

20th Anniversary
HEALDSBURG
jazz
FESTIVAL



JUNE 1-10/2018



CHARLES LLOYD
80TH BIRTHDAY CELEBRATION WITH
ZAKIR HUSSAIN
GERALD CLAYTON
HARISH RAGHAVAN
ERIC HARLAND & GUEST
BILL FRISELL

ART OF THE TRIO DOUBLE BILL WITH
THE FRED HERSCH TRIO

TRIO DA PAZ WITH GUESTS
ANAT COHEN AND
CLAUDIA VILLELA

BILL FRISELL
& **JULIAN LAGE DUO**

CELEBRATING GERI ALLEN WITH
RAVI COLTRANE
DAVE HOLLAND AND
TERRI LYNE CARRINGTON

GEORGE CABLES TRIO
WITH **ESSIET ESSIET** AND
VICTOR LEWIS

FESTIVAL ALL STARS WITH
BOBBY WATSON
AZAR LAWRENCE
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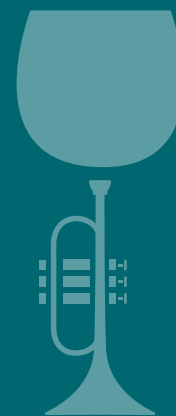


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The first jazz concert produced in Healdsburg by Jessica Felix, founder and Artistic Director of the Healdsburg Jazz Festival, was George Cables solo at the Flying Goat. Maura and Phil helped make it happen and that planted the seed for jazz in Healdsburg. It is fitting we kick off the 20th Anniversary Festival where it all began.

There will be more events happening at The Goat during this year's Festival, including the "Jazz Corner."

More details at info@healdsburgjazz.org



**OPEN DAILY
7AM TO 7PM**

324 Center Street
Healdsburg

Art Show

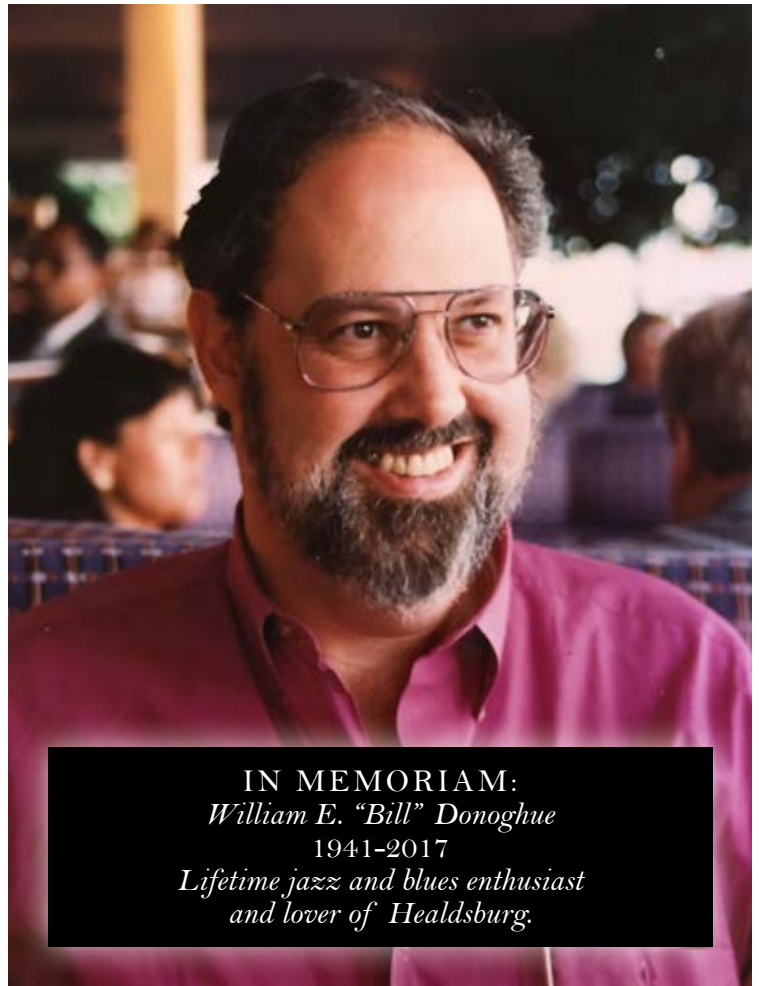
May 24-June 29

Where it all Began

HJF Festival images by George B. Wells

SUN, May 27, 7-9pm | No Cover

*Opening Reception
Jazz and Brazilian Music with the
Ricardo Peixoto Quartet with Marcos
Silva, Scott Thompson and Dillon Vado*



IN MEMORIAM:
*William E. "Bill" Donoghue
1941-2017
Lifetime jazz and blues enthusiast
and lover of Healdsburg.*



A new interactive hub for the
20th Anniversary
Healdsburg Jazz Festival

WEST PLAZA PARK

ACROSS FROM THE BEAR REPUBLIC BREW PUB

- Festival Tickets & Merchandise Kiosk
- Festival Musician CD Sales and Signing
- Live Music by Local Jazz Musicians
- Jazz Poetry and Haiku - Healdsburg Literary Guild
- Interactive Arts Area for All Ages - Healdsburg Center for the Arts
- Jazz Virtual Reality Experience - Healdsburg Library
- Listening Sessions with Jazz Historians
- And Much More! **FOR A FULL SCHEDULE VISIT US ONLINE AT . . .**

healdsburgjazz.org



Healdsburg Tourism is honored to play host to the Healdsburg Jazz Festival's 20th Anniversary. Our guests return year-after-year to enjoy a stellar line up of jazz musicians and the charming town of Healdsburg . . .

Relax, enjoy and stay awhile! Healdsburg is home to many lodging options from luxury boutique hotels to eco-chic properties to charming and intimate bed and breakfasts and inns. Many are within an easy stroll to its plaza or a short drive through neighboring vineyards. Check the healdsburg.com website for updates on special lodging offers and discounts for the Healdsburg Jazz Festival.

