



**EARSHOT**  
JAZZ

Festival

2017

Seattle's Jazz Festival October 8 - November 12

PROGRAM



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MUSEUM OF ART

# WITHIN EARSHOT

A MONTH-LONG EXPLORATION OF JAZZ  
AT BAINBRIDGE ISLAND MUSEUM OF ART  
IN PARTNERSHIP WITH BAINBRIDGE JAZZ FESTIVAL

**LIVE CONCERTS:**

**SAT., 10/7 JOVINO SANTOS NETO**  
**SUN., 10/22 INDUSTRIAL REVELATION**  
**FRI., 10/27 ALEX DUGDALE**  
**SUN., 10/29 MATT WILSON**

**JAZZ PORTRAITS - FILM & LECTURES:**

**SAT., 10/21 "TIMESTONE: THERE WILL NEVER BE ANOTHER YOU" & THE JACKSON STREET JAZZ SCENE**  
FILM SCREENING WITH DIRECTOR KAY RAY AND TALK FROM JAZZ WRITER PAUL DE BARROS. 7:30 PM.

**TUE., 10/24 "LADY BE GOOD: INSTRUMENTAL WOMEN IN JAZZ"**  
FILM SCREENING WITH DIRECTOR KAY RAY. 7:30 PM.

**SUN., 10/8 "CROSBY, HENDRIX & COBAIN: WASHINGTON MUSICAL PIONEERS"**  
WITH KUOW'S AMANDA WILDE. 10 AM

**THU. 10/5-26 JAZZ WITH JIM**  
4-WEEK JAZZ HISTORY COURSE WITH SEATTLE CENTRAL MUSIC PROFESSOR JIM CAUTER. 7 PM.

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## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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### MISSION STATEMENT

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



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## WELCOME TO THE EARSHOT JAZZ FESTIVAL, 2017!



Here we go again! We are excited to drop Earshot Jazz Festival #29 into this fall's cultural landscape! Thanks for joining us!

The history and innovative trajectory of Seattle are a great match for an adventurous jazz festival like Earshot. Our intention is to bring today's dynamic and ever-changing art form of jazz into creative collaboration with the exciting cultural dynamics of this ever-changing city. And, as always, much of what is absolutely right about jazz today is brilliantly embodied by Seattle's own resident artists in this festival.

The Earshot Jazz Festival has delivered many years of creative juice to this community. As *DownBeat* magazine once pointed out, "Earshot brings emerging adventurous voices, both near and far, to mix and match with the national acts. Every year, [the Earshot Jazz Festival] disrupts assumptions, gets in your face and finds fresh synergies."

The scope of this year's festival is amazing. We offer close to 60 events in 25 venues all around the city. And while this festival offers a great share of well-known mas-

ters and important artists from around the world, the majority of the artists featured are from Seattle's incredibly fertile jazz community.

The most obvious focus on this year's event is celebrating the centenary of one of the most profound architects of today's jazz, Thelonious Monk. The "Sphere" of Monk's influence embraces both the technical and the ethereal aspects of jazz culture. Part of his genius was in advancing an approach to music-making that both embraced and defied tradition, revealing a path for countless artists and revealing the nature of this year's tributes, both literal and boundless.

One of the most popular pianists of those we featured in a past Monk tribute just happens to be this year's Featured Festival Artist, or, what I like to call, our Resident Resident Artist. We're proud to celebrate pianist/vocalist/educator Dawn Clement this year. Dawn brought her typical creative excitement to planning a series of duos and ensemble performances to this year's festival. She'll also perform several Monk solos as part of our October 10th Birthday Party at SAM. That celebration also includes re-constructions of Monk's music by Wayne Horvitz and 15 of Seattle's finest improvisers in the Royal Room Collective Music Ensemble.

There is so much great music out there! We've got so much to talk about, and so many people to thank. We're glad you're on board, and we hope the spirit of discovery finds you eager to "boldly go" to new regions of this ever-expanding universe of Jazz.

Earshot Jazz is Seattle's non-profit jazz-support organization. We're proud to be a valued part of this city's incredible cultural scene, celebrating the past, present, and future of jazz—"thinking globally and acting locally," as the National Endowment for the Arts 50th anniversary magazine pointed out in a recent profile titled, "Seattle's Earshot Jazz, Improvising with the Community."

Please consider a gift to Earshot Jazz as part of our Access Inspiration campaign this fall. Your donations help us keep ticket prices low, offer low- and no-cost student tickets, and bring incredible artists into creative engagement with the community through workshops and panels.

Enjoy the festival! Keep in touch and give us your feedback. And drop a donation in the kitty—give early and give often. Let's keep jazz alive and thriving in Seattle!

—John Gilbreath, Executive Director

# EARSHOT JAZZ 2017 FESTIVAL LINEUP

**SUNDAY, OCTOBER 8**

## **Festival Kickoff**

KEXP Gathering Space, 4pm

**MONDAY, OCTOBER 9**

## **Tribute to Overton Berry**

Jazz Alley, 7:30pm

**TUESDAY, OCTOBER 10**

## **Thelonious Monk Birthday**

Seattle Art Museum, 7:30pm

## **Edmonds-Woodway High School Band w/ Roxy Coss**

Edmonds-Woodway High School Little Theater, 7:30pm

**WEDNESDAY, OCTOBER 11**

## **Danilo Pérez with Ben Street & Adam Cruz: Panamonk**

Triple Door, 7:30pm

**THURSDAY, OCTOBER 12**

## **LaVon Hardison Quartet**

Seattle Art Museum (Brotman Forum), 5:30pm

## **Jemeel Moondoc, Nathan Breedlove, Jamael Nance / Gordon Grdina**

The Royal Room, 8pm

## **Mark Guiliana Jazz Quartet / Happy Orchestra**

Triple Door, 7:30pm

**FRIDAY, OCTOBER 13**

## **Mostly Other People Do the Killing / The Bloodroot**

Barboza, 8pm

**SATURDAY, OCTOBER 14**

## **Daniel Barry's Celestial Rhythm Orchestra**

Rainier Valley Community Center, 7:30pm

## **Joe Sanders Quartet**

PONCHO Concert Hall, 8pm

**SUNDAY, OCTOBER 15**

## **Jason Moran: In My Mind**

Neptune Theatre, 7:30pm

## **Roxy Coss Homecoming / Syrinx Effect**

Columbia City Theater, 7:30pm

**TUESDAY, OCTOBER 17**

## **Naomi Moon Siegel Band / Dawn Clement Duos**

PONCHO Concert Hall, 7:30pm

## **Omar Sosa Quarteto AfroCubano**

Seattle Art Museum, 8pm

**WEDNESDAY, OCTOBER 18**

## **T. S. Monk: Monk on Monk**

Triple Door, 7pm & 9:30pm

## **Elliott Sharp plays Monk / Greg Sinibaldi**

The Royal Room, 7:30pm

## **An Evening with McTuff featuring Will Bernard & Skerik**

Nectar Lounge, 8pm

**THURSDAY, OCTOBER 19**

## **HUDSON: Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield**

Moore Theatre, 7:30pm

**FRIDAY, OCTOBER 20**

## **Marquis Hill Blacktet**

The Royal Room, 7pm & 9:30pm

**SATURDAY, OCTOBER 21**

## **Kassa Overall Quartet featuring Aaron Parks**

PONCHO Concert Hall, 8pm

## **Pandit Debi Prasad Chatterjee & Neil Welch**

Chapel Performance Space, 8pm

**SUNDAY, OCTOBER 22**

## **Johnaye Kendrick Quartet**

Bake's Place, 7pm

## **Ballaké Sissoko & Vincent Segal**

Seattle Art Museum, 7:30pm

**MONDAY, OCTOBER 23**

## **Marc Seales Band**

Jazz Alley, 7:30pm

**TUESDAY, OCTOBER 24**

## **Matt Mitchell: Music of Tim Berne / Dawn Clement Duos**

Chapel Performance Space, 7:30pm

## **Garfield High School Jazz Band**

Seattle Art Museum, 7:30pm

**WEDNESDAY, OCTOBER 25**

## **Seattle Women's Jazz Orchestra**

Shorewood Performing Arts Center, 7:30pm

## **Brad Mehldau**

Nordstrom Recital Hall, 8pm

**THURSDAY, OCTOBER 26**

## **Robin Holcomb Trio / Mikolaj Trzaska**

Chapel Performance Space, 7:30pm

## **Roosevelt High School Jazz Band w/ Matt Wilson**

Roosevelt High School Auditorium, 7:30pm

**FRIDAY, OCTOBER 27**

## **Matt Wilson's Big Happy Family & Friends**

The Royal Room, 7pm & 9:30pm

## **Briggan Krauss Strings & Reeds**

PONCHO Concert Hall, 8pm

## **Ivan Artega & Co. Computers Music Dance**

Velocity Dance Center, 8pm

**SATURDAY, OCTOBER 28**

## **Matt Wilson: Honey and Salt**

Seattle Art Museum, 8pm

## **Ivan Artega's CMD (Computers Music Dance)**

Velocity Dance Center, 8pm

**Trombone Insurgency: Joe McPhee, Steve Swell, Dick Griffin / Wayfaring**

PONCHO Concert Hall, 8pm

**SUNDAY, OCTOBER 29**

**Syncopated Classics Band / Birch Pereira & The Gin Joints**

Columbia City Theater, 7:30pm

**MONDAY, OCTOBER 30**

**Yeah, But Is It Jazz?**

Columbia City Theater, 7:30pm

**TUESDAY, OCTOBER 31**

**Yeah, But Is It Jazz?**

Columbia City Theater, 7:30pm

**WEDNESDAY, NOVEMBER 1**

**Gregory Porter**

Moore Theatre, 7:30pm

**THURSDAY, NOVEMBER 2**

**Black Rock Coalition Get-Down Revue / Burnt Sugar Arkestra "Caramelizes" Prince**

Crocodile Café, 8pm

**Jovino Santos Neto & Martin Kuuskmann**

Chapel Performance Space, 8pm

**FRIDAY, NOVEMBER 3**

**Paul Kikuchi: 9066**

Japanese Cultural & Community Center of Washington, 7pm

**Burnt Sugar Arkestra: We Insist! Freedom NOW**

Seattle Art Museum, 8pm

**Steel House: Edward Simon, Scott Colley, Brian Blade**

PONCHO Concert Hall, 8pm

**SATURDAY, NOVEMBER 4**

**Amina Figarova Sextet**

PONCHO Concert Hall, 8pm

**SRJO with Wycliffe Gordon: The Art of the Trombone**

Nordstrom Recital Hall, 7:30pm

**SUNDAY, NOVEMBER 5**

**SRJO with Wycliffe Gordon: The Art of the Trombone**

Kirkland Performance Center, 2pm

**Anton Schwartz Quartet: Tribute to Stanley Turrentine**

Columbia City Theater, 7:30pm

**MONDAY, NOVEMBER 6**

**Jovino Santos Neto Quinteto: The Unknownn**

Paramount Theatre, 7pm

**TUESDAY, NOVEMBER 7**

**The Bad Plus**

Triple Door, 7pm & 9:30pm

**WEDNESDAY, NOVEMBER 8**

**Gato Libre**

Chapel Performance Space, 7:30pm

**Giulia Valle Trio**

PONCHO Concert Hall, 8pm

**THURSDAY, NOVEMBER 9**

**Dawn Clement Group**

Seattle Art Museum (Brotman Forum), 5:30pm

**Lori Goldston & Judith Hamann**

Chapel Performance Space, 7:30pm

**FRIDAY, NOVEMBER 10**

**Ranky Tanky**

Triple Door, 7pm & 9:30pm

**Lucian Ban & Elevation: Songs From Afar / Angela Draghicescu**

Seattle Art Museum, 7:30pm

**SATURDAY, NOVEMBER 11**

**Dawn Clement: LineUp! / Dawn Clement Duos**

PONCHO Concert Hall, 8pm

**Taylor McFerrin / SassyBlack / Noel Brass Jr.**

Nectar Lounge, 8:30pm

**SUNDAY, NOVEMBER 12**

**The Baylor Project**

Triple Door, 7:30pm

*Schedule subject to change. Please check earshot.org for updates.*

**Bainbridge Museum of Art  
Within/Earshot**

*info: biartmuseum.org*

**Jazz History with Prof. James Cauter**

Thursdays, October 5-26, 7PM

**Jovino Santos Neto Quarteto**

Saturday, October 7, 7PM

**Bainbridge H.S. Jazz Band**

Sunday, October 8, 1 PM

**Crosby, Hendrix & Cobain: Washington Musical Pioneers**

Sunday, October 8, 10 AM

**Ernestine: There Will Never Be Another You & The Jackson Street Jazz Scene**

Saturday, October 21 7:30 PM

**Industrial Revelation**

Sunday, October 22, 7PM

**Lady Be Good: Instrumental Women in Jazz**

Tuesday, October 24, 7:30 PM

**Alex Dugdale**

Friday, October 27, 7PM

**Matt Wilson**

Sunday, October 29, 7PM

**Northwest Film Forum  
Earshot Jazz Films**

*tickets & info: nwfilmforum.org*

**King of Jazz**

Sunday, October 22, 4pm

**Mary Lou Williams: The Lady who Swings the Band**

Sunday, October 29, 4pm

# THANK YOU!

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Earshot Jazz has been Seattle's major ambassador of jazz music over the last 32 years – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from folks like you.

# TICKETS

and info (206) 547-6763 / earshot.org

## TICKETS & DISCOUNTS

Tickets to concerts sold separately. For quickest access go to [earshot.org/festival-tickets](http://earshot.org/festival-tickets), find your concert, and click the BUY NOW link.

All events are all-ages except: Bake's Place, Barboza, Nectar Lounge, after 10pm at the Royal Room, and after 9pm at the Triple Door.

Earshot members and senior citizens (60+) receive \$2 discount on most shows. To receive the student and military discount, present current ID at venue.

Ticket Packages (available only through Earshot Jazz office at 206-547-6763):

- Save 10% on Earshot Jazz concerts when you buy tickets to five or more separate concerts
- Save 15% on Earshot Jazz concerts when you buy tickets to eight or more separate concerts

## SITES + ADDRESSES

**Bainbridge Island Museum of Art**  
550 Winslow Way E, Bainbridge Island

**Bake's Place (21+)**  
155 108th Ave NE, Bellevue

**Barboza (21+)**  
925 E Pike St, Seattle

**Benaroya Hall**  
200 University St, Seattle

**Chapel Performance Space**  
4649 Sunnyside Ave N, 4th floor,  
Good Shepherd Center, Seattle

**Columbia City Theater**  
4916 Rainier Ave S, Seattle

**Crocodile**  
2200 2nd Ave, Seattle

**Edmonds-Woodway High School  
Little Theater**  
7600 212th St SW, Edmonds

**Japanese Cultural and Community  
Center of Washington**  
1414 S Weller St, Seattle

**Jazz Alley**  
2033 6th Ave, Seattle

**KEXP Gathering Space**  
472 1st Ave N, Seattle

**Kirkland Performance Center**  
350 Kirkland Ave, Kirkland

**Moore Theatre**  
1932 2nd Ave, Seattle

**Nectar Lounge (21+)**  
412 N 36th St, Seattle

**Neptune Theatre**  
911 Pine St, Seattle

**Northwest Film Forum**  
1515 12th Ave, Seattle

**Paramount Theatre**  
911 Pine St, Seattle

**PONCHO Concert Hall**  
710 E Roy St, Kerry Hall, Seattle

**Rainier Arts Center**  
3515 S Alaska St, Seattle

**Roosevelt High School Auditorium**  
1410 NE 66th St, Seattle

**Royal Room**  
5000 Rainier Ave S, Seattle

**Seattle Art Museum**  
1300 1st Ave, Seattle

**Shorewood High School Performing  
Arts Center**  
17300 Fremont Ave, Shoreline

**Triple Door**  
216 Union St, Seattle

**Velocity Dance Center**  
1621 12th Avenue, Ste 100, Seattle

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Fred Gilbert– Production  
Levi Gillis – Production  
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Roosevelt High School Jazz Band Boosters  
Seattle Art Museum  
Seattle Improvised Music Festival  
Seattle Repertory Jazz Orchestra  
Seattle Theatre Group  
Seattle Women's Jazz Orchestra  
Triple Door

# EARSHOT JAZZ 2017 FESTIVAL PREVIEWS

SUNDAY, OCTOBER 8, KEXP GATHERING SPACE, 4PM

## Festival Kick Off

*Free with registration*

*Co-presented with KEXP*

This year's Earshot Jazz Festival kicks off with a joyful evening that connects with the Seattle community in ways that promise to be deeply engaging and thoroughly satisfying. In creative collaboration with 90.3 KEXP, we'll activate the large Gathering Space of their new Seattle Center location with an epic kickoff event. The Space is the place tonight!

The music begins at 4pm with an All-School Jazz Jam featuring top high-school players, with professional mentors anchored by the formidable tap-

dancing saxophonist, Alex Dugdale.

At 6pm, in the captivating *Soliloquies of Roberta Flack & Donny Hathaway*, Om Johari (artist/vocalist/wordsmith/visual muse) pays tribute to Roberta Flack's gorgeous work on the landmark 1972 duo recording. Johari has lovingly assembled a jazz-heavy lineup of instrumentalists: Ahamefule J. Oluo (trumpet), D'Vonnie Lewis (drums), Evan Flory-Barnes (bass), Tim Kennedy (keys), Jeff Fielder (guitar), Hans Teuber (piano), and Skerik (sax), to complement her stunning vocal arrangements, featuring vocalists La Tanya Horace, Timothy

Davis, Coreena Caine Coldnote, and Riz (DJ Riz) Rollins, who will join Johari in a special duet.

At 7:30pm, Industrial Revelation, masters of a rainbow of moods, rocks the KEXP space, with Evan Flory-Barnes, D'Vonnie Lewis, Ahamefule J. Oluo, Josh Rawlings (keys), and special friends. This award-winning ensemble's music spans genres and eras, and virtually embodies a Seattle musical progression from Quincy Jones and Dave Lewis, through Hendrix, Mix-a-lot, Nirvana, Perfume Genius, and way beyond.

MONDAY, OCTOBER 9, JAZZ ALLEY, 7:30PM

## Tribute to Overton Berry

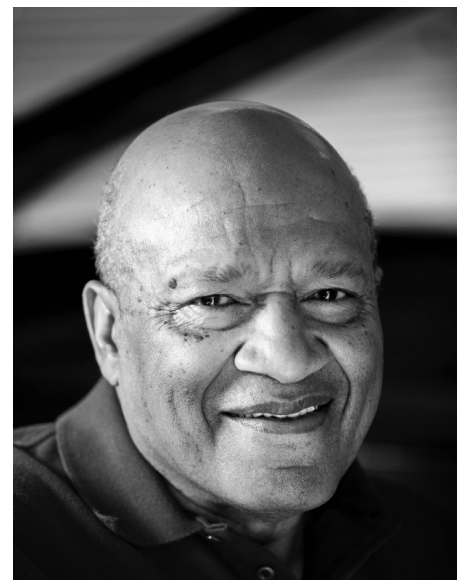
*\$16 (Includes a \$6 service fee)*

*Co-presented with Dimitriou's Jazz Alley*

Seattle jazz icon Overton Berry—the kind, gentlemanly, and beloved pianist—has seen it all, from out-of-the-way back rooms and lounges, to major jazz festivals. He joined the Seattle's segregated “Negro Musicians Union,” AFM Local 493, in the 1950s, then joined the suddenly inclusive AFM 76 when integration arrived in 1958. The past 60 years has seen him nurture such young talent as Larry Coryell and Diane Schuur, perform USO shows in Vietnam, and be one of the few Seattle musicians to gain employment at Seattle's Century 21 World's Fair in 1962, as musical director for Peggy Lee. He played a now-legendary run at Seattle's Doubletree Inn from

1969-1974, which produced the beloved album, *The Overton Berry Trio at Seattle's Doubletree Inn*. Still performing for his dedicated following that spans generations, Berry sees himself as a conduit through which the music flows. “I'm within the music, it's not about me making the music, all the time I'm playing, in some ways, I'm asking for guidance,” he says. “Not any specific thing, just allowing the music to take over.”

Mr. Berry brings his seasoned trio of Rick Spano (drums) and Jeff Davies (bass) to the stage of Jazz Alley, joined by special musical guests, including Jay Thomas and Bruce Phares, and an audience of loving supporters. His presence denotes history in itself, being one of the few remaining links to Seattle's fabled Jackson Street scene. This



OVERTON BERRY PHOTO BY DANIEL SHEEHAN

evening is an opportunity not to be missed, and one to be treasured forever.



