott, Skerik, Tim Kennedy, D'Vonne Lewis, Evan Flory-Barnes, 7:30pm

WEDNESDAY, FEBRUARY 14

JA Mindi Abair Band, 7:30pm
 MQ Happy Hour: Ranger and the Re-Arrangers, 5pm
 PD Casey MacGill & Friends, 8pm
 PE Los Buhos, 7pm

CURTAIN CALL



.....
 weekly recurring performances

MONDAY

CC EntreMundos Jam, 9:30
 MT Triangle Pub Jam, 9
 NL Mo' Jam Mondays, 8:30
 RR The Salute Sessions, 10

TUESDAY

SB 5 Stories Jazz, 8
 SY Justin Kausal-Hayes, 5

WEDNESDAY

PG Paragon Hang, 8
 PD Casey MacGill & Friends, 8
 RR The General Business Band, 10
 TV Stuart MacDonald, 8:30

THURSDAY

BC Adam Kessler & Phil Sparks, 9
 EU EuroJam Session, 8
 FR Mark Lewis & Friends, 8
 OS Jonas Myers, 7
 VI Casey MacGill, 5:30

FRIDAY

BT Live Jazz Trio, 6
 LA Happy hour w/ Phil Sparks, 5
 SB Funky 2 Death, 10

SATURDAY

BT Live Jazz Trio, 6
 SB Cubano y Latina, 7
 SY Victor Janusz, 10:30am

SUNDAY

AB Beaver Sessions, 9
 CM Sunday Brunch, 12:30
 DT Darrell's Tavern Jazz Jam, 8
 HA Bossa Nova w/ Dina Blade, 6
 HS Sunday Jazz Brunch, 10:30am
 MQ Brian Nova Jazz Jam, 7
 OF Danny Kolke Trio, 6
 OF Jazz Jam Session, 7:30
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5
 VI Bob Hammer, 6
 VI Ron Weinstein Trio, 9:30



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PG Paragon Hang, 8pm
 RR Late Night in the Lounge: The General Business Band, 10pm
 RR My Funny Valentine: The Music of Chet Baker, 7pm
 SC Taylor Zickefoose, 7pm
 TU Valentine's Day with Gail Pettis, 7:30pm
 TV Stuart MacDonald, 8:30pm
 VI Jason Goessl Group, 9pm

THURSDAY, FEBRUARY 15

BC Adam Kessler, Phil Sparks and Rob Scheps, 9pm
 EU Jam Session, 8:30pm
 FR Mark Lewis sax / Bill Anschell piano, 8pm
 JA Mindi Abair Band, 7:30pm
 NL Skerik Band feat. Skerik, Andy Coe, Tarik Abouzied, Damian Erskine plus Balls, 8pm
 OS Jonas Myers, 7pm
 PO Seattle Improvised Music Festival featuring Tomeka Reid, 8pm
 SB Tim Kennedy Presents, 9:30pm

TU Johnaye Kendrick Quartet with Dawn Clement, Chris Symer, Byron Vannoy, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Frank Vitolo Quartet, 9pm

FRIDAY, FEBRUARY 16

BT Live Jazz Trio, 6pm
 CM Washboard Cutups, 7pm
 JA The Jazz Epistles featuring Abdullah Ibrahim & Ekaya with Terence Blanchard, 7:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 LH Original Music Inspired by Octavia Butler's Parable of the Sower, 7:30pm
 MQ Mochima, 5pm
 RR An Evening with Scott Amendola Trio ft Jeff Parker, 8pm
 RY Skerik Band, 9pm
 SB Funky 2 Death, 10pm
 TD Los Lobos, 8pm
 TU Jacqueline Tabor Jazz Band, 7:30pm
 VI Michael Owcharuk Ensemble, 9pm

SATURDAY, FEBRUARY 17

BH SRJO Brubeck & Desmond: Inseparable, 7:30pm
 BT Live Jazz Trio, 6pm
 JA The Jazz Epistles featuring Abdullah Ibrahim & Ekaya with Terence Blanchard, 7:30pm
 LE Dina Blade and Swinging' in the Rain Sextet, 7pm
 MQ 200 Trio, 9pm
 NL Five Alarm Funk with The Cumbrios, 8pm
 RR The Mike Dillon Band w/ Amandla (featuring Claude Coleman Jr. of Ween), 8pm
 SB Cubano Y Latino, 7pm
 SP Radio Enthusiasts of Puget Sound (REPS), 7:30pm
 SY Victor Janusz, 10:30am
 TD Los Lobos, 8pm
 TT KEXP Presents: Delvon Lamarr Organ Trio (release) w/ General Mojo's & Cody Ray Raymond, 9pm
 TU Greta Matassa Quintet, 7:30pm
 VI Lushy, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, FEBRUARY 18