HEALDSBURG.COM

HEALDSBURG jazz Lineup 2018

FRIDAY 6/1

Bill Frisell & Julian Lage Duo

HEALDSBURG SHED

25 North Street
7PM & 9PM | \$75

SATURDAY 6/2

Art of the Trio - Double Bill

Set 1: Fred Hersch Trio

Set 2: Trio Da Paz & Guests

JACKSON THEATER*

4400 Day School Place, Santa Rosa
7:00PM | \$75 | \$55 | \$45 Reserved Seating

SUNDAY 6/3

Charles Lloyd and Friends

80th Year Celebration

JACKSON THEATER*

4400 Day School Place, Santa Rosa
7:00PM | \$75 | \$55 | \$45 Reserved Seating

MONDAY 6/4

Chris Amberger Trio

DRY CREEK KITCHEN

317 Healdsburg Avenue
6:30-9:30PM | No Cover | Reservations recommended

TUESDAY 6/5

John Santos Sextet

"A Puerto Rico Mi Amor"

HEALDSBURG PLAZA

6-8PM | FREE

WEDNESDAY 6/6

Adam Theis

with Cosa Nostra Strings

SPOONBAR

219 Healdsburg Avenue
6PM & 8PM | \$65 Includes dinner and concert
spoonbar.com/events

THURSDAY 6/7

Marc Cary Trio

PAUL MAHDER GALLERY

222 Healdsburg Avenue
7PM & 9PM | \$35 Reservations required

FRIDAY 6/8

"Celebrating Geri Allen"

Ravi Coltrane, Dave Holland and

Terri Lyne Carrington

RAVEN THEATER*

Opening act will be the winner of the
Student Jazz Combo Competition

115 North Street
7PM | \$75 | \$45 Reserved Seating

Lorca Hart Trio

PAUL MAHDER GALLERY

222 Healdsburg Avenue
9PM-Midnight | No Cover

SATURDAY 6/9

Jazz in the Afternoon

Myron Cohen Quartet

BREATHLESS WINES

499 Moore Lane
1-3PM | No Cover

Festival Friends - Double Bill

Set 1: George Cables Trio

Set 2: Festival All-Stars

RAVEN THEATER*

115 North Street
7PM | \$75 | \$45 Reserved Seating

Lorca Hart Trio

HOTEL HEALDSBURG LOBBY

25 Matheson Street
9PM-Midnight | No Cover

SUNDAY 6/10

"Lift Every Voice And Sing"

Marcus Shelby Orchestra and the

Freedom Jazz Choir

RAVEN THEATER*

115 North Street
Noon | \$45 | \$30

New Orleans Night at the Raven

Dr. Michael White's

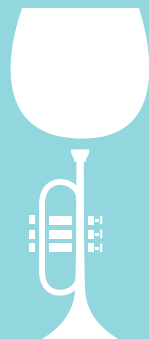
Original Liberty Jazz Band plus the

Russian River Ramblers

RAVEN THEATER*

115 North Street
7PM | \$45 | \$30 Reserved Seating

*All Jackson and Raven shows doors open 1 hour before.
Come early to view our 20 year history slide show.



healdsburgjazz.org

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WALK-IN:
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ON THE DAY OF THE EVENT
SUBJECT TO AVAILABILITY**

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AT SONOMA STATE UNIVERSITY

SUMMER
AT THE GREEN
2018

SUMMER HIGHLIGHTS



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FIREWORKS
SPECTACULAR**

TRANSCENDENCE
THEATRE COMPANY
& THE SANTA ROSA
SYMPHONY
MICHAEL BERKOWITZ,
CONDUCTOR
WED, JULY 4
AT 7:30 P.M.



**AN EVENING
WITH
CHRIS BOTTI**

SUN, AUG 12 AT 7 P.M.
The Press Democrat



**BLUEGRASS
& CRAFT
BEER FESTIVAL**

RICKY SKAGGS &
KENTUCKY THUNDER,
LAURIE LEWIS
& THE RIGHT HANDS,
PHOEBE HUNT
& THE GATHERERS
SUN, JULY 15 AT 2 P.M.



BOYZ II MEN

THU, AUG 16
AT 7:30 P.M.



**BLUES AT
THE GREEN**

MACEO PARKER BIG BAND,
ERIC LINDELL &
THE GRAND NATIONALS,
AND DEVA MAHAL
SAT, JULY 28 AT 2 P.M.



**AN EVENING
WITH
LYLE LOVETT
& HIS LARGE
BAND**

SAT, SEPT 8 AT 7:30 P.M.

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FRI JUNE 1

**bill
frisell &
julian lage
duo**

**OPENING
NIGHT**

It is fitting that the Healdsburg Jazz Festival 20th Anniversary edition is starting out with a duet of the two most creative guitarists in jazz. **Julian Lage**, of course, is no stranger to the festival. A Santa Rosa native who made his debut at the festival in 2000 when he was all of 12. Julian is an HJF all-star, having performed onstage here approximately a dozen times. And those who have seen him would no doubt agree, it isn't enough.

Bill Frisell is also a Healdsburg veteran, and it's pretty clear that he created the template that Julian is following. Not that they sound alike. In fact, it is their dramatically different styles that make their collaboration so exciting to anticipate. Since releasing his first album in 1983, Frisell has pushed open the territory of what people generally consider jazz. Just looking at the two previous shows he played at Healdsburg festivals gives an idea of what this means. The first was with pianist Jason Moran's high-flying post-bop trio Bandwagon in 2010, the second in 2013 with the Haden family, a country-folk vocal outfit featuring the late great bassist Charlie Haden's daughters. To Frisell there is no separation between these two genres—he just knew that he was going to bring jazz-forged virtuosity and sensitivity to each occasion. Frisell's entire career has been about expanding the possibilities, and this is the terrain upon which Julian romps. After showing he could easily hang at age 12 with jazz heavies like saxman Charles Lloyd, drummer Billy Higgins, and guitarist John Abercrombie, he went on through the years to perform at Healdsburg with trans-Pacific players, classical and rock guitar shredders, and sublime pianist Fred Hersch (see Saturday, June 2), among many others. Like Bill Frisell, Julian respects no boundaries. But whereas Julian's playing is quicksilver and spidery, Bill's is precise and determined. Both are after purity of sound and rarely fail to achieve it.

Another trait that makes them the perfect pair to open the Healdsburg Jazz Festival's 20th is avoidance of the ordinary. It's unlikely that 20 years ago many people would have predicted that this festival, tucked away in wine country, would survive anywhere near this long, much less become perhaps the premier small jazz festival in the country. This didn't happen because the festival was predictable. It had to improvise all kinds of fresh strategies to keep going. And so it is with the remarkable playing of Bill Frisell and Julian Lage. They will take you on a journey, and all you need to bring are open hearts and ears.