TUESDAY, OCTOBER 10, SEATTLE ART MUSEUM, 7:30PM

## Thelonious Monk Birthday

*\$22 adults | \$20 Earshot members & seniors | \$10 students & military*

To mark the 100th birthday of the iconic innovator, pianist Dawn Clement, the 2017 Earshot Festival Resident Artist, performs mostly solo, and the 16-piece Royal Room Collective Music Ensemble, under the conduction of Wayne Horvitz, reassembles several of Monk's ensemble works.

"The first jazz tune I ever learned was Monk," says Clement. "I have been playing Monk since the beginning.

Obviously, the Thelonious Monk Institute of Jazz and the Monk competition continue his legacy. His legacy comes from the fact that his music is so accessible, everyone can identify with it. Why? Because of the ways his melodies and solos are so strong. The tunes get repeated, like in the blues. Playing his music, I am not an expert but I find new things to bring to it. It makes sense that his music is still performed on his 100th birthday."

The Royal Room Collective Music

Ensemble is a 16-piece band featuring Seattle's finest and most innovative improvisers, including Beth Fleenor, Kate Olson, Ivan Arteaga, Levi Gillis, Greg Sinibaldi, and Samantha Boshnack, under the direction of composer Wayne Horvitz. The RRCME performs Horvitz's compositions in a loosely constructed format which uses a combination of on-the-spot (re)arranging and various other techniques, some of which have come to be known as "conduction."

TUESDAY, OCTOBER 10, EDMONDS-WOODWAY HIGH SCHOOL LITTLE THEATER, 7:30PM

## Edmonds-Woodway High School Band w/ Roxy Coss

*\$12 general admission*

"Any artist can only be him or herself," saxophonist Roxy Coss has stated. "So in that way we don't have a choice in originality if we are honest with ourselves." Now based in New York, Coss has not let her burgeoning sound and ascendant career sever her roots in her hometown of Seattle. So, as part of her "homecoming," she joins the award-winning Edmonds-

Woodway jazz band, under Jake Bergevin, at the Edmonds-Woodway High School theater to give back and get her groove on.

Raised in Columbia City, Coss graduated from the star-bright Garfield High jazz program, and was in the first two ensembles to consecutively win national championships at the Essentially Ellington Festival in 2003 and 2004. Coss has since

played with Clark Terry and Joshua Redman, headlined major jazz festivals, released her third album as a leader (2017's *Chasing the Unicorn*), and been yearly voted onto *DownBeat* Magazine's prestigious critic's poll. These lessons in artistry and honesty Coss will bring back to school for what is bound to be a lesson in style and grace.



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

## Danilo Pérez with Ben Street & Adam Cruz: Panamonk

\$28 adult | \$26 Earshot members & seniors | \$14 students & military

As a singular diplomat of the African musical diaspora in Latin jazz, master pianist Danilo Pérez, is among the most influential and dynamic musicians of our time. The recent recipient of the Museum of Contemporary Arts (Panama) Excellence of the Arts Award, Pérez, was named Goodwill Ambassador to UNICEF, and has received a variety of awards for his musical achievements, activism, and social work efforts. He serves as a UNESCO Artist for Peace, Cultural Ambassador to the Republic of Panama, and is

the Founder and Artistic Director of the Panama Jazz Festival, bringing the music's greatest artists into barrios to work with impoverished young musicians, and Artistic Director of the Berklee Global Jazz Institute in Boston's Berklee College of Music.

An extraordinary composer and improviser, Pérez was a catalytic force in Wayne Shorter's late-career resurgence. He was already one of jazz's most widely acclaimed young pianists in 1996 with his work with Dizzy Gillespie when he released *Panamonk* (Impulse!/GRP), his influential synthesis of Thelonious Monk's compositions and Afro-

Caribbean rhythms. This tribute is considered by *DownBeat* magazine one of the most important jazz piano albums in history. Celebrating the composer's centennial and commemorating the 20<sup>th</sup> anniversary of the album's release, Pérez takes his Panama-centered global jazz to the stage with longtime collaborators drummer Adam Cruz, "pairing crystalline touch with a level of prophetic intuition that is awe-inspiring" (*Modern Drummer*), and the great bassist Ben Street, a genre-bending and sought-after musician, who most recently visited Seattle with the Aaron Parks Trio.

## LaVon Hardison Quartet

Free

Co-presented with Seattle Art Museum

Multifaceted South Sound vocalist LaVon Hardison brings a background in opera, musical theater, and jazz to the stage, backed by her superbly versatile and sensitive band featuring David Deacon-Joyner (piano), Osama

Afi (bass), and Jeff "Bongo" Busch (drums, percussion), as heard on her 2016 release, *Come Together*. A stylishly eclectic singer, Hardison evokes the warmth of Carmen McRae's vocals with the adventurous improvisatory and storytelling spirit of Ella

Fitzgerald. "She's the type of interpreter who knows how to put across the emotion and subtlety in a melody without overselling it, and she has a talent for getting inside the story that each song tells" (Andrew Luthringer, *Earshot Jazz*).

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# Jemeel Moondoc, Nathan Breedlove, Jamael Nance / Gordon Grdina

*\$16 adult | \$14 Earshot members & seniors | \$8 students & military*

It was the music and teachings of Cecil Taylor that led a young Jemeel Moondoc into modern jazz, and he has remained a devoted disciple ever since. Moondoc studied with Cecil Taylor and played in his Black Music Ensemble at Antioch College in 1970–1971, becoming a featured soloist. His own early group, the Ensemble Muntu, which included William Parker and Rashid Bakr, had aspects of the Taylor sound, but deeply reflected other influences as well. Moondoc would become known as an interpreter of the legacy being created by Ornette Coleman during the New York loft scene of the 1970s.

For this anticipated Seattle performance, Moondoc reunites with long time New York colleague, now Seattle-area resident, trumpeter Nathan Breedlove.

“When I lived with Evelyn Blakey on 7th and Ave B, Moon and I were neighbors. He has a place on 5th and C. Butch Morris lived on the end of the block. Cats were all over the place, as you well know, those were the days,” recalls Breedlove about their days together in Greenwich Village. “Jemeel basically is a protege of Cecil Taylor and a true heir to Ornette.”

The Chicago-born saxophonist has continued producing in a post-free jazz mindset for many years, working with bassist William Parker and others on the adventuresome avant-garde fringes. In 2014, he released his first album under his name since 2003, the post-free progressive *Zookeeper’s House* (Relative Pitch, 2014). The five-track set captures a distinctly live vibrancy and vulnerability in the studio.



JEMEEL MOONDOC PHOTO COURTESY OF ARTIST

Moondoc and Breedlove will be joined by Seattle-based drummer Jamael Nance, forming a trio without bass. But when you consider that Louis Armstrong’s Hot Fives and Sevens and the Benny Goodman Quartet were ensembles without bass, the concept becomes less of a cutting-edge, avant-garde endeavor. There is where the truth lies, and on this evening, the concept will be launched into a new realm of musical discovery.

Opening will be Vancouver string master, Gordon Grdina. Grdina is an oud player/guitarist whose sound is a combination of mainstream jazz, free-form improvisation, and Arabic classical music. A protégé of jazz great Gary Peacock, he is a well-respected contributor to the jazz and world music scenes, constantly being sought out for projects that need an original, multi-cultural sound.

For this performance, he is teamed with legendary Seattle composer/pianist Wayne Horvitz and trailblazing clarinetist James Falzone.

“We will be doing a few solo pieces as well as group improvisation, digging into some Arabic Maqam and will possibly play a few Iraqi folk pieces,” says Grdina. “The concert is going to be largely freely improvised. I’ve been a huge fan of Wayne’s playing for years and am really looking forward to the opportunity to play with him. James I’d heard about for years but hadn’t heard live until recently at the Vancouver Jazz festival, and I was blown away by his ingenuity, depth and command of his instrument.”

Falzone may indeed be the X factor in this explosive commingling of musical genius. The multi-genre clarinetist and award-winning composer is Chair of Music at the distinguished Cornish College of the Arts, and has fully integrated himself into his new community since his arrival from Chicago a year ago. For one evening Grdina’s unique approach both musically and culturally will bond these three innovators into one harmonious contingent.

## Mark Guiliana Jazz Quartet / Happy Orchestra

\$22 adult | \$20 Earshot member & seniors | \$10 students & military

Few drummers in recent years have experienced a more meteoric rise to the top of his field than Mark Guiliana. He has been making big waves in New York and has accumulated a dizzying list of impressive collaborators including songwriter and producer Meshell Ndegeocello, guitarist-vocalist Lionel Loueke, and jazz icon John Scofield, among others. He released a duo album entitled *Mehliana* with Brad Mehldau (who is also appearing at the Earshot Jazz Festival on October 25, in a rare solo piano concert). Perhaps most notably, Guiliana worked with

saxophonist Donny McCaslin's band, leading to a central role on *Blackstar*, David Bowie's multiple Grammy Award-winning final album.

Guiliana is steeped in eclectic electronic sounds as well as jazz, and has carved out a remarkable niche by integrating the innovations of programmed percussion back into the drum set, becoming one of the most influential drummers of his generation by pairing stunning technical facility with a sublime musicality.

In his Earshot appearance, Guiliana explores another facet of his talents with his all-acoustic Jazz Quartet, featuring saxophonist Jason Rigby,

pianist Fabian Almazan, and bassist Chris Morrissey. Touring in support of the quartet's stunning new album, *Jersey*, the band explores its intriguing, challenging originals while navigating the continuum between brash abandon and sublime control, driven by an explosive improvisational energy.

Opening the show will be the sublimely tight Happy Orchestra, led by drummer Tarik Abouzied. The groove-centric unit features top Northwest jazz and funk players: Thomas Marriott (trumpet), Stuart MacDonald (saxophone), RL Heyer (guitar), Tim Kennedy (keyboards), and Damian Erskine (bass).

## Mostly Other People Do the Killing / The Bloodroot

21+ only

\$18 adults | \$16 Earshot members & seniors

\$10 tickets available for students & military with ID. Cash at the door.

"We revere the classics," bassist Matthew "Moppa" Elliott has tellingly written about his group, Mostly Other People Do the Killing (MOPDtK). "We parody the classics. We examine the classics. We obsess over the classics. We study the classics. We ignore the classics. We re-create the classics. We fail to re-create the classics. We become the classics?"

Elliott, drummer Kevin Shea, and pianist Ron Stabinsky's intriguing dialogue with the practice of jazz as a musical tradition can be heard October 13 at Barboza, along with drummer Chris Icasiano's similar-minded group Bloodroot, featuring bassist Kelsey Mines and vibraphonist Andria Nicodemou.

As NPR has written, MOPDtK "likes to take song forms and standards, cleave them into bits with exceptional virtuosity (and comic timing), and reconstitute them with Frankenstein-like references to any and every era of jazz." Though co-founder and trumpeter Peter Evans and saxophonist Jon Irabagon have left the group, primary founder Elliott, a New York regular and graduate of the Oberlin Conservatory, remains the backbone (as bassist, composer, and producer) to their modernist musical collages. Time-turning New York-based drummer Kevin Shea, a graduate of the Berklee College of Music named best drummer of 2012 by the *Village Voice*, also plays, along with pianist Ron Stabinsky, who added his precise musical renderings to the group for 2015's release *Mauch Chunk* and filled the shoes of Bill Evans on their 2014 concept album *Blue*, a note-for-note recreation of Miles Da-

vis' *Kind of Blue*.

Seattle standout Chris Icasiano brings the heavy energy of his heroic duo Bad Luck to his group The Bloodroot. His improvisatory ability to seamlessly step in and out of leading and supporting roles all while balancing a constant exchange of old and new ideas is well complemented by the dynamic vibraphone of Cyprus-born Andria Nicodemou and the subtlety of local bassist Kelsey Mines. A graduate of the New England Conservatory, Nicodemou has made her international reputation on interdisciplinary projects such as Amsterdam's Royal Improvisers Orchestra and her own Thread Ensemble. Mines, who studied at the University of Arizona and the Prince Claus Conservatoire in Groningen, has lead numerous contemporary and classical ensembles since moving to Seattle, in addition to teaching throughout the city.

SATURDAY, OCTOBER 14, RAINIER VALLEY COMMUNITY CENTER, 7:30PM

## Daniel Barry's Celestial Rhythm Orchestra

*\$16 adults | \$14 Earshot members & seniors | \$8 students & military*

Dr. Daniel Barry is a renowned composer, conductor, and trumpet player. While his music is essentially jazz, it alludes to Barry's advanced classical music studies along with residency and festival performances in Europe and South America. Barry is a Fulbright Scholar and has received honors from Artist Trust, 4Culture, Seattle City Arts, and the Visby International Centre for Composers. Barry has numerous recordings on Origin Records, Origin Classical, and OA2 records, including the well-received *Walk All Ways* (OA2, 2007), which re-

ceived a four-star review at All About Jazz. Barry holds an M.A. and Ph.D. in Music Composition from the University of California at Santa Barbara. He actively performs and composes for the Celestial Rhythm Orchestra and the Jim Cutler Jazz Orchestra.

For this performance, he will feature the world premiere of "Dreamers," written by Barry in solidarity and support for the many innocent young people in the United States facing ongoing threats of deportation. The Celestial Rhythm Orchestra will also perform several works composed during Barry's recent residencies in Sweden and Spain. While his music

isn't easily described in a few words, pianist Jovino Santos Neto comes reasonably close writing that the composer produces "a wide spectrum of colors, creating an aural rainbow of moods . . . avoiding easy clichés and focusing on the untouched possibilities of the ensemble."

His works allude to a sense of community in terms of both music and humanity. For this evening at the Rainier Valley Community Center, those beautiful notions are explored and integrated fully into the jazz community here in Seattle.

SATURDAY, OCTOBER 14, PONCHO CONCERT HALL, 8PM

## Joe Sanders Quartet



JOE SANDERS PHOTO BY EMRA ISLEK

*\$22 adults | \$20 Earshot members & seniors | \$10 students & military*  
*Co-presented with Cornish Presents*

An electrifying and boundlessly creative young talent, the New York bassist Joe Sanders returns to Seattle showcasing his own powerhouse quartet. One of the busiest bass players of his generation, Sanders has played, recorded, and toured with Ravi Coltrane, Herbie Hancock, Jimmy Heath, Wayne Shorter, Dave Brubeck, Mulgrew Miller, Geri Allen, Jeff "Tain" Watts, Gerald Clayton (whose album featuring Sanders, *Two-Shade*, was nominated for a 2010 Grammy), and many others.

"Joe Sanders is an extremely talented bassist who has a captivating personality," says Jimmy Heath. "He has played with the Heath Brothers on several occasions and it was always beautiful."

Sanders leads his own brilliant new group with Blue Note recording artist Ambrose Akinmusire on trumpet, winner of the prestigious Thelonious Monk International Jazz Competition, who earned praise for his chameleonic tone and muscular, forward-sounding tone. On piano is the riveting Taylor Eigsti, who amazes his audiences with the piano mastery of a seasoned authority. Rounding out the band is the formidable drummer Henry Cole, approaching music with supreme accuracy, imagination, and surprising innovation.

"I am fortunate to have found my calling," says Sanders. "I hope to reach people's hearts and make a difference in their life through the spirit of music."

## Jason Moran: In My Mind

*General admission \$40 + fees*

*Presented in partnership with Seattle Theatre Group*

“Thelonious Monk is the most important musician, period. In all the world. Period!”

That’s pianist and jazz auteur Jason Moran, speaking to NPR about his Thelonious Monk tribute, *In My Mind*, a rarely performed, must-see event at the Neptune Theatre, which the *New York Times* called a “stunning project – connecting with Monk beyond the surface of his music.”

Jason Moran is one of the most important artists of his generation, a riveting and prodigiously talented pianist and conceptualist as well-versed in hip-hop as he is in Monk. He is a MacArthur Fellow and the Artistic Director for Jazz at Washington D.C.’s Kennedy Center (a position previously held by Dr. Billy Taylor), where he directs numerous programs and spearheads initiatives to spread the music to new audiences. Moran has, in a few short years, dramatically expanded the vision of jazz at the Kennedy Center and nurtured an intensely creative scene at the iconic performance facility.

Clearly, Moran is an artist who thinks large-scale, so when he created a tribute to Monk, he wanted to educate and illuminate, as well as play some of the greatest music of the 20<sup>th</sup> century. Moran has an expansive, interdisciplinary vision as an artist, and he has created an evening-length, rigorously researched multimedia production, inspired by Thelonious Monk’s 1959 legendary Town Hall concert, which featured Monk’s music performed by a large ensemble.

With *In My Mind*, Moran explores Monk’s music and creative process through video projections, recorded samples of Monk’s voice and rehearsals, and live music performed by his longtime trio, Bandwagon, which features Tarus Mateen on bass, and Nasheet Waits on drums, supplemented with a three-piece horn section.

True to the source material and imbued with the spirit of Monk, Moran’s project is reverent, but it’s not a museum piece or a mere tribute—the music is alive and vital, changing and expanding with the perspective of the many years of jazz history that have accumulated since the original 1959 concert. Don’t miss this unique opportunity to experience a new perspective on some of the most important jazz ever created.



JASON MORAN PHOTO COURTESY OF THE ARTIST

## Roxy Coss Homecoming / Syrinx Effect

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*

The last time Seattle born and bred saxophonist Roxy Coss took the stage at the Earshot Jazz Festival was 2010, celebrating her first release, the independently produced *Roxy Coss*. Seven years later, she is not only now a fixture on the New York scene, but a rising star internationally. Now 10 years into her sojourn from Seattle to New York, Coss has produced two critically acclaimed albums in the last two years: *Restless Idealism* (Origin, 2016) and the adventurous *Chasing the Unicorn* (Posi-Tone, 2017). She has headlined internationally at major festivals and venues including the Newport Jazz Festival, Melbourne Big Band Festival, Ballard Jazz Festival, Jazz Standard, Smoke, and Jazz Showcase, and appears frequently at Small's in New York's Greenwich Village.

Roxy Coss' understanding of the jazz language, of identifying her personal

approach as a leader continues to progress, or rather advance, utilizing giant strides rather than short, measured steps. Coss' original compositions are worthy palettes for musical interpretation, seemingly fleeing the constraint of her ever evolving hard bop notions of uniformity.

Coss' return brings with it a true sense of homecoming. She grew up in the Columbia City neighborhood where she will perform at the historic Columbia City Theater.

"The fact that there are venues in Columbia City now is really special," she says. "When my family first moved to the neighborhood, it was a really rough area in a lot of ways, so it's great to be a part of the rejuvenation of the arts scene in my hometown neighborhood of Columbia City."

She adds: "Now I'll be celebrating music from my third album, and playing with my childhood musical heroes and mentors. I also always en-

joy performing for the Seattle crowd, because I feel like it's a big family in the audience, and it allows me to share my adult professional and musical life with people who were my 'village' growing up and knew me in such a different context."

She appears leading an all-star Seattle lineup of Randy Halberstadt (piano), Michael Glynn (bass), and D'Vonne Lewis (drums).

Opening will be the interstellar folk-punk-jazz phenomenon, Syrinx Effect, featuring saxophonist Kate Olson, trombonist Naomi Siegel, and an eclectic, electronic bag of tricks. Syrinx Effect is self-releasing their first full length LP this fall, *A Sky You Could Strike A Match On*. The title comes from the poem *The After* by Seattle poet and educator Melinda Mueller. The duo will welcome drummer/percussionist Eric Eagle to join them in performing compositions from this commissioned new release.

## Naomi Moon Siegel Band / Dawn Clement Duos

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*  
*Co-presented with Cornish Presents*

The trombonist and educator, with the stellar ensemble of Wayne Horvitz (keys), Sean Woolstenhulme (guitar), Geoff Harper (bass), Eric Eagle (drums), and special guest Thione Diop (percussion), creates "intensely lyrical and expressive" (*Jazziz*) music that transfixed the audience at the Upstream festival.

Naomi Moon Siegel has become a solidly appreciated educator and performer in Seattle's vibrant music scene since moving here in 2008. So

much so, that her move to Missoula last year caused ripples of surprise, sadness, and genuine support through the community.

A versatile and productive player around the Pacific Northwest, Siegel was known for her own Sun Chaser band, the Syrinx Effect duo she developed with soprano sax player Kate Olson, and an impressive list of globally oriented large ensembles playing African and Latin music. She received the Golden Ear Award for Emerging Artist in 2012 and has been solid part of Wayne Horvitz's Royal Room Collective Ensemble. She is constantly

working on new recording and music education projects.

Siegel's music is informed as much by her international travels as her Northwest roots. As heard on her 2016 release *Shoebox View*, Siegel and her band deliver a "warm and welcoming post-genre mélange of trance-inducing global timbres and cinematically rustic textures" (*Earshot Jazz*).

Opening the program is Resident Artist, pianist Dawn Clement, in duo with her mentor and collaborator, trombonist Julian Priester.