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Sunday Brunch: Honeysuckle Rye, 12:30pm
 CZ Music Improv Session, 7pm
 DT Darrell's Tavern Jazz Jam, 8pm
 HA Bossa Nova with Dina Blade, 6pm
 HS Sunday Jazz Brunch, 10:30am
 KC SRJO Brubeck & Desmond: Inseparable, 2pm
 MQ Brian Nova Jazz Jam, 7pm
 OF Danny Kolke Trio, 6pm
 OF Jazz Jam Session (vocals and instrumentals on alternate Sundays), 7:30pm
 RR Garfield High School Jazz Jam, led by Jacob Zimmerman, 4:30pm
 RR North Corner Chamber Orchestra, 7:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TD Los Lobos, 8pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 19

CC Cider Jam Mondays, 9:30pm
 ED SRJO Brubeck & Desmond: Inseparable, 7:30pm
 JA Bill Frisell & Thomas Morgan Duo, 7:30pm
 MQ Marco de Carvalho Trio, 5pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR The Salute Sessions – Late Night in the Lounge, 10pm
 RY Jovino Santos Neto, 8pm
 TD Tommy Castro & The Painkillers, 7:30pm

TUESDAY, FEBRUARY 20

JA Tinsley Ellis, 7:30pm
 MQ Brad Gibson Trio, 5pm
 PO Pivot Convocation Series: Sassy Black, 12pm
 RR Late Night in the Lounge: Arthur Anderson, 10pm



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Saxophonist Grace Kelly performs inside the KNKX studios. **Listen to Grace Kelly on The New Cool.**

RR Nick Mardon Blues Trio, 8:30pm
 SB 5 Stories Jazz, 8pm
 SY Justin Kausal-Hayes, 5pm
 TD Karla Bonoff, 7:30pm
 TU LineUp! Dawn Clement & Mark Taylor,
 7:30pm

WEDNESDAY, FEBRUARY 21

PD Casey MacGill & Friends, 8pm
 PG Paragon Hang, 8pm
 RR Late Night in the Lounge: The General
 Business Band, 10pm
 SB Unsinkables, 9:30pm
 SC Michael Van Bebber Quartet, 7pm
 TU Jim Sisko's Bellevue College Orchestra,
 7:30pm
 TV Stuart MacDonald, 8:30pm
 VI Brad Gibson Presents, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, FEBRUARY 22

BC Adam Kessler, Phil Sparks and Guests, 9pm
 EU Jam Session, 8:30pm
 FR Mark Lewis sax / Michael Powers guitar, 8pm
 JA Joey Alexander Trio, 7:30pm
 MQ Victor Horky's Silk Road Swing ft. Roya,
 8:30pm
 OS Jonas Myers, 7pm
 RR Mostly Other People Do the Killing, 7:30pm
 TU Jared Hall Quintet, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Kate Voss, 9pm

FRIDAY, FEBRUARY 23

BT Live Jazz Trio, 6pm
 CM Dreams Come True, 7pm
 EG Rob Scheps & Jim O'Connor: The Music of Gil
 Evans Sextet, 9pm
 JA Joey Alexander Trio, 7:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MO Miles Electric Band, 7:30pm
 MQ Kate Voss Duo, 5pm
 MQ The Hot McGandhis, 9pm
 SB Funky 2 Death, 10pm
 VI Joe Doria, 9pm

SATURDAY, FEBRUARY 24

BT Live Jazz Trio, 6pm
 EG Hans Brehmer with Geoff Cooke, Brad Boal,
 and John Anderson, 7pm
 EG Hans Brehmer, 9pm
 JA Joey Alexander Trio, 7:30pm
 MQ Jelly Rollers, 9pm
 RR Early Music Seattle and Reel Grrls: "Women
 in Music" Film Screening and Panel, 6pm
 SB Cubano Y Latino, 7pm
 SY Victor Janusz, 10:30am
 TU Marc Seales Band, 7:30pm
 VI Birch Pereira Trio, 9:30pm
 VI Jerry Zimmerman, 6pm

