

Earshot **Jazz Festival**

Seattle's Jazz Festival **2012**

PROGRAM



October 12 - November 4, 2012

A melody, a rhythm, a beat.



Hear it on 88.5 KPLU's *Midday Jazz*
weekdays from 9 a.m. to 3 p.m.

Musicians mourn a loving friend

Gaye Anderson, 1950-2012

By Paul de Barros
Seattle Times jazz critic

A pillar of the Seattle music scene has fallen.

Gaye Anderson, owner and operator for 27 years of the New Orleans Creole Restaurant, in Pioneer Square, died Thursday [August 30].

Miss Anderson was 62. She went into a diabetic coma and was taken to Harborview Hospital, where she died of complications related to lung and heart disease, said her mother, Alice Coleman.

"She had a loving, loving heart; she was just so caring," said Miss Anderson's mother.

Apparently Seattle musicians felt the same way. In 2005, Miss Anderson was inducted into the Seattle Jazz Hall of Fame.

"There was no one – I repeat, no one – that was as generous and kind and loving to the musicians than Gaye Anderson," said Garfield High School Jazz Band director Clarence Acox, who has played drums at the club for 26 years.

A petite platinum blonde with a smoker's rasp and a wicked tongue – she once kicked out customers who abused her wait staff – Miss Anderson was known for her outsize love of musicians. A former publicist for the restaurant, Jim Hamilton, used to lovingly joke that Miss Anderson was "so nice, it was as if she were trying to make up for someone in her past who had run over a musician."

The fourth of four siblings – one of whom was the late Washington legislator Cal Anderson – Miss Anderson was

born in Seattle in 1950 and moved to Tukwila when she was 6. After graduating from Foster High School, she attended business college, then worked for Andy's Diner.

Miss Anderson then ran the Bumblebee restaurant with her business and romantic partner, Jimmy Allen, a chef, who died in 1996.

In 1985, Allen and Miss Anderson opened the New Orleans on Yesler Way, which moved two years later to its present site on First Avenue South.

The New Orleans – a 200-capacity, brick-walled club colorfully decorated with oil paintings of musicians and Mardi Gras paraphernalia – hosted music seven nights a week, from blues and zydeco to jazz and Americana.

It was ground zero for traditional New Orleans jazz, but over the years also presented modernists such as trumpeter Dizzy Gillespie and pianist Denny Zeitlin.

Traditional jazz cornetist Dave Holo summed up the club's eclecticism nicely: "When a 23-year-old waitress comes up to me, a 60-year-old guy playing 100-year-old music, and says, 'You rock!' – how often can that happen?"

The New Orleans was also known for its welcoming atmosphere, much of that due to the spirit Miss Anderson emanated as she darted around the club, waiting tables, chatting with customers and working the bar.

"Everybody was welcome," said Acox. "People would come after going to black-tie events. People would come in there after the Mardi Gras celebration. It was completely unpretentious."



GAYE ANDERSON PHOTO BY DANIEL SHEEHAN

Miss Anderson was nice, but she was no fool.

Recalled longtime Seattle jazz advocate Lola Pedrini: "She and I went up the street one night, and it was late, and she grabbed a shot glass and wrapped her hand around it. That was her weapon of choice, this petite, demure looking woman. She was feisty as all get-out. But she had a heart twice as big as she was. The salt of the earth."

The New Orleans Restaurant is still open, and Miss Anderson's family is assessing whether it will continue to run the business.

Besides her mother, of Seattle, Miss Anderson is survived by a brother, Joseph B. Anderson, of Tukwila; and several nieces and nephews.

No memorial is currently scheduled, but musicians are planning one.

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Celebrations in honor of the life of Gaye Anderson were held at the New Orleans Creole Restaurant during the week of September 24-28.

EARSHOT JAZZ FESTIVAL 2012

seattle's jazz festival / october 12 - november 4

Welcome to the 2012 Earshot Jazz Festival

Welcome, and thanks for flying Earshot Jazz. As you settle in to this year's program, be sure to stow your preconceptions about what jazz *should* be, and open your overhead bin to more than 50 exciting expressions of what has got to be the world's most dynamic and vibrant art form. This is jazz in the present tense, in a global sense, without a fence. Fasten your seatbelts! Here we go again!

Each year, the Earshot Jazz Festival brings some of the world's great artists into creative contact with our incredible Seattle artists and audiences in a monstrous series of main-stage concerts, club dates, educational opportunities and jazz films. This festival offers a chance for Seattle audiences to catch up with old friends and meet new ones, and put themselves in the path of some of the great creativity of our day. It is an opportunity for us all to redefine our perceptions and possibilities for music, and to slip into the jet stream of jazz.

The overall quality of life we've come to expect here in this remarkable city includes an absolutely vibrant cultural community that stretches easily across the spectrum, from the traditional to the alternative, in every aspect of artistic expression. Within our world-renowned music scene exists a valued jazz sensibility that continues to draw international attention.

In the context of that vibrancy, Earshot Jazz produces one of the most distinctive jazz festivals in the country. For 24 years, Earshot Jazz festivals have enriched this community with one-of-a-kind concerts by some of the

world's most important artists and have presented Seattle's amazing jazz musicians in a world-class festival setting. In all, more than 250 artists will participate in 50-some events over 23 days, in 14 venues around the city.

Earshot Jazz programs are respected for celebrating the continuum of jazz in Seattle. Last year, the Jazz Journalists Association recognized us as Jazz Heroes at their New York awards. The year before that, Earshot Jazz was honored with the national ASCAP/CMA Award for Adventurous Programming, while five years ago we received the Seattle Mayor's Arts Award in recognition of our enduring contributions to our home community.

The Earshot Jazz Festival is the biggest undertaking of the Earshot Jazz organization, but it is far from our only activity. We present nearly 100 concerts and events throughout the year, and collaborate on outside concert initiatives, like the Art of Jazz at the Seattle Art Museum and the Bellevue Jazz Festival. We also publish the monthly *Earshot Jazz* newsletter, work to provide educational opportunities and advancements to the field, and present the Golden Ear Awards program each year to recognize the achievements of Seattle's jazz artists.

This festival relies on creative collaborations with individuals and organizations. We are very grateful to the kind people at Benaroya Hall, the Chapel Performance Space, Seattle Art Museum, Langston Hughes Performing Arts Center, the Triple Door, Tula's Jazz Club and the Royal Room for their enthusiastic welcome of the

Earshot Jazz Festival and for their commitment to jazz overall. We are pleased to be back at the Northwest Film Forum for some rare jazz films. Thanks again to regular collaborators like the Seattle Repertory Jazz Orchestra, Nonsequitur and especially Cornish College of the Arts.



JOHN GILBREATH BY BILL UZNAY

Special thanks to our major funders, including the Paul G. Allen Family Foundation, the National Endowment for the Arts, and the Boeing Company, and a huge thanks to George Heidorn for his support. Thanks to participating radio stations KPLU, KBCS, and to the many interns and volunteers who help us each year.

And, as always, thanks to you, the high-flying, concert-going audience. May we never reach our final destination! Enjoy! Give us your feedback. Let's keep jazz alive and thriving in Seattle!

Welcome to the 2012 Earshot Jazz Festival!

— John Gilbreath, Executive Director

THANK YOU!

to the sponsors, staff, and more than 80 volunteers
who make the Earshot Jazz Festival possible

FESTIVAL STAFF

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The Royal Room

Seattle Repertory Jazz Orchestra

Town Hall Seattle

The Triple Door

Tula's Restaurant & Jazz Club

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TICKETS

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

TICKETS ON SALE

PLEASE NOTE All events are all-ages, except shows after 9PM at the Triple Door and 10PM at the Royal Room.

TRIPLE DOOR: Advance tickets available at 206-838-4333 & www.thetriplesdoor.net. Full dinner menu available.

TULA'S RESTAURANT & NIGHTCLUB: Reservations (but not advance tickets) available at 206-443-4221. Full dinner menu available.

THE ROYAL ROOM: Advance tickets and reservations available at 206-906-9920, www.theroyalroomseattle.com. Full dinner menu available.

FOR CONCERTS AT THE FOLLOWING VENUES, TICKETS ARE AVAILABLE AT THEIR BOX OFFICES:

Benaroya Hall, Kirkland Performance Center, and Northwest Film Forum

FOR ALL OTHER SHOWS:

Tickets are on sale through Brown Paper Tickets at 1-800-838-3006 and www.brownpapertickets.com/producer/9678.

DISCOUNTS

- \$2** **DISCOUNT TICKETS** available:
Earshot Jazz Members and Senior Citizens save \$2 on most concerts
STUDENT discounts also available (present current ID at venue)
- 15%** **TICKET PACKAGES** available only through the Earshot Jazz office:
Save 10% when you buy tickets to at least five separate concerts
Save 15% when you buy tickets to eight or more separate concerts
- 30%** **JAZZ FESTIVAL GOLD CARD** available only through the Earshot Jazz office:
A special pass is available for entrance to nearly all festival events.
More than 30% savings off regular price. Also, preferred seating at most events. \$350 *general*, \$300 *Earshot Jazz members*

FREE EVENTS

All events are free and open to the public. See www.earshot.org for details and updates.