TUESDAY, OCTOBER 17, SEATTLE ART MUSEUM, 8PM

## Omar Sosa Quarteto AfroCubano

\$30 adults | \$28 Earshot members & seniors | \$15 students & military

Deeply rooted in AfroCuban music, pianist and bandleader Omar Sosa is a genre-bending musical icon, much lauded for his recordings fusing Latin jazz, African traditions, avant-garde improvisation, classical music, hip-hop, and electronic elements. A native of Camagüey, Cuba's largest inland city, the Afro-Cuban pianist and bandleader moved to the Bay Area in the mid '90s and quickly invigorated the Latin jazz scene with his adventurous writing and percussive style. He travels the world, annually performing upwards of 100 concerts on six continents with his virtuosic, mercurial electro-acoustic sound. Sosa received a lifetime achievement award from the Smithsonian Associates in Washington, D.C., for his contribution to the development of Latin jazz in the United States. In February 2017, the multi-instrumentalist released a new

studio collaboration between with London-based Senegalese kora master and singer Seckou Keita. Titled *Transparent Water*, the recording is the latest example of Sosa's never-ending intent to seek new combinations, a manifestation of improvisatory freedom wherein the musical destination is subordinate to the extemporaneous joy of shared artistic expression.

Fellow Camagüey native Leandro Saint-Hill on saxophones, flute, and vocals, now living in Germany, ranks among the most acclaimed sax players in the Latin-funk scene in Europe due to his unique style and funky sound. Saint-Hill was nominated for a Grammy alongside Omar Sosa in 2008.

Multiple Grammy nominee Ernesto Simpson (drums, vocals) is one of the most in-demand drummers of his generation, associated with many of the marquee artists on the jazz/world international scene, starting out his musical career with jazz royalty Diz-



OMAR SOSA PHOTO BY DAVID SPOULE

zy Gillespie, and collaborating with Carmen McRae, Arturo Sandoval, Ray Baretto, Mark Murphy, Michael Brecker, Herbie Hancock, Mike Stern, Richard Bona, and numerous others. Mozambican Childo Tomas completes the band on bass, kalimba, and vocals. This concert will embody a unique and inspiring experience expanding boundaries and incorporating spiritual traditions from across the globe.

WEDNESDAY, OCTOBER 18, TRIPLE DOOR, 7PM & 9:30PM

## T. S. Monk: Monk on Monk

\$30 advanced | \$35 day of show | \$40 front row

Presented by Triple Door

Extending the celebration of his father Thelonious Monk's 100th birthday on 10/10, drummer T. S. and his hard-swinging band nurture the legacy. In a program that includes Monk compositions that T. S. rediscovered, the band tributes his father's legendary Town Hall concert.

Eight days after what would have been Thelonious Monk's 100th birthday, his son T. S. carries on his

father's legacy in the groundbreaking *Monk On Monk* ten-piece configuration. Whether newly discovered compositions by his father or the legendary songs such as "Round Midnight," the music is overpowering, swinging, and timeless. T. S. Monk's tribute to his iconic father, *Monk On Monk*, garnered numerous awards, critical praise, and fan acclaim. Guest artists came from around the world to celebrate Monk paternis and pay homage to the man who many have claimed as the "High Priest of Bebop"

and the "Father of Modern Jazz." In his ten-piece ensemble, taken with the instrumentation Thelonious himself employed in his legendary Town Hall concert, T. S. Monk performs unknown compositions he discovered several years ago, as he documented his father's material. Like the family approach T. S. took in assembling the tribute, this material finds its deepest and most loving expression in the tight-knit ten-piece ensemble that has, in itself, become a musical family, the core of which is T. S.'s sextet.



## Elliott Sharp plays Monk / Greg Sinibaldi

\$20 adults | \$18 Earshot members & seniors | \$10 students & military

A central figure in the avant-garde and experimental music scene in New York City for over 30 years, Elliott Sharp comes to Seattle to interpret the eternally eclectic world that is the compositions of Thelonious Monk. This constitutes fertile ground for the multi-genre guitarist in terms of Monk's unique approach to harmony and melodic structure.

Sharp has released over 85 recordings ranging from orchestral music to blues, jazz, noise, no wave rock, and techno music. He leads a plethora of projects, including Carbon and Orchestra Carbon, Tectonics, and Teraplane. He has pioneered the use of algorithms and Fibonacci numbers in experimental composition, and has cited literature as an inspiration for his music. His compositions have been performed by a variety of artists, including Kronos Quartet and Grammy-winning violinist, Hilary Hahn.

Opening is the quantum trio of saxophonist Greg Sinibaldi. Joined by Ted Poor (drums) and Ryan Ferreira (guitar/electronics), Sinibaldi delves into the free-flowing images and characteristically menacing psychic landscapes of the poems of Sylvia Plath, the sonic subject of the trio's upcoming release, *Ariel*. Titled for the Plath collection of the same name, Sinibaldi will perform these new compositions on the EWI, or electric wind instrument.

"It's more a reflection on her poems rather than a direct interpretation of the narrative of the poems," says Sinibaldi. "I wanted to capture particular feelings, visions, and dreams that affected me while reading the poems."

The Seattle-based artist has established himself as one of the city's most inventive musicians, embracing a diverse musical world, and developing an original approach to improvisation. His sonic landscape includes projects with Cuong Vu, Dave Douglas, Bill Frisell, and the metal band, Uncle



ELLIOTT SHARP PHOTO BY SASCHA REHKER

Pooch. This trio removes any remaining tethers to musical conformity for the intrepid saxophonist.

"I feel so fortunate to be playing with Ted and Ryan. Each time I play with them I'm struck with how easy it is to just play. Rather than constantly thinking about what the music needs in the moment, making sure cues are clear, etc. I can just play with them. It's very refreshing."

WEDNESDAY, OCTOBER 18, NECTAR LOUNGE, 8PM

## An Evening with McTuff featuring Will Bernard & Skerik

21+ only

\$10 advance | \$15 day of show

Presented by Nectar Lounge

Will Bernard, a San Francisco guitarist now Brooklyn-based, welds guitar playing "full of sly twists" (*Guitar Player*) to the deep grooves of Seattle-based favorites, sax rebel Skerik and McTuff, with Hammond B-3 monster Joe Doria and drummer Tarik Abouzied.

Bernard, a Berkeley native and Brooklyn transplant, studied guitar and piano from an early age with Dave Creamer, Art Lande, and Julian White,

later developing an interest in classical music composition. He received a degree in music from UC Berkeley where he studied with Andrew Imbrie and others. He began playing and recording on an international level as a member of Peter Apfelbaum's Hieroglyphics Ensemble, who made their recorded debut with Don Cherry on *Multikulti* (A&M, 1989). Since then, Bernard has participated in a host of boundary stretching groups, ranging from jazz, hip-hop, and world music to experimental music, with many stops in between.

Hammond organist Joe Doria brings together some of the best of the Northwest music scene to create a powerful and jaw-dropping funk and jazz sound like you've never heard, exhibiting a mix of stellar musicianship, seasoned songwriting, and deep groove where no musical stone gets unturned. McTuff is a movin' and groovin' adventure that you will not soon forget, featuring the impeccable Andy Coe on guitar and the incredible Tarik Abouzied on drums.

Seattle's "Dark Lord of the Sax" Skerik joins the night's festivities, ensuring a raucous, grooving performance.

## HUDSON: Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield



HUDSON (LARRY GRENADIER, JACK DEJOHNETTE, JOHN SCOFIELD, JOHN MEDESKI) PHOTO BY NICK SUTTLE

\$39–61 + fees

*Presented in partnership with Seattle Theatre Group*

Though the term “supergroup” may get overused, when you combine the talents of Jack DeJohnette on drums, John Scofield on guitar, John Medeski on keyboards, and Larry Grenadier on bass, the term is pretty hard to argue with. Scofield and NEA Jazz Master DeJohnette are jazz royalty at this point, and Medeski and Grenadier are the next generation in line, but well on their way. As Hudson (named after the Hudson River Valley north of New York, where all four members reside), the four coalesce into a quartet with deep and lasting collective contributions to a significant cross-section of the finest in modern creative jazz, and a tremendous amount of performing experience.

As explored on their superb eponymous debut album, Hudson’s repertoire consists of an intriguing combination of swinging and rocking

originals, bending seamlessly from blues warmth into darkly angular harmonies, crossed with a sly and funky selection of choice covers loosely associated with the Hudson Valley region. The quartet conjures a mysterious and yearning vibe from Joni Mitchell’s “Woodstock,” evokes the spirit of The Band’s Levon Helm with the funky “Up on Cripple Creek,” and offers deeply inspired interpretations of a couple of classic Bob Dylan tunes.

Jack DeJohnette is celebrating his 75<sup>th</sup> birthday this year, and indeed, there is a celebratory and joyful spirit to the music. His drumming is as elemental and powerful as ever, and remains one of the most distinctive rhythmic voices in jazz history. Scofield is at his slippery and melodic best, deploying bracingly intricate strings of notes and simple, heartfelt melodies with equal aplomb. Medeski, widely revered for his eclectic groove trio Medeski Martin & Wood, plays a wildcard role—his timbral and harmonic versatility

are a powerful element in the band, ranging from assured acoustic jazz piano to distorted electronic abstractions on electric piano and organ. Grenadier (renowned for his work with Pat Metheny, Joshua Redman, and his long-running association with Brad Mehldau) is the indispensably earthy anchor on bass.

The individual all-star accolades wouldn’t be as impressive if the music itself didn’t live up to the hype, but Hudson is much more than a combination of its considerable individual talents, and far surpasses expectations. To some degree, Hudson harkens back to an era when jazz bands shared festival stages with rock icons, and audiences were tuned into eclectic stylistic and genre blends. The four masters sound as if they have been playing together forever, improvising and grooving with a focused freedom and joy that will satisfy and inspire a wide range of music fans of many inclinations.

## Marquis Hill Blacktet

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

Now a prominent voice on the national scene, South Side native Marquis Hill has brought the communal, industrious spirit of Chicago's monumental jazz community to his music. Driving, dancing, dapper, and deep, Hill's smartly nuanced trumpet playing won him the 2014 Thelonious Monk Competition, and has formed the heartfelt core his groove-grounded quintet, playing October 20 at The Royal Room.

Hill has named players such as Donald Byrd and Lee Morgan as influences, but takes his cues as much from contemporary hip-hop as the Great American Songbook, reflecting both his formal education at Northern Illinois and DePaul universities, and his informal one playing with Willie Pick-

ens, Ron Perillo, Benny Golson, and others.

Peoria-born Greg Ward (sax) completes the Blacktet's wind section, adding a thoughtful, searching sound which has joined William Parker, Mike Reed, Andrew D'Angelo, and others. And while Hill and Ward's interplay stands out for its impressive arc from tradition to today, it is the Blacktet's rhythm section, featuring Joel Ross (vibes), Jonathan Pinson (drums), and Jeremiah Hunt (bass), which "keeps mutating the groove toward subtly complex, light-framed funk," according to the *New York Times*.

Whether finding the R&B pocket in standards like "My Foolish Heart" or polishing off nuggets from deep within the Blue Note catalogue, Hill and the Blacktet know cool. About their last release, 2016's *The Way We Play*,



MARQUIS HILL PHOTO COURTESY OF ARCAARTISTS

*DownBeat* magazine wrote, "Sultry and swaggering, it's a poignant example of modern jazz done the Chicago Way."

## Kassa Overall Quartet featuring Aaron Parks

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*  
*Co-presented with Cornish Presents*

On October 21, Earshot hosts a quartet consisting of four esteemed graduates of the Seattle jazz scene. From New York, Kassa Overall brings an evening with his electric drumwork alongside a star lineup of UW jazz alumni.

Since his move from Seattle to New York, Kassa Overall has kept himself busy. His work with Grammy-nominated Vijay Iyer, spoken word artist Mike Ladd, and the late Geri Allen are testament to his enormous ability as a drummer and collaborator. But he doesn't define himself as only a drummer; he has done extensive work by

infusing his passion and training in drumming with contemporary electronic music. The pairing has led him further into the realms as a producer, rapper, and singer.

Overall will be joined onstage by three of Seattle's finest. On double bass is multiple Golden Ear Award-winner Evan Flory-Barnes. The composer and bassist is a treasure of the Seattle jazz scene with his bands Industrial Revelation, The Teaching, and Threat of Beauty. On the piano is Aaron Parks, who began his jazz career at a young age, joining the University of Washington at 14 before moving to the Manhattan School of Music two years later, where he received competitive achievements including the 2001

Cole Porter Fellowship. By 18, he had joined Terence Blanchard's ensemble, with whom he has recorded four albums, including the 2007 Grammy-winning *A Tale of God's Will*. Last, but in no way least, is the renowned Seattle-based trumpeter and seven-time Golden Ear Award-winner Thomas Marriott. His achievements are numerous, as are the legendary jazz players and ensembles he has collaborated with, including, The Tito Puente Orchestra, Brian Lynch, and Les Brown. His innovation and diverse interests in jazz have kept him in the spotlight, keeping people engaged in his work for years. With a lineup of this caliber of hometown talent, it will be a night to remember.

## Pandit Debi Prasad Chatterjee & Neil Welch

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

Earshot presents an evening at the intimate Chapel Performance Space with the distinguished sitarist Pandit Debi Prasad Chatterjee. From Calcutta, Chatterjee is joined by the spectacular Seattle-based saxophonist Neil Welch.

Pandit Debi Prasad Chatterjee is a distinguished and respected name among Indian musicians, a highly regarded teacher whose devotion to and mastery of his craft has garnered him

many honors, among them the President's Award in 1962 from the President of India. With over 35 years of performance experience he is a musician who has shared Indian classical music across the globe.

He will be joined by the outstanding saxophonist Neil Welch, one-half of the Seattle group Bad Luck, which has received numerous Golden Ear Awards. Welch's solo work in experimental and avant-garde music supplies the perfect dynamic pairing with the sitar. Interestingly, Welch was a stu-

dent of Chatterjee for several years studying north Indian classical music, allowing the audience to witness the special relationship of student and master.

The evening features solo performances by each artist: Chatterjee opens, performing on sitar, tabla, and tanpura drone, with Welch following on saxophone, tabla, and drone. After a brief intermission, the two musicians are joined by tabla player Chaz Hastings, for a full ensemble performance of sitar, saxophone, tabla, and tanpura.

## Johnaye Kendrick Quartet

*21+ only*

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

*Reservations available at Bake's Place*

Since arriving in Seattle, Johnaye Kendrick has enriched the Seattle jazz community with her performances and recordings, and as Associate Professor of Jazz Voice at the Cornish College of the Arts. Her vocal style is centered in the jazz and blues tradition, but is embellished by her own interpretation based on her diverse and unique musical and life experiences. After receiving a Bachelor of Music from Western Michigan University, Kendrick attended the prestigious Thelonious Monk Institute of Jazz. While there, she worked with such outstanding artists as Terence Blanchard, Wayne Shorter, Herbie Hancock, Danilo Pérez, and Brian Blade. She received an Artist's Diploma from the Thelonious Monk Institute of Jazz, and a master's degree in Jazz Studies from Loyola University in 2009. After graduating, Kendrick began per-

forming with Nicholas Payton, and engaged in weekly performances with Ellis Marsalis. Of Kendrick, Payton stated, "Johnaye has the potential to be a vocalist of the highest order, the likes of which we have seen seldom since the grande dames of the golden era of jazz roamed the earth. She's got it!" Johnaye Kendrick is a musician, and that dedication to her craft guides her approach as a singer. Her original compositions are a personal glimpse into her life, and as with her interpretations of jazz classics, possess amazing range, accurate intonation, and a feel that swings and reflects the deep soul of the blues tradition. In 2014, she recorded, produced, and released her debut album, *Here* (Johnygirl, 2014). The album, featuring pianist Dawn Clement, bassist Chris Symer, and drummers Byron Vannoy and D'Vonne Lewis, is a reflection of her personal approach to her music and her life. It reveals a woman, mother, and musician who deeply understands the impact of her work in her com-



JOHNAYE KENDRICK PHOTO BY DANIEL SHEEHAN

munity, and in the timeline that is the American musical heritage.

Kendrick will grace the festival with her appearance at Bake's Place, with familiar mates Dawn Clement on piano, Chris Symer on bass, and Byron Vannoy on drums. Don't miss this opportunity to see a great vocalist with musical vision, and an amazing penchant for original interpretation.

## Ballaké Sissoko & Vincent Segal

*\$30 adults | \$28 Earshot members & seniors | \$15 students & military*

An unexpected and satisfying duo, Ballaké Sissoko and Vincent Segal bring their unique and powerful hybrid of traditional West African songs and Baroque music to the Seattle Art Museum. These two individuals, masters of their instruments, have created a sonic duet consisting of the traditional West African harp, or *kora*, and cello, a pairing that allows for music that intrigues and enchants.

Malian kora player Ballaké Sissoko forms half of this special duo. The son of renowned griot and musician Djelimady Sissoko, Ballaké is a virtuoso of this unique instrument. Known for his collaborations with Taj Mahal, Ludovico Einaudi and other legendary kora player Toumani Diabaté, he is a versatile musician who is able to pair and blend the kora to match with an array of styles from classical piano to voice and violin. It is no wonder he was able to find magic in a pairing with cellist Vincent Segal.

Respected for his variety of collaborations and unique projects, French cellist Vincent Segal is a force to be reckoned with. He has worked with many musicians covering a variety of styles and mediums, including Elvis Costello, Franck Monnet, and the groups Tryo and Mujeres Encinta, as well as film composer Alexandre Desplat. To say he is an adaptable musician is an understatement; one just has to listen to his group Bumcello, an electronica duo that won the Victoires de la Musique award and was named Electronic Artist of the Year in 2006.

Ballaké Sissoko and Vincent Segal's first album *Chamber Music* captivated the music world's attention in 2009; their follow-up 2015 album *Musique de Nuit* was as strong as their debut, defining what a collaboration between two consummate musicians can do.



VINCENT SEGAL & BALLAKÉ SISSOKO PHOTO COURTESY OF SRO ARTISTS

## Marc Seales Band

\$24 (Includes a \$6 service fee)

Pianist Marc Seales has been an impactful figure in the history of jazz here in Seattle, both as a performer and educator. The first-call pianist for many international superstars, Seales has performed with Ernie Watts, Benny Carter, Joe Henderson, Art Pepper, and Bobby Hutcherson, to name but a few. Teamed with bassist Doug Miller and drummer John Bishop, he founded the now-legendary trio New Stories, which has produced nine albums on the Origin Records label. Aside from New Stories, he has recorded 10 albums as a leader and appeared on many others as a sideman. Seales is currently the professor of jazz piano at the University of Washington.

Playing a style steeped in post-bop and Herbie Hancock-inspired modernism, Seales acknowledges his style is directly attributable to two of his mentors: Seattle saxophone legend Don Lanphere and iconic trumpeter Floyd Standifer, two historic musicians who personified the Seattle sound from its

Jackson Street roots to its current 21st-century acclaim. His personal style is both contemplative and energetically inspiring. He maintains a regular performing schedule in and around Seattle, regularly featured at Belltown's storied Tula's Jazz Club. His ensembles routinely feature the best players on the Seattle jazz scene, including Thomas Marriott, Evan Flory-Barnes, D'Vonne Lewis, Steve Korn, and Gary Hobbs.

Earshot Jazz is proud to present the Marc Seales Band onstage at yet another historic pillar of the city's proud jazz lineage, Jazz Alley. From the original intimate bistro in the University District, to its current, plush Belltown location, the club has seen the best the world of jazz has to offer since 1979. Joining Seales will be his brother Jesse Seales on guitar, drummer Moyes Lucas Jr., ace trumpeter Thomas Marriott, and double-bassist extraordinaire Evan Flory-Barnes. This will be an evening where Seattle musical forces are in perfect alignment for an unforgettable performance.



MARC SEALES PHOTO BY STEVE KORN

## Matt Mitchell: Music of Tim Berne / Dawn Clement Duos

\$18 adults | \$16 Earshot members & seniors | \$10 students & military

Playing solo, the much-in-demand Matt Mitchell—"an indispensable fixture of the contemporary vanguard" (*NY Times*)—performs the music of saxophonist/composer Tim Berne.

Recipient of the 2015 Doris Duke Impact Award, pianist and composer Mitchell has shown a deep understanding of contemporary trends in music through his interdisciplinary approach to the keyboard.

Mitchell performs in a dizzying array of star-led ensembles, including Rudresh Mahanthappa's Bird Calls, the Dave Douglas Quintet, and Snakeoil, whose leader, Tim Berne, is honored tonight. Berne's music trades on the tradition of bandleaders such as James Brown, Sam Rivers, and Henry Threadgill, though follows its own multi-paneled course: with the pace of a thriller and the momentum of a page-turner, the plot of sequenced episodes twists and turns, settles on cliffhangers, and bucks

back on course. Expect a riveting solo program this evening as Mitchell weaves his prodigious, surprising, highly nuanced playing into Berne's compositions.

