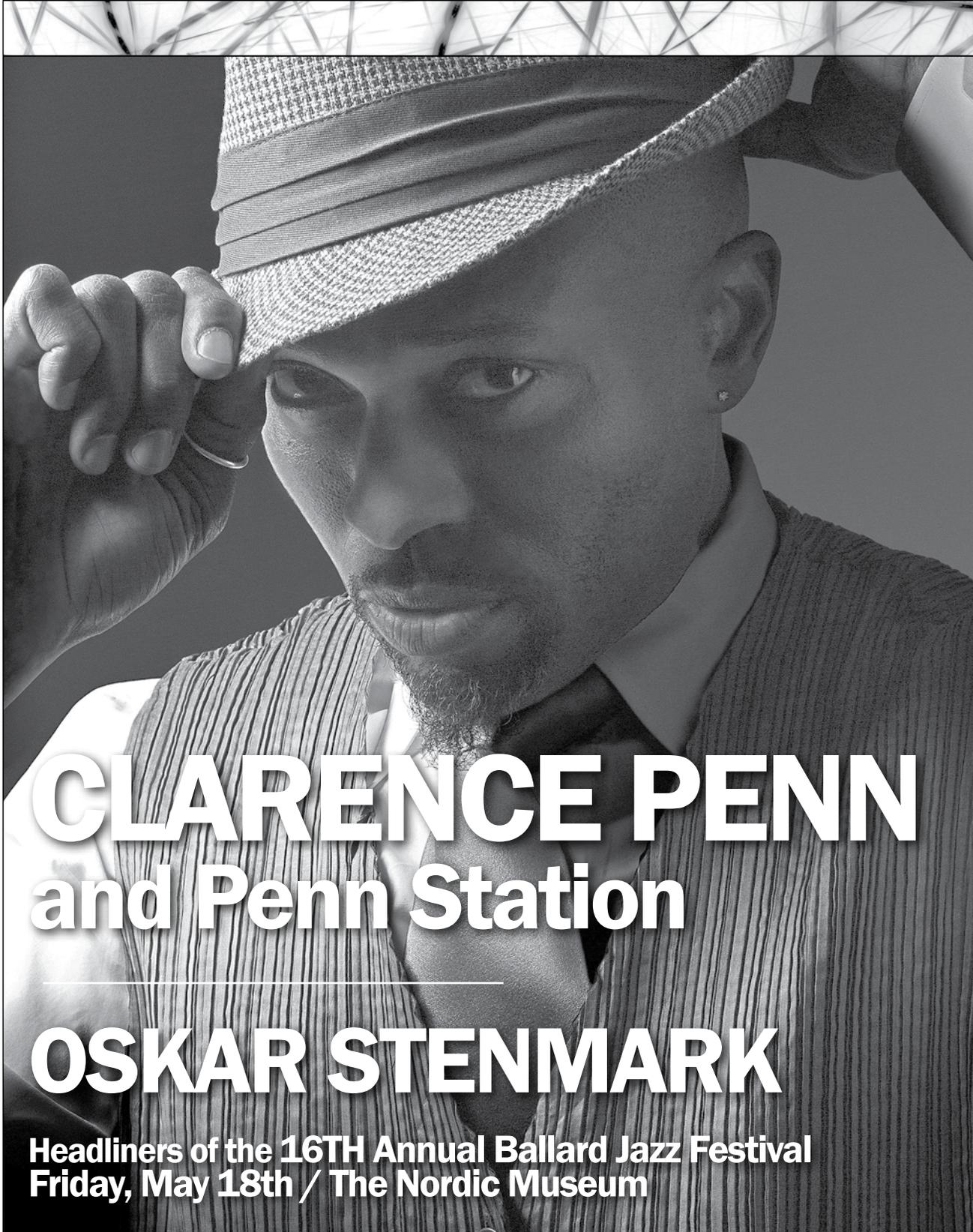


# SEATTLE JAZZ SCENE

MAY 2018 / no. 39 / GRATIS



## CLARENCE PENN and Penn Station

## OSKAR STENMARK

Headliners of the 16TH Annual Ballard Jazz Festival  
Friday, May 18th / The Nordic Museum



### Dawn Clement: Here In The Moment

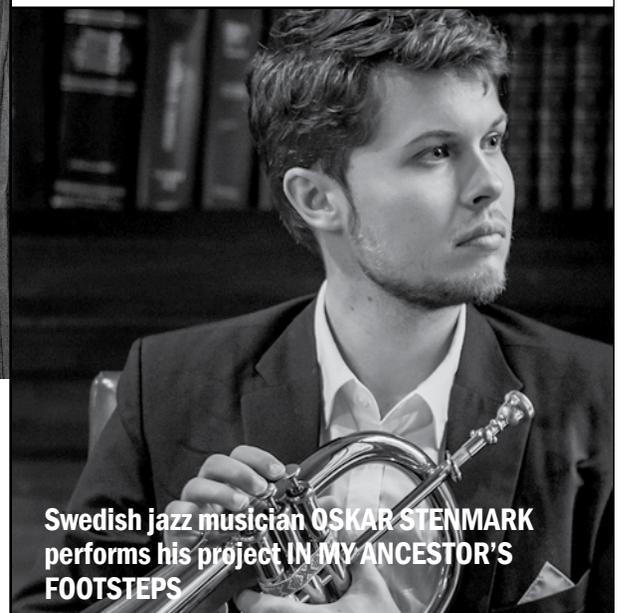
Dawn Clement's piano style is strong and versatile, whether she is playing at the most intense tempo, or in more tender and vulnerable moments colored in alluring sincerity. [Read the profile on page 12](#)

## 16th Annual BALLARD JAZZ FESTIVAL May 16-19, 2018

BALLARD AVENUE JAZZ WALK  
MAINSTAGE CONCERT  
SATURDAY JAZZ PICNIC  
CELEBRATION OF THE DRUM  
GUITAR SUMMIT

CLARENCE PENN / OSKAR STENMARK  
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BAKER / PETE CHRISTLIEB / CHAMBER 3  
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DAWN CLEMENT / MARK TAYLOR / JOHNAYE  
KENDRICK / SUSAN PASCAL / THOMAS MAR-  
RIOTT / PAUL GABRIELSON / MARK ZALESKI /  
TODD BISHOP GROUP / JASNAM DAYA SINGH  
/ BRENT JENSEN / JAMIE FINDLAY / CLAY GIB-  
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GREGG KEPLINGER / ANDY COE / BEN FELDMAN  
TRIO / XAVIER LECOUTURIER / RICHARD COLE /  
CHRISTIAN PINCOCK / NEIL WELCH / TABLE &  
CHAIRS SHOWCASE

COMPLETE FESTIVAL GUIDE INSIDE...



Swedish jazz musician OSKAR STENMARK performs his project *IN MY ANCESTOR'S FOOTSTEPS*

# SEATTLE JAZZ NEWS

## EARSHOT GOLDEN EAR AWARDS

In April at the Royal Room, Earshot Jazz held its 28th annual awards show, celebrating the best of what Seattle jazz had to offer over the last year. Opening the night was the Delvon Lamarr Organ Trio delivering a tight first set of soul-drenched jazz. The master of ceremonies was Northwest jazz legend Jim Wilke.

*Awards were presented to:*

**RECORDING: Greg Ruby and the Rhythm Runners, *Syncopated Classic***

**ACOUSTIC JAZZ ENSEMBLE: Pearl Django**

**ALTERNATIVE JAZZ GROUP: Rik Wright's Fundamental Forces**

**JAZZ INSTRUMENTALIST: Dawn Clement**

**EMERGING ARTIST OR GROUP: Marina Christopher**

**VOCALIST: LaVon Hardison**

**CONCERT: Industrial Revelation plays Bjork at the Nepture Theater, December 2017**

**SEATTLE JAZZ HALL OF FAME: Patty Padden, Skerik**

**SPECIAL AWARDS:**

**Racer Sessions at Café Racer  
Kenny Mandell at Couth Buzzard  
Erik Hanson at Jazz Night School**

## HANS TEUBER AND JEFF JOHNSON AT SEATTLE ART MUSEUM ON MAY 10

The latest incarnation of Earshot's Art of Jazz monthly series at the Seattle Art Museum, includes two distinct voices, those of multi-reedist Hans Teuber, and bassist Jeff Johnson.

Celebrating their recent release on Origin Records, *Deuce*, the two long-time musical collaborators and friends will take listeners to various points in the listening universe seldom traveled. Both musicians have what few artists achieve - a voice that is distinctive, and constantly moving forward in an uncompromising way. The music, and the exhibits at SAM provides a mid week escape into the abyss of creative imagery.

The Art of Jazz concert take place at the Seattle Art Museum, 1300 First Avenue, at 5:30pm and are free with museum admission.

The June 7 Art of Jazz concert features vocalist Mercedes Nicole.

## ORIGIN / OA2 RECORDING NEWS

Origin Records and OA2 Records announces their spring 2018 lineup of new re-

leases. Visit [www.origin-records.com](http://www.origin-records.com) for all the latest.