Healdsburg SHED
25 North Street
7pm & 9pm | \$75

A Special Prix Fixe
dinner is available for
purchase in the
SHED Café for event
ticket holders.

Event Patrons:
Cindy Daniel and
Doug Lipton

Dinner seating 1: 5pm
Dinner seating 2: 7pm

Dinner pricing and info:
[healdsburgshed.com/
events](http://healdsburgshed.com/events)

SAT JUNE 2

art of the trio

DOUBLE BILL

fred hersch trio

WITH

JOHN HÉBERT &
ERIC MCPHERSON

trio da paz

WITH

ROMERO LUBAMBO
NILSON MATTA &
DUDUKA
DA FONSECA

AND SPECIAL GUESTS

ANAT COHEN &
CLAUDIA VILLELA

Any honest accounting of the **Fred Hersch Trio** must arrive at the stark fact that it is the finest piano threesome since Bill Evans took the form into new dimensions in the late '50s. But the resemblance stops right there. Though they both are undoubtably geniuses of the piano, Fred sounds nothing like Evans. In fact, Fred doesn't sound like anyone. In the jazz world, he stands alone. There are ways to describe his style: sprightly, spare, deeply romantic, elegant, classically infused, precise. But it is what it is for one basic reason: Fred has worked tirelessly, for decades, to eradicate any trace of cliché from his playing. And yes, jazz musicians, even the greatest ones, fall into clichés—it would be almost impossible not to, considering that the art of improvising requires inventing on the spot. What pianist can do this without relying on well-known supports like, for example, contrasting block chords or arpeggios with upper-register cherries on top or bluesy growls or a little salsa rumble? Listen to Fred Hersch and, amazingly, you will find someone who comes very close.

The major signposts of Fred's legend are well known: Child prodigy who was transposing songs into different keys at age 6. Studied piano with Jackie Byard. Convinced jazz elders like Art Farmer, Joe Henderson, Lee Konitz, and Chet Baker to give him the piano seat in their bands. Came out as gay in the hyper-masculine world of

jazz in the '90s. HIV positive, contracted AIDS, fell into a coma for two months, recovered, wrote a jazz operetta, *My Coma Dreams*, about it. Set Walt Whitman's *Leaves of Grass* to music. Instructed Brad Mehldau, Ethan Iverson, Jason Moran, others. Recorded over 50 albums in multiple band configurations since his debut in 1985.

Considering his penchant for unpredictability, it must not be easy to accompany Fred in a trio, but he found the right pair around 2009 and has stuck with them. Interestingly, bassist **John Hébert** and drummer **Eric McPherson** comprised the last rhythm section the thorny piano legend Andrew Hill had before he died, which right there conveys the kind of big-eared versatility these two have. Rather than merely try to keep up with what Fred plays, Eric sets up thickets of rhythmic motifs that can blossom into forests, setting inviting, tantalizing soundscapes for Fred to dance upon. John—the toppermost of top-call bassists in New York, is a woodsy, elastic player who in the manner of Charlie Haden always hews to the music's center of gravity—another powerful anchor for Fred. The telepathic communication between these three is thrilling to behold. That June 2's "Art of the Trio" night at the Jackson Theater will notch Fred's ninth time playing the Healdsburg Jazz Festival tells you something about the ambition this operation wields, and the comfort zone it achieves.



Jackson Theater
4400 Day School Place
Santa Rosa
7pm
\$75 | \$55 | \$45
Reserved Seating
6pm 20 Year Slide Show

Event Patron:
Thomas Sparks

Winery Sponsors:
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Ever since the bossa nova began insinuating itself into the stereo systems of 1960s America, Brazilian music has exerted a powerful force on our culture. Sly, danceable and above all cool, it attracted numerous jazz musicians who then and now cherish its rhythmic and harmonic challenges. Brazilian musicians have found a welcome home in the States, and three who have become something like the go-to rhythm section for top-level artists who want to tackle samba, bossa nova, choro, fado, or other Brazilian styles will be buoying the Jackson Theater stage June 2 for an “Art of the Trio” night. These three, known as **Trio da Paz**, are **Romero Lubambo** on guitar and vocals, **Nilson Matta** on bass, and **Duduka Da Fonseca** on drums.

Together for more than 30 years, Trio da Paz’s members collectively and individually have enhanced the sounds of dozens of American and Brazilian musicians across multiple genres, from Diana Krall, Joe Henderson, and Larry Coryell to Kathleen Battle, Yo-Yo Ma, Astrud Gilberto, and Lee Konitz. Since Trio da Paz has a penchant for expanding its ranks, Saturday night will feature two guests—clarinetist **Anat Cohen** and singer

Claudia Villela. Anat, an Israeli who has been whipping New York clarinet fans into a frenzy for several years now, came to Brazilian music via choro, a late-19th century style with parallels to early New Orleans jazz, and she has recorded several acclaimed albums of Brazilian music. Clarinet is a featured instrument of choro, and Cohen’s approach to the horn is virtuosic and purely joyous—her playing is a direct infusion of love. Claudia Villela, born and raised in Rio de Janeiro, has been living near Santa Cruz for around 30 years, advancing and hybridizing her home country’s music in scintillating ways. Think of a cross between Flora Purim, Sarah Vaughn, and an African percussion instrument and you’ll have an idea of the arsenal of sound Claudia can produce.

Note that the phenomenal Fred Hersch Trio is opening this “Art of the Trio” night, and many of his fans as well as fans of Anat have likely heard their just-released duet album *Live in Healdsburg*, recorded at the 2016 Healdsburg Jazz Festival. Having recorded a solo-piano album of tunes by Antonio Carlos Jobim some years back, Hersch also is no stranger to the music of Brazil, and his approach to it—like everything he does—is shockingly original. This truly could be a night full of surprises.