Opening is Resident Artist, pianist Dawn Clement, in duo with Marina Albero. Whether on piano, psalterium (hammered dulcimer), or vibes, Albero—a dynamic, wide-ranging musician from Barcelona—merges influences from jazz, flamenco, tumbao, and the Middle East in a transporting, seamless, personal style.

TUESDAY, OCTOBER 24, SEATTLE ART MUSEUM, 7:30PM

## Garfield High School Jazz Band

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

Earshot Jazz is thrilled to present Garfield Jazz in its festival roster once again. Led by Clarence Acox for over 45 years, Garfield's music program has defined itself as a powerhouse within Garfield High's greater dynamic fine arts department right here in Seattle. Since Acox's founding of the program in 1979, he has led the Jazz Ensemble into four first-place victories, (2003, 2004, 2009, 2010) at the Essentially

Ellington National Jazz Band Competition and Festival at New York City's Lincoln Center—the country's most prestigious high school jazz competition. Under Acox's direction, the jazz ensemble has won almost every major competition on the West Coast, including the Lionel Hampton Jazz Festival in Moscow, Idaho, and Oregon's Mt. Hood Jazz Festival.

Beyond his success with Garfield, Acox's portfolio includes Seattle University, Centrum's Jazz Port Townsend,

and non-profit jazz education organization JazzED. His extensive work in jazz education earned him the national Educator of the Year Award from *DownBeat* Magazine in 2002. As a musician and drummer himself, Acox co-founded the Seattle Repertory Jazz Orchestra in 1995 with co-director Michael Brockman, and has performed with the Floyd Standifer Quartet (now known as The Legacy Quartet and led by Acox) for more than 20 years.

WEDNESDAY, OCTOBER 25, SHOREWOOD PERFORMING ARTS CENTER, 7:30PM

## Seattle Women's Jazz Orchestra



SEATTLE WOMEN'S JAZZ ORCHESTRA PHOTO BY JIM LEVITT

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

In concert and on CD, Seattle Women's Jazz Orchestra has thrilled audiences with special guests of the highest caliber. With a host of leading soloists, the band performs compositions from its 5th Annual Jazz Composition Contest for Women Composers: winner *Roots and Rhyzomes* by Christina

Fuchs, and honorable mention *After Hours* by Stephanie Urquhart.

Fuchs is a German saxophonist, clarinetist, conductor, and composer in diverse ensembles that cover new music, theater music, improvised music, and jazz. She is a founder and co-leader of the United Women's Orchestra in Germany, and has received numerous scholarships, composition awards, and

commissions around the world.

Urquhart is a Canadian jazz pianist and composer based in Edmonton, Alberta. Both composers will be in attendance at this performance, which also features special guest Sherrie Maricle of DIVA, an "incredibly gifted drummer who has superhuman technique combined with first-class musicianship" (*Saxophone Journal*).

# Brad Mehldau

\$34.50–46.50

+12% fee for phone & internet purchases, or +3% fee for in-person purchases

A solo concert by Brad Mehldau can be one of the sublime and transporting musical experiences of a lifetime. He is prodigiously inventive, and equally compelling whether exploring formal structures or improvising with abandon. His skills are otherworldly; in solo performance, as he's demonstrated at legendary Earshot recitals, his artistry can travel to other worlds—breathtaking and unforgettable.

Prominent jazz pianist Brad Mehldau has composed, recorded, and performed many dynamic works individually and collaboratively since the early 1990s. Mehldau's interest in jazz and recognition of his talent started at a young age at William H. Hall High School in Connecticut, where he was a member of the jazz band and won Berklee College's prestigious Best All-Around Musician award while he was still a junior. Following that, he studied jazz and contemporary music at NYC's New School with the likes of Fred Hersch and Jimmy Cobb, played with saxophonist Joshua Redman's band for two years, recorded and played live shows with Pat Metheny, Charlie Haden, and Lee Konitz, and recorded as a sideman with artists including Michael Brecker, Wayne Shorter, John Scofield, and Charles Lloyd. Mehldau formed his own trio in 1994 and released his first album, *Introducing Brad Mehldau*, through Warner Bros.

Since then, Mehldau has pushed boundaries of jazz music evidenced in his repertoire of works including *Brad Mehldau Live in Tokyo*, his first project through the label Nonesuch, and his works commissioned by Carnegie Hall for voice and piano, *The Blue Estuaries* and *The Book of Hours: Love Poems to God*, which were performed in the spring of 2005 with the acclaimed classical soprano, Renée Fleming.



BRAD MEHLDAU PHOTO BY MICHAEL WILSON



## Robin Holcomb Trio / Mikolaj Trzaska

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*

The music of Robin Holcomb is imbued with a detailed sense of the poetic image-making possible in music. From the country and mountain siren in her singing, to the impressionistic air of her piano playing, to the Dylanesque intertwining of the personal and the popular in her songwriting, Holcomb has imbued a special magic into chamber ensembles and rock groups. October 26 at the Chapel Performance Space, she will debut a new trio including JP Carter (trumpet) and Dylan van der Schyff (drums), with saxophonist Mikolaj Trzaska and special guests opening.

Holcomb's career began in New York, co-founding the New York Composers Orchestra and working with John Zorn, Elliott Sharp, and Eugene Chadbourne, before moving to the Emerald City in 1988 with husband Wayne Horvitz and releasing a series of acclaimed records on Elektra and Nonesuch. Her vast and diverse projects as a composer, performer, and librettist includes co-founding the Washington Composer's Orchestra, her most recent song cycle, *We Are Failing Them*, which premiered at Seattle's Northwest Film Forum, and even playing on Bill Frisell's *Nashville* and *Kaddish*.

Her new trio featuring two of Vancouver's top players is indicative of Holcomb's continuing ties with local improvising scenes. Johannesburg-born Dylan van der Schyff, who studied at the University of Victoria and McGill University in Montreal, is known for his work with Ron Samworth's group Talking Pictures and playing with his wife, and Holcomb's longtime collaborator, cellist Peggy Lee. He has continued to work with

the likes of Eyvind Kang, Mark Helias, and Myra Melford.

Vancouver native JP Carter is an acoustic and electric pathbreaker on his instrument, and his resume reads like a cross section of contemporary Canadian music, including work with Destroyer, Dan Mangan, the Tony Wilson 6tet, and Gordon Grdina's Haram.

Gdańsk-born composer, saxophonist, and clarinetist Mikolaj Trzaska

is well-known for his compositions for film, but also happens to be one of Poland's foremost improvisers, showing in his reed playing an illustrative use of extended techniques and a mischievous sense of humor. A self-taught player, he was, along with bassist Tymon Tymański, a founding member of the epochal group Miłość. His astonishing international career includes literary collaborations with Ukrainian poet Yurii Andrukhovych,

seattle  
women's  
jazz orchestra

Celebrating Women in Jazz  
with special guest  
**Sherrie Maricle**

Wednesday, October 25  
7:30pm

Shorewood Performing Arts Center  
17300 Fremont Ave. N • Shoreline, WA  
swojo2017.brownpapertickets.com

BROWN PAPER TICKETS

\$20 General  
\$18 Earshot Members & Seniors  
\$10 Students & Military

Featuring the world premiere of "Roots and Rhizomes" by Christina Fuchs, winner of SWOJO's 8th annual composition contest for women composers.

www.swojo.org

# WITHIN/EARSHOT

presented by Bainbridge Island Museum of Art

*BIMA & Earshot Jazz join forces for a month long, all-ages festival celebrating jazz and the inspiring local musicians of yesterday and today, featuring live performances, lectures, art exhibitions, pop-up concerts, and other special events, all at beautiful Bainbridge Island. For ticketing information, visit [biartmuseum.org](http://biartmuseum.org).*

## Listen

Some of the region's finest artists will turn the island on its head with a smattering of modern styles and sounds.

Saturday, **October 7**, Seattle Jazz Hall of Famer, Earshot Golden Ear Award winner, and professor at the Cornish College of the Arts Jovino Santos Neto plays with his dynamic Quarteto. His multi-textured music "explores jazz, classical and Brazilian traditional music with equal zeal." (Seattle Times).

The next generation of musicians show their chops as the Bainbridge High School jazz band sets up stage Sunday, **October 8**. Later, critical favorites Industrial Revelation make a joyful noise Sunday, **October 22**. "Taking inspiration from hip-hop, punk, funk, and indie rock" Industrial Revelation "...is not your average jazz band." (Seattle Weekly).

A tenorman of profligate skill and educator of great renown, (also cherished for his expert tap-dancing) Alex Dugdale and his band play Friday, **October 27**. Finally, this year's featured festival artist, pianist and composer Dawn Clement, teams up with first-chair Seattle bassist Chuck Deardorf for a performance featuring New York drummer and bandleader Matt Wilson on Sunday, **October 29**. Their unique meeting will be a not-to-miss cocktail of bouncing swing, pop, and Latin influences.



INDUSTRIAL REVELATION PHOTO BY CHRIS DAVIS

## Learn

Love the music but never had time to get the whole story? BIMA will be presenting a variety of lectures, screenings, and talks, sure to enlighten even the hippest of the hip.

Seattle Central world music history professor James Cauter, an expert on American popular music, will give a crash course on the history of jazz Thursdays, **Oct. 5-26**. From the Kings and Queens of Basin Street, to the Dukes and Counts of the Big Apple, all the way from bebop, post-bop, fusion, free, and the birth of the 21st century, Prof. Cauter will give Ken Burns a run for his money with his comprehensive and accessible series.

Sunday, **October 8**, KUOW's Amanda Wilde gives a talk "Crosby, Hendrix, & Cobain: Washington's Musical Pioneers," plugging the radical outputs of these disparate innovators into the historical context of Washington State's economic and technological state in the 30's, 60's, and 90's.

Seattle makes itself known Saturday, **October 21**, 7pm, with the film Ernestine: *There Will Never Be Another You* (2002) a short documentary directed by Kay Ray, followed by a 40-minute lecture by journalist, historian, and Earshot co-founder Paul de Barros. With his finger long held to pulse of Jackson Street and the heart of the Seattle scene, few if none are better qualified to speak on the life of legendary local vocalist Ernestine Anderson, a singer who could "swing you out of the country," according to Etta James.

Kay Ray's herself will give remarks after a screening of her feature length doc. *Lady Be Good* Tuesday, **October 24**. A labor of love comprising of interviews, rare footage, and photography, Kay's film tells the timely story of women instrumentalists in jazz.

# EARSHOT JAZZ FESTIVAL FILMS

presented by Northwest Film Forum



*Northwest Film Forum & Earshot Jazz team up to present this annual film program that shed light on the vibrant history of this great American art form, and the lives of some of its greatest composers and performers.*

*Tickets are \$12 general admission / \$9 students & seniors / \$7 members. More info at [nwfilmforum.org](http://nwfilmforum.org).*

## King of Jazz

New digital restoration!

(John Murray Anderson, 1930, United States, 1h 38m)

Sunday, October 22, 4pm

A grandiose revue classic, starring

Paul Whiteman and his orchestra, the Russell Markert girls (later to become the Rockettes), and featuring two notable firsts: Bing Crosby's first film appearance, and the first cartoon sequence ever animated in Technicolor.

Bouncing freely between musi-

cal numbers, narrative, and dazzling dance sequences, *King of Jazz* makes an extravagant use of Technicolor that often borders on the absurd. Take a seat for a joyful, exuberant walk through the history of jazz, movie magic, and the glamor in between.

## Mary Lou Williams: The Lady Who Swings the Band

(Carol Bash, 2015, United States, 1h)

Sunday, October 29, 4pm

Mary Lou Williams was a leading musical innovator determined to create in a world that only saw her race or gender. She was ahead of her time, a genius. During an era when jazz was the nation's popular music, Mary Lou Williams was one of its greatest innovators. As both a pianist and composer, she was a font of daring and creativity who helped shape the sound of 20th-century America. And like the dynamic, turbulent nation in which she lived, Williams seemed to redefine herself with every passing decade.

From child prodigy to "Boogie-Woogie Queen" to groundbreaking composer to mentoring some of the greatest musicians of all time, Mary Lou Williams never ceased to astound those who heard her play. But away from the piano, Williams was a woman in a man's world, a black person in a whites-only society, an ambitious artist who dared to be different, and who struggled against the imperatives of being a star. Above all, she did not fit the (still) prevailing notions of where genius comes from or what it looks like. Time and again, she pushed back against a



# WEEK BY WEEK AT THE EARSHOT JAZZ FESTIVAL

## WEEK 1

SUNDAY OCTOBER 8	MONDAY OCTOBER 9	TUESDAY OCTOBER 10	WEDNESDAY OCTOBER 11	THURSDAY OCTOBER 12	FRIDAY OCTOBER 13	SATURDAY OCTOBER 14
<b>Festival Kickoff</b> 4pm, REMF Gathering Space, Seattle Center	<b>Tribute to Overton Berry</b> 7:30pm, Jazz Alley	<b>Thelonious Monk Birthday</b> 7:30pm, Seattle Art Museum, Fleetstreet Auditorium	<b>Darlie Pérez Tilo:</b> Panorak 7:30pm, Triple Door	<b>Jameal McCloud, Nathan Broadbent, Jameel Mince / Gordon Ordine</b> 8pm, Royal Room	<b>Most Other People Do the Killing / The Blowstreet</b> 8pm, Barbours	<b>Joe Sanders Quartet</b> 8pm, PONCHO Concert Hall, Cornish College of the Arts
		<b>Edmonde-Woodway High School Jazz Band w/ Roy Cow</b> 7:30pm, EARSHOT Little Theater		<b>Mark Okunew Jazz Quartet / Happy Orchestra</b> 7:30pm, Triple Door		<b>Daniel Berry's Celestial Ensemble Orchestra</b> 7:30pm, Rainier Arts Center
				<b>Lafon Hamilton</b> 8:30pm, Seattle Art Museum, Bottoms Forum		

## WEEK 2

SUNDAY OCTOBER 15	MONDAY OCTOBER 16	TUESDAY OCTOBER 17	WEDNESDAY OCTOBER 18	THURSDAY OCTOBER 19	FRIDAY OCTOBER 20	SATURDAY OCTOBER 21
<b>Jamon Mewac In My Mind</b> 7:30, Neptune Theatre		<b>Onir Goss Quartet</b> AfroCubans 8pm, Seattle Art Museum, Fleetstreet Auditorium	<b>T.S. Monk: Monk on Monk</b> 7pm & 9:30pm, Triple Door	<b>HUDSON: Jack DeJohnette, Larry Greenlee, John Medwell, John Scofield</b> 7:30pm, Moore Theatre	<b>Marquis Hill Sextet</b> 7pm & 9:30pm, Royal Room	<b>Kawa Overall Quartet featuring Aaron Parks</b> 8pm, PONCHO Concert Hall, Cornish College
<b>Roy Cow: Homesickin' / Spring Effect</b> 7:30pm, Columbia City Theater		<b>Neomi Leon Sigel Band / Dawn Cleveland Duo</b> 7:30pm, PONCHO Concert Hall, Cornish College	<b>Elliott Sharp Plays Monk / Greg Sirlinband</b> 7:30pm, Royal Room			<b>Fandit Debi Prasad Chatterjee &amp; Neil Welch</b> 8pm, Chapel Performance Space
			<b>An Evening with YMI Bernard, Clark &amp; Joe Doris</b> 8pm, Nectar Lounge			

## WEEK 3

SUNDAY OCTOBER 22	MONDAY OCTOBER 23	TUESDAY OCTOBER 24	WEDNESDAY OCTOBER 25	THURSDAY OCTOBER 26	FRIDAY OCTOBER 27	SATURDAY OCTOBER 28
Buffalo Stevie & Vincent Segal 7:30pm, Seattle Art Museum, Fletcher Auditorium	Marc Sorensen Band 7:30pm, Jazz Alley	Mirt Mitchell: Music of Tim Bovee / Dave Clement Duo 7:30pm, Chapel Performance Space	Brod Melides 8pm, Des Moines Hall, Selig Ball Nordstrom Recital Hall	Robin Helcorrib Trio / Michelle Thrane 7:30pm, Chapel Performance Space	Gregory Moore: Stevie & Ronie 7:30pm, PONCHO Concert Hall, Cornish College	Trombone Inaugural: Joe McPhee, Steve Swell, Dick Gallin / Wycliffe Gordon 8pm, PONCHO Concert Hall, Cornish College
Johanna Kendrick Quartet 7pm, Bale's Place		Garfield High School Jazz Band 7:30pm, Seattle Art Museum, Fletcher Auditorium	Seattle Women's Jazz Orchestra 7:30pm, Greenwood High School Performing Arts Center	Roosevelt High School Jazz Band w/ Matt Wilson 7:30pm, Roosevelt High School Auditorium	Matt Wilson's Big Happy Family & Friends 7pm & 9:30pm, Royal Room	Matt Wilson: Honey and Salt 8pm, Seattle Art Museum, Fletcher Auditorium
					Ivan Arango's CMD (Computers, Music, Dance) 8pm, Velocity Dance Center	Ivan Arango's CMD (Computers, Music, Dance) 8pm, Velocity Dance Center

## WEEK 4

SUNDAY OCTOBER 29	MONDAY OCTOBER 30	TUESDAY OCTOBER 31	WEDNESDAY NOVEMBER 1	THURSDAY NOVEMBER 2	FRIDAY NOVEMBER 3	SATURDAY NOVEMBER 4
Syncoated Clarinet Band / Back Porch & the Gin Joint 7:30pm, Columbia City Theater	But Is It Jazz? 7:30pm, Columbia City Theater	But Is It Jazz? 7:30pm, Columbia City Theater	Gregory Porter 7:30pm, Moore Theatre	Black Rock Coalition Get-Down Revue / Burnt Sugar Arlesite "Caramellaw" Project 8pm, Coccolle	Barak Sugar Arlesite: We Invented Freedom NOW 8pm, Seattle Art Museum, Fletcher Auditorium	Arman Figueroa Sextet 8pm, PONCHO Concert Hall, Cornish College
		HALLOWEEN	ALL SAINTS DAY	Josely Santos Neto & Martin Kuzakianski 8pm, Chapel Performance Space	Steel Hammer: Edward Garcia, Scott Colley, Brian Blade 8pm, PONCHO Concert Hall, Cornish College	SRJO with Wycliffe Gordon: The Art of the Trombone 7:30pm, Des Moines Hall, Selig Ball Nordstrom Recital Hall
					Paul Kibicki: 9066 7pm, Japanese Cultural and Community Center of Washington	

## WEEK 5

SUNDAY NOVEMBER 5	MONDAY NOVEMBER 6	TUESDAY NOVEMBER 7	WEDNESDAY NOVEMBER 8	THURSDAY NOVEMBER 9	FRIDAY NOVEMBER 10	SATURDAY NOVEMBER 11
SRJO with Wycliffe Gordon: The Art of the Trombone 8pm, Roland Performance Center	FILM Johno Sorensen Meets Quilley: The Unknown 7pm, Paramount Theatre	The Bad Plus 7pm & 9:30pm, Triple Door	Celia Valle Trio 8pm, PONCHO Concert Hall, Cornish College	Dave Clement Group 8:30pm, Seattle Art Museum, Brown Forum	Banky Bank 7pm & 9:30pm, Triple Door	Dave Clement LiveUp! / Dave Clement Duo 8pm, PONCHO Concert Hall, Cornish College
Arno Schwartz Quartet: Tribute to Stanley Turrentine 7:30pm, Columbia City Theater			Gato Libre 7:30pm, Chapel Performance Space	Lori Goldston & Judith Herman 7:30pm, Chapel Performance Space	Loren Ben Tito: Songs From Ajar / Angela Drihtowicz 7:30pm, Seattle Art Museum, Fletcher Auditorium	Taylor McFearn / Gary Black / Noel Bove Jr. 8:30pm, Mezzanine Lounge

## WEEK 6

SUNDAY NOVEMBER 12	MONDAY NOVEMBER 13	TUESDAY NOVEMBER 14	WEDNESDAY NOVEMBER 15	THURSDAY NOVEMBER 16	FRIDAY NOVEMBER 17	SATURDAY NOVEMBER 18
The Bayler Project 7:30pm, Triple Door						

## Roosevelt High School Jazz Band w/ Matt Wilson

*\$18 adults | \$12 students | \$50 family package (2 adults & 2 children)*

One of the nation's top-flight school jazz programs takes to the stage with Grammy-nominated drummer Matt Wilson, who performed at the White House for Barack Obama. Renowned as a natural teacher, the *DownBeat*, *JazzTimes*, and *Jazz Journalists* poll winner promises to take these students to grad school in one night.