2018 SEATTLE JAZZ HALL OF FAME: SKERIK

**BILL ANSCHELL, "SHIFTING STANDARDS"** (ORIGIN 82757). The Seattle pianist's latest trio recording.

**HAL GALPER QUARTET feat. JERRY BERGONZI, "CUBIST"** (ORIGIN 82751). NY piano titan returns with a quartet date for his 8th Origin release.

**DAVE LIEBMAN, JOHN STOWELL "PETITE FLEUR: THE MUSIC OF SIDNEY BECHET"** (ORI-

GIN 82753) Two legendary artists perform the seldom heard works of Sidney Bechet.

*Coming this summer & fall....* Joe Locke, Thomas Marriott, Mimi Fox, Brad Goode, Hal Galper, Tom Rizzo, and many more....

## JARED HALL QUINTET FEATURING VINCENT HERRING AT TULA'S, THURSDAY, MAY 10

A can't miss opportunity to see the great alto saxophonist Vincent Herring, in the intimate confines of Tula's. Herring, who has appeared on stage and in recordings with luminaries such as Art Blakey & the Jazz Messengers, Dizzy Gillespie, Horace Silver, and Larry Coryell, will appear as a member of the Jared Hall Quintet.

Trumpeter Hall, on the heels of his well received CD, *Hallways*, has assembled an excellent supporting cast with drummer Matt Jorgensen, bassist Michael Glynn, and pianist John Hansen. Hall's playing has been a welcome addition to the scene in the past year, since his arrival from Miami, where he studied with Brian Lynch. A Spokane native, his full bodied tone, and lyrical approach has been earning him a rapidly rising following in Seattle. With the amazing Mr. Herring in tow, that interest should continue.

## SIXTH ANNUAL MILES DAVIS BIRTHDAY CELEBRATION: MAY 25-26

Thomas Marriott is back with his Miles Da-

vis birthday celebration, each year approaching the music from a different perspective. This year the material is still a mystery, but the makeup of the band is a clue that the evening will be seen through a much different lens than ever before.

Trumpeter Marriott, one of the most important of jazz voices emanating from Seattle in recent history, will incorporate voice into the music this year.

Vocal artist Johnaye Kendrick will in essence be replacing the saxophone in the standard quintet format, supported by pianist Dawn Clement, bassist Jeff Johnson, and New York based drummer, Chris Beck.

*Tula's Jazz Club (2214 Second Avenue). Music begins at 7:30pm. Reservations recommended (206) 443-4221.*

## THE WESTERLIES RETURN HOME TO THE ROYAL ROOM

The Westerlies are a New York based brass quartet comprised of four childhood friends from Seattle, Washington. Trumpeters Riley Mulherkar and Zubin Hensler, trombonists Andy Clausen and Willem de Koch perform with the precision of a string quartet, with an adventurous spirit attached. The band has shared the stage with such diverse acts as Radiolab, Bill Frisell, Vieux Farka Toure, and Juilliard Dance.

The group returns home to Seattle for a special performance at The Royal Room on



Wednesday, May 23 at 7:30pm

## IF IT IS FRIDAY, THERE IS HAPPY HOUR JAZZ AT THE LATONA

Veteran bassist Phil Sparks has played with just about everyone on the Seattle scene for the past 30 years, so he draws from a deep pool of musicians each Friday to join him in trio at this long time Happy Hour hang in the Green Lake neighborhood.

It is not a great listening room, as there is a lot of conversation, so come prepared for that. It's a great hang to unwind, have a meal, a few beers, and celebrate the end of the week. It serves well as a pre gig hang also, departing to other venues around the city.

Every jazz fan in Seattle should experience the this at least once!

*Phil Sparks performs every Friday from 5-7pm at The Latona Pub (6423 Latona Ave*



*NE, Seattle). No Cover. 21+*

## SUSAN PASCAL QUARTET AT TULA'S

Vibraphonist Susan Pascal has been playing at Tula's Jazz Club since its inception it seems, always attracting a full house, and an attentive, active listening audience. Her playing is free flowing and melody based, and works well with pianist Bill Anschell, a constant in the Pascal quartet.

This month she is joined by trailblazing bassist Jeff Johnson, and drummer John Bishop, which could create a bit of a seismic shift in Pascal's monthly musical odyssey at the Belltown jazz spot.

*Susan Pascal performs Saturday, May 12, at Tula's Jazz Club (2214 Second Avenue). Music begins at 7:30pm.*

## EARSHOT SPRING CONCERTS

Earshot's Concert Series continues with performances through June. Performances coming up include:

June 4 - **CHANO DOMINGUEZ FLAMENCO SKETCHES**

June 13 - **KEN VANDERMARK AND NATE WOOLEY**

June 16 - **BROKEN SHADOWS: CHRIS SPEED, TIM BERNE, DAVE KING AND REID ANDERSON**

June 20 - **AARON PARKS' LITTLE BIG**  
June 21 - **THUMBSCREW (MICHAEL FORMANEK, TOMAS FUJIWARA, MARY HALBORSON)**

June 22 - **DAN WEISS' STAREBABY: METAL JAZZ**

June 23 - **THOMAS STRONEN: TIME IS A BLIND GUIDE**

July 1 - **ERIC REVIS QUARTET**

# Dr. Lonnie Smith, Deva Mahal headline the 2018 Bellevue Jazz Festival, May 30 - June 3

By Paul Rauch

The 11th annual Bellevue Jazz & Blues Festival kicks off May 30, and runs through June 3 at multiple locations in downtown Bellevue. This year's headliners performing at the Meydenbauer Center Theatre are Hammond B-3 organ master Dr. Lonnie Smith, and singer/songwriter Deva Mahal, daughter of blues legend, Taj Mahal. Also appearing will be Carlos Cascante y Su Tumbao, Curtis Stivers & the Full Circle Big Band, and The Darrell Holden Quartet.

Dr. Lonnie Smith has over five decades established himself as one of the true legends of the Hammond B-3 organ in jazz,

and is heard on over seventy albums. A leading exponent of the soul jazz movement, Smith has recorded as a leader on the Blue Note label, and as a sideman, with Lee Morgan, George Benson, Lou Donaldson, Dizzy Gillespie, and Ron Carter to name but a few.

As the daughter of blues icon Taj Mahal, Deva Mahal was raised in the blues tradition that includes heavy doses of gospel, and R&B. She has forged her own unique approach, blending indie-pop, soul and rock with her blues roots, and has performed alongside legends such as Etta James, Dianne Reeves, and The Roots.

Established in 2008, the festival is a cultural and community event that draws

national artists, and showcases regional talent as well. Headlining artists are selected in collaboration with John Gilbreath, executive director of Earshot Jazz. The music presented at the festival reflects the deep tradition of jazz and blues music in Bellevue, and its surrounding communities, and has become a much anticipated Bellevue rite of spring.

The Bellevue Jazz Festival runs May 30 through June 3.

For tickets and information visit: <https://www.bellevuedowntown.com/events/jazz-and-blues-festival>



**10 venues, 90 musicians**  
**SATURDAY, MAY 19, 6:00**  
**BALLARD JAZZ WALK**

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# EARSHOT JAZZ

Summer Concerts

June 4, 7pm and 9:30pm  
The Triple Door  
**Chano Dominguez  
Flamenco Sketches**

June 21, 8pm  
PONCHO Concert Hall  
**Mary Halvorson's  
Thumbscrew**

June 13, 8pm  
Chapel Performance Space  
**Ken Vandermark &  
Nate Wooley**

June 22, 7pm and 9:30pm  
The Royal Room  
**Dan Weiss' Starebaby:  
Metal Jazz**

June 16, 7pm and 9:30pm  
The Triple Door  
**Broken Shadows:  
Chris Speed,  
Tim Berne, Dave King,  
Reid Anderson**

June 23, 8pm  
PONCHO Concert Hall  
**Thomas Strønen:  
Time is a Blind Guide**

June 20, 7pm and 9:30pm  
The Royal Room  
**Aaron Parks' Little Big**

July 1, 8pm  
PONCHO Concert Hall  
**Eric Revis Quartet**

Tickets and info at [206-547-6763  
earshot.org](http://206-547-6763.earshot.org)

# Summer Jazz Camps

The **Shoreline Jazz Camp** runs August 6-10 and provides young musicians the opportunity to learn and play with some of the region's most accomplished teachers and performers. The camp includes instruction in large and small ensembles, and a series of master classes that are designed to refine the individual's skills and understanding of jazz. The camp is open to middle and high school students entering grades 7-12 and includes levels beginning to advanced.



MATT WILSON AT CORNISH

Faculty for the Shoreline Jazz Camp include: Jim Sisko, David Marriott, Stuart MacDonald, Dan Kramlich, Jon Hamar, Marina Christopher, Milo Petersen and Matt Jorgensen.

perenced faculty. The schedule for SSI Summer Saxophone Camp is: High School Camp (open to all incoming 9-12th grade students): July 30-August 2; Middle School Camp (open to all incoming 7-9th grade students): July 23-26.

More information can be found online at: <http://www.shorelinearts.net/camps/>

For more information, visit [SeattleSaxInstitute.com](http://SeattleSaxInstitute.com) or contact Neil Welch at [seattlesaxinstitute@gmail.com](mailto:seattlesaxinstitute@gmail.com).