SUN JUNE 3

charles
lloyd
and friends
80th year
celebration

WITH

ZAKIR HUSSAIN
GERALD CLAYTON
ERIC HARLAND &
HARISH RAGHAVAN

AND SPECIAL GUEST

BILL FRISELL

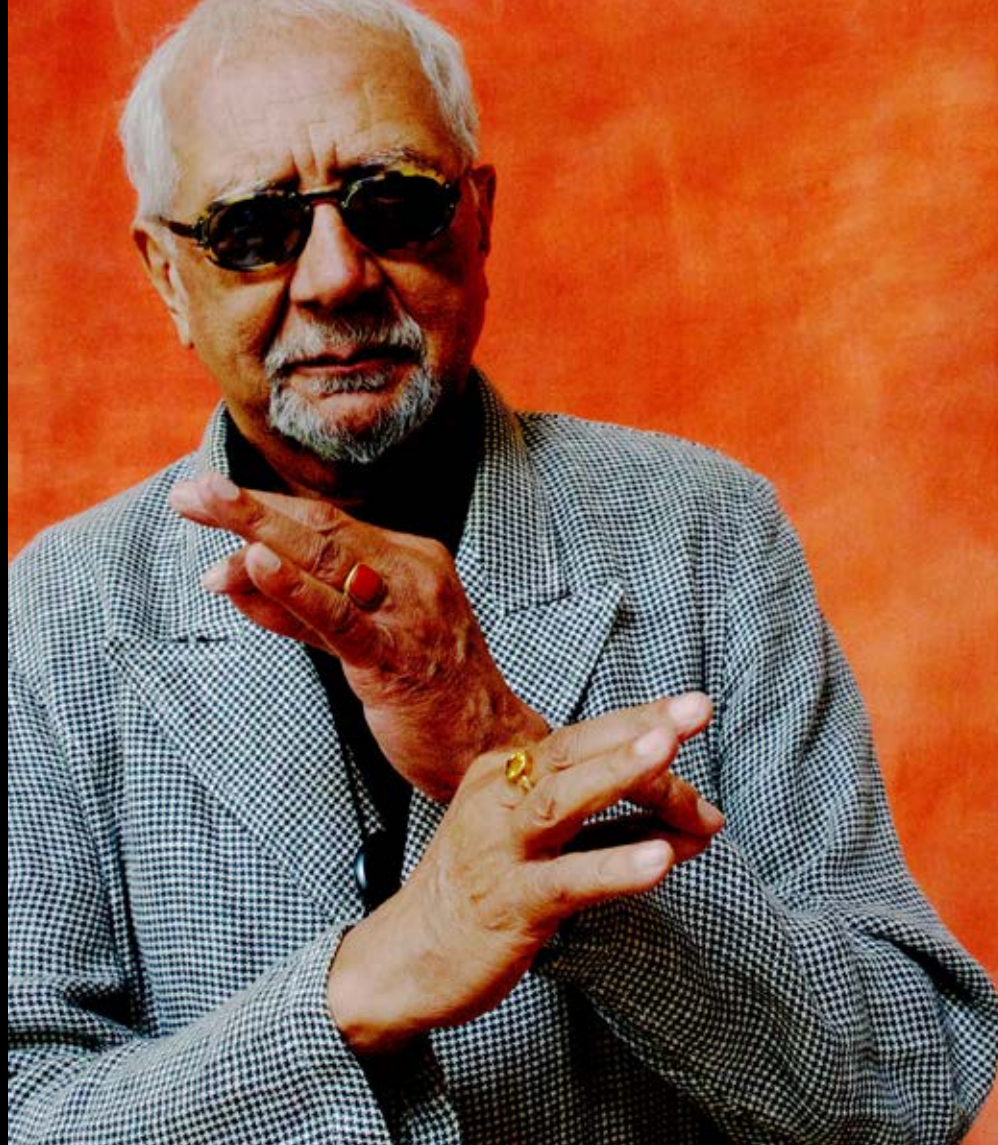


PHOTO: DOROTHY DARR

All jazz fans have their origin story, where they explain how they got into this music that we cherish. For people of a certain age—we don't have to get too specific—chances are the gateway was **Charles Lloyd**. He has to be considered a legend strictly on the basis of how many people he brought into the fold—tens of thousands. This was during rock's psychedelic era, when the San Francisco sound was dominating the zeitgeist. And here was Charles, only recently a bandleader, with a quartet that was performing the Fillmore, was getting played on rock radio, and with whom rockers wanted to sit in. How did this happen? The band was unquestionably brilliant, with Keith Jarrett on piano, Jack DeJohnette on drums and Cecil McBee on bass. But so many jazz bands were brilliant. There was a special kind of chemistry with this group, which, while unique then, will be familiar to anyone who's been listening to Charles through the years. If you've heard any albums by his New Quartet, particularly the latest, *Passin' Thru*, or by an intriguing band

he recently put together called *The Marvels*, featuring Bill Frisell (see June 1) on guitar along with a pedal steel guitarist, you will know. It's a vibe that emanates from the leader's horn, and from his personality. Maybe call it trust. Charles Lloyd trusts his band members, he trusts his audience, and he trusts the cosmos to feed him the incredible questing, beseeching, roaring sounds he gets out of his saxophone and flute. Now, at age 80, none of that has changed. His recent albums reveal that his strength and spirit are stronger than ever.

Fittingly we're celebrating his 80th Birthday at the Healdsburg Jazz Festival, which has its own birthday to celebrate: the 20th. Charles has been a part of this enterprise going back to 2000 when he invited a 12-year-old kid named Julian Lage (see June 1) to sit in. At the Jackson Theater Charles will be playing with some familiar faces, plus some new ones. Start with **Zakir Hussain**, who with Charles and drummer **Eric Harland**, constitute the band *Sangam*, which will perform this night.

Jackson Theater
4400 Day School Place
Santa Rosa
7pm
\$75 | \$55 | \$45
Reserved Seating
6pm 20 Year Slide Show

Event Patron:
Nion McEvoy

Winery Sponsors:
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In the Hindu tradition “sangam” means the confluence of three rivers, a place to wash sins away. Zakir is without question the greatest tabla player in the world. The things he does with his hands and fingers on this small pair of Indian drums defy physics. He can literally power an orchestra with one hand while a single finger on the other drum plays a complex bebop bass line. Zakir is one river in Sangam. Another is Eric, who has served as the drummer in Charles’ New Quartet for a decade. Playing polyrhythms with exquisite feel and funk, Eric is in the top drumming ranks of his generation. When he and Zakir get going they form a rhythm stream that few musicians could conceivably navigate, but we, the audience get to. And then there’s the third river—Charles—the seeker, bringing his own jazz tradition of one, playing over, under, and beyond, tying it all together in a circle.