New York-based drummer, composer, and bandleader Matt Wilson is

a celebrated drummer whose resume speaks for itself. Wilson's connection to the Northwest has been greatly enhanced while teaching for many years at Centrum's Jazz Port Townsend. His first appearance at this year's festival is tied to his prowess as an educator, appearing with the nationally renowned Roosevelt High School Jazz Band under the direction of Scott Brown. The Roosevelt Jazz Band is a group of advanced music students who uphold a long tradition of excellence in big

band jazz, and, with its perennial appearance in festivals and competitions throughout the US, it is considered one of the nation's top high-school jazz bands.

Tonight's concert, to be played on the ensemble's home turf in North Seattle, is sure to be an energetic, enlightening brand of mentorship for the students, and a thrilling performance of young jazz up-and-comers, enhanced by the radiant positivity and musical adventurousness of Wilson.

FRIDAY, OCTOBER 27, THE ROYAL ROOM, 7PM & 9:30PM

## Matt Wilson's Big Happy Family & Friends

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

In jazz, the role of the drummer has evolved beyond the traditional role of keeper of time, brooding in anonymity behind renowned soloists and singers. The crop of albums released by drummers in recent years have highlighted a new, liberated role of leader and composer, demonstrating just how diverse and exciting the art of contemporary drumming is, and how musically innovative its exponents have become.

Matt Wilson began his personal journey with the likes of saxophonist Dewey Redman and in Charlie Haden's Liberation Music Orchestra. Along the way he has become the first-call drummer for piano trios led by luminaries like Denny Zeitlin, Bill Mays, and Paul Bley. In the various formations of his own groups, usually quartets, Wilson has fashioned music that runs from hard-bop to the avant-garde, with his music always retaining an inherent sense of joy and celebration of life, a Wilson trademark.

Wilson will be joined by friend and musical colleague, 2017 Earshot Jazz Festival Resident Artist, Dawn Clement for two performances on consecutive evenings, October 27 and 28. On the 27th, Columbia City's Royal Room will host Wilson's ensemble, Big Happy Family & Friends, a band sure to produce an evening of rollicking, magical, and musically intuitive fun. With Ron Miles (cornet), Jeff Lederer (reeds, voice, harmonium), Martin Wind (bass), Matt Wilson (drums, voice), and Clement (piano), this band provides musically insightful virtuosity, while celebrating the joy and humor of life itself.



MATT WILSON PHOTO BY JIMMY KATZ

## Briggan Krauss *Strings & Reeds*



BRIGGAN KRAUSS PHOTO BY DANIEL SHEEHAN

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*  
*Co-presented with Cornish Presents*

Saxophonist, guitarist, and experimental composer Briggan Krauss has taken his own defiantly extraordinary path in music. From his solo saxophone recordings in the Mt. Baker I-90 pedestrian tunnel, to a surround sound electronic piece “Singularity” as Artist in Residence at the Harvestworks Digital Media Arts Center in NYC, to his acclaimed trio 300 with Kenny Wollesen and Wayne Horvitz, Krauss has steadfastly challenged the conditions of his playing, creating music that consistently reinvents itself.

This festival season he returns to his alma mater, the Cornish College of

the Arts, playing guitar and saxophone with his Strings and Reeds quartet featuring Wayne Horvitz (piano), Beth Fleenor (clarinets), and Greg Campbell (percussion). The quartet will be playing *CLAP*, a suite of seven compositions by Krauss.

After studying music theory and electronic music at Cornish, Krauss played in the Seattle scene, working with Brad Shepik and Aaron Alexander in the trio Babkas, as well as with Wayne Horvitz. Moving to New York in 1994, he played in the avant-garde ensemble Sexmob, and established working relationships with artists including Satoko Fujii, John Zorn, Nels Cline, Robin Holcomb, and Elliott Sharp, which he continues to this day. He has recorded as a

sideman on over 50 albums, including Bill Frisell’s Grammy-winning *Unspeakeable*. To his work in his own ensembles, including the Briggan Krauss Jazz Quartet and the trio H-Alpha with Ikue Mori and Jim Black, can be added his work in sound design, having received an MFA from Brooklyn College’s Performance and Interactive Media Arts program.

Based in Seattle since 1988, Beth Fleenor has a voice all her own, whether through her compositions, vocals, or the clarinet. She has collaborated with artists including Butch Morris, David Byrne, Terry Riley, Eyvind Kang, John Tchicai, and Skerik. She leads Crystal Beth & the Boom Boom

Band, and is a member of the Sam Boshnack Quartet, the Seattle Jazz Composers Ensemble, and Wayne Horvitz’ Electric Circus. A graduate of Cornish College, she has received numerous commissions as a composer and won the 2007 Golden Ear Award for Performance of the Year as a member of Monktail’s Raymond Scott Project.

Seattle-based pianist, composer, and electronic musician Wayne Horvitz has received numerous awards for his playing and compositions, including the NEA American Masterpieces Award. A professor of composition at Cornish, music programmer at The Royal Room, and co-founder of the New York Composers Orchestra, Horvitz has collaborated with artists such as Bill Frisell, Carla Bley, Fred Frith, George Lewis, and Julian Priester. He leads the Royal Room Collective Music Ensemble, as well as Zony Mash, the Gravitas Quartet, Sweeter Than the Day, and the Four plus One Ensemble. According to the *Wire*, his playing “is economical yet lyrical, never venturing far from the strong melodic hooks which characterize his compositions, but constantly working small surprises.”

Greg Campbell is also well-studied in music; now a teacher for South Seattle College, Campbell received his doctorate in percussion from the University of Washington and has a master’s degree in jazz performance from the New England Conservatory of Music. His projects include collaborations with Dave Holland, Cecil McBee, Tom Collier, Stuart Dempster, and the Ficus Trio with Gust Burns and Gregory Reynolds, as well as membership in the Ghanaian traditional drumming collective Anokye Agofomma.

## Ivan Arteaga's CMD (Computers Music Dance)

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*

CMD, a collaboration between saxophonist Ivan Arteaga, digital artist Marcin Paçzkowski, and choreographer Allison Burke, explores movement and sound through the use of live music and artists wearing accelerometer sensors. Greg Sinibaldi (sax), Ray Larsen (trumpet), Carmen Rothwell (bass), Katie Jacobson (vocals), Chris Icasiano (drums), and dancers Khadijah Lindo and Fenja Abrams expand the core band in two nights of performance.

The group, orchestrated by Arteaga and Paçzkowski, both long-standing pillars of the local improvisational

scene, performs compelling graphic scores that are emotive and unafraid to envelop the spaces in which they are performed. Arteaga and co. bring their jazz and improvising backgrounds into a world of electronic sounds (by way of Paçzkowski) and movement for a unique multidisciplinary approach that celebrates the exploratory and inventive spirit of the art form.

Since his studies at the University of Washington, Arteaga has shot to the forefront of Seattle's creative and improvised music scene. He is a founding member of Table & Chairs and The Racer Sessions, and a regular performer in The Royal Room Collective Music Ensemble. The composer/saxophonist



IVAN ARTEAGA PHOTO BY DANIEL SHEEHAN

is primarily involved in the creation and performance of new works by current musicians and composers, as well as his own personal projects, including CMD, which premiered at the 2016 Jazz: The Second Century series at the Chapel Performance Space. His work spans the worlds of contemporary art music, avant-pop, and free improv.

SATURDAY, OCTOBER 28, PONCHO CONCERT HALL, 8PM

## Trombone Insurgency: Joe McPhee, Steve Swell, Dick Griffin / Wayfaring

*\$20 adults | \$18 Earshot members & seniors | \$10 students & military*

*Co-presented with Cornish Presents*

"Trombones," composer Hector Berlioz once wrote, "can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament, or a bright hymn of glory; they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices."

Few words could better describe veteran players Joe McPhee, Steve Swell, and Dick Griffin's *Trombone Insurgency*, an adventurous trombone trio sharing a double bill with James Falzone and Katie Ernst's folk-, hymn-, and jazz-influenced clarinet and bass duo *Wayfaring*.

Multi-instrumentalist McPhee plays tenor, alto, and soprano saxophone,

flugelhorn, and valve trombone, as well as his first instrument, the trumpet. He has been on the cutting edge of modern and avant-garde music since his recordings for Hathut records in the '70s, developing his inclusive vision of music in concert and recordings with artists such as Matthew Shipp, Evan Parker, and Ken Vandermark, and ensembles including Trio X, with Dominic Duval and Jay Rosen.

Swell is a trombonist, composer, and educator based out of New York who has played and recorded with such composers and improvisers as Lionel Hampton, Anthony Braxton, Bill Dixon, and Cecil Taylor, as well as performed over 50 dates to his name with groups including *Fire Into Music*, featuring William Parker, Jemeel Moondoc, and Hamid Drake.

Griffin, a prolific painter, trombonist, and composer, got his start playing with Sun Ra in his Arkestra, and has played and recorded with Charles Mingus, Muhal Richard Abrams, Brother Jack McDuff, McCoy Tyner, Ella Fitzgerald, and Rahsaan Roland Kirk. The latter's influence led Griffin to the development of "circularphonics," a method of circular breathing incorporating chordal playing through multiphonics, which can be heard on his many dates as a leader.

*Wayfaring* is Chicago-based composer bandleader Katie Ernst (bass, vocals) and Cornish College of the Arts' new Chair of Music James Falzone (clarinet). Their debut recording, *I Move, You Move*, will be released this year on Allos Documents.



SATURDAY, OCTOBER 28, SEATTLE ART MUSEUM, 8PM

## Matt Wilson *Honey and Salt*

\$30 adults | \$28 Earshot members & seniors | \$15 students & military

One of the most inventive and generous spirits in today's jazz, drummer Matt Wilson's new project is inspired by the poetry of American poet Carl Sandburg (1878–1967). Wilson and colleagues have performed his compositions, rich in heart and variety, all around the US. His remarkable band tonight again features Ron Miles (cornet), Jeff Lederer (reeds, voice, harmonium), Martin Wind (bass), and special guest, Festival Resident Artist Dawn Clement (piano) alongside the ever-jocular drummer, composer, and bandleader.

Wilson's positive energy, sense of humor, and ability to explore a broad



PHOTO BY JOHN ABBOTT

range of musical settings keeps him in constant demand in today's world of jazz. His dedication to the art form

has helped establish him as a beloved world ambassador for the music, on and off the bandstand.

SUNDAY, OCTOBER 29, COLUMBIA CITY THEATER, 7:30PM

## Syncopated Classics Band / Birch Pereira & The Gin Joints



BIRCH PEREIRA PHOTO BY JESSE CODLING

\$20 adults | \$18 Earshot members & seniors | \$10 students & military

Greg Ruby & The Rhythm Runners is the band responsible for bringing to life the unrecorded music of *Syncopated Classic* by Seattle jazz pioneer Frank D. Waldron. Published originally as a saxophone tutorial book, Waldron's *Syncopated Classic* has been reimagined by guitarist and acclaimed composer Greg Ruby, now performing the historic music with his band The Rhythm Runners.

A mutual love of Prohibition Era Jazz teamed Seattle's Ruby with New York multi-instrumentalist Dennis Lichtman during a chance meeting in 2012. The two musicians expanded their project with the talents of New York-based Gordon Au (trumpet); New Orleans-

rooted Charlie Halloran (trombone) and Cassidy Holden (bass); and Bellingham's Julian MacDonough (drums). Audiences of this Syncopated Classic band can expect cleverly crafted tunes and an air of unabashed optimism, unmistakably resurrected from Seattle's songbook of the Roaring Twenties.

Also on the bill: Birch Pereira & The Gin Joints transport you to the time of speakeasies and honky-tonks with early swing, country, and rock 'n' roll influences. As heard on their 2016 Earshot Golden Ear Award-winning debut *Dream Man*, upright bassist and "old soul" tenor vocalist Birch Pereira is joined by Jason Goessl (guitar); Adrian Van Batenburg (drums); Steve Treseler (sax/clarinet); and Ray Larsen (trumpet).

## Yeah, But Is It Jazz?

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*

Drummer Chris Icasiano curates two nights of genre-defying “jazz,” featuring Seattle artists who expand the art form and make audiences question their own notions of what jazz is.

On the 30th, it’s Porter Ray, a leading voice of the new generation of Seattle hip-hop; Bad Luck, Icasiano’s project with Neil Welch (sax/electronics); and The Sky is a Suitcase: Mike Gebhart (drums), Carmen Rothwell (bass), Levi Gillis (tenor sax), Ray Larsen (trumpet).

Vocalist Porter Ray skews the modern experiment that is contemporary rap music wildly. Coming from the same blocks that spawned Quincy Jones, Jimi Hendrix, and Ishmael Butler, Ray showcases dexterous wordplay, unflinching honesty, and vulnerability, tempered with equal degrees of braggadocio and charm.

A force to be reckoned with, and a stalwart of the local avant-garde scene, Bad Luck “chop up time and space into jagged, unpredictable shapes, but sometimes they hit upon a quasi-funk groove that sounds like an asymmetrical avalanche,” says *The Stranger’s* Dave Segal. “Most of the time, you have no idea where they’re going, but they impel you to follow closely, no matter what.”

Self-described as “a melodic free-jazz band made up of kind, weirdos from Seattle,” The Sky is a Suitcase plays “sandbox music.” Much like playing in a sandbox, all forms of cooperation and destruction are explored.

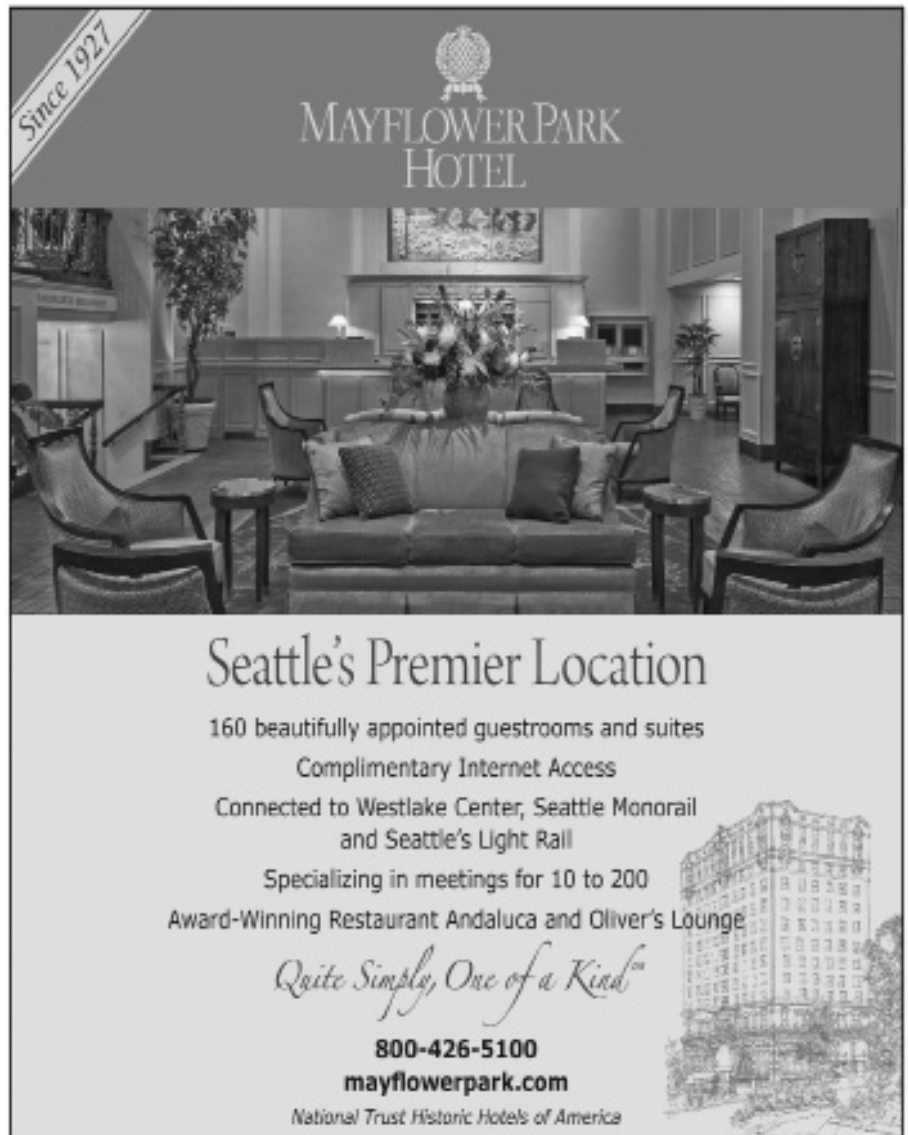
On the 31st, King Tears Bat Trip, guitarist Luke Bergman’s four-drummer (Icasiano, Thomas Campbell, Kristian Garrard, Evan Woodle) free-jazz ensemble, with Neil Welch (tenor sax) and Brandon Lucia (electronics); rapper DoNormaal; and The Baby Snakes play ZAPPA.

“The first thing you notice when you listen to DoNormaal,” says Jackson Howard of Vice, “is the uniqueness of her voice: it slurs, falls, and bubbles out of her mouth like a water fountain. It’s simultaneously creepy and vulnerable, intimate and jarring, and her singsongy hooks owe as much to Three 6 Mafia as they do to Nirvana.”

With unmitigated audacity, The Baby Snakes play ZAPPA is the legendary Queen Shmooquan, backed by a nine-

piece band. Paying homage to Zappa’s fabled Halloween shows of the ‘70s and ‘80s and featuring arrangements by guitarist Simon Henneman and bassist John Seman, the group brings spooky jazz noise well-suited for a memorable 31st.

“These artists range from modern avant-garde improvisation to contemporary hip-hop to ‘60s prog,” says Icasiano, “but can all draw a direct line back to the Black American music called ‘jazz.’”



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## Gregory Porter

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*Presented by Seattle Theatre Group*

Singer and songwriter Gregory Porter has a unique relationship with his audiences. A vocalist who subtly crosses the boundaries of jazz, blues, and R&B, Porter is a sophisticated, soulful, and consummately stylish performer whose last two albums, 2016's *Take Me to the Alley* and 2013's *Liquid Spirit*, won Grammys in the category of Best Vocal Jazz Album.

Porter's singing, recalling the melodic intuition of Marvin Gaye, the honest and emotional touch of Bill Withers, and the dramatic depth of

Johnny Hartman, has a musical poetry all its own. This sensibility shines through particularly in his songwriting, recalling his humble origins as one of eight siblings to a minister mother and a largely absentee father.

As a young man, Porter sang gospel on his own time, reserving his ambitions for the NFL. He received a full-ride scholarship to San Diego State University playing football until a career-ending injury in his junior year left him at a crossroads. Working relentlessly on his repertoire and writing, Porter giggled, workshopped, and networked his way into success, first

as a singer for artists such as David Murray and Dianne Reeves, then on his own with 2010's Grammy-nominated *Water*, before signing with Blue Note Records.

Porter has toured on stage and in festivals throughout the U.S. and Europe, collaborating with artists such as the electronic group Disclosure, Jamie Cullum, Buddy Guy, and Renée Fleming.

"To me, if I contribute anything to jazz, it's my vulnerability and really thinking about the emotion in each song," he has said.

## Jovino Santos Neto & Martin Kuuskmann

\$5–15 sliding scale

*Presented by Nonsequitur*

Rarely does the fortepiano meet *mano a mano* with the bassoon—though composer/pianist Jovino Santos Neto and virtuoso concert bassoonist Martin Kuuskmann will certainly have a few things to say about this marriage of winds and strings when they perform as a duo for this year's festival.

Born in Brazil, Neto is a top-tier composer, pianist, flutist, and educator based out of Seattle. From his native Rio de Janeiro, Neto earned his bonafides touring and recording with Hermeto Pascoal and his group. In 1993 he moved to the U.S., and has toured, recorded, and composed music in a bewildering variety of settings without losing his signature musical humor, inventiveness, and scholarly respect for the various traditions of South American music.

Neto has earned Grammy nominations through his Seattle-based Quinteto, composed music performed by the Seattle Symphony, and played with the likes of Paquito D'Rivera, Bill Frisell, and more, all earning him a spot in the Seattle Jazz Hall of Fame—and in the hearts of listeners worldwide. He is currently a professor of jazz composition at the Cornish College of the Arts, and also teaches in music camps in California and Brazil.

"He's a star," conductor Paavo Järvi has said of Grammy-nominated bassoonist Martin Kuuskmann. "His playing is world-class virtuoso playing...but I would say that his presence is his real strength as a soloist."

Combined with this strength, Kuuskmann, a graduate of Yale and the Manhattan School of Music, has furthered the musical conception of his instrument through his modern-

ization of bassoon technique, making one wonder why the instrument doesn't take its place beside the tenor of Coltrane or the guitar of Hendrix. Modern composers such as Erkki-Sven Tüür, David Chesky, and Christopher Theofanidis have dedicated concertos to him, and, in addition to premiering these, he has performed works written for a variety of modern ensembles by composers such as John Patitucci and Daniel Schneider.