The **University of Washington Jazz Workshop** runs from June 25-29 and is geared toward students of high school age with some experience playing jazz.

**Jazz at Cornish** runs July 16-21 and affords talented middle and high school students an opportunity to develop their jazz improvisation skills with the nationally renowned Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting and fun-filled week playing in ensembles with other talented students and will benefit from both formal and informal tutoring by the faculty.

Faculty members include Jay Thomas, Mark Taylor, David Marriott, Marc Seales, Paul Gabrielson, Chris Spencer and Steve Korn.

More information is available at [uwjazz-workshop.com](http://uwjazz-workshop.com)

More information is available at [http://www.cornish.edu/summer/courses/jazz\\_at\\_cornish/](http://www.cornish.edu/summer/courses/jazz_at_cornish/)

The **Summer Saxophone Camp** offers four days of immersion in saxophone study for beginning through advanced high school students. Whether students are interested in jazz, classical, or modern improvisation, the SSI is designed to give saxophonists of all levels of ability the chance to connect with like-minded students and faculty.

**Centrum's Jazz Workshop** runs July 22-29 at Fort Warden State Park in Port Townsend. The workshop is open to participants high school-aged and above, so whether you're a journeyman performer, aspiring professional, or an enthusiastic beginner, you'll find colleagues who are the perfect fit for you to make music with.

SSI coaches are four of the Seattle area's most respected performers and educators, including saxophonists Steve Treseler, Neil Welch, Mark Taylor, and Evan Smith. Students will work alongside their coaches in a unique environment of collaboration and mentorship, and are guaranteed a private lesson during the week with one of the SSI's ex-

More information is available at <http://centrum.org/jazz-port-townsend-the-workshop/>

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# 2018 BALLARD JAZZ FESTIVAL

## Welcome!

As we proudly present the 16th Annual Ballard Jazz Festival, we continue to marvel at and are so pleased to be a part of such a unique and thriving community. What was a neighborhood primarily of industrial buildings, dive bars and fishermen in the '90s, is now one of the most dynamic neighborhoods in the country with an ever-expanding collection of restaurants, boutiques, music venues, lounges ... and dive bars and fishermen. For 2018, the big news is the Nordic Heritage Museum's completion of their new \$47 million museum in the heart of downtown Ballard. An amazing feat of community ingenuity has produced a world-class facility, one whose use we will humbly accept as our new home for the Mainstage Concert!

Again, the festival kicks off with two nights of great hanging as we celebrate drummers and guitar players at Conor Byrne Pub. The Northwest is home to an incredible array of great drummers and we will be showcasing just a few of them on Wednesday night including: former SF/NY drummer and longtime NW mainstay BRIAN KIRK; the fiery, legendary Seattle drummer GREGG KEPLINGER; inspired upstart XAVIER LECOUTURIER and his band; and recent transplant from New York, STEFAN SCHATZ. **The Guitar Summit** has developed into a fan favorite over the last twelve years, and this year's should be just as inspired with four amazing guitarists on the bill - Seattle stalwart MILO PETERSON; the duo of JOHN STOWELL and German guitarist CHRISTIAN ECKERT; and Seattle's rocking, blues-based guitarist of choice, ANDY COE, makes his Summit debut.

For the **Mainstage Concert**, we excitedly turn to our new, dynamic, and acoustically flawless auditorium at the Nordic Museum for performances by New York drummer CLARENCE PENN, and the New York-based, Swedish trumpeter OSKAR STENMARK, as we celebrate the opening of the Nordic Museum and pay tribute to the Scandanavian roots of Ballard.

The perennially-packed **Ballard Jazz Walk** moves to Saturday and promises to be another great time as over 90 great musicians from the Northwest and New York perform at 8 different venues throughout Ballard, including the spacious outdoor stages of Pono Ranch and Peddler Brewing Company. New for 2018 is the SATURDAY JAZZ PICNIC at Peddler Brewing Company's outdoor grotto. Food, beer and music makes for a great afternoon with the family.

We would like to thank our small, but incredible staff of volunteers for all of their hard work over the countless hours that went into making this festival a reality.

Our sponsors make the Ballard Jazz Festival possible. Through their generous support, we are able to bring some of the world's finest jazz musicians to this small fishing village here in Seattle. Please take a moment to acknowledge their contribution with your patronage.

And to you, the Seattle jazz fan, thank you for your continued support of the Ballard Jazz Festival. Please enjoy the week!

## festival staff

- ARTISTIC AND MANAGING DIRECTORS** Matt Jorgensen, John Bishop
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- SPONSORSHIP COORDINATOR** Matt Jorgensen
- FESTIVAL WEBSITE/PROGRAM** Matt Jorgensen
- FESTIVAL GRAPHICS/SIGNAGE/PROGRAM** John Bishop
- VOLUNTEER COORDINATOR** Paul Rauch
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Contributions can be sent to SHUNPIKE. Write 'Ballard Jazz Festival' in the subject line.

# 2018 BALLARD JAZZ FESTIVAL



Wednesday, May 16, 8:00pm - Conor Byrne Pub, 5140 Ballard Ave NW, \$15, 21+

## CELEBRATION OF THE DRUM

Some of America's top drummers (many who just happen to live in the NW) gather with their bands for a night of eclectic, spirited music.



### BRIAN KIRK & NUTRIO

*Nathan Breedlove* - keyboards; *Phil Sparks* - bass;  
*Brian Kirk* - drums

Drummer/Percussionist/Composer/Educator, born in Indianapolis where he attended Indiana University, a graduate of California State University East Bay (B.A. Music) and New York University (M.A. Jazz Contemporary Music). The son of Indianapolis Hall of Fame drummer and educator Dr. Willis Kirk, Brian grew up in San Francisco where he performed with Gladys Knight, Marlena Shaw, Joe Henderson, Bobby Hutcherson, Bishop Norman Williams, John Handy, and Jessica Williams. Brian spent ten years in New York City where he was a member of Lou Donaldson, Jack McDuff, and Little Jimmy Scott Bands. He also performed with Dizzy Gillespie, Joe Locke, Andrew Hill, the Lionel Hampton Orchestra, and the Count Basie Orchestra. He has also appeared with Piano Duo Landsberg and Yount, in concerts featuring the Baltimore Symphony, Philadelphia, Pops Orchestra, Saint Louis Symphony, and the Miami Symphony to name a few. A giant in jazz education at Seattle Central C.C., Brian Kirk has been an integral part of Seattle's jazz infrastructure for decades.

### GREGG KEPLINGER

*Neil Welch* - saxophone; *Levi Gillis* - saxophone,  
*Brandon Herzberg* - guitar; *Aaron Otheim* - keyboards

Gregg Keplinger enjoys legendary status among aficionados of Northwest music for his powerful, individualistic drumming style. Gregg began his musical career with various rock and jazz projects in the 1960s and was a key member of the free-thinking musical community that formed around late 60s coffeehouse The



Llanghaelwyn, the crucible of Seattle's modern-jazz movement. Gregg's musical resume includes work in such disparate contexts as Soundgarden, his long-running duo with jazz saxophonist Rick Mandryck, and the Ringling Brothers Circus band. He is known internationally for his unique, handmade Keplinger snare drums, used by his major inspiration, Elvin Jones, among other luminaries. He has also toured extensively as a drum technician with Pearl Jam, Soundgarden, Our Lady Peace, and others

### XAVIER LECOUTURIER

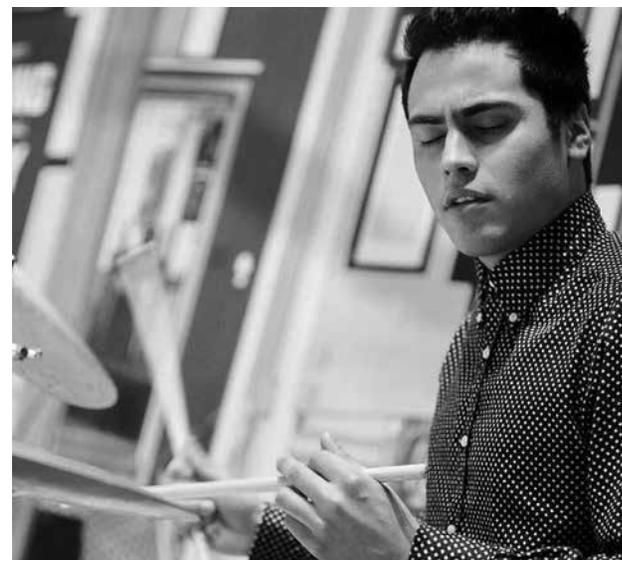
*Lucas Winter* - guitar; *Gus Carns* - piano; *Ben Feldman* - bass; *Xavier Lecouturier* - drums

Xavier found music at a young age through the guitar. His parents are both immigrants from France and Mexico and brought their music to the house, which had a lasting effect on his musical experience. Once he had a guitar he was off to the races and began his life as a musician. He attended Marin School of the Arts where he really started to push forward in his craft. He is currently in school at Cornish College of the Arts earning his BA in music performance. He has studied with Ted Poor, Mark Ivester and John Bishop. Through all of his training his cultural identity has remained a strong part of his art. He uses his identity to push the boundaries of his music into new places through his performances with his group, and others such as Jay Thomas, Thomas Marriott, Dawn Clement and Mark Taylor.