PHOTO: DOROTHY DARR

But wait—on this night there will be a fourth river, too. Guitarist **Bill Frisell** guesting, meaning the flow will likely change in unpredictable and dramatic ways. Bill is likely not only to join Sangam but will stick around for any of the band configurations Charles has in mind—duo, trio, quartet. Rounding out the roster are two rising stars of jazz—**Gerald Clayton**, a pianist of high polish and class, and **Harish Raghavan**, a bassist who has been turning heads in the jazz world’s capital, New York City.

It is not particularly unusual for jazz artists to perform well into their 80s. What is unusual is to keep seeking new sounds, new combinations of musicians, whatever their genre. Back in the '60s Charles was really one of the first American jazz artists to reach out to musicians from around the world—not just Cuba or Brazil. Now 80, he’s still at it. He’s still chasing the dream.



MON JUNE 4

chris amberger trio

WITH
RANDY VINCENT &
FRANCIS VANEK

Dry Creek Kitchen
317 Healdsburg Avenue
6:30-9:30pm | No cover
Dinner reservations recommended
707.431.0330
charliepalmer.com



Three wily jazz veterans checking into Dry Creek Kitchen convey an idea of how deep the Northern California bench is when it comes to improvised music. As house bassist at the old Keystone Corner in San Francisco, leader **Chris Amberger** delivered the pulse for Dexter Gordon, Art Pepper, Red Garland, Sam Rivers, and many more. Guitarist **Randy Vincent**, a Sonoma State University instructor perhaps best known as the guy who taught Julian Lage (see June 1 -- you can find videos of them playing together on Youtube), is a master player who dazzles in the fluidity of his single-line runs and the ease with which he navigates complex chord voicings. **Francis Vanek** is a tenor saxophone romantic whose roots also go back to '60s San Francisco. Swing is woven deep into the DNA of these gentlemen, and the audience at Dry Creek can expect classic jazz, with all its elegance and grit, played effortlessly.

TUE JUNE 5

john santos sextet

"A PUERTO RICO MI AMOR"

Healdsburg Plaza | Healdsburg Avenue
6-8pm | FREE

A long-time friend of the Healdsburg Jazz Festival, **John Santos** is a part Puerto Rican, part Cape Verdean San Franciscan who has developed into one of the world's experts on Latin Jazz. An educator and master percussionist who has played with all the greats of this music, John returns this year with a sextet performing "A Puerto Rico mi Amor," a tribute to a vital U.S. territory that has been woefully neglected since being devastated by Hurricane Maria in September. This show will be personal for John and for his bandmate **Pedro Pastrana**, who was born and raised in Puerto Rico and plays the cuatro, a guitar that is the official instrument of his land. The other players are some of the best Latin jazz practitioners in the Bay Area: bassist **Saul Sierra**, pianist **Marco Diaz**, guitarist-singer **Jose Roberto Hernandez**, drummer **David Flores**, and John on his battery of percussion instruments. And while it's being driven into a frenzy of dancing, the audience might be lucky enough to get an earful from John on exactly what Puerto Rico has contributed to this music that we love.



WED JUNE 6

adam theis

WITH

COSA NOSTRA
STRINGS

PLUS GUEST VOCALIST AND
SPOKEN WORD ARTIST

EMCEE INFINITE



spoonbar!

Dinner Show
Spoonbar
219 Healdsburg Avenue
\$65
includes show, dinner,
tax and gratuity

Seating 1: 6pm
music from 6:30-7:30

Seating 2: 8pm
music from 8:30-9:30

Tickets for this dinner
show are available at
spoonbar.com/events
707.433.7222

Event Sponsor:
Rodney Strong Vineyards



What do you get when you throw together classical string players, a vocalist/spoken word/human beat box artist, a jazz trombonist, and a hip sensibility? Well, the obvious answer is you get the Cosa Nostra Strings plus special guest **Emcee Infinite**. This outfit, playing two shows at Spoonbar, is the latest brainchild of **Adam Theis**—the aforementioned jazz trombonist—who is the instigator and top gun of an octopus-like organization called the Jazz Mafia. Together for more than 15 years, the Jazz Mafia is like something you might get if you combined George Clinton, P.T. Barnum, Woody Herman's Thundering Herd, and Sun Ra. In its lifetime this musical big tent, with Adam as ringleader, has spawned probably a dozen bands, including the Realistic Orchestra, the Brass Mafia, Shotgun Wedding, and now the Cosa Nostra Strings.

And cutting-edge. That's the quality shared by all the Jazz Mafia subgroups—a commitment to breaking ground, frequently by absorbing trends in electronic music and hip hop. This brings a jazz sensibility to it all, which means the artists can play and the audience always knows it's in good hands. The Cosa Nostra Strings consist of The Cosa Nostra Strings consist of three conservatory-trained string players; **Shaina Evoniuk** on violin, **Keith Lawrence** on viola, **Lewis Patzner** on cello; an eclectic percussionist, **Aaron Kierbel**; **Emcee Infinite** (a.k.a. Carlos Aguirre), a singer and spoken-word artist and human beat box who can vocalize the sounds of an entire band; and Theis himself, a trombone ace and talented composer who in 2008 won an Emerging Composer grant from the Wallace Alexander Gerbode Foundation and William and Flora Hewlett Foundation to compose "Brass, Bows & Beats: A Hip Hop Symphony" consisting of 50 jazzers, orchestra players, and vocalists that toured around the country in 2009-2010. Only six musicians will throw down at Spoonbar, but the dynamics will be more than enough to fill the room. Adam is a Festival veteran. He first played the festival in 1999 with his group Cannonball.

THU JUNE 7

marc cary trio

WITH
DAVID EWELL &
VICTOR LEWIS



PHOTOS: REBECCA MEEK

Every successful organization needs a secret weapon, and that includes jazz festivals. At Healdsburg who would this be? Looking at the 20-year roster of performers, an obvious pick would be the pianist **Marc Cary**. Why secret? Well, Marc's not a flashy guy. You could say he's content to lead from behind. It is exactly this difficult-to-describe talent that led singer Abbey Lincoln to keep him in the piano seat for 12 years, and what also endeared him to vocal legends Betty Carter and Carmen McRae. Female artists have a thing for Marc. In addition to star jazz singers, he served as the secret weapon for Meshell Ndegeocello, Erykah Badu, and Lauryn Hill. What does this say about him? Well, Marc has some of the best ears in the business, and the power to calibrate dynamics down to the softest sigh. He's also got the funk, which he picked up as a kid playing clubs around Washington D.C., and which he continues to flaunt in groups like Marc Cary's Indigenous Peoples.