Aside from playing and recording with world-class orchestras and his own Absolute Ensemble, Kuuskmann has found time as an educator to give back to his musical communities, serving as the woodwind coach for the Baltic Youth Philharmonic, teaching at the Arosa Music Academy in Switzerland, and more. Currently he teaches at the Lamont School of Music at the University of Denver.

## Black Rock Coalition Get-Down Revue / Burnt Sugar Arkestra “Caramelizes” Prince

\$20 adults | \$18 Earshot members & seniors | \$10 students & military

Tonight and tomorrow, Seattle gets a chance to experience the singular fire and funk of the Burnt Sugar Arkestra and Black Rock Coalition in three unforgettable, earth-shaking settings. As David Fricke, writing in *Rolling Stone*, said, “The BRC’s shows have been a great fact of New York life since the activist group’s founding in 1985. The BRC has long been rich in underestimated talent.”

Kicking off tonight is the Black Rock Coalition’s booty-shaking, finger-snapping Get-Down Revue, an all-star repertory jump through worlds of music, dance, legacy, future, blues, rhythm, rock, and soul. Based in *The Atlantic Rhythm and Blues, 1947-1974* box set, BRC respects the artists who gave birth to rock and roll, but were often limited by racism, culture, geography, economics, and circumstance. BRC notes, “The music they recorded was often allowed to escape those boundaries and dance its way into the hearts of people around the world, calling disparate communities to move on the one—crossing lines and expanding humanity 8 bars at a time.”

Helmed by 25-year crowd-pleaser Luqman Brown (Dope Sagittarius, FunkFace), and never far from co-founder Greg “Ionman” Tate, BRC’s Get-Down Revue includes Shelley Nicole, V. Jeffrey Smith, Lewis “Flip” Barnes, Ben Tyree, Leon Gruenbaum, Greg Gonzalez, and Jared Michael Nickerson.

Founded by musician and iconic *Village Voice* writer Greg Tate, producer Konda Mason, and Vernon Reid, guitarist for Living Colour, BRC’s founding members initially gathered in an



BLACK ROCK COALITION PHOTO COURTESY OF ARTIST

art gallery named “Jams” on Broadway to meet and, according to Tate, “air out certain gripes that people had about the ‘glass ceiling’ in music for Black musicians....Recording contracts and performances pigeonholed black artists playing rock, metal, thrash, and other forms of modern rock music into preset categories, creating a vicious cycle of misinformed consumers and misrepresented performers.” Their growing circle of musicians, artists, critics, and music professionals found a common cause. “When we started to think about this whole tradition of people in jazz, like Lester Bowie, Art Ensemble of Chicago, when they started their organization in Chicago, the AACM, they just put on their own concerts...in different meeting spaces,” Tate said.

Next up is the Burnt Sugar Arkes-

tra’s “avant-funk and roll splinter cell,” Rebellum, featuring vocalists Shelley Nicole and Mikel Banks, in “caramelized” tribute to the late, great Prince.

Since its inception in 1999, Burnt Sugar has been a “maximum blend” multiracial crew of Sisters and Brothers from around the world, espousing to the motto “it takes a village” to succeed.

Earshot Jazz is proud to present what *Rolling Stone* calls “a multiracial jam army that freestyles with cool telekinetic between the lustrous menace of Miles Davis’ *On The Corner*, the slash-and-om of 1970s King Crimson, and Jimi Hendrix’ moonwalk across side three of *Electric Ladyland*” for two evenings of two distinctively legendary and different songbook performances.

## Paul Kikuchi: 9066

*\$16 adults | \$14 Earshot members & seniors | \$8 students & military*

Marking the 75th anniversary of Executive Order 9066, which led to the incarceration of Japanese Americans during World War II, this performance—in a building used as temporary housing following the internment—uses pre-War music sourced from the Center's collection of hundreds of 78rpm records, to create soundscapes incorporating

live performance. The shellac platters came to Seattle with Japanese immigrants, or Japanese Americans bought them from stores in the city's Japan town, which thrived until thousands of Seattleites, among 120,000 Japanese Americans, most U.S. citizens, were forced into concentration camps in the interior of the western United States.

Kikuchi says he wants his production to answer the question: "How

can the music of a community help us to get an idea of who people were, and humanize immigrant populations, which is pretty important in the politics of today? But also, I'm just interested in what people's musical collections were like."

Kikuchi's group includes him on percussion and vocalist Haruko Crow Nishimura (Degenerate Art Ensemble).

*Presented with support from 4Culture.*

FRIDAY, NOVEMBER 3, SEATTLE ART MUSEUM, 8PM

## Burnt Sugar Arkestra: *We Insist! Freedom NOW*

*\$24 adults | \$22 Earshot members & seniors | \$12 students & military*

In homage to Abbey Lincoln, Max Roach, and Oscar Brown Jr, the Burnt Sugar Arkestra Chamber revives and reimagines the legendary 1960s canon of Liberation music, with compositions specifically from the *We Insist! Freedom Now Suite*, *Percussion Bitter Sweet*, and *It's Time*, as well as selections from some of Ms. Lincoln's later solo work and from the Max Roach Quartet.

Under the conduction baton of founder Greg Tate (in gesture and spirit, continuing the flow of Butch Morris), the Burnt Sugar Arkestra includes Shelley Nicole (vocals), Mikel Banks (vocals), V. Jeffrey Smith (sax), Lewis "Flip" Barnes (trumpet), Ben Tyree (guitar), Leon Gruenbaum (keys), Greg Gonzalez (drums), and co-leader Jared Michael Nickerson (bass).

The Burnt Sugar Arkestra Chamber, founded by *Village Voice* sage Greg Tate and co-led with bassist Jared Michael Nickerson, was originally conceived in 1999 as a forum for the New York area improvisers to compose,



BURNT SUGAR ARKESTRA PHOTO BY ROB FIELDS

record, and perform material, often through deployment of Butch Morris's "Conduction" system, reflecting the breadth and depth of American diaspora music in the 21st century.

With an alumni that includes Matana Roberts, Vijay Iyer, Julia Kent, Graham Hayes, Okkyung Lee, and Qasim Naqvi, Burnt Sugar's prodigious collective chops allow a wide swath through the avant-soul-jazz-hip-hop

and rock spectrum along with a variety of songbook performances from Sun Ra to Steely Dan.

Gregory "Ionman" Tate likes to say the Burnt Sugar Arkestra is "a territory band, a neo-tribal thang, a community hang, a society music guild aspiring to the condition of all that is molten, glacial, racial, spacial, oceanic, mythic, antiphonal and telepathic."

## Steel House: Edward Simon, Scott Colley, Brian Blade



EDWARD SIMON, BRIAN BLADE, SCOTT COLLEY PHOTO BY SOPHIA WONG

*\$30 adults | \$28 Earshot members & seniors | \$15 students & military*  
*Co-presented with Cornish Presents*

Three world-class instrumentalists—Edward Simon (piano), Scott Colley (bass), Brian Blade (drums)—who met in New York in the early 1990s, convert their shared histories into nimble, poetic, genre-leaping music. This collaboration of visionary artists, each with their own robust composing, recording, and performing careers, promises to be a compelling evening of musical communication that stays deft and spell-binding, focused on moment-to-moment interaction.

Venezuelan pianist Edward Simon,

a formidable recording artist, educator, and bandleader, is at the top of his game. His musical approach is to get to the essence of the message, communicating by making every note count. In 2010, Simon was named a Guggenheim Fellow and joined the all-star SFJAZZ Collective, which comprises top jazz performer/composers in jazz today.

On bass is Scott Colley, “one of the leading bassists of our postbop era, and a composer-bandleader of quietly serious resolve” (*The New York Times*). Embracing the unknown, searching for the unexpected, stands as a career-defining aspect of Colley’s musical path—one that continues to

balance his role as a leader and a band member, as a creative collaborator.

Brian Blade, one of today’s leading jazz drummers, composers, and bandleaders, makes music that exists beyond borders, as demonstrated in his last Earshot appearance in February 2016 with his Fellowship Band. Sensitivity, honesty, and loyalty all inform his creative expression, but it’s perhaps his sense of spirituality that is most of all conveyed in every context. “When there’s a listener, when there’s someone to receive all your vulnerability and all your hopes and all your open heart,” Blade has said, “it completes something.”



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## Amina Figarova Sextet

\$24 adults | \$22 Earshot members & seniors | \$12 students & military  
Co-presented with Cornish Presents

Proving that many of the leading composer-arranger-orchestra leaders in jazz are women, Amina Figarova joins the likes of Carla Bley, Maria Schneider, and Mary Halvorson, adding her own independent voice to modern music, “one of the most important composers to come into jazz in the new millennium,” according to *JazzTimes*.

Born in Baku, the capital of the former Soviet state Azerbaijan, Figarova began her studies in classical piano, later studying jazz at the Rotterdam Conservatory in the Netherlands and eventually graduating from the Berk-

lee College of Music in Boston. Now a Manhattanite with her husband, Belgium-born flutist Bart Platteau, she has over 20 years of composing, arranging, performing, and touring under her belt, as a solo performer and with her sextet, founded in Holland but based in New York since 2010.

Her phenomenal sextet includes Platteau on flutes, as well as New York-based Alex Pope Norris (trumpet/flugelhorn) and Wayne Escoffery (tenor saxophone). Escoffery, who has also worked with Eric Reed, Ron Carter, Ben Riley, and the Mingus Big Band, adds moments of inspired virtuosity to the Ellingtonian harmonies of Figarova’s compositions, backed by a fresh rhythm section including Jason Brown



AMINA FIGAROVA PHOTO BY JOKE SHOT

(drums) and Marcos Varela (bass). Their elastic ease in switches of mood, tempo, and texture are characteristic of the group’s remarkable longevity and testified in their rapid and unique musical communication, making the distinctive personalities in Figarova’s music shine all the more.

SATURDAY, NOVEMBER 4, NORDSTROM RECITAL HALL, 7:30PM  
SUNDAY, NOVEMBER 5, KIRKLAND PERFORMANCE CENTER, 2PM

## Seattle Repertory Jazz Orchestra with Wycliffe Gordon: The Art of the Trombone

\$15–49

Presented by Seattle Repertory Jazz Orchestra

Listeners looking for living proof of the big band tradition can look no further than the Seattle Repertory Jazz Orchestra (SRJO), which will be renewing its collaboration with composer, bandleader, and trombonist Wycliffe Gordon for a bill that’s sure to be a blowout.

Georgia-born Wycliffe Gordon was born into a musical family; his father was church organist and classical pianist, and he inherited a record collection from his great-aunt that included the recordings of Louis Armstrong and his hot groups. After shooting

through the ranks of elementary and college-level bands, Gordon hit his stride with traditionalist Wynton Marsalis.

Gordon has toured worldwide as a performer, educator, and ambassador of jazz, teaching clinics and workshops to audiences throughout the U.S. With over 20 record dates as a leader under his belt, Gordon has earned the authority to play with brash and abandon in musical settings both large and small.

For those new to town, the SRJO is a Basie-ite supergroup of who’s who in Seattle music, a 17-piece big band founded in 1995 to wield an immense arsenal of swinging American music,

from Fletcher Henderson to Gil Evans to works hitherto heard only on vinyl. SRJO is currently co-directed by Clarence Acox, director of Garfield High School’s acclaimed band, and saxophonist, educator, and composer/arranger Michael Brockman.

Having spearheading projects such as a recording of Jimmy Heath’s arrangements on 2010’s *Jimmy Heath: The Endless Search*, or their epic concerts of Duke Ellington’s sacred music at Town Hall, SRJO represents the best of the Northwest. Active in jazz education like Gordon, they will be sure to make this concert a lesson in rhythm and blues.



## Anton Schwartz Quartet: Tribute to Stanley Turrentine

\$20 adults | \$18 Earshot members & seniors | \$10 students & military

The jazz organ quartet, with saxophone, guitar, and drums, is an efficient concept in terms of musical identity; it exposes the members to the core of their collective musical being, laying bare the total expressiveness of the players, and the strengths and weaknesses of the collective. It's like a mini-big band, with B-3 sounds swirling and creating foundational remnants from which the rhythmic aspects and melodic input of the drums, guitar and saxophone give rise to musical adventurism.

The late, great Stanley Turrentine knew this concept well. He married the organist Shirley Scott in 1960 and the two frequently played and recorded together. In the 1960s, he started working with organist Jimmy Smith, and made many soul jazz recordings both with Smith and as a leader.

Tenor saxophonist Anton Schwartz has long been an admirer of both the soul jazz phenomenon, and of Turrentine himself, both as a composer and improviser. Schwartz utilized the more standard quintet format of piano, bass, drums, trumpet, and saxophone for his latest release, *Flash Mob*, a release that spent eight weeks in the jazz radio top 10. The quintet was named Northwest Acoustic Jazz Ensemble of the Year of 2016.

For his performance at the Earshot Jazz Festival, Schwartz is given the opportunity to explore the B-3 world, and pay homage to Turrentine utilizing a top shelf group of Northwest musicians.

"Unlike the other saxophonists whom I listened to a lot early on, like John Coltrane, Charlie Parker, Sonny Rollins, Dexter Gordon, Turrentine wasn't considered essential listening,"



ANTON SCHWARTZ PHOTO BY STEVE KORN

says Schwartz. "But when I discovered him I was quickly and insufferably addicted. His ridiculously soulful phrasing, his sound that's at once huge and perfectly detailed, his playing that is so powerful, honest and uplifting."

Schwartz' collaborators are a who's who of the soul-jazz movements in Seattle and Portland. Organist Joe Doria has maintained a legendary residency at Seattle's Seamonster Lounge with his band McTuff, a combo that features the stylings of soul-jazz organ giant, Jack McDuff. He is also the keyboardist for Michael Schrieve's Spellbinder, and has performance and recording credits that include Carlos Santana, King Sunny Ade, and Jeff "Tain" Watts. Guitarist Dan Balmer returns to Seattle after being featured this past May at the Ballard Jazz Festival. In 2009 Dan became one of only five Oregonians to be honored with membership in both the Oregon Music Hall of Fame and the Jazz Society of Oregon Hall of Fame. He was acclaimed by the *Los Angeles Times* as, "the model of

what a contemporary guitarist should be." His most recent CD, *Thanksgiving* (Alternative Jazz, 2006), features New York heavyweights Gary Versace and Matt Wilson in a free-spirited romp through several of Balmer's compositions.

Drummer D'Vonne Lewis may be the most active and visible musician on the Seattle jazz scene. He is a fourth-generation Seattle musician, the grandson of Seattle rock and roll pioneer, Dave Lewis, himself a Hammond B-3 legend. Lewis leads two trailblazing fusion ensembles, Industrial Revelation and D'Vonne Lewis' Limited Edition.

While much of the acclaim bestowed on Schwartz has been attributed to his compositional prowess, for one special evening at the historic Columbia City Theater, the focus will be on his resourceful and powerful approach on the tenor saxophone. This show will be his first live encounter with Doria, and should dig deep, in a very soulful and explosive way.

MONDAY, NOVEMBER 6, PARAMOUNT THEATRE, 7PM

## Jovino Santos Neto Quinteto: *The Unknown*



\$7-10

Presented by Seattle Theatre Group

Paris, France. Among hundreds of loose film canisters marked *L'Inconnu* ("Unknown"), archivists unearth from the massive collection of the *Cinémathèque Française* a silent horror film once thought lost: Lon Chaney's *The Unknown*. A lurid tale of love, lust, and murder, the 1927 picture features man-of-a-thousand-faces Lon Chaney and silver screen vixen Joan Crawford in lead roles.

November 6, at the Paramount Theatre, Brazilian jazz pianist Jovino Santos Neto and his Quinteto will accompany this intriguing film live with an equally extraordinary original score by the pianist.

Golden Ear Award-winner and Seattle Jazz Hall of Famer Jovino Santos Neto has been nominated thrice for Grammy Awards, recognition for his immense work as a performer (on piano, recorder, melodica, and percussion), recording artist, composer, and creative collaborator. A student and bandmate of Hermeto Pascoal from 1977 to 1992, Neto has made Seattle his home, teaching at the Cornish College of the Arts and endearing himself to audiences worldwide with his adventurous Brazilian- and jazz-influenced work. In addition to working with Flora Purim, Bill Frisell, Anat Cohen, Marco Granados, Paquito D'Rivera, his music has been played by the Seattle Symphony and orchestras worldwide.

Neto's award-winning chamber ensemble has long been a groundbreaking and standout creative force in West Coast jazz. Educator and bandleader Ben Thomas (vibraphone, bandoneon) fits his inclusive productivity in tango and classical styles to the group, while fellow Origin Records recording artist Mark Ivester (drums) matches wits with Neto in his command of African and Afro-Cuban styles. A member of Cuban groups Rumba Abierta, Tumbao, and Mango Son, Jeff Busch (percussion) completes the group's unbreakable dance, which Seattle's first-call session player and fellow Seattle Jazz Hall of Famer Chuck Deardorf (bass) keeps grounded.



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A poster for "The Royal Room Music Dinner Drinks" with a decorative border. The title "THE Royal Room" is in a large, stylized font, with "MUSIC DINNER DRINKS" below it. The "OCTOBER HIGHLIGHTS" section lists several events with dates: 10.2 -- TOM BAKER QUARTET; 10.10 -- MONK MARATHON: 100 YEARS OF MONK, Hosted by Campbell/Asplund/Hone trio; 10.16 -- THE ROYAL ROOM COLLECTIVE MUSIC ENSEMBLE; 10.19 -- KATRINA KOPE QUARTET; 10.28 -- AMENDOLA VS. BLADES VS. SKERIK; 10.29 -- VILLALOBOS BROTHERS DAY OF THE DEAD PARTY. Below this is a section for "LATE NIGHT IN THE LOUNGE" every Mon-Wed at 10PM, listing: MONDAYS -- THE SALUTE SESSIONS; TUESDAYS -- WAYNE HORVITZ TRIO ft. GEOFF HARPER (EXCEPT 10.11); WEDNESDAYS -- FUNK CHURCH W/ HIGH PULP. At the bottom, it says "PROJECT ROOM PRIVATE EVENTS" with a star symbol.

## The Bad Plus



THE BAD PLUS PHOTO BY JOSH GOLEMAN

*\$30 adult | \$28 Earshot members & seniors | \$15 students & military*

The Bad Plus is inarguably one of the defining jazz groups of the 21<sup>st</sup> century. The iconoclastic trio, consisting of pianist Ethan Iverson, bassist Reid Anderson, and drummer Dave King, has been performing together for 17 years. And unless you can make it to New York for their closing finale at the Village Vanguard on New Year's Eve, this will likely be your very last chance to see them in their original form.

The Bad Plus is renowned for their radical deconstructions of pop and rock staples such as Queen, Nirvana, and Tears for Fears, as well as more left-field fare like Aphex Twin and intriguing oddities like "(Theme from) Chariots of Fire." However, the group's

more important contributions have arguably been the tremendous output of original music from all three members, and their telepathic and unique interplay on the bandstand. The trio's improvisational sound was remarkable even in the beginning of their reign, but 17 years on, it is beyond the level of all but a very few of the finest performing units in jazz history. The Bad Plus explore unusual textures, juxtapositions, and transitions far removed from the typical jazz structure of head-solo-head, opting instead for a collective approach to improvisation around dynamics and structure. Their shows are fiery, with an unpredictable yet rigorously consistent energy.

Why is this your last chance to see the band? Because Iverson is departing to explore his deepening interest

in modern classical music and realms of jazz that involve collaborating with older masters of the form (Ron Carter and Billy Hart, to name just two). Iverson also has an increasingly mature and influential role as a critic and journalist through his extensive website, Do the Math. Reid Anderson and Dave King will carry on The Bad Plus with the intriguing choice of Orrin Evans taking over the piano seat. Evans is a long-time musical associate of bassist Anderson's, and the future direction of the group will no doubt be quite a different manifestation, and worth watching out for. But for now, come down to The Triple Door and grab your last chance to see this edition of what is arguably one of the most important piano trios in jazz history.

## Gato Libre

*\$16 adults | \$14 Earshot members & seniors | \$8 students & military*

If you're searching for a space in music to search and meditate, to come to terms with the careful nuances of emotions sudden or long coming, then the trio Gato Libre, playing November 8 at the Chapel Performance Space, is the right ensemble to get to know.

Gato Libre is pianist, composer, and accordionist Satoko Fujii joined by trumpeter Kappa Maki and trombonist Neko Jaras. The group was originally founded by Fujii's husband, trumpeter Natsuki Tamura, and the late bass player Norikatsu Koreyasu, who, along with the late guitarist

Kazuhiko Tsumura, completed the group's early sound: a sparse, folkish, Europe-evoking atmosphere full of intoning orchestral chords, sparkling flamenco strings, and plaintive trumpet melodies, all on the cutting edge of Japanese improvisation.