VIJAY IYER MASTERCLASS

Wednesday, October 17, PONCHO Concert Hall, Cornish College, noon

ERNIE WATTS CLINIC

Friday, October 19, UW School of Music, Rm 35, 12:30PM

PHIL DADSON MASTERCLASS

Friday, October 19, PONCHO Concert Hall, Cornish College, noon

PAUL DE BARROS READING

Shall We Play That One Together?
Friday, October 19, Elliott Bay Books, 7:30PM

JD ALLEN MASTERCLASS

Friday, October 26, PONCHO Concert Hall, Cornish College, noon

EVAN FLORY-BARNES FOLKS WORKSHOP

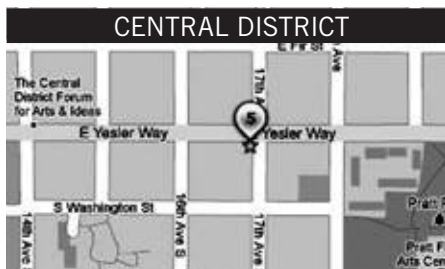
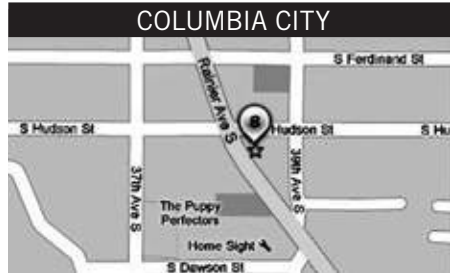
Thursday, November 1, Langston Hughes Performing Arts Center, 5PM

SITES + ADDRESSES

Venues are located in Seattle unless otherwise noted

- 1 BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM & ILLSLEY BALL NORDSTROM RECITAL HALL**
200 University Street (downtown)
- 2 CHAPEL PERFORMANCE SPACE**
Good Shepherd Center (Fourth Floor), 4649 Sunnyside Avenue N (Wallingford)
- 3 ELLIOTT BAY BOOK COMPANY**
1521 Tenth Avenue (Capitol Hill)
- 4 KIRKLAND PERFORMANCE CENTER**
350 Kirkland Avenue, Kirkland
- 5 LANGSTON HUGHES PERFORMING ARTS CENTER**
104 Seventeenth Avenue S (at Yesler)
- 6 NORTHWEST FILM FORUM**
1515 Twelfth Avenue (Capitol Hill)
- 7 PONCHO CONCERT HALL**
710 E Roy Street (Kerry Hall, Cornish College, Capitol Hill)
- 8 THE ROYAL ROOM**
5000 Rainier Avenue S (Columbia City)
- 9 SEATTLE ART MUSEUM PLESTCHEEFF AUDITORIUM**
1300 First Avenue (downtown)
- 10 SEATTLE ASIAN ART MUSEUM**
1400 E Prospect St (Volunteer Park)
- 11 TOWN HALL SEATTLE**
1119 Eighth Avenue (at Seneca, First Hill)
- 12 THE TRIPLE DOOR**
216 Union Street (downtown)
- 13 TULA'S RESTAURANT AND NIGHTCLUB**
2214 Second Avenue (Belltown)

MAPS



EARSHOT JAZZ 2012 FESTIVAL LINEUP

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

FRIDAY OCTOBER 12

Tribute to Clarence Acox w Garfield HS Band & Guests

Illsley Ball Nordstrom Recital Hall at Benaroya Hall, 7:30pm

Lorraine Feather & Russell Ferrante

Tula's, 7:30pm

SATURDAY OCTOBER 13

Lorraine Feather & Russell Ferrante

Tula's, 7:30pm

Danilo Perez Trio / Andy Clausen's Wishbone

Illsley Ball Nordstrom Recital Hall at Benaroya Hall, 8pm

Ab Baars & Ig Henneman

Chapel Performance Space, 7:30pm

SUNDAY OCTOBER 14

Luciana Souza Trio / Dave Peck Trio

Triple Door, 7pm

Matthew Shipp Trio / Trio X: New York is NOW

Seattle Art Museum Plestcheeff Auditorium, 7:30pm

Jon Hamar Quintet w/ Rich Perry & Todd DelGiudice

Tula's, 7:30pm

MONDAY OCTOBER 15

Tatsuya Nakatani

Chapel Performance Space, 7:30pm

TUESDAY OCTOBER 16

Bettye LaVette

Triple Door, 7:30pm

Human Spirit

Tula's, 7:30pm

WEDNESDAY OCTOBER 17

Human Spirit

Tula's, 7:30pm

Vijay Iyer Trio / Cuong Vu's Triggerfish

Illsley Ball Nordstrom Recital Hall at Benaroya Hall, 7:30pm

THURSDAY OCTOBER 18

Evan Flory-Barnes 2+2

Chapel Performance Space, 7:30pm

FRIDAY OCTOBER 19

Nik Bärtsch's Ronin

PONCHO Concert Hall, Cornish College, 8pm

Phil Dadson Ensemble

Chapel Performance Space, 7:30pm

Paul de Barros

Elliot Bay Books, 7:30pm

George Colligan Organ Trio

Tula's, 7:30pm

SATURDAY OCTOBER 20

George Colligan Organ Trio

Tula's, 7:30pm

Buster Williams Quartet / Ernie Watts with Marc Seales Trio

Seattle Art Museum Plestcheeff Auditorium, 7:30pm

SUNDAY OCTOBER 21

Arga Bileg

Seattle Asian Art Museum, 7:30pm

Lionel Loueke Trio / Dos y Mas

Seattle Art Museum Plestcheeff Auditorium, 7:30pm

Gregoire Maret

Tula's, 7:30pm

MONDAY OCTOBER 22

Gregoire Maret

Tula's, 7:30pm

Bobby Previte's Voodoo Orchestra / The Royal Room Collective Music Ensemble

Triple Door, 7pm

TUESDAY OCTOBER 23

B'shnorkestra / Neil Welch

Royal Room, 7:30pm

Elina Duni Quartet

PONCHO Concert Hall, Cornish College, 8pm

WEDNESDAY OCTOBER 24

Anat Cohen Ensemble

PONCHO Concert Hall, Cornish College, 8pm

Jake Shimabukuro

Benaroya Hall S. Mark Taper Foundation Auditorium, 8pm

Tony Malaby's Tamarindo / Shuffleboil

Royal Room, 7:30pm

THURSDAY OCTOBER 25

Tony Malaby's Tamarindo / Tom Varner Quartet

PONCHO Concert Hall, Cornish College, 8pm

Philip Glass w/ Foday Musa Suso & Adam Rudolph

Kirkland Performance Center, 7:30pm

FRIDAY OCTOBER 26

JD Allen Trio

PONCHO Concert Hall, Cornish College, 8pm

Jaap Blonk

Chapel Performance Space, 7:30pm

Susan Pascal's Soul Sauce

Tula's, 7:30pm

Rupa & The April Fishes

Kirkland Performance Center, 7:30pm

SATURDAY OCTOBER 27

Susan Pascal's Soul Sauce

Tula's, 7:30pm

Staff Benda Bilili

Town Hall Seattle, 8pm

SUNDAY OCTOBER 28

Chris Lightcap's Bigmouth / Kate Olson/Naomi Siegel: Syrinx Effect

Seattle Art Museum Plestcheeff Auditorium, 7:30pm

MONDAY OCTOBER 29

Sumi Tonooka

Chapel Performance Space, 7:30pm

TUESDAY OCTOBER 30

Christian Scott Band

Triple Door, 7:30pm

Bandalabra

Royal Room, 7:30pm

WEDNESDAY OCTOBER 31

Halloween Party w/ Naomi & The ODAT Band v.2

Royal Room, 8pm

THURSDAY NOVEMBER 1

Evan Flory-Barnes: Folks

Langston Hughes Performing Arts Center, 8pm

Mundell Lowe / Mike Magnelli Quartet

Tula's, 7:30pm

FRIDAY NOVEMBER 2

Mundell Lowe / Mike Magnelli Quartet

Tula's, 7:30pm

Evan Flory-Barnes: Thrown Together with Love

Royal Room, 7:30pm

Roosevelt & Ballard High School Jazz Bands

Town Hall Seattle, 7pm

SATURDAY NOVEMBER 3

Murl Allen Sanders w/ Warren Rand

Tula's, 7:30pm

Seattle Repertory Jazz Orchestra w/ Branford Marsalis

Illsley Ball Nordstrom Recital Hall at Benaroya Hall, 7:30pm

SUNDAY NOVEMBER 4

Seattle Repertory Jazz Orchestra w/ Branford Marsalis

Kirkland Performance Center, 3pm

Robert Glasper Experiment

Triple Door, 7pm & 9:30pm

EARSHOT JAZZ FILMS

For more information visit
www.nwfilmforum.org/live/page/series/2380

THE CONNECTION

October 19-25, 7pm & 9:15pm

IN GOOD TIME: THE PIANO JAZZ OF MARIAN MCPARTLAND

October 20-21, 5pm

MONKTAIL COLLECTIVE IMPROVISED MUSIC & EXPERIMENTAL FILM SHOWCASE

October 24, 7pm

FUNK JAZZ KAFÉ: DIARY OF A DECADE

October 27-28, 5pm

DECONSTRUCTING DAD

October 27-28, 8pm

EARSHOT JAZZ 2012 CONCERT PREVIEWS

FRIDAY, OCTOBER 12, NORDSTROM RECITAL HALL AT BENAROYA HALL, 7:30PM

Tribute to Clarence Acox w/ Garfield High School Band

Presented with support from Benaroya Hall

\$18 general, \$16 Earshot members & seniors, \$9 students

An instrumental figure in the Seattle music scene, both as an educator and as musician-performer, **Clarence Acox Jr.** has nurtured young musicians for the past 35 years as director of the jazz program at **Garfield High School**, where he leads the renowned Garfield Jazz Ensemble, who pay tribute to him during tonight's concert.

Also in appreciation of Acox's accomplishments and dedication, the Seattle Mayor's Office has proclaimed October 12 Clarence Acox Day in Seattle. Deputy Mayor Darryl Smith presents the award at this evening's celebration.

A decorated man and accomplished musician, educator and drummer, Acox was named Educator of the Year by *DownBeat* in 2001, received the Seattle Music Educator's Association Outstanding Music Educator Award in 2004, a Mayor's Arts Award in 2007, and most recently, the Outstanding Achievement in the Arts Award from Seattle's ArtsFund in 2011.

In 1994, Acox was inducted into the Seattle Jazz Hall of Fame, and in 1995 co-founded the Seattle Repertory Jazz Orchestra. He performs weekly with the Legacy Quartet (formerly, the Floyd Standifer Quartet) at the New Orleans Creole Restaurant, now for more than two decades, and directs Seattle University's jazz ensemble and teaches with Seattle JazzEd.

A native of New Orleans, Acox came to Seattle in 1971 after graduating from Southern University, when he



CLARENCE ACOX DIRECTING THE GARFIELD HIGH SCHOOL JAZZ BAND. PHOTO BY DANIEL SHEEHAN.

was recruited by Garfield High School to revive its music program. He began developing the jazz program from scratch at Garfield in 1979.