### STEFAN SCHATZ

*Thomas Marriott* - trumpet; *Jeremy Bacon* - piano;  
*Paul Gabrielson* - bass; *Stefan Schatz* - drums

STEFAN SCHATZ was born in New York City and



recently moved to Seattle. After training early on as a classical percussionist, Stefan went on to study jazz at the New School in New York. Stefan has worked with jazz greats Dakota Staton, Jon Hendricks, Arnie Lawrence, Herman Foster, Teddy Charles, and Freddie Redd, and has toured internationally with the Chris Byars/Ari Roland Quartet, Manhattan Tap, and the Mark Morris Dance Group. He has played on television & film soundtracks, commercials, numerous albums, and most recently in the Broadway show "After Midnight." Stefan was a three-time recipient of the prestigious "Rhythm Road: American Music Abroad" program, produced by Jazz at Lincoln Center and the US State Department, which sends musicians all over the world to represent the US by playing



jazz. Stefan participated in the 2010 Grammy Award for Best Traditional Folk Album for his work on the album "High Wide & Handsome: The Charlie Poole Project," by Loudon Wainwright III.

Thursday, May 17, 8:00pm - Conor Byrne Pub, 5140 Ballard Ave NW, \$15, 21+

# GUITAR SUMMIT



## MILO PETERSON

*Milo Petersen - guitar; Michael Glynn - bass; Brad Boal - drums*

Making his home in Seattle, guitarist/drummer/composer/educator Milo Petersen's first music lesson was from his Danish grandfather who played the harmonica and the accordion. When Milo was 5 years old he asked his Grandfather if he could play his harmonica. His grandfather replied, "First you have to whistle a tune". Milo went on to study violin and sing in church choirs as a child. He later studied guitar with Mark Baker, Jim Kelleher, Dave Peterson, Herb Ellis, Tal Farlow and Joe Pass. He currently enjoys a long term student/teacher relationship with 7-string guitar master Ron Eschete. Milo has also studied drums with Moyes Lucas Jr., Victor Lewis, Billy Hart, Mel Brown, Steve Ellington, Jeff Hamilton, Ignacio Berroa, Idris Muhammed, and Herlin Riley.

Milo has been active in the Pacific Northwest jazz community since the late 70's after studying for 3 years at Western Washington University under Bill Cole, Scott Reeves, and Americole Biasini. Milo spent 4 years in New York City (1987-1991) leading trios and quartets and then returned to Seattle. In addition to playing with the wide array of amazing musicians in Seattle he has performed with some of the world's finest including: Gary Steele, Ron Eschete, Julian Priester, Joe Sample, Ernestine Anderson, Herb Ellis, Nancy King, Cedar Walton (with the Composer's and Improviser's Orchestra), Mose Allison, Larry Coryell, Chip Jackson, Eliot Zigmund, Billy Hart and Phil Markowitz. Milo also had the great fortune, thanks to saxophonist/composer Steve Griggs, of recording 2 CDs with master drummer Elvin Jones (Jones for Elvin vols.1 & 2 - Hip City Music).

## JOHN STOWELL & CHRISTIAN ECKERT

*John Stowell - guitar; Christian Eckert - guitar; Phil Sparks - bass; Matt Jorgensen - drums*

John Stowell began his successful career with guitar les-

sons in his native Connecticut from guitarist Linc Chamberlind, and from John Mehegan, pianist and respected jazz educator at the Juilliard School of Music and Yale University. Several years later he met noted bassist David Friesen in NYC and launched a critically acclaimed touring and recording association that lasted 7 years, included 6 albums, and perfor-



mances in Europe, Canada, USA and Australia. During that time, John also moved to Oregon. Paul Horn, John, David Friesen and Robin Horn were invited to perform in the Soviet Union. It was the first time in 40 years that American jazz musicians had been invited to play public performances in Russia, paving the way for many others to follow. John Stowell is an in-demand teacher and clinician of jazz guitar. He has



taught at the country's most prestigious schools of music, and frequently is invited to present "Artist in Residence" series.

Guitarist Christian Eckert has been back in Germany since 1995 after a long sojourn abroad. He is in demand as a free-lance musician with his own band, in a trio, *Chamber*

3, with the saxophonist Steffen Weber and drummer Matthew Jorgensen, in an electronica projekt Sapporo as well as in his acoustic quartet „fritz & gans“ with Steffen Weber on sax. From 1990 onwards Christian lived in the Netherlands, studied at the Hilversums Conservatory and jazz guitar at the CHK-Conservatory in Zwolle. In 1992 he was granted a scholarship to continue his studies at The New School in New York. There he studied with Jim Hall, Hal Galper, John Abercrombie and Peter Bernstein. In addition to performances with the Dizzy Gillespie pianist Ray Bryant, he also appeared regularly in performances and sessions in Manhattan jazz clubs. The guitarist completed his studies in the Netherlands in 1995 with a Master's Degree. Today he's living in Weinheim, Germany.

## ANDY COE

*Andy Coe - guitar; Tarik Abouzaid - bass; D'Vonne Lewis - drums*

With a rich background in jazz and a joyful enthusiasm



for blues and psychedelic rock, Andy Coe is recognized as a deeply intuitive, emotive guitarist. As an architect of sound and style, Coe draws in listeners, making collective exploration and resolution accessible across genres. Born and raised in Seattle, Andy played in the critically acclaimed Roosevelt Highschool Jazz band before going on to graduate from the music department of the University of North Texas. He has played venues and festivals around the country and world ever since. Andy has performed with many great musicians including Jimmy Page, Duff McKagen, Jerry Cantrell, Kim Thayil, Paul Rogers, Rich Robinson, Reggie Workman, Rashied Ali, Ravi Coltrane, Norah Jones, Stanton Moore, Mike Clark, Bobby Previtte, Skerik, Mike Dillon, Karl Denson and many others. Currently Andy resides in Seattle and plays in Skerik's Bandalabra, Tuatara, McTuff and the Andy Coe Band among others.

Friday, May 18, 7:30pm - The Nordic Museum, 2655 NW Market Street  
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Chad Leftkowitz-Brown (saxophone), Geoffrey Keezer (piano),  
Yasushi Nakamura (bass), Clarence Penn (drums)

*"...gesture and space surging from a place of heart-felt and fluid integrity...Penn exudes such enthusiasm and love for the music - it is simply impossible not to feel uplifted."*

- JAZZTIMES

Since his arrival in New York City in 1991, drummer / composer / arranger Clarence Penn has placed his unique blend of mega-chops, keen intellect, and heady musicianship at the service of a staggering array of A-list artists, all documented on several hundred studio albums.

For his performance at the Ballard Jazz Festival, Penn leads his dynamic quartet through thoroughly fresh and modern renditions of classic Thelonious Monk staples, as documented on his critically acclaimed 2014 release, *Monk: The Lost Files*. Filled with the spirit and joy associated with Monk, he's taken all the things he loves in the music and brought them into the present.



## OSKAR STENMARK IN MY ANCESTOR'S FOOTSTEPS

Presented in partnership with the Nordic Museum

Oskar Stenmark (flugelhorn), Alex Pryodny (piano), Kaisa Mäensivu (bass),  
Max Holmberg (drums)

Traveling with the music from his ancestors in Gärdebyn, Dalecarlia, Oskar Stenmark Trio visits the U.S. West Coast for the first time. Ancient melodies from ten generations in Oskar's family come alive, moving the music from past to present. In Gärdebyn, a place in Dalecarlia known for its rich music tradition, Oskar's (paternal) grandmother grew up with her father Hans, his brother Olle Börjes and their music tradition. They were two highly respected fiddlers that represented an ancient tradition. The music has been passed on for generations and goes back as far as to the 1762. Oskar Stenmark, the 10th generation to play this music formed his group to bring the melodies back to life.

Oskar Stenmark Trio was formed in Gothenburg, Sweden, in 2012. Mixing traditional folk melodies from Gärdebyn, Rättvik, with elements from today creates a new exciting sound, where tradition and innovation go hand in hand.

Since moving to New York, Oskar leads his NYC Quartet, trio, and octet, and has worked with Maria Schneider Orchestra, David Byrne, Timbuktu (SWE), Bohuslän Big Band and La Barriada (Cuba). Oskar has studied at University of Gothenburg and Manhattan School of Music, with artists such as: Lew Soloff, Phil Markowitz, Dave Liebman, Jim McNeely, Jan Allan, Gregory Gisbert, Anders Jormin, Dominic Derasse, Scott Wendholt, Per Ivarsson, Tony Kadleck, Luis Bonilla, Lars Lindgren, Peter Asplund, Frank Green, Johan Åkervall, Klas Nilsson.