Marc is a rhythm detective. He frequently seeks collaborations with musicians from Africa and India, and his longstanding percussion companion, Sameer Gupta, studied tabla with Zakir Hussain (see June 3). Marc's playing and compositions reflect these influences in intriguing ways. At the Paul Mahder Gallery we will see how those influences blend in the pure unfiltered vehicle of the jazz trio. All to the good, as Marc's deep experience, daring imagination, and significant chops will be in full swing. Apt communicators, Marc's sidemen will make this challenge seem a snap. Drummer **Victor Lewis** is a wily veteran who everyone wants on their gigs. It would be easier to name the musicians Victor hasn't played with, but that would be impractical, so here are some of the luminaries whose albums or live dates Victor has graced: Stan Getz, Johnny Griffin, Abbey Lincoln, Art Farmer, Hubert Laws, David Sanborn, Carla Bley, Kenny Barron, Bobby Hutcherson. Bassist **David Ewell**, a graduate of Berkeley High School's star-making jazz program, has been a member of Marc's Focus Trio for around 10 years, which tells you all you need to know about this sideman's proficiency and sensitivity. With so much music to communicate and so many ways to express it, these three will be having a conversation for the ages. And thanks to Marc's openness, it's a conversation the audience will definitely be in on. Expect joyous effortless swing. The Healdsburg Jazz Festival's secret weapon, right here.



Paul Mahder Gallery
222 Healdsburg Avenue
7pm & 9pm
\$35

Event Sponsors:
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FRI JUNE 8

*celebrating
geri allen*

WITH

RAVI COLTRANE
DAVE HOLLAND

AND

TERRI LYNE
CARRINGTON

OPENING BAND:

THE RUSTY
SUSPENDERS
FROM ANALY H.S.

WINNERS OF THE
2018 STUDENT
JAZZ COMBO
COMPETITION

The mutual loyalty between the Healdsburg Jazz organization and certain musicians who perform here repeatedly is one of the features that makes the festival so special. It's in some ways like a family reunion, a highlight of the year for players like Charles Lloyd, Billy Hart, Fred Hersch, Julian Lage, and Marc Cary who bring so much love with them every time. Another one of these players was the pianist **Geri Allen**, who passed away last summer at the tender age of 60. She left a big void, but also a legacy. Geri was an omnivorous artist, a polyglot whose playing embraced the full continuum of jazz, from ragtime to the avant-garde, with a deep consciousness of the art form's roots in Africa. Geri was shamanic, a griot who constructed cascades of sound emanating from a virtuoso's hand and a passionate heart. She wanted to teach the world what the music could be in its best spirit.

Geri was set to return to the festival this summer in a concert with saxophonist **Ravi Coltrane**, with whom she graced the Healdsburg stage in 2010 along with the late great bassist Charlie Haden—seekers each. Now, Ravi, with help from peerless bassist **Dave Holland** and genre-bending drummer **Terri Lyne Carrington**—both veterans of Geri's bands and the Healdsburg Jazz Festival—will be “Celebrating Geri Allen” at the Raven Performing Arts Theater. How to celebrate someone whose life was a celebration? Each of these musicians are keenly aware that there is something that they are channeling, something pushing them toward a goal, to some kind of transcendence. As Miles Davis's bassist starting in 1968, Dave was at the center of so much transformation, a cracking open of the idea of what jazz could be. Since then he has always been about change, embracing the new, creating his own musical realities. Ravi needless to say grew up in family practically defined by the search for a musical holy grail. Terri Lyne is one of the few players of her generation (she's 52) to have been mentored by a range of jazz elders like James Moody, Stan Getz, Herbie Hancock, and Wayne Shorter. Her drumming is capacious, an act of embracing the totality in a pulse that resists all categories.

To these people Geri was a guide and a follower—a sister. It is a family of restless players who see the calm at the center. To them, and to this festival, she will always be alive.

Raven Theater
115 North Street
7pm
\$75 | \$45
Reserved Seating

Event Patrons:
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Frank Carrubba



SAT JUNE 9

festival friends double bill

george cables trio

WITH
ESSIET ESSIET
VICTOR LEWIS

festival all-stars

WITH
BOBBY WATSON
AZAR LAWRENCE
DAVID WEISS
BABATUNDE LEA
MARC CARY
ESSIET ESSIET
BILLY HART AND GUEST
CHICO FREEMAN

Raven Theater
115 North Street
7pm
\$75 | \$45
Reserved Seating
6pm 20 Year Slide Show

Event Patron:
Judy Voigt

Without the presence of piano genius **George Cables** over so many years, the Healdsburg Jazz Festival would be a very different animal. He's been a stalwart here, leading bands and powering those of others with his impeccably agile and immensely wise playing. That is why he was a natural choice to headline the Healdsburg's 20th. No matter what is thrown at George, he effortlessly translates it into his personal language of joy. He has done this over the decades for so many jazz greats, from Sonny Rollins to Dexter Gordon to Art Pepper, Freddie Hubbard, and Roy Haynes.

Fans of George likely are aware that he has had major surgery and it is possible he will not be able to make his gig scheduled for the Raven Performing Arts Theater. He needs a doctor's approval to travel. He is healing well and doing physical therapy every day, so we are hopeful. His rhythm section of **Victor Lewis** (see June 7) and **Essiet Essiet**—a solid fleet-fingered post-bopper who has graced the bands of Art Blakey, Kenny Barron, George Adams, and many more—is eager to accompany George because he will make them sound good, as he does with everyone. But in case George doesn't make it, we have a great backup plan.

George, here's a shout-out from the festival—Get better fast! We love you madly.





The band closing out the final Saturday of the 20th anniversary festival could have been called Billy Hart Babatunde Lea Percussion Extravaganza, or The Return of Chico Freeman, or The Bobby Watson Soul-Bop Review, or any number of other possibilities. But **"Festival All-Stars"** will do fine. Each of the players is a Healdsburg veteran who has delivered some of the most scintillating performances in the festival's history. Now they are all together in the type of special collaboration on which the festival thrives.