From humble beginnings, the Garfield High School jazz ensemble has gone on to receive national attention and achieve unprecedented success. Garfield has been selected as finalists eleven times in Jazz at Lincoln Center's Essentially Ellington Jazz Band Competition and Festival in New York City, the most prestigious national high school jazz competition in the United States. They have brought four first-place trophies back to Seattle (2003, 2004, 2009, 2010) and garnered second (2002, 2008) and third place (2006) finishes. Under Acox's direction, the jazz ensemble has also

swept every major competition on the West Coast, including the Lionel Hampton Jazz Festival in Moscow, Idaho, and Oregon's Mt. Hood Jazz Festival. Notable Garfield graduates include Clark Gayton, Anne Drummond, Tatum Greenblatt and the Marriott brothers, to name just a few.

Acox wrote in a June 23, 2002, op-ed for the *Seattle Times*: "Music inspires. It is both emotional and intellectual, and because of that it provides a powerful strategy to get young people 'hooked' on learning." The passion for music and lifelong learning that Acox has transmitted to his students, both past and present, will be on beautiful display tonight.

— Danielle Bias

Lorraine Feather & Russell Ferrante

\$15 general, \$13 Earshot members & seniors, \$7 students

Deliciously savvy, flawless, quirky, stratospheric – Grammy- and Emmy-nominated vocalist, lyricist and songwriter **Lorraine Feather** appears with pianist and composer **Russell Ferrante**, a founder of smooth-fuse mainstay the Yellowjackets.

Feather calls her *Tales of the Unusual* (Jazzed Media, 2012), with Ferrante, “a collection of songs about unusual adventures both real and surreal; odd people; and in some cases, ordinary people suddenly overwhelmed by a new emotion of one kind or another.” The CD follows *Ages* (Jazzed Media, 2010), Grammy nominee for Best Jazz Vocal Album, also with Ferrante.

Californian Russell Ferrante started piano lessons at age 9 and by high school was performing professionally with local groups. In 1973, he dropped out of college to tour with blues singer Jimmy Witherspoon’s band, including guitarist Robben Ford. After this stint, Ferrante moved to Los Angeles and worked with Ford and other artists, including Joe Farrell, Tom Scott,

Joni Mitchell, Bobby McFerrin and Al Jarreau. Soon after, Ferrante, Ford and bassist Jimmy Haslip formed fusion jazz group the Yellowjackets, who has released an impressive string of well-received albums in its 30-year history. The group’s twentieth release, *Lifecycle* (Heads Up Records, 2008), was nominated for a 2009 Grammy Award, and Ferrante also was personally nominated.

In college, Feather was a theater arts major and later worked briefly as a stage actress, landing a role in the Broadway production *Jesus Christ Superstar*. During this time, she sang with various bands around New York, including backup for Grand Funk Railroad.

In Los Angeles, she developed her talent for writing lyrics, recorded by artists such as Patti Austin, David Benoit and Diane Schuur, and worked in the television and movie industries as a songwriter and lyricist. She’s received seven Emmy nominations; wrote the lyrics for Disney’s *Dinosaurs* and feature film *The Jungle Book 2*; and fea-



LORRAINE FEATHER PHOTO BY MIKEL HEALEY

tures on soundtracks *Dick Tracy* and *For The Boys*.

Feather lives in the San Juan Islands with husband Tony Morales, former drummer for The Rippingtons, David Benoit and Rickie Lee Jones.

– Gregory Brusstar



ART OF JAZZ

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Thursday, October 11, 5:30-7:30 pm

Seattle Art Museum, Downtown
1st Avenue & Union Street
All ages

Seating is limited and available on a first-come, first-served basis.

Presented in collaboration with Earshot Jazz

Art of Jazz Sponsors: The Wallace Foundation

KPU 88.5 FM

EARSHOT JAZZ

SAM
seattleartmuseum.org

Danilo Perez Trio | Andy Clausen's Wishbone



DANILO PEREZ

Presented with support from Benaroya Hall

\$24 general, \$22 Earshot members & seniors, \$12 students

Panama-born piano virtuoso **Danilo Perez** has established himself as one of the preeminent jazz musicians of his generation. Writing in the *New York Times*, music critic Ben Ratliff praised him as “a bold example of the musico-logical rethinking of jazz.”

Perez earned Grammy nominations for his recordings in 1999 and 2001 and was nominated in 2001 and 2002 by the Jazz Journalists Association for Pianist of the Year, but the pianist is perhaps best known as a member of Wayne Shorter's quartet with John Patitucci and Brian Blade. Featured in tonight's performance are bassist **Ben Street** and drummer **Adam Cruz**, Perez's longtime trio-mates also at the core of *Providencia*, his latest CD and debut on Mack Avenue Records.

On that record, Perez says, “It was crucial to me that we highlight the trio, because there's a vocabulary that we've developed over the years.” The trio has developed its own volatile dynamic, one that's “very unpredictable,”



ANDY CLAUSEN'S WISHBONE: ANDY CLAUSEN, CHRIS ICASIANO, IVAN ARTEAGA, GUS CARNS, AARON OTHEIM. PHOTO BY SKYE SKJELSET.

Perez says, “leaving a lot of space for freedom, but keeping connected to some of the Latin ideas about rhythm.”

The global ensemble Perez assembled for the album, no doubt a bow to his time with the legendary Dizzy Gillespie's United Nations Orchestra, includes Indian American saxophonist Rudresh Mahanthappa, Lebanese American percussionist Jamey Haddad, Colombian conga player Ernesto Diaz, Portuguese vocalist Sara Serpa and a Boston-based woodwind quintet. “I wanted to have an environment where we were affected by other instruments and colors, but also completely unaffected,” he says.

“Danilo Perez has all of the attributes of a performer, conductor, impresario and purveyor of musical expression greatly needed in these uncertain times,” saxophone legend Wayne Shorter says. “His effort to bring to the world a beacon of hope and inspiration ... is a prime example of confidence in a future laden with cornucopian gifts for all humanity.”

Composer and trombonist **Andy Clausen** gained significant national

attention for his music while still a student in the acclaimed Roosevelt High School Jazz Band, before moving to New York City to study at The Juilliard School in the fall of 2010. His compositions and the work of his large ensemble have been hailed by the *New York Times* as “sleek, dynamic large-group jazz, a whirl of dark-hued harmony and billowing rhythm ... The intelligent sheen of Mr. Clausen's writing was as striking as the composure of his peers ... It was impressive, and not just by the yardstick of their age.”

Clausen's latest recording, *Wishbone Suite*, on Seattle's Table & Chairs label, features the musicians joining him tonight: clarinetist **Ivan Arteaga**, pianist **Gus Carns**, accordionist **Aaron Otheim** and drummer **Chris Icasiano**.

Featuring a wealth of musical variety and compositional elegance, *Wishbone Suite* is, at this moment, the perfect vehicle for showcasing Clausen's alluring compositions and the formidable skills of his large ensemble.

— DB

Ab Baars & Ig Henneman

Support provided by the Consulate General of The Netherlands

\$16 general, \$14 Earshot members & seniors, \$8 students

Reeds man Ab Baars and violist Ig Henneman, both long-established members of the theatrically avant-garde New Dutch Swing pantheon, bring an unmistakable playfulness to their collaborations as a musical duo. The husband-and-wife team deliver lyrical, expressive pieces that animate memories of tiptoeing down a hallway, dancing outside or hiding beneath the bed. They communicate in whispers or cries, raising their eyebrows as they gesture in musical sign language. For all of its sharp dissonances and off-kilter rhythms, their sound is like a simple game of tag.

Both Netherlands natives, Baars began saxophone in a local marching band at fifteen, Henneman started with the piano at age five before taking up violin at eleven and later viola. In their decades-long careers, their art has found a home in performances with a who's who of European improvisers, American legends ranging from Sonic Youth to Cecil Taylor, dancers, poets and filmmakers.

Baars and Henneman's duo remains among the handful of groups that they invest most of their time in. Meanwhile, Baars holds in Misha Mengelberg's revered Instant Composers Pool Orchestra, Henneman plays in The Queen Mab Trio, and each leads a small group under their own name. Their music kicks and skips in a way that rattles jazz conventions; those that prefer their narratives with looser boundaries find Baars and Henneman to be a couple of real sweethearts.

— Nathan Bluford



AB BAARS



IG HENNEMAN PHOTO BY FRANCESCA PATELLA



DIANNE REEVES

October 5, 2012

\$35, \$40 & \$45, \$15 youth

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May 10, 2013

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Luciana Souza Trio | Dave Peck Trio



LUCIANA SOUZA PHOTO BY GABRIEL RINALDI

\$22 general, \$20 Earshot members & seniors, \$10 students

Tonight's performance finds Brazilian-born Grammy-winner **Luciana Souza** teamed up with California guitarist **Larry Koonse** and Toronto-born multi-genre bassist **David Pilitch**.

No stranger to collaborations of this nature, vocalist Souza has worked with genre-crossing luminaries like Paul Simon, Herbie Hancock, Argentinian classical composer Osvaldo Golijov and James Taylor. Her longstanding duo work with guitarist Romero Lubambo has earned her accolades across the globe.

Her recent August releases on Sunnyside Records – *The Book of Chet* and *Duos III* – offer Souza's personal and masterful singing in homage to Chet Baker and traditional songs from the Brazilian repertoire with three master guitarists, including Lubambo. As a leader, Souza has eight acclaimed releases, including four Grammy-nominated records. Her complete discog-



DAVE PECK TRIO: JEFF JOHNSON, JOE LABARBERA, DAVE PECK. PHOTO BY TIM ROUNDS.

raphy contains more than 50 records as a side singer. In 2005, Luciana was awarded Female Jazz Singer of the Year, by the Jazz Journalists Association.

Souza is a Berklee College of Music graduate and a master's degree holder in jazz studies from the New England Conservatory of Music. She's taught at the Manhattan School of Music and at Berklee. From 2005 to 2010, Souza was the Jazz Artist in Residence with the prestigious San Francisco Performances.

Hailing from São Paulo, Brazil, Souza grew up in a family of bossa nova innovators; it comes as no surprise that her work as a performer transcends traditional boundaries around musical styles.

Pacific Northwest pianist **Dave Peck** is known for his introspective style and lush harmonic coloring. His award-winning albums *Trio, Solo, 3 and 1, Out of Seattle, Good Road* and

Modern Romance are radio and critical favorites. The Dave Peck Trio includes the brilliant Seattle Jazz Hall of Fame bassist **Jeff Johnson**, along with the Los Angeles drum standout **Joe LaBarbera**. Both rhythmic and romantic, the trio uses the standard repertoire as a framework for new composition and form. Their work is rich, intuitive and harmonically complex with a unique, signature sound.