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Saturday, May 19, 6:30pm - The Ballard Landmark, 5433 Leary Ave NW, \$35

# BALLARD AVENUE JAZZ WALK

## LEFKOWITZ-BROWN/ NAKAMURA/PENN TRIO THOMAS MARRIOTT QUINTET BEN FELDMAN TRIO

Conor Byrne Pub / 6:30 / 21+  
Sponsored by: BES EVENTS

Hailed as a "sax phenom" by The New York Daily News, Chad Lefkowitz-Brown is one of the first prominent jazz musicians to emerge out of the millennial generation. He has toured globally as a soloist, and with numerous jazz artists and pop icons ranging from Arturo O'Farrill to Taylor Swift. Chad is also a member of the multi-Grammy award winning Afro-Latin Jazz Orchestra, and he is on faculty at the San Francisco Conservatory as a visiting artist. One of the most commanding voices on bass today, Yasushi Nakamura is praised for imaginative, quicksilver bass lines that deepen the groove. His blend of guitar-like precision and gut-level blues has sparked collaborations with artists such as Wynton Marsalis, Wycliffe Gordon, Toshiko Akiyoshi, Hank Jones, Dave Douglas, Steve Miller, etc. With his charismatic stage presence and artful, hard swinging melodic touch, Nakamura is a first-call performer capturing new audiences and fans around the world. Clarence Penn is one of the busiest jazz drummers in the world, a leader of multiple bands, a composer, a prolific producer, and an educator. Since arriving in New York City in 1991, Penn has placed his unique blend of mega-chops, keen intellect, and heady musicianship at the service of a staggering array of A-list artists - a chronological short-list includes Ellis and Wynton Marsalis, Betty Carter, Stanley Clarke, Steps Ahead, Makoto Ozone, Michael Brecker, Dave Douglas, Maria Schneider, Luciana Souza, Richard Galliano, and Fourplay. *Chad Lefkowitz-Brown - sax; Yasushi Nakamura - bass; Clarence Penn - drums*

Trumpeter Thomas Marriott may be the most important jazz musician in Seattle right now. After 11 albums as a leader, and hundreds of live performances, Marriott formed an all new quintet to play the length of 2018. Watching this band evolve, and create their own sound has been a fascinating work in progress. The band consists of three generations of notable players, including iconic tenor saxophonist Rick Mandyck. Tim Kennedy, who has been experiencing a bit of a renaissance himself, fills the piano chair. Geoff Harper is on bass, with up and coming drummer Xavier LeCouturier on drums. *Thomas Marriott - trumpet; Rick Mandyck - saxophone; Tim Kennedy - keyboards; Geoff Harper - bass; Xavier LeCouturier - drums*

Currently a senior at Garfield High School, bassist Ben Feldman is an active musician on the Seattle jazz scene, performing and/or recorded as a leader and sideman with such musicians as Jay Thomas, Stuart MacDonald, Mark Taylor, Dawn Clement, David Marriott, Kareem Kandi, Alex Dugdale, Reuel Lubag, and many others. He has also performed with nationally recognized musicians Dave Liebman, Joey Alexander, and Matt Wilson. *Martin Buddle - guitar; Ben Feldman - bass; Xavier LeCouturier - drums*

## MARINA ALBERO QUARTET

Ballard Landmark / 7:00 / All Ages  
Sponsor by: ORIGIN RECORDS / SUPER-GRAPHICS

Marina Albero has played with some of the most important artists of early, Flamenco and latin music including l'Arpeggiata, Barbarito Torres (Buenavista Social Club), Glen Velez, Pepe Habichuela, Carlos Saura, & Sara Flores. She plays hammered dulcimer, piano & vibes and has studied music in Spain & Cuba. Born in Barcelona, Marina Albero grew up playing traditional music with her family Grallers band "Stampede," which took them on tours to Japan and the U.S. in the '90s. At the age of eight, she studied piano & theory and later, drums and jazz piano while still working



MARINA ALBERO

with the family project, She studied at the Conservatory Isaac Albéniz and the Conservatorio Municipal de Barcelona. In 1995, her family moved to Cuba where she studied at the Instituto Superior de Arte, and she played with the Cuban Psalterium Renaissance-style group "Ars Longa." Albero moved to Seattle from Barcelona four years ago and continues to perform and teach throughout the world.

*Marina Albero - piano, perc., hammered dulcimer; Anil Prasad - tabla; Teo Shantz - drums*

## LINE-UP! with JOHNAYE KENDRICK

Bad Albert's / 7:00 / 21+  
Sponsored by: CHRISTINE OLSEN REIS/WINDERMERE & AMERICAN MUSIC

Dawn Clement & Mark Taylor formalized a dynamic 2 decades of collaboration with the 2016 formation of "Line-Up!". Clement is receiving well deserved recognition for her recent Origin release, *Tandem*, and was recently featured in *Downbeat Magazine*. Blending a physical piano style, and a pitch perfect vocal style that is both lyrical and melodic, Clement has been a force on the Seattle scene for some time now. Mark Taylor has been deeply involved in providing mentorship for the prodigious wave of great young musicians emanating from the high school band culture in Seattle that has gained national prominence. He has released two albums as a leader, and appeared on dozens of others as a sideman. Taylor is truly one of the titans of jazz saxophone in Seattle jazz history, beside Don Lanphere, Jabo Ward, Rick Mandyck, and Hans Teuber.

*Johnaye Kendrick - vocals; Dawn Clement - piano; Mark Taylor - saxophones; Michael Glynn - bass; D'Vonne Lewis - drums*

## MARK ZALESKI QUARTET TODD BISHOP GROUP Bellevue College Jazz (6:00PM)

Egan's Jam House / 6:30 / All Ages  
Sponsored by: SEATTLE DIVORCE SERVICES / KENNELLY KEYS

"Mark Zaleski has created a body of work where we can now hear his evolution as a composer...linear explorations that bring us on a pathway of varied musical surfaces that keep us absorbed throughout..." WICN Radio

Boston-based saxophonist, Mark Zaleski, is on the faculty at Berklee College of Music, New England Conservatory of Music, and Longy School

of Music at Bard College. A uniquely dynamic soloist, multi-instrumentalist, and band leader, he has performed with dozens of notable artists including Dave Brubeck, Christian McBride, Ian Anderson, Mahmoud Ahmed, and Bob Moses. Something Else Reviews named his 2nd recording, "Days, Months, Years." one of the top 10 jazz releases of 2017.

*Mark Zaleski - saxophones; Chris McCarthy - piano;*

*Ben Melvin - bass; Tyson Stubelek - drums*

Portland drummer Todd Bishop has led jazz, avant-garde and indie rock groups and produced six CDs of original music for Origin Records. With his multi-layered, organic style, he is a compelling musician, and has thrilled audiences with visceral performances owing as much to the influence of Keith Moon or Olatunji as to the jazz masters. His most recent recording is *Travelogue*, inspired by his band's annual tours of Europe over the last 6 years. He's joined by his longtime bandmate, Latin Grammy-nominated Brazilian pianist, Jasnam Daya Singh.

*Richard Cole - saxophones; Jasnam Daya Singh - piano, Chris Higgins - bass, Todd Bishop - drums*

## TABLE & CHAIRS LABEL SHOWCASE

### FEBRUARY / LESSER KNOWN OCEANOGRAPHIES/ CONCEPCION PICCIOTTO/ CHRISTIAN PINCOCK'S SCRAMBLER

Salmon Bay Eagles Upstairs / 8:00 / All Ages  
Sponsored by: BAXTALO / EARSHOT JAZZ

Table & Chairs is a record label and event production collective that was formed in 2011 by UW Music School friends and active musicians in Seattle's improvised music scene. Showcased at the festival over the last several years, many members of the T&C family have performed as part of the festival over the last 10 years. In addition to championing the burgeoning local new music scene, T&C also hosts a weekly free-improvisation jam session that has been running successfully for many years at Cafe Racer in Seattle.

**February** comprises a quartet led by composer and bassist Kelsey Mines, along with drummer Mike Gebhart, keyboardist Andrew Olmstead, and vibraphonist Matt Williams. The music seeks to explore the wide ranging musical capacities of the double bass as a featured instrument, via a collection of contemporary classical composition, jazz influences, and free improvising.

**Lesser Known Oceanographies: A Lecture on Going Hungry** is a performance that combines the worlds of poetry performance, puppetry, and video into a personal exploration of feminine hunger. The artists, poet/performer Erin Lynch and filmmaker/puppeteer Elizabeth Schiffler, share a desire to experiment with the intersections between poetry and visual art, making visible the assumptions undergirding the images and language surrounding hunger.

**Concepcion Picciotto** is Seattle saxophonist and composer Neil Welch's most ambitious large ensemble work to date. Totaling nearly 30 minutes, the piece was inspired by the life and death of Concepcion Picciotto, a homeless peace activist who held a 35 year nonstop vigil for nuclear disarmament at the gates of the White House. In the ensemble writing, Neil aspired to capture the dynamism of Concepcion's tireless mission. The work is scored



TODD BISHOP

for saxophone section, string trio, rhythm section, mezzo-soprano vocal soloist and tenor saxophone soloist. Concepcion uses lush orchestration, embedded with Neil's signature multiphonics (acoustically generated saxophone chords) into the part writing itself. The sweeping landscapes in Concepcion are contrasted by powerful vocal melodies and driving rhythmic grooves.