SUNDAY, FEBRUARY 25

AB Jazz at the Beaver with Max Holmberg and the
 200 Trio, 9pm
 CZ Open Jazz Jam, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 HA Bossa Nova with Dina Blade, 6pm
 HC Black & Tan Hall Presents: Rev. Sekou w/ Ben
 Hunter & Joe Seamons, 7pm

HS Sunday Jazz Brunch, 10:30am
 JA Joey Alexander Trio, 7:30pm
 MO Snarky Puppy, 8pm
 MQ Brian Nova Jazz Jam, 7pm
 OF Danny Kolke Trio, 6pm
 OF Jazz Jam Session (vocals and instrumentals
 on alternate Sundays), 7:30pm
 SY Victor Janusz, 10am
 TB Kevin Connor & Swing 3PO, 5pm
 TD Mandy Harvey, 7:30pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Bob Hammer, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, FEBRUARY 26

CC Cider Jam Mondays, 9:30pm
 MQ Bean, Budde, Lone Trio, 5pm
 MT Jazz Night, 9pm
 NL Mo Jam' Mondays, 8:30pm
 RR The Salute Sessions – Late Night in the
 Lounge, 10pm
 TD Idan Raichel, 7:30pm

TUESDAY, FEBRUARY 27

JA Dr. Lonnie Smith, 7:30pm
 MQ The Tarantellas, 5pm
 PO Ensemble Showcase: Jazz II, Classical
 Instrumentalists, Guitar Ensemble, 8pm
 SB 5 Stories Jazz, 8pm
 SY Justin Kausal-Hayes, 5pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, FEBRUARY 28

JA Dr. Lonnie Smith, 7:30pm
 MQ Happy Hour: The Done Goners, 5pm
 PD Casey MacGill & Friends, 8pm
 PG Paragon Hang, 8pm
 RR Late Night in the Lounge: The General
 Business Band, 10pm
 SB Westsound DFC, 9:30pm
 SC Cory Weeds/Chris Davis Quintet, 7pm
 TU Ph Factor Big Band / Newport High School,
 7:30pm
 TV Stuart MacDonald, 8:30pm
 VI Wally Shoup Quartet, 9pm



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Notes, from page 3

ater, music, media, literature and the visual arts. The Arts Projects deadline for individuals and groups is **March 7**. More at 4culture.org.

Write *Earshot Jazz*

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitch-

es, comments, news and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to jazzcalendar@earshot.org.

In One Ear, from page 3

JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am, and Sonarchy, midnight, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at kexp.org and jackstraw.org.

Sonarchy's February (and final) schedule: February 4, **Blake DeGraw**, large ensemble joins composer/improviser DeGraw for a radio communication summit; February 11, **Wu Wei**, Tao in the atmosphere tonight, with Dick Valentine (flutes) and Don Berman (percussion); February 18, **Mike O. Band**, new jazz music from composer/keys player Michael Owcharuk, with Kate Olson (soprano sax), Jacques Willis (vibes), Mike Catts (bass), and Mike Musburger (drums); February 25, **Wally Shoup Electric Quartet**, a freely improvised explosion of sound with Shoup (alto sax), Dennis Rea and Bill Horist (electric guitars), and Greg Campbell (extended drum kit).

91.3 KBCS, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsy at

9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbc.fm.

91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm. 102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio, hollowearthradio.org, Fridays at 6pm, biweekly, **Black Roots Radio**, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Hollow Earth Radio is Seattle's free-form online radio station that supports the local music communities in the greater Pacific Northwest and tries to create an open, encouraging stage for underrepresented voices. More at facebook.com/blackrootsradiojl and hollowearthradio.org.

In One Ear News

Email news about Seattle-area jazz artists, for In One Ear, to editor@earshot.org.

JAZZ INSTRUCTION

Paul Anastasio – Paul Anastasio, jazz violinist, former student of Joe Venuti. Specializing in trad, swing. panastasio@w-link.net

Clipper Anderson – Bassist, studio musician, composer. PLU faculty. Private students, clinics, all levels, acoustic/electric. \$50/hr. (206) 933-0829, clipperbass@comcast.net, clipperanderson.com

Bob Antolin – Saxophone & Improv (all instruments). Jazz & World focus. NE Seattle. (206) 355-6155 brightmoments@comcast.net

Kelly Ash – Voice, piano and ear-training (jazz/pop). NYC experienced, Masters degree in jazz, professional vocalist. (206) 321-1670, kellyashmusic@gmail.com, kellyashmusic.com