Taking the players in order, **Bobby Watson** is a classic post-bop alto man, taking some cues from Lester Young but with lightning articulation and enough skills to have served as musical director of Art Blakey's Jazz Messengers for five years. **Azar Lawrence**, a fiery tenor player with long tenure in McCoy Tyner's band, brings a helping of ecstasy. **David Weiss** is an adventurous trumpeter and band leader who back in 2007 managed to wrangle hard-bop legends like Eddie Henderson, Billy Harper, and Cecil McBee into a band dubbed The Cookers, which to this day carries the mid-'60s torch for tight hard-blowing jazz. **Billy Hart** (who happens to be the Cookers' drummer) is the melodic drum master who made the creative leap from hard-bop to the experimental '70s, and who is one of the heroes of Healdsburg festivals past. **Babatunde Lea** is a self-taught San Francisco percussion archive unto himself. And tenor saxophonist **Chico Freeman**, heir to Chicago jazz royalty, is the guy who split for Europe 15 years ago and now has returned to show U.S. jazz fans what they've been missing. His performance with his father, late tenor master Von Freeman, at the 2000 festival is still talked about often. **Essiet Essiet** will be on the bass (see notes on the early show at the Raven) and **Marc Cary** will handle the piano duties (see June 7).

Jazz is a many-splendored thing. It can be poetic, introspective, intricately arranged, free-form, Latin-tinged, bluesy, political, pretty much anything it wants to be. The Festival All-Stars represent the facet that just has to do with all-out blowing. Which seems to be a pretty good way to usher in the next 20 years.





It is a blessing and a curse to be following in the footsteps of a legendary parent, but **Lorca Hart** handles the challenge with aplomb. He decided to become a drummer, like his dad, Billy Hart (see Saturday)—one of the greatest post-bop drummers in jazz and a regular at the Healdsburg Jazz Festival. Tough act to follow but Lorca keeps his eyes level and has established himself with a crisp propulsive style on the kit. His ability to give bandmates a serious push to wherever they need to get to has earned Lorca gigs with everyone from Stanley Jordan and Craig Handy to Hugh Masekela, Calvin Keys, Azar Lawrence and Julian Lage.

FRI JUNE 8

lorca hart trio

WITH
JOSH NELSON
EDWIN LIVINGSTON

Paul Mahder Gallery
222 Healdsburg Avenue
9pm-Midnight | No Cover

On **FRIDAY**, Lorca and his group of first-call L.A. players—**Josh Nelson** on piano and **Edwin Livingston** on bass—are playing the **Paul Mahder Gallery**. Nelson and Livingston are both impeccable jazz artists, highly in demand by stars coming through the West Coast. Josh has gigged with Kurt Elling, John Pizzarelli, Benny Golson, Sheila Jordan, John Clayton, George Mraz, and more. He was a semi-finalist at the Thelonious Monk Jazz Piano Competition in 2006, and he toured with Natalie Cole for six years. Edwin has performed with Elvin Jones, Los Hombres Calientes, Donald Harrison Jr., Alvin Batiste, Lionel Loueke, Henry Butler, Mary J. Blige, Aretha Franklin, and many others.

SAT JUNE 9

lorca hart trio

WITH
JOSH NELSON
EDWIN LIVINGSTON

Hotel Healdsburg Lobby
25 Matheson Street
9pm-Midnight | No Cover

On **SATURDAY** night the trio moves to the **Hotel Healdsburg Lobby**, a tradition for Lorca and the festival for several years. Things happen here. Many of the festival's musicians stay at the hotel, and more than a few have been known to join in with Lorca. It's a loose and informal scene—just jazzers having fun, setting sail on open seas with Lorca keeping the sails trim. Some great festival moments have occurred in this setting—real cutting-contest stuff—so if you are free after the main show, think about stopping by for an aperitif with a garnish of swing. In fact, there's a good chance some musicians will show up at the Paul Mahder Gallery Friday to guest with Lorca as well. If great players wanting to sit in with you is a measure of success, then Lorca has achieved it.

SAT JUNE 9

jazz in the afternoon myron cohen quartet

FEATURING VIOLIN VIRTUOSO
SANDY POINDEXTER



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Drummer **Myron Cohen** and violinist-singer **Sandy Poindexter** bring a wealth of experience with them to the bandstand. But more importantly, they reach for the stars. This is no doubt in part to lessons they learned from playing with jazz heroes like Rahsaan Roland Kirk and Wayne Shorter, as Myron did, and John Handy and Idris Ackamoor, as Sandy did. What it means is the audience is always in for a ride, and this is especially true when **Lorenzo Farrell** brings the greasy blues on the keyboard, and **Danny Castro** bends the strings on his upright bass. This is jazz that sizzles and stings.

The Breathless Tasting Room, located just west of the square in downtown Healdsburg, is a place where guests can taste delicious sparkling wines, stroll the gardens, enjoy a leisurely picnic, or take lessons in beheading a bottle of sparkling with an authentic Italian Saber. Nominated for Best New Winery by *San Francisco Magazine* in 2017.

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Ruth, a jazz and gospel singer from Philadelphia, possesses a spine-tingling mezzo-soprano that lifts her songs of devotion up to a lofty place. James is a distinguished composer, conductor, and professor at the University of California, Los Angeles. Marcus is especially delighted to be working with James because the bassist studied with him at Cal Arts Valencia and considers him a musical and spiritual mentor. James and Ruth have worked together at previous Healdsburg festivals, but never with Marcus. In addition to assembling the Freedom Jazz Choirs, Marcus has long been involved with Healdsburg Jazz's music education efforts, including conducting bands and choirs at local schools involving 800 students each year.

SUN JUNE 10

lift every voice and sing

MARCUS SHELBY ORCHESTRA

WITH

TIFFANY AUSTIN

AND THE

FREEDOM JAZZ CHOIR

PLUS SPECIAL GUESTS

JAMES NEWTON

AND

RUTH NAOMI FLOYD

In the early 2000s, **Marcus Shelby**, already an esteemed bassist and bandleader in San Francisco, got a notion to use music to highlight periods of struggle and uplift in American history. He composed several suites for jazz orchestra, including one about escaped slave and abolitionist Harriett Tubman, and another about Martin Luther King Jr., that were widely embraced on disc and in live tours around the country. When Marcus started working with the Healdsburg Jazz organization he got another idea: Why not try to include area residents of any age or experience level in the act of professional performance. His insight was that this could be done with the power of voices – huge numbers of them – in collaboration with professional musicians. In 2013 with help from a grant from the James Irvine Foundation, Marcus and Healdsburg Jazz christened the Healdsburg Jazz Freedom Jazz Choir. They put out the call and a 100 people joined up to come and sing under the guidance of Marcus, soul-jazz singer **Tiffany Austin** as co-director, and the Joyous Noise Community Baptist Church Ensemble of Santa Rosa. The result was something of a miracle. After several rehearsals, the immense chorus came together. Using material from Marcus' Dr. King album *Soul of the Movement* along with spirituals like "There Is a Balm in Gilead" and "We Shall Overcome," the orchestra, chorus, and soloists put on three concerts around Sonoma County, galvanizing the community with the power of song.