**Christian Pincock's Scrambler** makes a musical mash by combining large quantities of jazz, several cups of classical music, a tablespoon of folk and a dash of sound effects, whisked together through a conducted improv sign language called Soundpainting. (<http://soundpainting.com>) Some of Seattle's finest improvisers contribute their own unique and diverse flavors, mixed in real-time under Christian's direction.

## PAUL GABRIELSON QUARTET

Salmon Bay Eagles Downstairs / 6:30 / 21+

A stand-out bassist in Seattle for over 3 decades, Gabrielson has also toured internationally with the legendary folk group, the Kingston Trio, for 25 years. He is joined by the towering Portland guitarist Dan Balmer; Clay Giberson, a mainstay on the Portland scene for many years; and the popular Seattle drummer Steve Korn.

*Dan Balmer - guitar; Clay Giberson - keyboards; Paul Gabrielson - bass; Steve Korn - drums*

## JAZZ WALK OUTDOOR STAGES

### CHAMBER 3 CD RELEASE SHOW

## JEFF BAKER QUINTET

PONO RANCH | 4502 SHILSHOLE AVE

NW | 7:00PM (All Ages)

Sponsored by: **KNKX / AARON MESAROS - ALLSTATE FINANCIAL**



Chamber 3 is an ongoing international collaboration between Seattle drummer Matt Jorgensen and guitarist Christian Eckert and saxophonist Steffen Weber from Germany. Since meeting in New York at the New School for Jazz & Contemporary Music in the early '90s, Jorgensen and Eckert have continued their musical relationship through the years with multiple projects, including the organ trio NY3 and tours in the U.S. and Europe. Adding Steffen Weber's dynamic musical voice in 2014, the trio convenes in Southern Germany or the U.S. for explorations through compositions and musical sketches that highlight their mesmerizing group aesthetic. Seattle bassist Phil Sparks joins the

trio on "Tranatlantic," a collection of ten originals plus a Weber arrangement of the classic "When You Wish Upon a Star" from Pinocchio.

*Christian Eckert - guitar; Matt Jorgensen - drums; Kareem Kandi - saxes; Phil Sparks - bass*

Critically acclaimed vocalist **Jeff Baker** returns with his 5th OA2 Records release, an alive and bristling set of originals and thoughtfully conceived pop and jazz standards. Collaborating with some of the most influential and compelling jazz musicians in the world today - Brian Blade, Steve Wilson, Marquis Hill, Clark Sommers, Geof Bradfield, and Gregory Uhlmann - Baker and his co-producer/musical director, pianist Darrell Grant, present a provocative collection of original songs and arrangements based on text by writers such as Pablo Neruda, J.D. Salinger, A.A. Milne and Salvador Plascencia.

*Jeff Baker - voice; Brent Jensen - saxophone; Micah Stevens - guitar; Ben Feldman - bass; Tyson Stubelek - drums*

## BRENT JENSEN QUARTET SCENES featuring MICHAEL ZILBER

PEDDLER BREWING CO | 1514 NW LEARY | 5:30PM (All Ages)

Sponsored by: **VISIT BALLARD / SEATTLE JAZZ SCENE**

Saxophonist Brent Jensen's 2002 Origin release, "The Sound of a Dry Martini: Remembering Paul Desmond" was an immediate radio hit when it was released, propelled by the warmth of Jensen's inspired interpretation of Desmond's phrasing. Now 16 years later, "Martini..." is being re-released for a new audience. *Brent Jensen - sax; Jamie Findlay - guitar; Chris Symer - bass; Stefan Schatz - drums*

After 15 years of performing together, the rapport between the legendary Portland guitarist John Stowell, and Seattlites, bassist Jeff Johnson and drummer John Bishop, has reached such a level



of intimacy and connectedness, they transcend the traditional concept of a "guitar trio." Whether performing their intriguing originals or the thoughtful reimaginings of less-done classics, each piece is a ticket to somewhere unique, like a travelogue of where the trio's members have been and where they would like to go. Documented on five albums for Origin Records, their music continually inspires comments from reviewers bordering on the poetic: "... images of chilly mists rolling into town off the cold Puget Sound, filmy tendrils drifting up dark, shadowy streets." - All About Jazz. For the Jazz Walk, the trio will be joined by the dynamic San Francisco saxophonist, Michael Zilber. *Michael Zilber - sax; John*

*Stowell - guitar; Jeff Johnson - bass; John Bishop - drums*

## On the streets of Downtown Ballard! 45TH STREET BRASS

Lending an air of New Orleans' French Quarter to Ballard - catch the 45th Street Band as they make their way through the streets of downtown Ballard performing their original music and leading Jazz Walk crowds from venue to venue.

*Peter Daniel - baritone saxophone; Jared Hall - trumpet; Jamie Paulson - trombone; Nelson Bell - sousaphone; Ehssan Karimi - drums; Olli Klomp - drums*

## Saturday, May 19, 3:00pm Peddler Brewing Company

1514 NW Leary Ave, \$15 (or included with Jazz Walk ticket)

## SUSAN PASCAL QUINTET with PETE CHRISTLIEB: Remembering Stan Getz

Sponsored by: **VISIT BALLARD / SEATTLE JAZZ SCENE / ALL AGES**

Susan Pascal's Quintet featuring special guest tenor saxophonist Pete Christlieb presents *Remembering Stan Getz*, revisiting the music of Getz and highlighting his work with vibraphonists Cal Tjader and Gary Burton.

The all-star group features tenor titan Pete Christlieb, vibraphonist Susan Pascal, and rhythm section featuring pianist Bill Anschell, bassist Chris Symer, and drummer Jeff Busch.

A new feature of the Ballard Jazz Festival, the Saturday Picnic takes advantage of Peddler Brewing Company's large, covered "back yard," where food trucks, a sandwich window, and Peddler's own brews are served along with 2 sets of world-class jazz. Bring the family! Entry included with the Jazz Walk ticket, or \$15 for the picnic only, from 3:00-6:00.



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## ARTIST PROFILE:

# Dawn Clement: Here In The Moment

By Paul Rauch ORIGINALLY PUBLISHED ON ALLABOUTJAZZ.COM



PHOTO BY JIM LEVITT

Dawn Clement is like a primal force of nature. From being the mother of three young children, to her professorship at Cornish College of the Arts, to her performing career as a touring and recording artist, she maintains a musical standard of excellence achieved by very few. Her piano style is strong and versatile, whether she is playing at the most intense tempo, or in more tender and vulnerable moments colored in alluring sincerity.

The evening before I met with her at Cornish College of the Arts, I witnessed her extraordinary performance in residence at Seattle's storied Tula's Jazz Club, joined by saxophonist Mark Taylor, bassist Paul Gabrielson, and drummer John Bishop. This marvelous quartet performed many of the tunes featured on Clement's new album *Tandem* (Origin, 2018), a stunning array of duo performances with some of her closest musical allies over the past 20 years. Expanding these pieces into the quartet format with these wonderful musicians was truly an evening of music not soon forgotten. Her powerful piano style, and instrumental like vocal approach that evening reminded all fortunate enough to attend, that she is a true force to be reckoned with in modern jazz. She invites both her bandmates on stage, and her audience as well, to engage in the fleeting chance that some form of musical lightning may be captured in one magical moment. With the release of her new record, and her recently completed residency at the Earshot Jazz Festival, Clement's star appears to be steadily on the rise.

**PAUL RAUCH:** You began teaching at Cornish College of the Arts shortly after graduating. Talk about striking the balance between teaching and performing, and your decision to teach at that early stage of your career.

**DAWN CLEMENT:** I graduated in 2000, then in August, the chair at the time, Laura Kaminsky asked if I would like to teach Randy Halberstadt's piano class. That was the beginning of it. I was super apprehensive, because I didn't want to teach, and I didn't think I'd be teaching. I had designs to move to New York, and just tour and play. Like everybody does. I still thought I'd do that. My roommates at the time were Geoff Harper and his girlfriend. We had this nice place, Dan

Heck's old house up in North Seattle. I felt like the adult in the house, taking on this job. All of a sudden I had this job to do, and every night coming home and it would be like a hang. I wanted to do it, but at the same time I thought I would do it for only a little bit and then....

**PR:** Here we are.

**DC:** Yes. I didn't think I would teach. I didn't think I would want to, or fall in love with it like I have, or be good at it. That first year was hard, because I had my peers in class. That happened for four or five years.

**PR:** How were you mentored heading into Cornish? The role has fallen almost entirely into the hands of academia in these times.

**DC:** It seems like it, doesn't it? It started for me in high school, for sure. Going to high school in Vancouver, WA, across the river

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*Vulnerability is the birthplace of creativity, and don't we need that today? Don't we all need to be humble, vulnerable, honest?*

- DAWN CLEMENT

from Portland. I went to Fort Vancouver High School, and we had a crazy band director and a really good band. They were all horn players and dudes, but they were my first mentors. Not all of them were kind about it, but they shared music with me, and we listened all the time. That's who I learned my first tunes from, that's who exposed me to Sonny Rollins Trio, Miles Davis, John Coltrane. We went to Port Townsend together as students, that would be the first mentorship. Moving here, of course Hadley Caliman, and Julian Priester, but some of the students I entered with, like Galen Green and Jonathan Hansen, who's now Jon Solo, Byron Vannoy, we kind of mentored each other.