Rick Azim – Jazz guitar, fretboard knowledge, theory, sight reading, composition, repertoire. 50 years experience. Studied with Ted Greene and Jerry Hahn. (425) 770-4044

Dina Blade – Jazz singing instruction. Closet singers and beginners welcome. dinablade@dinablade.com or (206) 524-8283

Samantha Boshnack – Experienced trumpet technique & improvisation instructor w/ music degree. All ages, levels. Studios in Capitol Hill/Central District & Issaquah. (206) 789-1630 sboshnack@hotmail.com

Ryan Burns – piano, fender rhodes, guitar & bass instruction. University of Puget Sound & Seattle Drum School. ryanburnsmusic@aol.com

Julie Cascioppo – Internationally known Jazz and Cabaret singer offering performance coaching for singers. All levels welcome. juliesings.com (206) 286-2740

Peter Cramer – voice, woodwinds, & piano private instruction. Honors BM Cornish '07. petercramermusic.com, (612) 308-5248

Anna Doak – Double bass instructor (206) 784-6626, thedoaks@aol.com. Professional performing/recording bassist. All ages, all levels, all styles. basschurch.com

Becca Duran – 2001 Earshot Vocalist; MA. Learn to deliver a lyric; study tone production, phrasing, improvisation, repertoire. All languages. (206) 910-3409beccaduran.com

William Field – Drums, all styles. Member of AFM Local 76-493. City of Seattle business license dba Sagacitydrums. (206) 854-6820

David George – Instruction in trumpet. Brass & jazz technique for all students. Home studio, Shoreline. Cornish grad. (206) 545-0402, dlgeorgetrumpet@gmail.com, davidgeorgemusic.com

Steve Grandinetti, MEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. (360) 385-0882, stevieg@q.com

Jared Hall – Jazz trumpet, theory & harmony. U. of Miami DMA, Indiana U. MM. (812) 929-1383, jaredhall.net

Ed Hartman – Drumset/vibes/conga lessons The Drum Exchange, Wallingford. (206) 545-3564, drumexchange.com

Max Holmberg – Drumset/rhythmic instruction, jazz & beyond. BM Berklee. percussivejazz@gmail.com, percussivejazz.com, (206) 795-7822.

Rochelle House – If you want to sing but are too shy. (206) 915-8316, rochellehouse@gmail.com

Mark Ivester – Jazz drum set lessons available in Seattle, Bellevue, Tacoma & Gig Harbor. (253) 224-8339 or mark@partpredominant.com

Kelley Johnson – Earshot Best Jazz Vocalist, International Vocal Competition Winner. Lessons & workshops, voice, & improvisation. kelleyjohnson.com (206) 323-6304

Steve Jones – Fun jazz piano instruction in Bellevue; combo coaching too. steve@seattlejonesfamily.com

Ari Joshua – Guitarist Jazz, Contemporary, BFA/BM The New School NYC + owner of The Music Factory, servicing all instruments. arioshua@gmail.com, 206-579-5858, musicfactorynw.com

Scott Lindenmuth – Jazz Guitar Instruction. Improvisation, theory, technique. Beginning through advanced. (425) 776-6362, scottlindenmuth.com, info@scottlindenmuth.com

Pascal Louvel – SeattleGuitarTeacher.com GIT grad, Studied w/ Robben Ford & Norman Brown, (206) 282-5990

Greta Matassa – Award-winning, Earshot Best Jazz Vocalist. Private instruction & workshops. (206) 937-1262 gretamatassa.com, gretamatassa@home.com

Eli Meisner – Jazz guitar instruction. NYU Jazz Studies graduate. Special focus on improvisation and theory. (425) 269-5028, ejm356@nyu.edu, elimeisner.com

Brian Monroney – Guitar theory, improv, reading, & musicianship. U. of Miami grad, touring/studio pro. brianmonroney.com 303-396-9273

Mat Montgomery – Trumpet technique & improv instruction. BM Jazz Studies; MM Trumpet Performance. mathewglenn@gmail.com or matmontgomerymusic.com

Cynthia Mullis – Sax instruction w/ creative, organic approach to jazz improv, style, theory, technique. (206) 675-8934. cynthiamullis.com. cynthia@cynthiamullis.com

Warren Murray – Chromatic jazz harmonica; music theory, technique, improvising; 20+ years teaching; private instruction & workshops; BA Music. (206) 669-9388

Nile Norton, DMA – Vocal Jazz coaching, all levels. Leadsheet development. Recording and transcriptions. nprnmusic@msn.com, (206) 919-0446

Dan O'Brien – Double & electric bass, all styles, all levels. Accepting students. Real-world experience w/ NEC training. (206)914-3396, obrienbass@gmail.com

Steve O'Brien – Trumpet technique, pop, rock, jazz, hiphop, musicianship, creativity. BFA Cornish, will travel. steveobrienjazz.com, (206) 468-4898.