Now, in reflection on, rather than in spite of, their losses, Fujii and her new group have found a new dynamic to the core simplicity of their ensemble, put to record on this year's release *Neko*. While Fujii's church-like accordion has taken on the lower end of the ensemble's sound, the addition of the trombone's proud, round tone adds a new meaning to the pathos of the group's breathy and

lyrical trumpet melodies.

This adds also to the intense, sometimes humorous interplay sparked by Fujii, a world-class composer and improviser whose grasp of extended techniques and extraordinary compositional intuition can be heard along that of Natsuki Tamura's and Wadada Leo Smith's on 2017's *Aspiration*. Together their music resembles "the ingenuous, unselfconscious improvisations childhood...both playful and sincere, ecstatic, and melancholic," according to the BBC.

## Giulia Valle Trio

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*  
*Co-presented with Cornish Presents*

After a successful outing in 2015, composer and bassist Giulia Valle will revisit Earshot Jazz audiences this year with her trio, which includes stars Aruán Ortiz on piano and Kush Abadey on drums. A bold, dynamic, and percussively ingenious group, the Giulia Valle Trio combines Argentine, Brazilian, and Spanish influences with the melodic brashness of punk and the big band bop of Charles Mingus' innovative ensembles.

Italian-born, Barcelona-raised composer, double bassist, and bandleader Giulia Valle began her classical education at the Liceu Conservatory in Barcelona, followed by studies in Paris with bass virtuoso François Rabbath. From there on she pursued jazz, studying under Ben Street, Bruce Barth,

and Scott Colley.

Valle's international career has encompassed performances with Jason Lindner, Guillermo Klein, Antonio Canales, and Mayte Martín, among others. Aside from recording as a leader, she currently leads a 16-piece ensemble, *Libera*, a symphonic-electric experimental group, as well as the Giulia Valle Group, whose recording *Danza Imprevista* was described by critic Farrell Low as "an excellent example of a quintet speaking as one voice."

Cohorts in Valle's unpredictable storytelling, Ortiz and Abadey add their own international experiences to the trio. Kush Abadey, son of premier drummer Nasar Abadey, got an early start touring with the Wallace Roney Quintet, with whom he continues to tour and record. His studied yet expansive playing has since stretched

from studies at the Berklee College of Music to playing at the White House with Paquito D'Rivera featuring Wynton Marsalis, as well as work with Ravi Coltrane, Barry Harris, Chris Potter, and Tomasz Stańko.

Aruán Ortiz is a Cuban-born, Brooklyn-based composer, violist, and pianist, who has been called "one of the most versatile and exciting pianists of his generation" by *DownBeat* Magazine. From collaborating with Esperanza Spalding, Don Byron, and Wadada Leo Smith to 2012's *Santiarian Blues Suite*, a Afro-Cuban-Haitian contemporary classical suite, Ortiz has amply shown his brilliant touch as an avant-garde performer and a formidable orchestrator. *Hidden Voices*, the last release of his critically acclaimed trio including Eric Revis and Gerald Cleaver, was one of NPR's top ten jazz albums of 2016.

THURSDAY, NOVEMBER 9, SEATTLE ART MUSEUM (BROTMAN FORUM), 5:30PM

## Art of Jazz: Dawn Clement Group

Free

Co-presented with Seattle Art Museum

Festival Resident Artist, pianist Dawn Clement, investigates the progress of her trajectory. Join one of our

most admired creative spirits as she rounds up top Seattle players, including bassist Chris Symer and drummer D'Vonne Lewis, for an impeccable performance at the monthly Art of

Jazz series. Both as a traditionalist and a progressive artist, Clement is ready to pull up a chair to the table of Seattle jazz greats.

THURSDAY, NOVEMBER 9, CHAPEL PERFORMANCE SPACE, 7:30PM

## Lori Goldston & Judith Hamann

\$16 adults | \$14 Earshot members & seniors | \$8 students & military

In support of the Seattle Improvised Music Festival

When asked if she played and composed music according to any motto or ideal, cellist Lori Goldston has stated, "It's supposed to be about freedom."

This theme—the search for and expression of liberation from constraints both positive and negative—courses through the movement of Goldston's bow over the sounding board of her cello, inciting passionate answers in contexts as loud as electrified rock or intimate as a solo elegy. Audiences will have a chance to encounter Goldston's musical investigations in dialogue

with that of another acoustic philosopher, cellist Judith Hamann, at the Chapel Performance Space, in what's sure to be a many sided conversation.

Electro-acoustic cellist and composer Judith Hamann comes from San Francisco via Melbourne, a student of classical performance who studied under Charles Curtis and Séverine Ballon. Her work with modern composers such as La Monte Young and Natasha Anderson pairs with improvisation and experimentation on classical, avant-garde, and popular themes in groups such as Hammers Lake (with Carolyn Connors) or her duo with cellist Anthea Caddy, CELLO II. She has performed internationally, including

the Tokyo Experimental Festival and the Ausland Summer Festival.

New York-born composer, cellist, and teacher Lori Goldston has now long been a part of the Seattle scene, throwing her all into projects playing with Nirvana, Mirah, Earth, Cat Power, Eyvind Kang, Terry Riley, and a bevy of others. Her works, including those composed for film, both silent and talking, have been commissioned by the Kennedy Center, Northwest Film Forum, and Boston Museum of Fine Arts, and received awards from the Seattle Arts Commission, leading Artforum to describe her performance style as "constituting a kind of physical act of listening."

## ART OF JAZZ

LAVON HARDISON

Thursday, October 12, 5:30 - 7:30 PM

LaVon Hardison sings jazz standards, originals, and her own compelling arrangements of popular songs.

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SEATTLE  
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## Ranky Tanky



QUIANA PARLER, QUENTIN E. BAXTER, CHARLTON SINGLETON, CLAY ROSS, AND KEVIN HAMILTON PHOTO BY REESE MOORE

\$28 adults | \$26 Earshot members & seniors | \$14 students & military

Off the coast of South Carolina, Georgia, and Northeast Florida lies a chain of barrier islands known as the Sea Islands. There, a population of African Americans speaks Gullah, an English Creole retaining elements of its West and Central African heritage. The Charleston-based quintet Ranky Tanky, whose name translated from Gullah loosely means “Work it” or “Get Funky!” visits us this year to celebrate the music, dances, and legacy of Gullah culture.

Ranky Tanky is a collaboration of musicians who have known one another in the Charleston music scene since the early ‘90s. Vocalist Quiana Parler has brought her joyful, expressive voice to TV shows including *Saturday Night Live*, *Good Morning America*, and *Jimmy Kimmel Live*. Along with projects in her hometown of Charles-

ton, Parker has toured with the likes of Maroon 5 and Kelly Clarkson.

Trumpeter Charlton Singleton, a music educator and recording artist, is the artistic director and conductor of the Charleston Jazz Orchestra, South Carolina’s premier jazz ensemble. Jimmy Heath has described Singleton as “a talented trumpeter, composer, arranger, and bandleader cut from the same cloth as Dizzy Gillespie [and] Thad Jones.”

Bassist Kevin Hamilton has toured with Houston Person, Gregory Hines, and René Marie, and is a steady member of the Charleston Jazz Orchestra. In 2012, Hamilton joined the U.S. Department of State’s OneBeat Program, a residency for international musical collaboration.

On drums and percussion is Quentin E. Baxter, a Grammy-nominated educator, composer, and producer who has toured worldwide with vocalist Freddy

Cole, including a 2016 festival performance at the Triple Door. He has worked and recorded with artists such as Joey DeFrancesco, Terry Gibbs, Cecil McLorin Salvant, Donald Byrd, Fred Wesley, and more.

Guitarist, songwriter, composer, and vocalist Clay Ross has played in a variety of styles and contexts: tours with Cyro Baptista’s percussion ensemble Beat the Donkey, with Canadian folk star April Verch, as a U.S. cultural ambassador worldwide, and as the leader of his own group, the American roots band Matuto. Based in New York, Ross also has a wide recording output with five albums as a leader.

With its hard-working rhythms, ecstatic ensemble vocals, and authentic Southern style, Ranky Tanky rewrites the history of American Music, tying the gut of gospel with the sound of blues, bluegrass, and jazz—the Gullah style of the Sea Islands.

# Lucian Ban & Elevation: *Songs From Afar* / Angela Drăghicescu

\$35 adults | \$33 Earshot members & seniors | \$17 students & military  
 Presented in partnership with The Romanian Cultural Institute in New York

Earshot Jazz is excited to welcome back the Romanian-born pianist Lucian Ban, whose evocative duo with violinist Mat Maneri at the Chapel Performance Space awed and enchanted last year's audiences.

This year, in concert with the fourth annual Romanian Film Festival in the Pacific Northwest, Ban will be joined by collaborators Brad Jones (bass) and Billy Hart (drums), and Abraham Burton (sax) in addition to the traditional Romanian singer Gavril Tărmure to present music infused with the classical repertoire and folk music of Romania along with American jazz and improvisation. Composer and pianist Lucian Ban was born in Cluj-Napoca, considered by some to be the unofficial capital of the famous Transylvania region. After studies in composition at the Bucharest Music Academy, he established his own

group Jazz Unit, and in 1999 moved to New York to study at the New School.

Through ensembles with the likes of Barry Altschul, Sam Newsome, Nasheet Waits, Mark Helias, and Pheeroan akLaff, and his own projects such as his collaboration with Sam Newsome on 2008's *The Romanian-American Jazz Suite* or with John Hébert on 2010's *Enesco Reimagined*, Ban has consistently redefined the canon and context of jazz.

Through recordings such as 2016's *Songs from Afar* with his band ELEVATION, Ban has fluidly combined in improvisation the formal strategies of European concert music with the complex emotional planes of traditional Romanian music. Ban's cinematic music, infused with intense nar-



LUCIAN BAN PHOTO BY MINODORA TIBREA

ratives of place and time, will enliven and engage this year's festival in a way not to be missed.

This performance also features classical pianist Angela Drăghicescu, a Romanian native and professor of music at the University of Puget Sound. The renowned Romanian and a string quintet perform Enescu's *Rhapsody*.

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 + NW Chamber Chorus  
 + Tap Dancer Alex Dugdale

Presented by Earshot Jazz:  
 Saturday, December 30, University Christian Church, 7:30pm

Presented by St. Thomas Church and Earshot Jazz:  
 Sunday, December 31, St. Thomas Episcopal Church, 7:30 pm

**EARSHOT JAZZ**  
 p. 206.547.5753  
 www.earshotjazz.org

## Dawn Clement: LineUp! / Dawn Clement Duos



DAWN CLEMENT PHOTO COURTESY OF THE ARTIST

*\$18 adults | \$16 Earshot members & seniors | \$10 students & military*

*Co-presented with Cornish Presents*

The 2017 Earshot Jazz Festival Resident Artist presents her focused group compositions and performances, with Mark Taylor (saxophones & co-leader), Michael Glynn (bass), and Julian MacDonough (drums), in what Jazz.com calls “a full-fledged four-way exchange between master musicians preternaturally attuned to one another.”

Since its conception just a few years ago, Clement’s and Taylor’s LineUp! has delighted audiences from its monthly engagement at Tula’s Restaurant & Jazz Club to the 2016 Ballard Jazz Festival, for which they earned the Golden Ear Concert of the Year,

with special guest Julian Priester. The two award-winning Pacific Northwest artists bring listeners a lineup of new, collaborative compositions, and, in tonight’s performance, feature bassist Michael Glynn, a regular player on the Seattle scene, and Bellingham-based drummer Julian MacDonough, known for his impeccable balance of precision and improvisation.

Mark Taylor is a creative improviser and impeccable ensemble player. He performs and records with Matt Jorgensen +451, Jim Knapp Orchestra, Tom Varner, Thomas Marriott, Wayne Horvitz, Seattle Repertory Jazz Orchestra, and the Randy Halberstadt Quintet. Taylor has two acclaimed Origin Records releases: *After*

*Hours* (2002) and *Spectre* (2009).

Dawn Clement began playing piano when she was 10 years old, with early lessons with ragtime pianist and church organist Keith Taylor. Her career today includes playing at the Mary Lou Williams Piano Competition at Washington DC’s Kennedy Center and Paris’ International Martial Solal Jazz Piano Competition, teaching at Cornish and at Port Townsend’s Centrum Jazz Workshop, and releasing five CDs.

Opening is Dawn Clement in duo with vocalist and fellow Cornish College educator, Johnaye Kendrick, whose warmth, grace, and personality have made her a Seattle favorite.



## Taylor McFerrin / SassyBlack / Noel Brass Jr.

21+ only

\$20 adults | \$18 Earshot members & seniors | \$10 students & military

Rising Brooklyn DJ, keyboardist, and beatboxer Taylor McFerrin bridges many musical worlds, including golden-era soul, sample-heavy hip-hop, free-form jazz, and electronic beats. Following his beloved debut full-length album *Early Riser*, McFerrin has toured worldwide (including at the 2014 Earshot festival) as a one-man show, landing impressive opening slots for artists such as Erykah Badu, The Roots, Nas, and Robert Glasper. McFerrin's forthcoming music is high-

ly anticipated in the Future Soul scene and rumored to cue up cutting-edge collaborations with members of poly-rhythmic soul group Hiatus Kaiyote and buzzworthy drummer Marcus Gilmore, grandson of jazz legend Roy Haynes.

Opening is Seattle's blossoming hypno-funk frontwoman SassyBlack (Catherine "Cat" Harris-White). Fresh off releasing her self-produced full-length solo album *No More Weak Dates*, the always-busy muse went back to the studio for her decade-defying summer release *New Black Swing*. Tapping into a smoky '90s jazz-lounge

texture, the classically trained jazz vocalist possesses "an earthy vibe with a cosmic outlook, balancing emotional vulnerability with confidence and swagger" (*Earshot Jazz*).

Another Seattle soul master joins the lineup: Noel Brass Jr. (keys), of psychedelic trio AfroCop. Drawing as much from punk, gospel, Afrobeat, electronics, funk, and soul, as from jazz, Brass celebrates his solo keyboard record release with local specialty label Wax Thematique, backed by Seattle guitarist Andy Sells.

## The Baylor Project

\$28 adult | \$26 Earshot members & seniors | \$14 students & military

Husband-and-wife duo The Baylor Project, consisting of vocalist Jean Baylor and drummer Marcus Baylor, has been surprising and exciting audiences with its effortless blend of classic jazz, gospel, blues, and funk since forming in 2013.

Originally from New Jersey, mezzo-soprano Jean Baylor found her musical beginning in R&B, forming the Billboard-charting duo Zhané after studying jazz vocal performance at Temple University. In the world of jazz she has performed with the likes of Kenny Garrett, Marcus Miller, and Buster Williams.

Hailing from St. Louis, composer, arranger, and bandleader Marcus Baylor was the house drummer in his father's church before he studied at The New School for Jazz and Contemporary Music. Before pursuing his own career in music he was a member and



JEAN AND MARCUS BAYLOR PHOTO COURTESY OF THE ARTISTS

drummer for the Grammy-nominated group The Yellowjackets. He has toured extensively with Kenny Garrett and Cassandra Wilson, sharing the stage with Regina Carter, Freddie Hubbard, Olu Dara, and more.

This year Earshot is proud to present the Baylor Project following their successful 2017 recording debut *The Journey*, a Top Ten Billboard and #1

iTunes jazz charting album.

With touchstones ranging from church revival meetings to the Gershwin songbook, *The Journey* combines the Bayers' skills as urban improvisers and down home traditionalists, "encompassing the musical and cultural reflections of their lives, from family to church to a life in jazz" (James Nadal, *All About Jazz*).

# JAZZ AROUND THE SOUND

## October

# 10

### SUNDAY, OCTOBER 1

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 BH Chris Botti with Seattle Symphony, 2:00 pm  
 CC Eugenie Jones, 6:30pm  
 CR Racer Sessions, 7:30pm  
 CS Patrick Sweany, 8pm  
 CZ Blues Jam, 7pm  
 DT DT Jazz Jam, 8pm  
 RR Cornish Creative Ensemble (led by Tom Varner) and Cornish Jazz Ensemble IV (led by Chuck Deardorf) — New Student Works, 7:30pm  
 SC Sometet, 7pm  
 TD David Grisman, 5pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 VI Lennon Aldort, 6pm  
 VI Ron Weinstein Trio, 9:30pm  
 WP Michael Brockmann Jazz Quartet, 4pm

### MONDAY, OCTOBER 2

CC Cider Jam with Entremundos, 9:30pm  
 GD Jim Meck, 7pm  
 MT Jazz Night, 9pm  
 NL Mo'Jam Mondays, 7pm  
 RR Salute Sessions @ Royal Room, 7:30pm  
 RY The Dennis Hastings Free Range Quartet, 8pm  
 TL Christian Smith Quartet, 7pm

### TUESDAY, OCTOBER 3

JA Stanley Jordan – Solo, 7:30pm  
 NC Todd Hymas, 7pm  
 NT Seun Kuti & Egypt 80, 7pm  
 OW Owl n' Thistle Jam, 10pm  
 PB Travis Hartnett Trio, 7pm  
 RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
 SB Joe Doria Presents, 9:30pm

TU Tim Kennedy Band, 7:30pm

### WEDNESDAY, OCTOBER 4

BT Live Jazz Trio, 6pm  
 JA Stanley Jordan – Solo, 7:30pm  
 PG PG Hang Jazz Open Mic, 8pm  
 SW Adriana Giordano & Amigos, 8pm  
 TU Eric Verlinde Trio presents Entremundos with Adriana Giordano, 7:30pm  
 VG August Denhard, David Rogers – Oud and Crossover Guitar, 8pm  
 VI Bar Tabac, 9pm  
 WR Mike van Bebber Quartet, 7pm

### THURSDAY, OCTOBER 5

AT Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 BD Annie Eastwood with Larry Hill and Tom Brighton featuring Beth Wulff on keys, 5:30pm  
 EG Jacob Zimmerman Group, 7pm  
 EU Jam Session, 8:30pm  
 HD Marmalade, 8pm  
 JA Naomi Wachira, 7:30pm  
 OS Scotty Bemis Solo Piano, 7pm  
 TD Avery Sunshine, 7pm  
 TU Marina Albero Trio W/ Jeff Johnson & Eric Eagle, 7:30pm  
 VI Casey MacGill, 5:30pm

### FRIDAY, OCTOBER 6

CU Joan Penny Jazz Quartet, 7pm  
 JA Boney James, 7:30pm  
 JA Boney James, 9:30pm  
 LA Happy Hour Jazz w/ Phil Sparks, 5pm  
 RG Hoyer Brothers Duo, 8pm  
 SB Funky 2 Death, 10  
 TD Johnny Astro, 9pm  
 TD Soy Cuba, 8pm

TU Clipper Anderson Quartet W/ Alexey Nikolaev, Darin Clendenin, Mark Ivester, 7:30pm  
 VI Jovino Santos Neto, 9pm

### SATURDAY, OCTOBER 7

BT Live Jazz Trio, 7pm  
 EG Angie Louise, with LaWanda Dupree & Cheryl Serio, 9pm  
 EG Arlene Sanvictores – Birthday Show, 7pm  
 JA Boney James, 7:30pm  
 JA Boney James, 9:30pm  
 NR Seattle Repertory Jazz Orchestra presents Basie Bash: From Within, 7:30pm  
 OS Rick Mandyk & Jeff Johnson, 8pm  
 SB Cubano y Latina, 7pm  
 SB 700 Saturdays, 10pm  
 TD Soy Cuba, 8pm  
 TU Susan Pascal Quintet Featuring Special Guest Tom Collier W/ Bill Anschell Chuck Deardorf Mark Ivester, 7:30pm  
 VI Don't Move, 9:30pm  
 VI The Tarantellas, 6pm

### SUNDAY, OCTOBER 8

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 CC Rick Wright's Fundamental Forces, 5:30pm  
 CR Racer Sessions, 7:30pm  
 CZ Couth Buzzard Jazz Jam, 2:00 pm  
 DT DT Jazz Jam, 8pm  
 JA Boney James, 7:30pm  
 KC Seattle Repertory Jazz Orchestra presents Basie Bash: From Within, 2:00 pm  
 KX Festival Kickoff, 4pm  
 MV Duende Libre, 5pm  
 SB Kate Olsen + Friends, 11am  
 SC Sometet, 7pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 TU Jazz Police, 4pm

### Calendar Key

AB The Angry Beaver	EB Elliott Bay Pizza (Mill Creek)	MV Marine View Church (Tacoma)	SC Snapdragon Cafe (Vashon)
AT Aca Las Tortas (Lynnwood)	EG Egan's Ballard Jam House	NF Northwest Film Forum	SE Seattle Art Museum
AN Anchor Pub & Restaurant (Everett)	EH The Edgewater Hotel	NL Nectar Lounge	SG Stage 7 Pianos (Kirkland)
AT ACT Theatre	EU EuroPub	NR Illisley Ball Nordstrom Recital Hall (Benaroya)	SH Shorewood Performing Arts Center (Shoreline)
BC Barca	EW Edmonds-Woodway HS Little Theater (Edmonds)	NT Neptune Theatre	SW Stoneway Cafe
BD Bad Albert's Tap & Grill	GD G. Donaldson's (Tacoma)	OS Osteria la Spiga	TD Triple Door
BH Benaroya Hall	GU Grumpy D's Coffee House	OW Owl 'N Thistle	TL Tin Lizzie Lounge
BP Bake's Place (Bellevue)	HD High Dive	PB Perihelion Brewery	TU Tula's Restaurant & Jazz Club
BT Brass Tacks	JA Dimitriou's Jazz Alley	PG Paragon	VG Vermillion Art Gallery & Bar
BZ Barboza	JE JazzED	PH Phinney Center Concert Hall	VI Vito's
CC Capitol Cider	KC Kirkland Performance Center (Kirkland)	PO PONCHO Concert Hall, Cornish College of the Arts	VL Velocity Dance Theater
CH Chapel Performance Space	KE Kenneth J. Minnaert Center for the Arts (Olympia)	PP Pike Place Bar & Grill	WP Waterfront Park Community Center
CI Collective Visions Gallery (Bremerton)	KX KEXP Gathering Space	QB Queen Anne Beer Hall	WR WJMAC Room at the Majestic (Bellingham)
CO Columbia City Theater	KY Kenyon Hall	RA Rainier Arts Center	WW Whiskey West
CR Cafe Racer	LA Latona Pub	RO Roosevelt High School Auditorium	
CS Chop Suey	MN Meany Theater (UW)	RR The Royal Room	
CU Conway Muse (Conway)	MO Moore Theatre	RY Rhythm & Rye (Olympia)	
CZ Couth Buzzard Books	MT Mac's Triangle Pub	SB Seamonster Lounge	
DT Darrell's Tavern			
EA Everett Civic Auditorium (Everett)			

All venues located in Seattle unless otherwise noted.  
 Visit [earshot.org/jazz-around-the-sound/](http://earshot.org/jazz-around-the-sound/) for more event info.