The process was repeated for three years, with different collaborators and guest singers, and now, for the Healdsburg Jazz Festival's 20th anniversary, it is happening again. The Raven Theater will be the venue for *Lift Every Voice and Sing* featuring the **Marcus Shelby Orchestra**, the **Freedom Jazz Choir**, Tiffany Austin, and special guests **Ruth Naomi Floyd** and **James Newton**. Suffice it to say, the grace and healing force that this concert will provide is needed more than ever after tragic fires that ravaged so much of the area last fall.



The centerpiece of *Lift Every Voice and Sing* will be the song of the same name, written in 1900 as a poem by James Weldon Johnson and put to music five years later by his brother, John Rosamond Johnson. With multiple movements, tricky melodies, and sophisticated harmonic variations, the song sounds remarkably current, and its lyrics are wholly appropriate to our time. Marcus' 20-piece jazz orchestra will undoubtedly find much to engage with in this song, and it is thrilling to imagine Ruth taking it on with her Olympian voice and inspiring presence. A powerful singer in her own right, choir co-director Tiffany also will contribute vocals. Once the voices of the Freedom Jazz Choir kick in, the sky's the limit. The Healdsburg Jazz Festival is grateful for the opportunity to again bring the community together for songs of exultation, sung powerfully, that touch the human heart and lift the spirit.

Event patrons:
Beth Berkson and Rob Das

Raven Theater
115 North Street
Noon
\$45 | \$30
Reserved Seating
11am 20 Year Slide Show



SUN JUNE 10

dr. michael white's original liberty jazz band

A SEVEN PIECE GROUP DIRECT FROM NEW ORLEANS PLUS THE

russian river ramblers



The New Orleans clarinetist **Dr. Michael White** frequently states that his mission is to preserve the traditional music of his home city, which is generally said to be the birthplace of jazz.

But “preserve” doesn’t really do his music justice because the “traditional” music he and his seven-piece Original Liberty Jazz Band play is thoroughly alive. It is not “updated” either in the mode of modern players who might deign to fancifully revisit ancient relics. Dr. White plays the tunes the way he has actually heard people from that era play them, because some were still alive back in the '70s when he began exploring the music. In fact, some of these artists played in the earliest incarnation of the Original Liberty Band, which Dr. White formed in 1981. More significantly, he plays the tunes the way he feels them, and encourages his bandmates to do the same. Even though the songs are 100 years old, they sound completely fresh. As a result, the Original Liberty Band has become the most revered New Orleans outfit playing this music.

It’s hard to imagine how this form of music got started. There was blues, of course, and classical music education in schools, and second-line parades for funerals. But how did musicians put all that together to instigate this joyous syncopated sound? It’s a bit of a mystery but one can speculate that it’s a pure expression of New Orleans Culture, a blend of ethnicities, rhythms, gumbo variations, whiskey, gambling, and lewd dancing. Was there a catalyst? Who knows? It is jazz and it started right there because it had no choice not to.

At 62, Dr. White has become the guy everyone goes to learn about this historical genre. The “Dr.” results from a PhD he earned at Tulane University in, of all things, Spanish—which

he taught for years at Xavier University in New Orleans but eventually threw over in order to teach African American Music studies. Since 1995 he has been the main consultant on trad jazz for the New Orleans Jazz & Heritage Festival.

Coming from NOLA direct to Healdsburg for this exclusive performance, the Original Liberty Band consists of **Gregory Stafford** on trumpet/vocals, **David Harris** on trombone, pianist **Steve Pistorius**, **Seva Venet** on banjo, bassist **Mark Brooks** and **Herman Lebeaux** on drums. Listening to it you hear not only echoes of Louis Armstrong and Sidney Bechet but also hints of klezmer music, Kurt Weill, and the Dirty Dozen Brass Band. Enjoy it, even though you may have trouble staying seated.

Nobody would confuse Sonoma County with New Orleans, but they do share a couple of attributes. One is public resilience in the aftermath of a natural disaster. The other is alcohol. Not many know it but the **Russian River Ramblers**, a popular local trad jazz band that has played the Healdsburg Jazz Festival many times, has an intimate connection with wine country. That’s because the band’s ebullient banjo player **Dave Stare** is the founder of Dry Creek Vineyard, one of the major vintners in the county. Retired since 2006, Dave built the vineyard with a maverick sensibility and acute attention to detail—characteristics that carry over to his musicianship. To make great wine you have to know how to syncopate, and that’s what traditional jazz is all about, too. Featuring **Steve Schaffer** and **Mark Lightner** on trumpet, **Charles Moeller** on clarinet, **John Ray** on trombone, **Carl Eltz** on tuba, **Joel Hernandez** on guitar, **Peter Martin** on piano, and Dave on banjo, The Russian River Ramblers are a great vintage, and quite intoxicating.

Event Patrons:

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7pm

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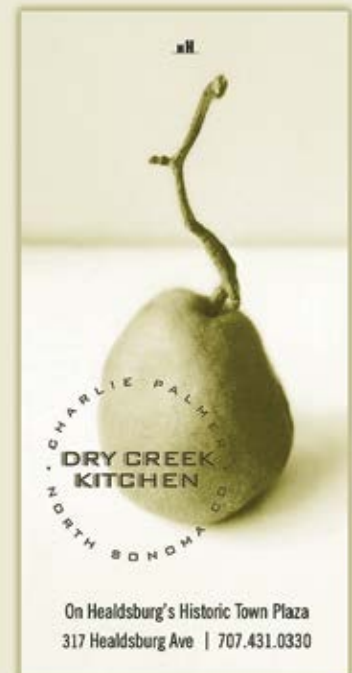
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