Susan Palmer – Guitar instruction. Teacher at Seattle U., author "The Guitar Lesson Companion" method books. leadcatpress.com

Christian Pincock – trombone, trumpet, composition, improv. Maple Leaf studio. 10+ years teaching all ages/styles. Active performer. ChristianPincock.net, (206) 660-7123

Bren Plummer – Double Bass Instruction: Jazz & classical. BM (NEC), MM, DMA (UW). Experienced freelance jazz & orchestral player. brenplummer@gmail.com (206) 992-9415

Josh Rawlings – Piano & vocal instruction in jazz/popular. Flexible rates/schedule. All ages. (425) 941-1030 or josh@joshrawlings.com

Gary Rollins – Guitar & bass guitar instruction. 30+ years teaching. Student of Al Turay. Mills Music, Burien, Shoreline. (206) 669-7504. garyleerollins.com

Murl Allen Sanders – jazz piano & accordion instructor interested in working w/ motivated intermediate level young people & adults. (206) 781-8196, murl@murlallensanders.com

Anton Schwartz – Improv & sax. Accomplished & effective teacher. Intermediate & advanced students. W. Seattle. (510) 654-3221, antonjazz.com/study

Jeremy Shaskus – Accepting students for sax, improv & music theory. (862) 228-4442, shaskj@gmail.com

Marc Smason – Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools & privately. marcsmason.com

Bill Smith – Accepting students in composition, improv & clarinet. (206) 524-6929, bills@u.washington.edu

David L. Smith – Double bass/electric bass. Teaching all styles & levels. BM Eastman School of Music, MM Univ. of Miami. (206) 280-8328; musicprosnw@comcast.net

Ev Stern's Jazz Workshop – 18 yrs of jazz ensembles, classes, lessons. All ages, instruments, levels. evstern.com; (206) 661-7807; evstern@comcast.net

Tobi Stone – Saxophone/Clarinet/Flute. Focus: tone, improv, technique, theory. All ages/levels, BM, 15 yrs exp. W. Seattle, lessons@tobistone.com

Nelda Swiggett – Piano instruction in jazz, popular & classical styles. All ages & levels welcome. Seattle studio. (206) 323-1361. neldaswiggett.com.

Jay Thomas – accepting select students on trumpet, saxophone, flute. Focus on improv & technique. (206) 399-6800 jaythomasjazz@aol.com

Yakup Trana – Cornish graduate, professional guitarist. Guitar instruction all levels; (206) 786-2819, ytrana@hotmail.com

Enrique Valera – Cuban tres, cuatro & guitar instruction. (206) 673-1049 or lafamiliavaleramiranda.com

Byron Vannoy, MFA – Jazz drum set instruction & rhythmic improvisational concept lessons for all instruments. (206) 817-0377, byronvannoy.com

Debby Boland Watt – Vocal instruction in Jazz, Improvisation & Bobby McFerrin's Voicestra. Cornish BM: Vocal Jazz & MFA: Improv & Comp (253) 219-5646 ordebbbywatt.com

Patrick West – Trumpet Instruction. 20+ yrs experience teaching. All ages & levels. Emphasis on Technique & improvisation. (425) 971-1831

Garey Williams – Jazz Drum Instruction. (206) 714-8264, garey@gareywilliams.com

Greg Williamson – drums & rhythm section; jazz & big band; private studio for lessons, clinics & recordings; (206) 522-2210, greg@ponyboyrerecords.com

Beth Winter – 26+years Jazz Voice Professor @ Cornish College. All ages, abilities & genres. Private Lessons, Workshops & Showcase Performances. bwinter@cornish.edu. (206)-281-7248.

To be included in this listing, send up to 15 words, to jazz@earshot.org.

EARSHOT JAZZ

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Seattle, Washington



Brian Kirk
Photo by Lisa Hagen Glynn

COVER: BRIAN KIRK PHOTO BY LISA HAGEN GLYNN

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