Coda Magazine praises Peck as "Introspective and astute ... lush and deeply attentive ... warm, adept and perfectly subtle with enormous craft." *DownBeat* describes his playing as "lyrical and pastel, swinging and bluesy, with a ringing crystalline touch."

Peck has appeared on Marian McPartland's Piano Jazz, Jazz After Hours, NPR's Jazz Alive, VH1 and CBC Television. He has performed with some of the great jazz artists of our time, including Bud Shank, Chet Baker, Joe Williams and Freddie Hubbard.

– DB

Matthew Shipp Trio | Trio X



MATTHEW SHIPP PHOTO BY DANIEL SHEEHAN



TRIO X: JOE MCPHEE, DOMINIC DUVAL AND JAY ROSEN

\$22 general, \$20 Earshot members & seniors, \$10 students

The **Matthew Shipp Trio**, with **Mike Bisio** on bass and **Whit Dickey** on drums, is one of the most compelling jazz trios around. Iconoclast Henry Rollins writes about longtime friend Shipp for Philadelphia's Ars Nova Workshop: "It is listening to Matthew Shipp's work that has always been a reminder to me that real jazz music, no matter how refined or complex it can be, relies primarily on guts."

DownBeat hailed the trio's *Art of the Improviser* (Thirsty Ear, 2011) as "a monumental work that befits a musician who deserves a place of choice in the jazz piano pantheon." Shipp and Bisio's recent pared down duo release *Floating Ice* (Relative Pitch Records, 2012) received immediate praise as a "testament to their shared chemistry" (*All About Jazz*). Music that even further reveals the telepathic interplay in the trio – *Elastic Aspects* (Thirsty Ear, 2012).

Tonight's concert alternates between music from both the trio and duo recordings, with surprises along the way, emblematic of Shipp's unique style and his successful collaborations with Bisio and Dickey.

Shipp has played piano since he was 5 years old. He studied at the New England Conservatory of Music with saxophonist Joe Maneri and cut his teeth working with saxophonists Roscoe Mitchell and David S. Ware and bassist William Parker. Shipp holds two enduring label relationships with Hatology and Thirsty Ear, where he also serves as curator and director of the label's Blue Series.

Bisio, no stranger to Seattle audiences, invariably astounds audiences with the beauty of his tone and the intensity of his very personal musical language. As a recording artist, Bisio appears on over 60 CDs. As a composer, he has been recognized with nine project grants from various arts organizations; in 2003, he was awarded a Washington State Artist Trust Fellowship.

Dickey is a uniquely gifted drummer, perhaps best known for his collaborations with David S. Ware and Shipp. A composer as well as a drummer, Dickey has reached new heights in his music with a recent coterie of great musicians, including alto saxophonist Rob Brown. He has performed with Shipp since 1991 and continues to play and record with Roy Campbell Jr., Mat Maneri, Chris Lightcap and many others.

Trio X is Joe McPhee on brass and reeds, **Dominic Duval** on bass and **Jay Rosen** on drums.

Throughout his career, McPhee has forged unlikely but rewarding partnerships around the globe, working with everyone from composer Pauline Oliveros to saxophonist Evan Parker and bassist William Parker. In the 90s, McPhee discovered two like-minded improvisers in Duval and Rosen.

Duval has been the bassist of choice for pianist Cecil Taylor for much of the last decade, while frequent cohort Rosen has stoked the fires of veterans such as Sonny Simmons and Charles Gayle.

The trio tonight went with title *Trio X* after they premiered at New York's Vision Festival in 1998 unnoticed by the press. The Vision Festival debut notwithstanding, the band now receives favorable notice for their recordings on the CIMP and Cadence Jazz labels, and especially for their live appearances, informed by a kind of tao of the avant-garde.

Trio X's newest CD *First Date* (CjR, 2012), a recording of that 1998 Vision Festival performance, will be released at tonight's performance.

– DB



JON HAMAR

Jon Hamar Quintet

\$13 general, \$11 Earshot members & seniors, \$7 students

Top-flight Seattle bassist **Jon Hamar** explores new music with tenor-sax titan **Rich Perry**, virtuoso multi-reedist **Todd DelGiudice** and an ace rhythm section.

Hamar released his third CD, *Hymn* (Origin), in September to stellar reviews. DelGiudice features on the release, which eschews the traditional trio format to explore the melodic

possibilities sans drums. Bolstered by the lithe alto sax of DelGiudice and Grammy-nominated Geoffrey Keezer on piano, Hamar presents a diverse collection of originals and arrangements that highlights the spirited interplay of these three voices.

Kennewick-born Hamar began playing string bass at age 11. He earned a bachelor's degree in classical bass performance from Eastern Washington University and a master's degree in jazz from the Eastman School of Music in Rochester, New York. He teaches at Central Washington University, Northwest University (Kirkland), Edmonds Community College.

Hamar welcomes Rich Perry, a colossal jazz talent appearing on over 70 CDs. Born in Cleveland, Ohio, Perry became interested in jazz in high school, then studied briefly at Bowling Green State University before moving to New York City. In 1977, he joined the Thad Jones/Mel Lewis Orchestra and spent two years touring the U.S. and Europe, and then continued with Mel Lewis. The band is now known as the Vanguard Jazz Orchestra and has three Grammy-nominated CDs. Perry is on the jazz faculty of William Paterson University in New Jersey.

Also making up the group tonight: the fluid clarinet and sax tones of Florida-native Todd DelGiudice, assistant professor of clarinet and saxophone at Eastern Washington University and member of the Spokane Symphony Orchestra; gem of the Northwest jazz scene, pianist **John Hansen**, an ensemble player with an attentive ear; drummer **Julian MacDonough**, the energetic timekeeper behind an eclectic mix of bands and instructor in Western Washington University's jazz department.

— GB

PRIMO KIM presents CAROL NIELSSON in concert at Kirkland Performance Center October 13, 7:30 p.m.

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CAROL NIELSSON was hailed by Andrew Lloyd Webber as the "Best discovery since Edith Piaf". (French equivalent of Billy Holliday). She has performed in many productions on the London musical theater stage, including the starring role in "CATS", "JESUS CHRIST SUPERSTAR", "SONG & DANCE" and "EVITA". With her orchestra and CLARENCE ACOX at the helm, she has recently released a new CD, "HERE'S TO LOVE".

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Carol Nielsson



Primo Kim

Tatsuya Nakatani

\$13 general, \$11 Earshot members & seniors, \$7 students

Tatsuya Nakatani is a creative percussionist originally from Osaka, Japan. The intuitive, versatile percussionist uses drums, gongs, cymbals, singing bowls and much else to create organic, intense music. Nakatani approaches improvisation from the visceral, non-linear and intuitively primitive, creating via extended percussion techniques. A free improviser, experimenter, rocker and noisemaker, Nakatani is, essentially, a folk musician, performing countless solo percussion concerts and surprise collaborations during his travels. Nakatani plays solo and in a first-time duo improvisation with special guest violist **Eyvind Kang** at tonight's performance.

Currently based in Easton, PA, Nakatani tours extensively – Japan, China, Canada, Mexico, France, Germany, England, Scotland, Belgium, Netherlands, Portugal, Poland, Ukraine, Denmark, Sweden, Norway, Argentina, Chile, Israel, the U.S. – fostering a raw and fresh quality in his music, which can only survive through an open willingness to share energy, culture, music and self on a global human scale, he says.

Nakatani has released over sixty recordings and has worked with Ken Vandermark, Assif Tsahar, Peter Brotzmann, Frank Gratkowski, Billy Bang, Reuben Radding, Joe Morris, Joe McPhee, Jack Wright. While touring, he also conducts master classes and workshops at schools and univer-



TATSUYA NAKATANI PHOTO BY MAKOTO TAKEUCHI

sities, emphasizing his unique musical approach and philosophy.

– Schraepfer Harvey

TUESDAY, OCTOBER 16, TRIPLE DOOR, 7:30PM

Bettye LaVette

\$28 general, \$26 Earshot members & seniors, \$14 students

Bettye LaVette is one of the greatest soul singers in American music, possessed of an incredibly expressive voice that at one moment exudes formidable strength and intensity and at the next appears vulnerable, reflective, reeking of heartbreak. LaVette has been recording for over four decades.

Born in Muskegon, Michigan, in 1946, LaVette grew up in Detroit. LaVette is one of few soul singers who didn't start in church. At the age of 16, with legendary Motor City music raconteur Johnnie Mae Matthews, LaVette's first single was the insouciantly swinging "My Man – He's a Loving Man." LaVette next hit the charts with the Dee Dee Ford penned "Let Me

Down Easy" in springtime 1965. Over the next three-plus decades LaVette cut a string of consistently strong singles for Big Wheel, Silver Fox, SSS, TCA, Atco, Epic, West End, Motown and Bar/None. To this day, "Let Me Down Easy" remains the singer's theme song.

A buzz in the early 2000s that surrounded LaVette in soul circles caught the attention of Anti- Records president Andy Kaulkin, who signed her to a three-record deal. The resulting records – *A Change is Gonna Come Sessions* (2009), *Interpretations: The British Rock Songbook* (2010) and *Thankful N' Thoughtful* (2012) – reflect the wisdom of age.

The result is a blessing to us all.

– DB; courtesy Rob Bowman, Anti-Records



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TUESDAY & WEDNESDAY, OCTOBER 16 & 17, TULA'S, 7:30PM

Human Spirit



HUMAN SPIRIT: MARK TAYLOR, MATT JORGENSEN, AND THOMAS MARRIOTT. PHOTO BY LANCE MERCER.

Trumpeter **Thomas Marriott**, saxophonist **Mark Taylor** and drummer **Matt Jorgensen** joined pianist **Orrin Evans** (Bobby Watson's former pianist) and bassist **Essiet Essiet** (Art Blakey's last bassist) under the Human Spirit banner for two nights of sold-out performances at the 2011 Earshot Jazz Festival. The East Coast artists vivified the harmonies while the Emerald City performers moistened the melodies and rhythms. Selections from the live performance were released as *Dialogue* (Origin, 2012). The program for this year's festival performance includes original compositions by Marriott, Taylor and Jorgensen from *Dialogue*, plus new material.