I started here in '96, and in '98 did that first year of *Sisters in Jazz*, when IAJE was still a thing. They put this combo together of all girls, but in that combo was Anat Cohen, and Sara Caswell, the violinist. That was the first time I was mentored by Ingrid Jensen, she was our

coach. Sunny Wilkinson took us on tour that summer.

**PR:** I hear Ingrid Jensen mentioned a lot by women in jazz, as a role model and mentor. She deserves so much respect for the amazing musician she is, and doing it as a female trumpeter over the years.

**DC:** She's a gem. She's just been changing a lot of lives for a while. And her sister too. Jay Clayton, she was a great mentor of mine, and still is. Jay's still someone I would refer to a lot.

**PR:** Your time at Cornish also introduced you to the iconic trombonist Julian Priester, both on the faculty there, and as a member of his working quartet. Also the great saxophonist Hadley Caliman was at Cornish during your time as a student. How has your associations with Priester, and Caliman impacted your career as a musician, and as an educator?

**DC:** Hadley was my first combo instructor, and I came in with an attitude, and a chip on my shoulder. I didn't think anybody could play. Hadley was hardcore, he helped turn my attitude around. He'd take me out and say things like, "I know you're not feeling this, but there's still something to learn from being together." I learned tunes in a different way from Hadley, because he was all by ear, and he would sit down and just play it. The tune, on the piano, or on the guitar. He was real oral tradition, he didn't love to use charts, and he had such a beautiful concept of harmony. It's the opposite of how I usually think about it as a pianist. He would just simplify and think of things as the five chord, and the one chord. Break it down real simple. But we learned all sorts of amazing tunes. Hadley, yeah. Just being the real deal. I also learned from him, not necessarily by him directly saying it to me, but observing him over time, he always brought, wherever he was at that day, to the bandstand. So I learned there is some inconsistency in what happens on a day to day playing level. But he always was shedding. One day it comes out like he wants it, and about 85% of the time I would hear him say he wasn't satisfied. But

it didn't change the amount of time he was spending with the horn, and he was bringing it every time.

Another person I had was Denny Goodhew. He was just so cool. We wouldn't really play any tunes in his band, he taught me how to play free.

**PR:** You would see him play straight ahead one night with Barney McClure, and then see him in a combo with Ralph Towner, playing more out on the edge the next.

**DC:** He taught everyone in that band how to have an actual conversation musically, that didn't revolve around the structure of a tune, or the form of something. He would tell us to each bring an object in, to interpret. So someone would bring in a painting, somebody brought a plant in. It was pretty conceptual.

I never actually had class with Priester. We played after graduation. All my pals were in his combo. I think I learned the most about how to play, by just playing with Priester.

Playing his music, and having it have a certain attitude and openness about being yourself. Everyone contributes, and has the capacity to go anywhere. Developing that over time. That band is a long term thing. Jane Ira Bloom's band is the same, bring yourself. She's hiring you for you. She loves having diverse characters in the band. Different reference points. Yes. Priester, we all had listened to him long before we got here.

**PR:** You have a new release coming up on the Origin label, *Tandem*, an album of duo performances. Your musical partners include Julian Priester, vocal artist Johnaye Kendrick, saxophonist Mark Taylor, bassist Michael Glynn, and drummer, Matt Wilson. Tell us about your musical vision for the record, and how these wonderfully talented musicians fit into that vision.

**DC:** I had been wanting to do it for a while. There are a lot of people in Seattle I had wanted to play duo with, and had conversations with about it. Then there were several collaborations that already existed in duo form. Johnaye Kendrick and I had a duo. Mark Taylor and I, of course, have always played duo. John Gilbreath asked if I wanted to be the resident artist for the Earshot Jazz Festival, and I proposed a bunch of duets. Going into it I was thinking of each project, the CD recording and the Earshot Festival, as a vehicle for showcasing some of these things. It's nice to be able to explore, without everything there. Just to let sound and silence both be part of the music. I actually recorded more than is on the record, so I've been thinking, man, should this be volume one? There's Thomas Marriott, Marina Albero, Cole Schuster. So maybe. Maybe they'll be a few more.

It was really tricky to think about what to call it. On the road with Matt Wilson he was wanting me to call it "Pairings," like wine pairings with your dinner, like a scratch and sniff. The first thing I pulled up when I googled "Tandem," was a couple of dudes in lederhosen, riding a bike. There are several records with the name. It's not an original name. But I like the idea.

**PR:** Two people on one vehicle working together.

**DC:** Yeah, I love it. I had just come off a period of time when I was trying to compose a lot for a broader scope of instruments. And I'd really like to come back to that. On *Tandem*, there are some pieces, and songs and tunes that have been part of my repertoire for a bit. It's kind of vulnerable, I like that. If I could do a whole set of what I wanted to do, I think the audience the whole time would be holding their breath. I like that feeling, I like the delicacy, the vulnerability and the fragile quality that the word duo makes you think of. Vulnerability is the birthplace of creativity, and don't we need that today? Don't we all need to be humble, vulnerable, honest?

**PR:** There are originals, and compositions by Monk and Tristano, a true classic ballad in "My Ideal." This is an album recorded with some of your closest colleagues over the past 20 years. Why these particular pieces for this special selection of artists?

**DC:** "I Think of You" originated for Johnaye and me to do. I've done that in a lot of different settings. I arranged it for Roosevelt High School jazz, but it originated with my voice and her voice together. That's an old standard, it was in a fake book somewhere. I learned it from Jay Clayton. I liked that one for Johnaye.

The blues with Priester, that one seemed fitting for Julian because of the playful nature

of it. I wrote it for Wayne Horvitz a year or so ago for his birthday. I wanted it kind of to be free. That's what we do, Priestster and I.

My original idea was that I would do a free improv, and a set piece with everyone in the studio. Then it ended up being that we recorded four or five things. We didn't really call any tunes, I had several things that I wanted to try. I tried "I Think of You" with a couple other combos. The "Stay Awake" lullaby was from "Mary Poppins." We did several takes of it trying some different things. I like the message of the song, I know it's a lullaby but, you just want to stay awake in life, stay aware. The double time on the drums propels it along.

**PR:** There is a real emotional sincerity to the album, lyrically in the singing, and in the music itself. I was thinking that this has to be something that is very difficult to achieve in the studio. Was there anything in the process of recording that made this easier to accomplish?

**DC:** Well, yeah. They're just beautiful individuals, that I feel at ease and comfortable around.

**PR:** They're all long time colleagues.

**DC:** Yes, and friends. Also each one of the musicians on the record, I have a trusting relationship with musically. So right there is a beautiful space to try and make music. When you trust each other, anything can happen. If something happens unexpected, it's OK. Recording albums, it's not my favorite because you can't have lightning in a bottle every time. You can't plan to get lightning in a bottle. I don't work my solos out ahead of time. I have an idea of material, you want to go in prepared.

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*Have pride in what you do,  
and spend time doing it. If  
you come across gender  
discrimination along the  
way, don't play with those  
people.*

- DAWN CLEMENT

It's important for me to capture the honesty of the moment, but you can't count on that happening. It is just a moment in time. You have to be objective as it's happening, because it's just like a live performance. You can feel amazing about it in the moment, and a week later think that it sucked. Or you can have a feeling that it's not going well in the moment, and you listen to it later and are pleasantly surprised. You can't judge it in the moment. You just have to have it be real.

**PR:** In the studio you're not having that emotional exchange with the audience, the feedback that it provides.

**DC:** Exactly, and there were two dates, and I was trying to grab Matt Wilson while he was here, so there was a lot going on that week. We were doing a workshop together, and went straight from that. It would be nice to have the luxury sometime to go in for a couple of weeks.

**PR:** How did your interest in becoming a musician begin, and how did the piano become your focus?

**DC:** I was a really shy kid, Paul. I had nothing going on. I think of my kids now, they all play screens, that's how they socialize with their friends, they talk about minecraft, they listen to that music. They have multiple activities-music, soccer. When I was growing up, we didn't have any of that going on. My mom could be home with us, and she was a real creative educator, so she taught us at home, on and off. I was the oldest and very concerned about everything being OK. My mom's dad was a baptist preacher, so we grew up attending his church, learning the hymns, and those all still resonate with me. We always

sang. That was part of my mom's healing process and worship, getting her family together and singing. She plays piano. That was an outlet for all of us, whether we knew it or not.

**PR:** How old were you when you started playing?

**DC:** Ten, that was when we got the piano. But we sang a lot, and my mom taught us a lot through songs. She would make up games and songs to teach us about science, it's how kids learn, through songs. The oral tradition, it starts there, right?

We had a church organist, and we use to go to her place to get babysat. I was like, "Can we get one of those." She had an organ in her basement. So mom got a player piano with all the felts worn off, that's what I learned on. My teacher, Keith Taylor down in Glendale, Oregon, was a stride player, he played ragtime. He taught me how to read the notes.

But I was shy, I didn't have all the activities, socially shy. So for me, getting up and playing piano, that was what I wanted to do. I'm thankful that I did that, I put a lot of work in early. I wish I had that time now!