VI Bob Hammer, 6pm  
VI Ron Weinstein Trio, 9:30pm

## MONDAY, OCTOBER 9

CC Cider Jam with Entremundos, 9:30pm  
GD Jim Meck, 7pm  
JA Tribute to Overton Berry, 7:30pm  
MT Jazz Night, 9pm  
NL Mo'Jam Mondays, 7pm  
RR Salute Sessions @ Royal Room, 7:30pm  
RY Olympia Jazz Tentette Celebrates Thelonious Monk, 8pm

## TUESDAY, OCTOBER 10

EW Edmonds-Woodway High School Jazz Band w/ Roxy Coss, 7:30pm  
JA Lucky Peterson, 7:30pm  
OW Owl n' Thistle Jam, 10pm  
RR Monk Marathon w/ Campbell, Asplund, Hone Trio, 7:30pm  
RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
SB Joe Doria Presents, 9:30pm  
SE Thelonious Monk Birthday, 7:30pm  
TU Big Band Jazz: Emerald City Jazz Orchestra, 8pm

## WEDNESDAY, OCTOBER 11

BT Live Jazz Trio, 6pm  
JA Lucky Peterson, 7:30pm  
PG PG Hang Jazz Open Mic, 8pm  
QB The Chicago 7, 6pm  
SW Roosevelt Jam Session, 7:30pm  
TD Danilo Pérez with Ben Street and Adam Cruz: Panamonk, 7:30pm  
TU Frank Kohl Trio, 7:30pm  
VI Jason Goessl Group, 9pm  
WR Jazz Forest, the Ron Jones Big Band, featuring Pete Christlieb, 7pm

## THURSDAY, OCTOBER 12

AT Max Holmberg/Reuel Lubag Trio, 6:30pm  
BC Adam Kessler, Phil Sparks and Guests, 9pm  
BD Annie Eastwood with Larry Hill and Tom Brighton featuring Billy Stapleton on guitar, 5:30pm  
EU Jam Session, 8:30pm  
HD Marmalade, 8pm  
JA David Sanborn Electric Band, 7:30pm  
OS Jonas Myers, 7pm  
RR Jemeel Moondoc, Nathan Breedlove, Jamael Nance / Gordon Grdina, 8pm  
SE Art of Jazz: LaVon Hardison, 5:30pm  
TD Mark Guiliana Jazz Quartet / Happy Orchestra, 7:30pm  
TU Delvón Lamarr's disORGANized Hammond B3 Organ Trio, 7:30pm  
VI Casey MacGill, 5:30pm  
VI Jennifer Kienzle, 9pm

## FRIDAY, OCTOBER 13

BZ Mostly Other People Do the Killing / The Bloodroot, 8pm  
GD Johanaye Kendrick, 7:30pm  
JA David Sanborn Electric Band, 7:30pm  
JA David Sanborn Electric Band, 9:30pm  
JE Youth Jam Session w/ Naomi Siegel, 6:30pm  
LA Happy Hour Jazz w/ Phil Sparks, 5pm  
SB Funky 2 Death, 10  
TD Ranger and the Re-Arrangers, 5pm  
TU Matt Jorgensen Quintet with String Quartet w/ Mark Taylor, Thomas Marriott, Ryan Burns & Phil Sparks, 7:30pm  
VI The New Triumph, 9pm

## SATURDAY, OCTOBER 14

BT Live Jazz Trio, 7pm

GD Johanaye Kendrick, 7:30pm  
JA David Sanborn Electric Band, 7:30pm  
JA David Sanborn Electric Band, 9:30pm  
PO Joe Sanders Quartet, 8pm  
RA Daniel Barry's Celestial Rhythms Orchestra, 7:30pm  
SB Cubano y Latina, 7pm  
SB 700 Saturdays, 10pm  
TU Matt Jorgensen Quintet with String Quartet w/ Mark Taylor, Thomas Marriott, Ryan Burns & Phil Sparks, 7:30pm  
VI Jerry Zimmerman, 6pm  
VI Kareem Kandi, 9:30pm

## SUNDAY, OCTOBER 15

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
CC Max Holmberg B3 Trio, 6:00 am  
CO Roxy Coss: Homecoming / Syrxin Effect, 7:30pm  
CR Racer Sessions, 7:30pm  
CZ Couth Buzzard Improv Jam, 7pm  
DT DT Jazz Jam, 8pm  
EA Side Street Strutters, 2:00 pm  
GU Seattle Jazz Guitar Society, 3:00 pm  
JA David Sanborn Electric Band, 7:30pm  
NT Jason Moran: In My Mind, 7:30pm  
RY Charlie Saibel, 6pm  
SC Sometet, 7pm  
TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
TU Big Band Jazz: North Sound Big Band, 3:45 pm  
VI Bob Hammer, 6pm  
VI Ron Weinstein Trio, 9:30pm

## MONDAY, OCTOBER 16

CC Cider Jam with Entremundos, 9:30pm  
GD Jim Meck, 7pm  
MT Jazz Night, 9pm  
NL Mo'Jam Mondays, 7pm  
RR Royal Room Collective Music Ensemble, 7:30pm  
RR Salute Sessions @ Royal Room, 7:30pm

## TUESDAY, OCTOBER 17

JA John Hammond, 7:30pm  
OW Owl n' Thistle Jam, 10pm  
PO Naomi Moon Siegel Band / Dawn Clement Duos, 7:30pm  
RR Wayne Horvitz Trio featuring Geoff Harper, 10pm  
SB Joe Doria Presents, 9:30pm  
SE Omar Sosa Quarteto AfroCubano, 8pm  
TU Line Up! Mark Taylor, Dawn Clement, 7:30pm

## WEDNESDAY, OCTOBER 18

BT Live Jazz Trio, 6pm  
JA John Hammond, 7:30pm  
NL An evening with McTuff featuring Will Bernard & Skerik, 8pm  
PG PG Hang Jazz Open Mic, 8pm  
PP Stickshift Annie with Kimball Conant and the Fugitives, 6pm  
RR Elliott Sharp Plays Monk / Greg Sinibaldi, 7:30pm  
TD T. S. Monk: Monk on Monk, 7pm  
TD T. S. Monk: Monk on Monk, 9:30pm  
TU Big Band Jazz: Cascadia Big Band, 7:30pm  
VI Brad Gibson Presents, 9pm  
WR Jeremy Kahn Quartet, 7pm

## THURSDAY, OCTOBER 19

AT Max Holmberg/Reuel Lubag Trio, 6:30pm  
BC Adam Kessler, Phil Sparks and Guests, 9pm  
BC Marc Smason, Phil Sparks, and Adam Kessler Art & Music Showcase, 7pm

# CURTAIN CALL

weekly recurring performances

## MONDAY

CC Cider Jam with Entremundos, 9:30  
MT Triangle Pub jam, 9  
NL Mo' Jam Mondays, 7  
RR Salute Sessions, 7:30

## TUESDAY

OW Jam w/ Eric Verlinde, 10  
PM Paul Richardson, 6  
RR Wayne Horvitz trio featuring Geoff Harper, 10  
SB Joe Doria Presents, 9:30

## WEDNESDAY

PG Jazz Open Mic, 8

## THURSDAY

AT Max Holmberg/Reuel Lubag Trio, 6:30  
BC Adam Kessler & Phil Sparks, 9  
BT Live Jazz Trio, 6  
EU EuroJam Session, 8  
HD Marmalade, 8

## FRIDAY

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

## SATURDAY

BT Live Jazz Trio, 7  
SB Cubano y Latina, 7  
SB 700 Saturdays, 10

## SUNDAY

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9  
CR Racer Sessions, 8  
DT Darrell's Tavern Jazz Jam, 8  
SC Some'tet, 7  
TU Jim Cutler Jazz Orchestra, 7:30  
VI Bob Hammer, 6pm  
VI Ron Weinstein Trio, 9:30

BD Annie Eastwood with Larry Hill and Tom Brighton featuring Beth Wulff on keys, 5:30pm  
 EU Jam Session, 8:30pm  
 HD Marmalade, 8pm  
 JA Christian McBride feat. Benny Green & Lewis Nash, 7:30pm  
 MO HUDSON: Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield, 7:30pm  
 OS Jonas Myers, 7pm  
 TU Hot Latin Jazz: Fred Hoadley's Sonando, 7:30pm  
 VI Kate Voss, 9pm

### FRIDAY, OCTOBER 20

JA Christian McBride feat Benny Green & Lewis Nash, 9:30pm  
 JA Christian McBride feat. Benny Green & Lewis Nash, 7:30pm  
 LA Happy Hour Jazz w/ Phil Sparks, 5pm  
 NC Hopsotch, 8pm  
 RG Blues Union, 8pm  
 RR Marquis Hill Blacktet, 7pm  
 RR Marquis Hill Blacktet, 9:30pm  
 SB Funky 2 Death, 10

TU Drambuie Jazz Party hosted by TU & Frank Catalano W/ Delvón Lamarr, Andy Coe, D'vonne Lewis, 7:30pm  
 VI Michael Owcharuk Trio, 9pm

### SATURDAY, OCTOBER 21

BT Live Jazz Trio, 7pm  
 CH Pandit Debi Prasad Chatterjee & Neil Welch, 8pm  
 CI Eugenie Jones at Collective Visions Gallery, 7pm  
 CU Mark Dufresne Band, 7:30pm  
 EB Annie Eastwood and Chris Stevens Duo, 7pm  
 EH Aline Vida and her band at the Edgewater Hotel Concert, 9:30pm  
 JA Christian McBride feat Benny Green & Lewis Nash, 9:30pm  
 JA Christian McBride feat. Benny Green & Lewis Nash, 7:30pm  
 KY Tom Collier Quartet, 7:30pm  
 PO Kassa Overall Quartet featuring Aaron Parks, 8pm  
 SB Cubano y Latina, 7pm  
 SB 700 Saturdays, 10pm

TD Billy Brandt w/ the Thing & The Stuff Band, 9pm  
 TU Drambuie Jazz Party hosted by TU & Frank Catalano W/ Delvón Lamarr, Andy Coe, D'vonne Lewis, 7:30pm  
 VI The Pornadoes, 9:30pm  
 VI The Tarantellas, 6pm

### SUNDAY, OCTOBER 22

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 BP Johnaye Kendrick Quartet, 7pm  
 CC How Short, 6:30pm  
 CR Racer Sessions, 7:30pm  
 CZ Couth Buzzard Jazz Jam, 2:00 pm  
 DT DT Jazz Jam, 8pm  
 JA Christian McBride feat. Benny Green & Lewis Nash, 7:30pm  
 NF King of Jazz Film, 4pm  
 RR Cornish Latin & Jazz Ensembles, 4:30 pm  
 RR North Corner Chamber Orchestra, 7:30pm  
 SC Sometet, 7pm  
 SE Ballake Sissoko & Vincent Segal, 7:30pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 VI Bob Hammer, 6pm  
 VI Ron Weinstein Trio, 9:30pm

### MONDAY, OCTOBER 23

CC Cider Jam with Entremundos, 9:30pm  
 GD Jim Meck, 7pm  
 JA Marc Seales Band, 7:30pm  
 MT Jazz Night, 9pm  
 NL Mo'Jam Mondays, 7pm  
 RR Salute Sessions @ Royal Room, 7:30pm  
 RY LeHCats, 8pm

### TUESDAY, OCTOBER 24

CH Matt Mitchell: Music of Tim Berne / Dawn Clement Duos, 7:30pm  
 OW Owl n' Thistle Jam, 10pm  
 PB Mortgage Lifter, 7pm  
 RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
 SB Joe Doria Presents, 9:30pm  
 SE Garfield High School Jazz Band, 7:30pm  
 TU Rick Mandyck Tenor Debut, 7:30pm

### WEDNESDAY, OCTOBER 25

BT Live Jazz Trio, 6pm  
 MN Music of Today: Intercontinental Experimental Ensemble, 7:30pm  
 NR Brad Mehldau, 8pm  
 PG PG Hang Jazz Open Mic, 8pm  
 RR Jazz Night School – Funk Church, 7:30pm  
 SH Seattle Women's Jazz Orchestra, 7:30pm  
 TU Big Band Jazz: pH Factor Big Band, 7:30pm  
 VI Wally Shoup Quartet, 9pm  
 WR Greg Ruby and the Rhythm Runners, 7pm

### THURSDAY, OCTOBER 26

AT Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 BD Annie Eastwood with Larry Hill and Tom Brighton featuring Kimball Conant on guitar, 5:30pm  
 CH Robin Holcomb Trio / Mikolaj Trzaska, 7:30pm  
 EU Jam Session, 8:30pm  
 HD Marmalade, 8pm  
 JA Gerald Albright, 7:30pm  
 OS Jonas Myers, 7pm  
 RO Roosevelt High School Jazz Band w/ Matt Wilson, 7:30pm  
 TU Jay Thomas and Friends, 7:30pm  
 VI Casey MacGill, 5:30pm  
 VI Birch Pereira and the Gin Joints, 9pm

**The Seattle Times**

# MORNING

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# BRIEF



**To sign up, visit  
 ST.News/MorningBrief**

## FRIDAY, OCTOBER 27

JA Gerald Albright, 7:30pm  
JA Gerald Albright, 9:30pm  
KE Steve Luceno, 8pm  
LA Happy Hour Jazz w/ Phil Sparks, 5pm  
PO Briggan Krauss: Strings & Reeds, 8pm  
RR Matt Wilson's Big Happy Family & Friends, 7pm  
RR Matt Wilson's Big Happy Family & Friends, 9:30pm  
SB Funky 2 Death, 10  
TU EastWest Trumpet Summit w/ Thomas Marriott, Ray Vega, Tim Kennedy, Jeff Johnson & Matt Jorgensen, 7:30pm  
VI Lushy, 9:30pm  
VL Ivan Artega's CMD (Computers, Music, Dance), 8pm

## SATURDAY, OCTOBER 28

BT Live Jazz Trio, 7pm  
JA Gerald Albright, 7:30pm  
JA Gerald Albright, 9:30pm  
PH Laura Cortese and the Dance Cards, 7:30pm  
PO Trombone Insurgency: Joe McPhee, Steve Swell, Dick Griffin / Wayfaring, 8pm

RR Amendola v. Blades v. Skerik, 9pm  
SB Cubano y Latina, 7pm  
SB 700 Saturdays, 10pm  
SE Matt Wilson: Honey and Salt, 8pm  
SG Jazz Unlimited presents BEIJA FLOR with Samia Panni, 7:30pm  
TU EastWest Trumpet Summit w/ Thomas Marriott, Ray Vega, Tim Kennedy, Jeff Johnson & Matt Jorgensen, 7:30pm  
VL Ivan Artega's CMD (Computers, Music, Dance), 8pm  
WW Aline Vida LIVE at WW, 9pm  
WW Annie O'Neil & Amy Denio, 9pm

## SUNDAY, OCTOBER 29

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
CC Forman-Finley Band, 6pm  
CO Syncopated Classics Band / Birch Pereira & the Gin Joints, 7:30pm  
CR Racer Sessions, 7:30pm  
DT DT Jazz Jam, 8pm  
JA Gerald Albright, 7:30pm  
NF Mary Lou Williams: The Lady who Swings the Band, 4pm

SC Sometet, 7pm  
TL Christian Smith Quartet, 7pm  
TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
VI Bob Hammer, 6pm  
VI Ron Weinstein Trio, 9:30pm

## MONDAY, OCTOBER 30

CC Cider Jam with Entremundos, 9:30pm  
CO Yeah, But Is It Jazz? Porter Ray / Bad Luck / The Sky is a Suitcase, 7:30pm  
GD Jim Meck, 7pm  
MT Jazz Night, 9pm  
NL Mo'Jam Mondays, 7pm  
RR Salute Sessions @ Royal Room, 7:30pm

## TUESDAY, OCTOBER 31

CO Yeah, But Is It Jazz? King Tears Bat Trip / DoNormaal / Queen Shmooquan & The Invention of Mothers play the music of Frank Zappa, 7:30pm  
JA Leo Kottke, 8:00 am  
SB Joe Doria Presents, 9:30pm  
TU David Marriott's Triskaideka-Band, 7:30pm



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## Earshot Jazz Festival Volunteers

Earshot Jazz is seeking volunteers for the 29th annual Earshot Jazz Festival, **October 8–November 12**.

Please see [earshot.org/festival-volunteers/](http://earshot.org/festival-volunteers/) for more information.

## SoulCanvas Event Launch Party

Join local artists on **October 13** at Do The Extraordinary in downtown Seattle (1810 6th Ave) to celebrate the

recent launch of SoulCanvas.

Founded this past spring by Seattle musicians D’Vonne Lewis and Elena Maque, SoulCanvas provides artists with an opportunity to record and share original work through social media and special events. Learn more about the project at [soulcanvasart.com](http://soulcanvasart.com).

## CMA Presenter Consortium for Jazz Grant

Chamber Music America’s Presenter Consortium program provides support for consortiums of three U.S. presenters to collectively engage up to three professional U.S. jazz ensembles to perform at each presenter’s venue. This grant program is supported by the Doris Duke Charitable Foundation. Applications are due by midnight EST on **October 1**. For more information, visit [chamber-music.org](http://chamber-music.org).

## Applications for 2018 Jack Straw Artist Residencies Now Available

The Jack Straw Artist Residency Programs offer established and emerging artists in diverse disciplines an opportunity to explore the creative use of sound in a professional atmosphere through residencies in our recording studios and participation in our various presentation programs. Applications for the 2018 program are now available at [jackstraw.org](http://jackstraw.org), with a deadline of **November 1**. Artists may apply to only one program per year.

## Write *Earshot Jazz*

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitches, comments, news and announcements to [editor@earshot.org](mailto:editor@earshot.org).

## Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org).



**THINGS TO DO**

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**Jazz Radio**

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

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

Jim Wilke's **Jazz Northwest**, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see jazznw.org.

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

Sonarchy's October schedule: October 1, **Clock Time**, new music for piano trio with Tim Kennedy (piano), Geoff Harper (bass), and Brad Gibson (drums); October 8, **Noel Kenyon and Will Lone**, on the border of music and sound art, with piano, percussion, and electronics; October 15, **New Art Orchestra**, an archive broadcast recorded in May 1995, revealing, in full flight, this seminal band of 14 Seattle players on twice as many instruments; October 22, **Gregg Belisle- Chi/Chelsea Crabtree**, adventures into the avant-garde with guitar and voice; October 29, **False Face Society**, extended tech-

niques and deep listening inform this trio of Scott Eave (guitar), Alan Cook (percussion), and Dave Bamberger (bass).

**91.3 KBCS**, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcfs.fm.

**91.7 KSVR** Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm.

**102.9 KLOI-LP** Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

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

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

**In One Ear News**

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

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