Saxophonist Taylor looks forward to the group because of the unknown elements and fresh surprises that can come from performing with two frequent collaborators and two new collaborators. He says, "Their interpreta-

tion and stylistic contributions to our tunes, and how that invariably steers us in different directions than we might otherwise go, is always intriguing to me."

That sweet spot of social intimacy within artistic teams for maximum creativity also intrigues Brian Uzzi, a sociologist at Northwestern. In a study of Broadway musicals, Uzzi's data revealed that the most successful work came from teams that "had some old friends, but they also had newbies. This mixture meant that the artists could interact efficiently – they had a familiar structure to fall back on – but they also managed to incorporate some new ideas. They were comfortable with each other, but they weren't *too* comfortable."

This year, a reunion of Human Spirit at Tula's promises to expand on those musical explorations.

— Steve Griggs

Vijay Iyer Trio | Cuong Vu's Triggerfish



VIJAY IYER TRIO: STEPHAN CRUMP, MARCUS GILMORE, VIJAY IYER. PHOTO BY JIMMY KATZ.



CUONG VU

Vijay Iyer masterclass

Wednesday, October 17, PONCHO Concert Hall, Cornish College, noon, free

Presented with support from Benaroya Hall

\$22 general, \$20 Earshot members & seniors, \$11 students

Grammy-nominated composer-pianist **Vijay Iyer**'s recent accolades include the Jazz Journalists Association 2012 Pianist of the Year award and a sweep of the *DownBeat* International Critics Poll – Jazz Artist of the Year, Pianist of the Year, Jazz Album of the Year (*Accelerando*), Jazz Group of the Year (Vijay Iyer Trio) and Rising Star (Composer categories). No other artist in the sixty-year history of *DownBeat*'s poll has ever taken five titles simultaneously. Earlier in 2012, Iyer also received a Doris Duke Performing Artist Award and the Greenfield Prize. The year has been remarkable for Iyer.

Jazz Album of the Year *Accelerando* (ACT, 2012) is an intense, visceral and widely acclaimed follow-up to the multiple award-winning *Historicity* (ACT, 2009), both featuring Iyer on piano with **Marcus Gilmore** on drums and

Stephan Crump on bass – the group featured in tonight's performance.

The latest tide of honors is a result of Iyer's remarkable seventeen-year track record as an artist. His sixteen albums as a leader have covered so much ground, at such a high level of acclaim, that it is easy to forget that they all belong to the same person. His work ranges from well-known collaborations with poet-performer Mike Ladd, innovations of experimental collective Fieldwork and the duo with Rudresh Mahanthappa to original compositions for the American Composers Orchestra, Yo Yo Ma's Silk Road Ensemble, Brentano String Quartet, Bang on a Can All-Stars, Brooklyn Rider and International Contemporary Ensemble.

Across this diverse output, Iyer's artistic vision remains unmistakable. His powerful, cutting-edge music is rhythmically intricate and highly interactive, fluidly improvisational yet uncannily orchestrated. Its many points of reference include jazz piano titans such as Monk, Ellington and Tyner; the classical sonorities of composers such as Reich, Ligeti, Messiaen

and Bartok; low-end sonics from hip-hop to electronica; and the vital, hypnotic music of Iyer's Indian heritage.

Cuong Vu is a leader of a generation of innovative musicians. As a youngster himself, Vu's intense dedication and love for music led him to a full scholarship at the New England Conservatory of Music, then to New York in 1994 to begin an early career alongside other West Coast transplants Chris Speed, Jim Black, Andrew D'Angelo. Vu led various groups while touring extensively and performing with Pat Metheny, Myra Melford, Laurie Anderson, David Bowie.

As a leader, Vu has carved out a distinct sonic territory on the trumpet, blurring stylistic borders while developing his own compositional aesthetic. Now an assistant professor in jazz studies at the University of Washington, he was recently awarded the UW's prestigious Distinguished Teacher Award and is a Donald E. Petersen Endowed Fellow. For this performance, he is joined by **Ted Poor** on drums and **Eric Revis** on bass.

– DB

Featured Seattle Artist Evan Flory-Barnes



EVAN FLORY-BARNES PHOTO BY DANIEL SHEEHAN

Appearances

Evan Flory-Barnes Group

Thursday, October 11, Seattle Art Museum,
Brotman Forum, 5:30PM

Evan Flory-Barnes 2+2

Thursday, October 18, Chapel Performance
Space, 7:30PM

Bandalabra

Tuesday, October 30, Royal Room, 7:30PM

Evan Flory-Barnes Group workshop

Thursday, November 1, Langston Hughes
Performing Arts Center, 5PM

Evan Flory-Barnes: Folks

Thursday, November 1, Langston Hughes
Performing Arts Center, 8PM

Evan Flory-Barnes: Thrown Together with Love

Friday, November 2, Royal Room, 7:30PM

This year, we are pleased to introduce a new aspect of the Earshot Jazz Festival. Our “Featured Seattle Artist” segment will focus on an active resident artist who is making consistent, exciting contributions to the Seattle jazz scene. We are delighted to welcome bassist Evan Flory-Barnes as our 2012 Featured Seattle Artist, and to feature him in several festival performances, in a variety of creative contexts.

Evan Flory-Barnes has been an increasingly visible and positive presence on the vibrant Seattle jazz scene in recent years. He is a compelling performer with a gorgeous tone, remarkable breadth of technique, and an obvious commitment to a deep, joyous groove.

Flory-Barnes came up through Seattle’s noted Garfield High School music program, but chose a path through the orchestra program under Marcus Tsutakawa, rather than Clarence Acox’s jazz band. He came to broader attention of area jazz lovers in the late 1990s as the bassist in the early trio of the remarkable pianist Aaron Parks, when they met at the University of Washington. He is featured on the pianist’s breakout release, *First Romance*.

His expansive creative sensibilities – definitely not limited to one or two easily defined genres – combined with an open interest in new experience, have led him to a wide variety of musical collaborations on many stages, far and near. His artistic vision is clearly based in possibilities, rather than caution.

In 2008, Earshot Jazz worked with Evan Flory-Barnes to receive prestigious support from the national Meet the Composer program and commission the major work *Acknowledgement of a Celebration*, for 35 musicians and 10 dancers. The concept and execution of *Acknowledgement* was hugely ambitious for a young composer, but never seemed daunting.

But, as far-reaching as Flory-Barnes’ artistic vision and performance potential may be, his commitment for growth is rooted right here in his home community. Josh Rawlings, with whom Flory-Barnes held down The Hang for years of Thursday nights at Lucid Jazz Lounge in the collaborative trio The Teaching, told Earshot Jazz in 2009: “Evan sees a profound amount of beauty right HERE. ... It’s a gift to have Evan here in Seattle ... as a cohesive force, blurring the lines between the genres, so called musical cliques and limitations.”

We are going to blur some lines on this year’s Earshot Jazz Festival. Flory-Barnes will meet some new artists, and re-engage with some old friends on six distinct performances, including a special preview kick-off concert at Seattle Art Museum’s Art of Jazz on October 11. After SAM, he’s performing in the pristine acoustics of the Chapel Performance Space, the newly remodeled Langston Hughes Performing Arts Center, and the hang in Seattle’s Columbia City, The Royal Room.

Check out the accompanying schedule. We invite you to tap into this remarkable talent as we showcase his artistic force in this year’s Earshot Jazz Festival.

– John Gilbreath

THURSDAY, OCTOBER 18, CHAPEL PERFORMANCE SPACE, 7:30PM

Evan Flory-Barnes 2+2

\$14 general, \$12 Earshot members & seniors, \$7 students

The featured artist of this year's festival is one of Puget Sound's most expansive creators. Here, bassist and composer **Evan Flory-Barnes** explores new musical possibilities with stellar Seattle Jazz Hall of Fame bassist **Jeff Johnson** and expressive pianist **Dawn Clement**, in one of Seattle's greatest acoustic spaces.

— Peter Monaghan

FRIDAY, OCTOBER 19, PONCHO CONCERT HALL, CORNISH COLLEGE, 8PM

Nik Bärtsch's Ronin

Tour support by Pro Helvetia & Town of Zurich

\$16 general, \$14 Earshot members & seniors, \$8 students, Cornish alums

Swiss ECM pianist **Nik Bärtsch** leads his polished ensemble in complex explorations of tone and rhythm: progressive jazz at its most engaging, with **Kaspar Rast** (drums), **Thomy Jordi** (bass) and **Sha** (bass clarinet, alto saxophone).

Three of Ronin's ECM albums — *Stoa* (2005), *Holon* (2007) and *Llyria* (2010) — have been recorded in the studio. Now, following extensive touring, Nik Bärtsch and ECM producer Manfred Eicher took live recordings of the band for a new double CD, *Live*. The release perfectly showcases the band's hypnotic and dynamic performances from three years of touring European festivals and clubs.

With Ronin, each gig is a unique event with its own intentionality and sustained, insistent power. Composer-pianist Bärtsch likens the linked-mind interplay inside his unique group to a school of fish moving across a coral reef with lightning speed. From one acoustic space to another, this disciplined ECM quartet brings a focused playing, with hypnotically layered rhythms and certain parameters open to interpretation and improvisation.

"As the band's composer, I precisely set down most of the pieces in nota-



RONIN PHOTO BY MARTIN MOELL

tion, but in performance it becomes at some point impossible to tell what is composed, interpreted or improvised. The band has to discover the right tension and the suitable dramatic structure for a piece on the spur of the moment. The band-organism thus outwits not only the composition, but itself."

Bärtsch acknowledges that the group fits no preconceived format: "Our music is somewhere between jazz and modern composition, progressive pop, ritual music, groove music in general."

It somewhat takes its form from a minimalist aesthetic and gradual process.

— SH; courtesy ECM

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- 11 Craig Hoyer
- 18 Young Lizards
- 25 Chris Morton

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- 5 Kareem Kandi Trio
- 12 Chuck Deardorf Trio
- 19 Milo Petersen Trio
- 26 Dan O'Brien & Eric Reid *Brazilian 3*

• SATURDAYS - LYRICALS

- 6 Leah Stillwell Quartet
- 13 Bernie Jacobs Quartet
- 20 Jon Hamar w/R.Perry, T.DelGiudice
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Phil Dadson Ensemble

Phil Dadson masterclass

Friday, October 19, PONCHO Concert Hall, Cornish College, noon, free

\$12 general, \$10 Earshot members & seniors, \$6 students

New Zealand home-made-instrument innovator **Phil Dadson** performs with three Seattle soundscapers: **Bill Horist**, **Paul Kikuchi** and **Steve Barsotti**.