**PR:** How has your experience as a performer impacted your approach as an educator?

**DC:** I think it's the only way you can even be a music educator. I've had a conflicting opinion about it in the past, but now lately I think, for the last ten years or so, that they have to go hand in hand because we don't have the oral tradition like we did. Not just speaking for jazz, but for all types of music. Students learn how to access that by going to school now. I think being able to play and think about your own process is so important in validating how you can articulate that to somebody else. I don't feel like I'm always teaching, I feel like I'm always learning. I'm learning by playing all the time, and I'm learning from students too.

I was drawn to finishing my masters degree, it took me a long time. I don't think of myself as a great academic, but I wanted to grow in my composition process. I think for all these high school and college students, it's important to be able to walk the walk, and talk the talk. Be able to talk about it because you play. And to play together, to play with your students. Hanging with them, I've driven students to jam sessions.

Some of my favorite educators that play, like Matt Wilson for example, are people that I would want to emulate in my career. As far as playing and sharing that with young musicians, or musicians of all ages really. He's a great example in terms of how he communicates, how generous he is with his time. Jane Ira Bloom as well.

**PR:** You are a professor, a very active performer and recording artist, a side woman in several combos, and a dedicated mother of three children. How do you manage to do all of that, and do it at the high level that you have achieved?

**DC:** Half the time it feels like it's not a high level. I try not to judge it in the moment. If I were a single parent, I think I'd probably be in a hole. My man, it's like we're ships passing in the night, but we had a lot of time in the bank before we had kids, we hung out a lot. So we joke that we're still using the bank. We don't spend a lot of time together. There's an invigorating thing about being with my kids, that feeds the other stuff. It's fun! And yes, I'm tired, and I'm not getting any sleep, and my house is a mess. I don't always prioritize my own self care. I think the energy kind of revolves. The time is now, I just made a record, and I had these distractions, lots of distractions.

**PR:** You recently worked with innovative saxophonist and composer Jane Ira Bloom. How did this association come to be?

**DC:** Almost everybody I've met, played with, collaborated with, has been through this institution (Cornish College of the Arts). This place has provided a lot of connections and contacts for me. Through alumni, people



DAWN CLEMENT WITH MATT WILSON  
PHOTO BY JIM LEVITT

coming through. Jane played here, her band couldn't make it and I played. I sent her my record Hush (Conduit, 2003), she loved it, and that's history man. Ever since then, I've been playing with her. That wouldn't have happened if she wasn't playing the Cornish music series. I've met a lot of people that way. I did know about her, and had listened to her. Talk about a pioneer.

**PR:** Your vocal work is often overshadowed by your piano playing, notably the result of your mastery in the art of the piano. I hear a lot of instrumental identity in your vocal style, very much akin to that of your friend and colleague, Johnaye Kendrick. What are the differences and similarities between your approach on piano, and with voice?

**DC:** I think the similarity would be my desire to be honest with each instrument. I want to only sing and play what I hear. The idea is that I would want to do that. If you can sing it, you can play it, that's an age old concept.

**PR:** Do you write at the piano, or do you just hear melodies and write them directly to paper?

**DC:** I think my default, the thing I would lean on, would be to use the piano all the time. I think it is sometimes easier to articulate ideas. It's not a vulnerable place like the voice is. The voice is just all out there. So if I really want to strip all the bullshit layers away, and get to the heart of what I'm hearing, I don't have the piano in front of me, or the computer. Vocally, I have a lot of work to do. I'm not a conscientious technical vocalist. I don't have huge range or chops.

**PR:** Your intonation is amazing.

**DC:** I don't know about that. I like using it as an instrument. I like to think about it like a horn.

**PR:** That's how it comes off on the new record, and I really enjoy that.

**DC:** I like thinking about that, I've had a lot of criticism. I had a review that thought there were way too many vocals. He wanted more piano. For me they're both an instrument, they're both an extension of my ideas. Playing and singing, it's a journey. Sometimes there's

no way to express something except with a lyric, depending on what it is. Sometimes, I don't want to sing at all.

**PR:** I have been asking women jazz instrumentalists about their experiences in a genre that is decidedly male dominated. How can we turn the tide and achieve gender equity in jazz, and what role do jazz educators play in this?

**DC:** Just returning from JEN, that is a heavily male dominated conference, and an educators conference, I did attend two female presentations. I think men and women who are already in education, need to value that as something important that needs to change. It's not like it hasn't been changing. Peggy Stern told me a long time ago, "Don't you forget who paved the way for you." There has already been a lot of women before me making great music, being great educators. Being underappreciated, but holding their own. Women need to value themselves and consider themselves as legit, and bring confidence with that. And be themselves. But men that already are in education and academia, need to value and appreciate that. I think there are already a lot. I feel blessed to have worked with a lot of male musicians who value me as a musician, regardless of gender. So I don't have a chip on my shoulder.

I think Seattle is really progressive in that way. We have Kate Labiak in Edmonds, Amy Stephenson at Lynnwood High School. We have JazzEd. We have Kelly Clingan and Laurie DeKoch there. A lot of people really pushing for opportunity for girls in jazz. Seattle is progressive, bottom line is, be a good musician, work on your music, take yourself seriously. Have pride in what you do, and spend time doing it. If you come across gender discrimination along the way, don't play with those people.

Catch Dawn Clement performing at the Ballard Jazz Walk on Saturday, May 19, at the Bad Albert's. See page 10 for details

**ALTERNATIVE MEDIA**



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11:30pm										
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- 2 - **Salmon Bay Eagles** - 5216 20th Ave NW  
**Eagles Upstairs** - 5216 20th Ave NW △
- 3 - **Conor Byrne** - 5140 Ballard Ave NW
- 4 - **Bad Alberts** - 5100 Ballard Ave NW
- 5 - **Egan's Jam House** - 1707 NW Market △
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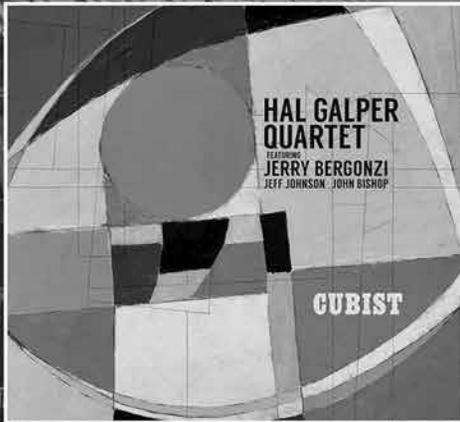
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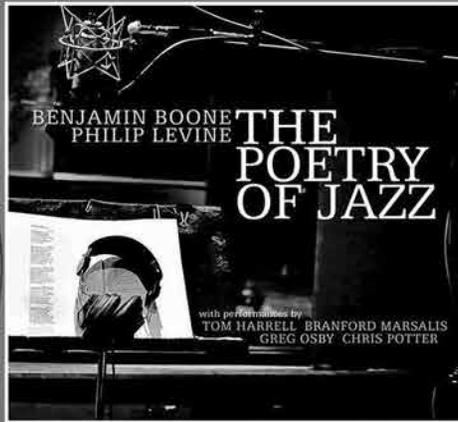
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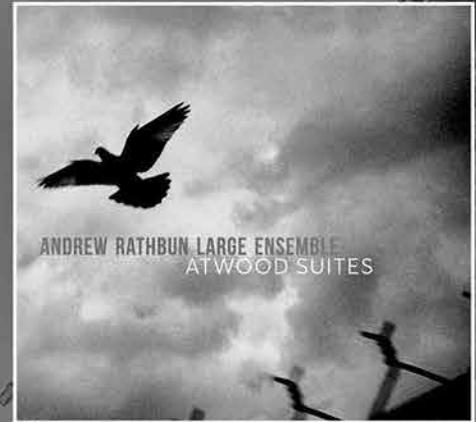
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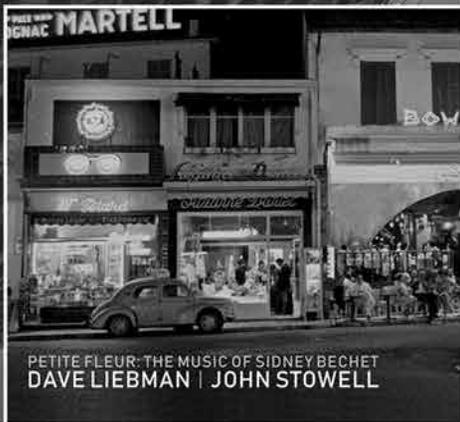
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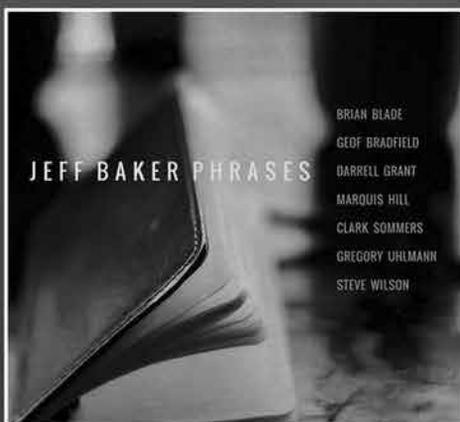
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