Dadson is a sound installation artist, solo performer, experimental instrument maker and composer. He is the founder of the sound-performance group *From Scratch* (1974-2002), which developed an international reputation for an innovative sound and performance style that included sculptural, ritual and theatrical elements with large, custom-built plastic instruments and industrial and natural



PHIL DADSON

materials used in a variety of non-electronic sounds and energetic rhythms.

Born in Napier, New Zealand, 1946, Dadson studied at Elam School of Fine Arts, where he later lectured in intermedia art from 1977-2001. He is co-author of the *From Scratch Rhythm Workbook* and *Slap Tubes and Other Plosive Instruments*, a DIY guide to building a variety of slap tube instruments.

Since 1990 he has received many major awards and commissions, including a Fulbright travel award to the U.S., and research, exhibition and performance grants to Canada, Japan, Australia, Thailand, Indonesia, Hungary, Austria, UK, India and Argentina. A New Zealand Arts Foundation Laureate Award in 2001 led Dadson to further expand – in festival appearances, various new commissions; an Artist-to-Antarctica fellowship; and recently, a 2011 expedition of nine artists into the South Pacific, called the Kermadec Ocean Project, to produce works in support of a Kermadec Ocean Sanctuary.

Phil Dadson writes: *In terms of pure sound, I am attracted to intricate texture; the microscopic, the unexpected, the naturally rhythmic and the adventurous; to sound atmospheres and layered perspectives, to sounds that conjure mood and imagination, that convey ideas and express the human heart and soul.*

– SH

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Paul de Barros

Free

Acclaimed Seattle journalist **Paul de Barros** presents his just-published book *Shall We Play That One Together?: The Life and Art of Jazz Piano Legend Marian McPartland*. In a world dominated by men, Marian McPartland distinguished herself as one of the greatest jazz pianists of her age. Creating more than a biography in *Shall We Play That One Together?*, de Barros chronicles a vital age in jazz, drawing on innumerable interviews and unrestricted access to McPartland's personal archives.

Born in the UK as Margaret Marian Turner, Marian McPartland learned to play classical piano but was passionately attracted to the rhythms of American jazz. Entertaining troops in WWII Europe, she met her future husband, Jimmy McPartland, a cocky young trumpet player who was the

protege of the great Bix Beiderbecke. They were married and, together, they made jazz history.

At first, Marian played second fiddle to Jimmy in Chicago, but when they moved to New York, Marian and her trio took up residence at the famous Hickory House, where she thrilled the crowds from her perch on a stage in the middle of large oval bar. From there she went on to triumphs at places like the Montreaux Jazz Festival. Possibly, her greatest accomplishment was the creation of NPR's long-running show *Piano Jazz*.

De Barros is a music critic for the *Seattle Times*, a current adjunct professor at Seattle University, a regular contributor to *DownBeat* magazine and a co-founder of Earshot Jazz. He has written for *Musician*, *Modern Drummer*, *Antioch Review*, *Washington Post*, *Los Angeles Times* and the *Philadelphia*



PAUL DE BARROS PHOTO BY ERIKA SCHULTZ

Inquirer. He has also contributed liner notes for Columbia, Fantasy and Verve records. His comprehensive *Jackson Street After Hours* (Sasquatch, 1993) stands as the definitive history of the early Seattle jazz scene and won the Washington State Book Award (formerly, the Governor's Writers Award) in 1994.

— DB

FRIDAY & SATURDAY, OCTOBER 19 & 20, TULA'S, 7:30PM

George Colligan Organ Trio



GEORGE COLLIGAN

\$14 general, \$12 Earshot members & seniors, \$7 students

"One of the best kept secrets in jazz" (*All About Jazz*), the brilliant New York organist **George Colligan**, also adept on piano, drums and trumpet, thrills with Portland guitarist **Dan**

Balmer and peerless Seattle drummer **John Bishop**.

Currently serving on the faculty at Portland State University, Colligan was born in New Jersey and raised in the Baltimore area. Colligan studied classical trumpet at the Peabody Institute of the Johns Hopkins University. He cut his teeth as a musician in Washington, DC, before moving to New York and playing with such notables as Cassandra Wilson, Don Byron, Jack DeJohnette and Ravi Coltrane.

In New York, Colligan joined the faculty at The Juilliard School. He left to become an assistant professor at the

University of Manitoba in Winnipeg before landing on Portland State's faculty last year, where he leads small ensembles and big bands with longtime professor Charles Gray.

Best known as a pianist and composer, Colligan has over 70 credits as a sideman and is prolific as a leader, with more than a dozen recordings, all with original compositions. His music is at once groovy and funky, mysterious and deeply romantic, full of Colligan's trademark verve on the keyboard.

Colligan also writes a popular blog called Jazz Truth (jazztruth.blogspot.com).

— DB

Buster Williams Quartet | Ernie Watts w/ Marc Seales Trio

Ernie Watts clinic

Friday, October 19, UW School of Music,
Rm 35, 12:30pm, free

\$24 general, \$22 Earshot members & seniors, \$12 students

The big guns roll out for this festival concert. Bassist **Buster Williams** locks and loads the jazz love cannon with pianist **Patrice Rushin**, saxophonist **Mark Gross** and drummer **Ndugu Chanler**.

As a boy, Williams heard bassist Oscar Pettiford solo on a record and the rest is history. His bass-playing father, "Cholly," was a fan of Slam Stewart and, like Stewart, strung his two basses at a higher pitch so that he didn't have to reach as far to play high notes. Buster recalls that his father said, "If I restrung my bass for you [to the normal tuning], you better be serious!"

Williams was serious. He began working with saxophonist Jimmy Heath in 1959. One month after graduating from high school, the 17-year-old hit the road with saxophonists Gene Ammons and Sonny Stitt. Then came gigs with singers Dakota Staton, Betty Carter, Sarah Vaughan and Nancy Wilson. He joined pianist Herbie Hancock's Mwandishi sextet and later the Timeless All Stars and Sphere.

Williams' strong left hand slides up the bass neck during solo passages, creating his characteristic smooth slurs, glissandos and vibrato. His compositional maturity is on display in "Christina," with pedal points, contrary motion between bass note and melody, developing melodic motif and emotional relief. No wonder this tune has become a standard among performers.

All this talent and humility too? "You see, I always enjoy playing other people's music," Williams says in a 1987 interview. "I don't enjoy as much playing my music. I hope that someday I will enjoy playing my music as much as I enjoy playing other people's music."

Opening tonight's show is California saxophonist **Ernie Watts** backed by Seattle's **Marc Seales Trio**. Watts and Seales have collaborated for 15 years, playing at the New Orleans Creole Restaurant twice a year and recording two CDs together. Watts was saddened to hear of Gaye Anderson's recent passing and hopes that the New Orleans will continue its tradition of live music.

Like Williams, Watts' devotion to jazz began at an early age. He started playing saxophone at age 13 in Delaware. The next year, his mother bought him a small record player and joined the Columbia Record Club. The first free record was a new release by Miles Davis — *Kind of Blue*. The intensity of sound from saxophonist John Coltrane became a central focus for the rest of Watts' life.

A *DownBeat* scholarship took him to Boston's Berklee College of Music. He replaced saxophonist Gene Quill in the Buddy Rich Big Band and toured the world for two years. In 1969, he moved to Los Angeles and worked with Gerald Wilson and Oliver Nelson. Decades of work in recording studios followed and Watts toured with Pat Metheny and Charlie Haden. Watts became a charter member of Haden's Quartet West, which is still working and recording after more than 25 years.



BUSTER WILLIAMS

Watts and his wife Patricia formed Flying Dolphin Records in 2004, and tonight's performance features music from his latest release *Oasis*. Watts says that he will be performing originals and tunes that he loves — Coltrane's "Crescent," Paul McCartney's "Blackbird," Dizzy Gillespie's "Shaw Nuff." The "music velocity and energy should be very enjoyable and invigorating," Watts says.

— SG

Arga Bileg

Arga Bileg's national tour is made possible through the Arts Council of Mongolia-US, with major funding from the Trust for Mutual Understanding

\$14 general, \$12 Earshot members & seniors, \$7 students

A sure-fire transporting evening – with piano, percussion, horse-head fiddles, zither and throat singing – Arga Bileg blends old and new on both Mongolian and Western instruments.

Founded in 2009 by percussionist **Gantulga Ganbat**, this eleven-piece ensemble – dancers **Enkhgerel Dash-Yachil**, **Odbayar Batsuuri**, **Bayart Dash-Yachil**, **Norovbanzad Byambasuren** and musicians **Davaazorig Altangerel** (fiddle), **Batzaya Khadhuu** (fiddle), **Munkhtogtokh Ochirkhuyag** (zither), **Purevsukh Tyeliman** (pianist), **Jigjiddorj Nanzaddorj** (fiddle), **Bayasgalan Terbish** (percussion) –



ARGA BILEG

combines several years of talent from the group's award-winning musicians, composers, dancers and choreographers.

Arga Bileg members sit on the National Morin Khuur Ensemble of Mongolia, the country's prestigious national orchestra, and have performed in venues around the world, including Carnegie Hall, Beijing's National Grand Theater and the Vienna

Philharmonic. In June 2010, the band released soundtrack to horror film *Dev* and ethno jazz record *Deelt* – albums with electronic elements and modern interpretations of folk songs.

Traversing layers of geographic, historic and musical complexity, Arga Bileg brings Mongolia's contemporary music and choreographed dance all the way from Ulaanbaatar, Mongolia.

– Sarah Thomas

Lionel Loueke Trio | Dos y Mas

\$24 general, \$22 Earshot members & seniors, \$12 students

Hailed as a "gentle virtuoso" by the *New York Times*, guitarist and vocalist **Lionel Loueke** followed up his acclaimed Blue Note releases *Karibu* (2008) and *Mwaliko* (2010) with the extraordinary *Heritage*, released in August of this year. Co-produced by pianist and label mate Robert Glasper, *Heritage* finds Loueke in top form.

A veteran of bands led by Terence Blanchard and Herbie Hancock, Loueke brings jazz into vibrant contact with the sounds of West Africa, in particular, his native Benin. Starting out on vocals and percussion, Loueke picked up the guitar at age 17. After his initial exposure to jazz in Benin, he

left to attend the National Institute of Art in nearby Ivory Coast. In 1994, he left Africa to pursue jazz studies at the American School of Modern Music in Paris, then came to the U.S. on a scholarship to Berklee. From there, Loueke gained acceptance to the Thelonious Monk Institute of Jazz, where he encountered his *Gilfema* (ObliqSound, 2005) release bandmates – bassist **Massimo Biolcati**, drummer **Ferenc Nemeth**, vocalist feature Gretchen Parlato – and musicians with whom he would form creative relationships.

The title of his latest recording, *Heritage*, is a direct reference to his personal odyssey. "I have two heritages," Loueke says. "One is from my ancestors from Africa, and that goes



LIONEL LOUEKE

through my music, my body, my soul, every aspect of what I do. But also I have the heritage from the Occident, from the West, from Europe and the

U.S. I speak English, I speak French, and I have that heritage too.”

While *Heritage* finds Loueke performing with a larger ensemble at times, he remains explosive in the trio context with bassist Biolcati and drummer Nemeth.

Elio Villafranca and **Arturo Stable**, two Cuban-born maestros of jazz and world music, unveiled *Dos y Mas*, their debut recording of their exquisite new piano and percussion collaboration, on Motéma Music, January 2012.

Villafranca and Stable have developed loyal followings both as leaders and for their work with many of the

world’s top musicians, including Wynton Marsalis, Pat Martino, Johnny Pacheco, John Faddis, Billy Harper, Esperanza Spalding, Lionel Loueke and Paquito d’Rivera.

Both artists are avid and creative educators who are as in demand as lecturers at universities as they are as performers at festivals, clubs and cultural centers. Villafranca is a resident professor at Temple University, while Stable teaches at the University of the Arts in Philadelphia, where he designed their unique hand percussion major of study.

Stable says, “Working with Elio is a very rewarding experience. He is al-

ways open to new ideas and to taking risks, musically speaking. I love that, because it means the music can always take a new direction. We share similar backgrounds culturally and musically, so the connection between us was there since the beginning. I always feel I learn something new when we perform together.”

Villafranca agrees, “Arturo’s musicality and ability to play many different hand drum instruments with facility, elevated my playing and my interpretation of his playing. Together we have arrived a new musical dimension.”

— DB

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EARSHOT JAZZ FESTIVAL FILMS

presented by the Northwest Film Forum + Earshot Jazz Festival

Northwest Film Forum and the Earshot Jazz Festival team up to present this annual film program celebrating the history, sounds and spirit of jazz, and its intersections with cinema. Tickets are \$10 general admission, \$7 for students and seniors, \$6 for Film Forum members and Earshot Jazz members. Search *Earshot Film Forum* at www.brownpapertickets.com or call (800) 838-3006 for advance tickets.

– Northwest Film Forum

OCTOBER 19-25, 7PM & 9:15PM

The Connection



Shirley Clarke, USA, 1961, 35mm, 110 min

When it was released in the early 60s, Shirley Clarke's controversial jazz and junkies film *The Connection* got shut down by New York police after just two screenings. Adapted from Jack Gelberg's 1959 play (he also wrote the script), *The Connection* is about a group of eight anxious addicts who agree to let a team of documentary filmmakers film them in a Manhattan loft while they wait for their pusher to arrive.

OCTOBER 20-21, 5PM

In Good Time: The Piano Jazz of Marian McPartland

Huey, USA, 2011, Blu-ray, 90 min

English artist Marian McPartland arrived in America in 1948 and established herself as a leading musician in

the male-dominated jazz world. Now 93, McPartland tells her own story – as a musician, composer and host of NPR's *Marian McPartland's Piano Jazz* – through interviews filmed over four years. *In Good Time* features McPartland's own compositions and piano improvisations, Dr. Billy Taylor, Elvis Costello, Dave Brubeck, Diana Krall, Bill Frisell, Nnenna Freelon, Renee Rosnes, Dick Hyman and many others. A Seattle premiere, director in attendance, with special introduction from author Paul de Barros.

OCTOBER 24, 7PM

Monktail Improvised Music and Experimental Film

Co-presented with Third Eye Cinema

The Monktail Creative Music Concern brings an evening of live collaborative media experiments. Monktail musicians play in and alongside a number of pioneering short films by Northwest filmmakers.

OCTOBER 27-28, 5PM

FunkJazz Kafe: Diary of a Decade

Jason Orr, USA 2012, Blu-ray, 134 min

The story of a cultural legend as told by the innovators of an important (and in some cases overlooked) era in black culture. Spanning the late 1980s through to the early 2000s, this story goes deep into the fabric of soul mu-

sic: its definitions, pioneers, offspring, movements and challenges to the "mainstream" industry, as well as the evolution of the FunkJazz Kafé Arts & Music Festival, a music and artistic renaissance movement born out of Atlanta's diverse musical and cultural arts heritage.

OCTOBER 27-28

Deconstructing Dad



Stan Warnow, USA, 2011, Blu-ray, 97min

This feature-length documentary is a comprehensive exploration of the life of musician and inventor Raymond Scott, directed by Scott's son Stan Warnow. In the 1930s, Scott invented "cartoon soundtracks," recording music with his jazz band tailor-made to reflect the action on screen (in a similar way to the soundtracks written for the famous Tom and Jerry capers). From swing music to electronica, Scott's music could be heard in films, television and radio in a career that spanned most of the 20th century.

WEEK BY WEEK AT THE

Week 1

	Fri, Oct 12	Sat, Oct 13	Sun, Oct 14	Mon, Oct 15	Tues, Oct 16	Wed, Oct 17	Thur, Oct 18
Benaroya Hall	Tribute to Clarence Acox w/ Garfield High School Band 7:30pm	Danilo Perez Trio Andy Clausen's Wishbone 8pm				Vijay Iyer Trio Cuong Vu's Triggerfish 7:30pm	
Chapel Performance Space		Ab Baars & Ig Henneman 7:30pm		Tatsuya Nakatani 7:30pm			Evan Flory- Barnes 2+2 7:30pm
Seattle Art Museum			Matthew Shipp Trio Trio X 7:30pm				
The Triple Door			Luciana Souza Duo Dave Peck Trio 7pm		Bettye LaVette 7:30pm		
Tula's	Lorraine Feather & Russell Ferrante 7:30pm	Lorraine Feather & Russell Ferrante 7:30pm	Jon Hamar Quintet 7:30pm		Human Spirit 7:30pm	Human Spirit 7:30pm	

Week 2

	Fri, Oct 19	Sat, Oct 20	Sun, Oct 21	Mon, Oct 22	Tues, Oct 23	Wed, Oct 24	Thur, Oct 25
Benaroya Hall						Jake Shimabukuro 8pm	
Chapel Performance Space	Phil Dadson Ensemble 7:30pm						
Elliott Bay Book Company	Paul de Barros 7:30pm						
Kirkland Performance Center							Philip Glass 7:30pm
Northwest Film Forum	The Connection 7pm, 9:15pm	The Connection 7pm, 9:15pm In Good Time: The Piano Jazz of Marian McPartland 5pm	The Connection 7pm, 9:15pm In Good Time: The Piano Jazz of Marian McPartland 5pm	The Connection 7pm, 9:15pm	The Connection 7pm, 9:15pm	The Connection 7pm, 9:15pm Monktail Music & Experimental Film 7pm	The Connection 7pm, 9:15pm
PONCHO Concert Hall	Nik Bärtsch's Ronin 8pm				Elina Duni Quartet 8pm	Anat Cohen Ensemble 8pm	Tamarindo Tom Varner Quartet 8pm
The Royal Room					B'shnorkestra Neil Welch 7:30pm	Tamarindo Shuffleboil 7:30pm	
Seattle Art Museum		Buster Williams Quartet Ernie Watts w/ Marc Seales Trio 7:30pm	Lionel Loueke Trio Dos y Mas 7:30pm				
Seattle Asian Art Museum		Arga Bileg 7:30pm					
The Triple Door				Bobby Previte's Voodoo Orchestra Royal Room Collective Music Ensemble 7pm			
Tula's	George Colligan Organ Trio 7:30pm	George Colligan Organ Trio 7:30pm	Gregoire Maret 7:30pm	Gregoire Maret 7:30pm			

EARSHOT JAZZ FESTIVAL

Week 3

	Fri, Oct 26	Sat, Oct 27	Sun, Oct 28	Mon, Oct 29	Tues, Oct 30	Wed, Oct 31	Thur, Nov 1
Chapel Performance Space	Jaap Blonk 7:30pm			Sumi Tonooka 7:30pm			
Kirkland Performance Center	Rupa & The April Fishes 7:30pm						
Langston Hughes Performing Arts Center							Evan Flory-Barnes: Folks 8pm
Northwest Film Forum		FunkJazz Kafe: Diary of a Decade 5pm Deconstructing Dad 8pm	FunkJazz Kafe: Diary of a Decade 5pm Deconstructing Dad 8pm				
PONCHO Concert Hall	JD Allen Trio 8pm						
The Royal Room					Bandalabra 7:30pm	Halloween Party w/ Naomi & The ODAT Band v.2 8pm	
Seattle Art Museum			Chris Lightcap's Bigmouth Syrinx Effect 7:30pm				
Town Hall Seattle		Staff Benda Bilili 8pm					
The Triple Door					Christian Scott Band 7:30pm		
Tula's	Susan Pascal's Soul Sauce 7:30pm	Susan Pascal's Soul Sauce 7:30pm					Mundell Lowe/Mike Magnelli Quartet 7:30pm

Week 4

	Fri, Nov 2	Sat, Nov 3	Sun, Nov 4
Benaroya Hall		SRJO w/ Branford Marsalis 7:30pm	
Kirkland Performance Center			SRJO w/ Branford Marsalis 3pm
The Royal Room	Evan Flory-Barnes: Thrown Together with Love 7:30pm		
Town Hall Seattle	Roosevelt & Ballard HS Jazz Bands 7pm		
The Triple Door			Robert Glasper Experiment 7:30pm & 9:30pm
Tula's	Mundell Lowe/Mike Magnelli Quartet 7:30pm	Muri Allen Sanders w/ Warren Rand 7:30pm	

FREE EVENTS

VIJAY IYER MASTERCLASS

Wednesday, October 17,
PONCHO Concert Hall,
Cornish College, noon

ERNIE WATTS CLINIC

Friday, October 19, UW
School of Music, Rm 35,
12:30PM

PHIL DADSON MASTERCLASS

Friday, October 19, PONCHO
Concert Hall, Cornish College,
noon

PAUL DE BARROS READING

*Shall We Play That One
Together?*: Friday, October 19,
Elliott Bay Books, 7:30PM

JD ALLEN MASTERCLASS

Friday, October 26, PONCHO
Concert Hall, Cornish College,
noon

EVAN FLORY-BARNES FOLKS WORKSHOP

Thursday, November 1,
Langston Hughes Performing
Arts Center, 5PM

About Earshot Jazz

Formed in 1984 to serve the artists, audiences, teachers and students of this community, Earshot Jazz is a key link for jazz in the Pacific Northwest. We pursue our mission by presenting creative music, publishing the monthly *Earshot Jazz* news magazine, producing educational programs, assisting artists, developing audiences and networking with the national and international jazz communities.

Support for Earshot Jazz comes from you, our individual members, and from private donors, in-kind services of community businesses and grants from major foundations and public agencies, such as the National Endowment for the Arts.

Presentation

Earshot Jazz presents nearly 100 concerts each year, showcasing musicians from around the Northwest, the nation and the world. Earshot Jazz presentations, including the annual Earshot Jazz Festival, celebrate jazz's inherent progression and creativity. Earshot Jazz is proud to be a part of providing a setting for these original performances by many of the region and the world's most creative and esteemed musicians.

Publication

The award-winning monthly *Earshot Jazz* publication has been described as "consistently world class" by *JazzTimes*. For 27-years, Earshot Jazz has surveyed the local scene, with features, profiles, event previews, reviews and the area's most complete jazz calendar. We distribute more than 6,000 copies each month, free of charge. Your membership includes home delivery of *Earshot Jazz*, or find your copy at your neighborhood cafe, bookstore or library and online at earshot.org.

Education

Earshot's commitment starts with educating the next generation to the history, pathways and delights of jazz music. Our Roots of Jazz interactive concert programs have engaged more than 42,000 students in public schools in Washington State. Become a member today to help support Earshot Jazz education programs, such as youth scholarships to the prestigious Centrum Jazz Workshop in Port Townsend and our many workshops and special artist events throughout the year in Seattle.

Special Projects

Earshot Jazz provides programming assistance to other area jazz events, such as the Bellevue Jazz Festival; we commission groundbreaking works from local and international artists; we provide grant support to artists – all part of our participation in national consortia work to advance the field of jazz in America.

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Earshot Jazz is Seattle's 501(c)(3) nonprofit jazz support organization. Your membership helps support our concert presentations, arts communications and education initiatives. Membership brings the newsletter to your door and entitles you to discounts at all Earshot Jazz events. Please join us! Consider your tax-deductible donation to Earshot Jazz today. To become a member, call 206-547-6763, visit earshot.org or remit the form below.

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Gregoire Maret

\$15 general, \$13 Earshot members & seniors, \$8 students

Gregoire Maret was born in 1975 in Geneva, Switzerland, and began playing the harmonica at age 17. His childhood was filled with a diverse array of musical influences from his Harlem-born, African American mother and Swiss father, a local jazz musician.

Upon graduating from the prestigious Conservatoire Supérieur de Musique de Genève, Maret moved to New

York City to pursue jazz studies at the New School University.

Over time, Maret honed his craft, becoming one of the most sought after harmonica players in the world. Often compared to legends Toots Thielemans and Stevie Wonder, Maret has played with an incredible number of famous musicians, including Youssn'Dour, Me'Shell Ndegeocello, Pete Seeger, David Sanborn, George Benson and Cassandra Wilson.



GREGOIRE MARET

In 2005, Maret won the Jazz Journalists Association Player of the Year of Instruments Rare in Jazz Award, toured with the Pat Metheny Group, then embarked on a two-year tour with the world-class bassist Marcus Miller and subsequently joined Herbie Hancock's band. He has developed his own unique sound, and his versatile style enables him to play effortlessly across different genres.

Most recently, in May 2010, Maret played at the Concert for the Rainforest with Elton John and Sting. Prior to that, he recorded a duo album with Andy Milne entitled *Scenarios* (Oblique Sound).

His recent debut as a bandleader on Koch is an ambitious self-titled release, *Grégoire Maret*, that features high-profile guests, including harmonica legend Toots Thielemans, bassist Miller, vocalists Cassandra Wilson and Gretchen Parlato.

Maret assisted his sponsor, Suzuki Harmonica, in creating his own Gregoire Maret G-48 and G-48W Signature Chromatic Harmonica Series and continues to record and tour with incredible collaborators.

Maret performs at Tula's with an electrifying quartet, featuring pianist **Federico Gonzalez Peña**, bassist **James Genus** and drummer **Clarence Penn**.

— DB



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Bobby Previte's Voodoo Orchestra West | Royal Room Collective Music Ensemble

\$14 general, \$12 Earshot members & seniors, \$7 students

New York-based drummer **Bobby Previte** first brought his transcriptions of Miles Davis' *Bitches Brew*-era psychedelia to NYC's Knitting Factory with the weekly Voodoo Orchestra 15 years ago. Now Davis' seductively brooding electric music is resurrected with a cast of seasoned Seattle pros:

Saxophones **Neil Welch**, **Kate Olson**, bass clarinet **Beth Fleenor**, French horn **Tom Varner**, electric bass **Keith Lowe**, string bass **Geoff Harper**, Fender Rhodes **Ryan Burns**, keys **Wayne Horvitz**, B-3 organ **Joe Doria**, electric guitar **Tim Young** and percussion **Jeff Busch**.

Under Previte's direction from the drums, the pieces often progress at

differently than what Davis devotees are accustomed to. His Voodoo Orchestra West conjures the source material's spirit and atmosphere; they play as themselves in Davis' court, rather than simply emulating the sidemen on the original records. That allows a freedom to uncover their own starts, stops and melodies.

Opening this performance is the Royal Room Collective Music Ensemble, a conduction group led by Wayne Horvitz, featuring many of the same musicians as the Voodoo Orchestra: drums **Bobby Previte**, saxophones **Greg Sinibaldi**, **Neil Welch**, **Kate Olson**, bass clarinet **Beth Fleenor**, trumpets **Al Keith**, **Samantha Boshnack**, **Steve O'Brien**, trombones



BOBBY PREVITE PHOTO BY DANIEL SHEEHAN

Naomi Siegel, **Jacob Herring**, French horn **Tom Varner**, string bass **Geoff Harper** and piano **Ryan Burns**.

The Royal Room Collective operates around a unique system of instant arranging fueled by musical symbols that Horvitz newly created specifically for this music.

— NB

TUESDAY, OCTOBER 23, ROYAL ROOM, 7:30PM

B'shnorkestra | Neil Welch

\$14 general, \$12 Earshot members & seniors, \$7 students

B'shnorkestra is trumpeter **Samantha Boshnack**'s 14-piece ensemble of strings, horns and drums. Now a one-year-old amalgam of regional performers, the group is **Joshua Kohl** conducting Boshnack and violinists **Alex Guy** and **Alina To**, violist **Brianna Atwell**, cellists **Daniel Mullikin** and **Maria Scherer Wilson**, bassists **Tim Carey** and **Isaac Castillo**, woodwind players **Chris Credit** and **Tobi Stone**, French horn player **Greg Campbell** and percussionists **Lalo Bello** and **Adam Kozie**.

Boshnack attended Bard College, where she studied jazz performance and composition. A move from New York to Seattle in 2003 prompted last-

ing music collaborations. Of this project, the composer writes, "New musical connections and friendships have been forged. It felt wonderful to be the catalyst of that and have such accomplished musicians playing my music, really getting into it, and working together so well."

Boshnack garnered financial support for this large project from multiple granting organizations and raised funds through Kickstarter to record eight compositions at Bear Creek Studio. That recording will be released in 2013, and this festival performance includes music from the recording, plus the premier of a new work.

Solo saxophonist **Neil Welch** begins the night with a 35-minute acoustic



SAMANTHA BOSHNACK PHOTO BY JANA ARNS

set. He lists sounds that he'll likely explore — cluster, mute, smear, rangy, scream, coo, prattle, blast. "Solo music demands focus in equal measure from the performer and listener," Welch writes. "I lean on my individual mood and sense of space during a performance ... I just try to give you myself."

— SG

Elina Duni Quartet

\$14 general, \$12 Earshot members & seniors, \$7 students, Cornish alums

Albanian vocalist **Elina Duni** hits the tarmac with fellow ECM recording artists pianist **Colin Vallon**, bassist **Patrice Moret** and drummer **Norbert Pfammatter** on her first U.S. tour this fall.

Her new album *Matanë Malit (Beyond the Mountain)* is an homage to Albania and a look at Balkan folk music through a jazz lens. Duni explores the region's troubled history through songs of lovers, heroes, workers, shepherds, exiles and songs of resistance.

As a child growing up in Albania, Duni had little exposure to folk music. Folklore had socialist connotations and Duni's family, like many others, distanced themselves from it to avoid conflict. "I fell in love with the old songs and discovered that not only could I sing them and feel them but that this was really my voice, emerging in a very natural way. It was as if it had been waiting to be activated," Duni explains.

She left Albania at 10 years old, when the Communist regime fell, and



ELINA DUNI PHOTO BY BLERTA KAMBO

moved to Switzerland with her mother to seek refuge. "This album is the echo of my childhood, my exile and my reconciliation with the two worlds that have shaped me; the Albania of my roots and the Switzerland of my life today," Duni says.

Duni studied singing and composition at the Hochschule der Künste Bern between 2004 and 2008, where she met Colin Vallon. Together, they discovered the rich history of Balkan folk songs and connected with the music immediately. Shortly thereafter, they formed the Elina Duni Quartet with Vallon on piano, Moret on bass and Pfammatter on drums.

They released their first album *Baresha* in 2008 on Meta Records, followed by *Lume Lume* in 2010. Both albums received praise from the Swiss, German, Austrian and French press and spurred a string of European tours and festivals.

Duni gives a captivating performance with a voice that is both tender and euphoric. She often sings barefoot and embraces the spontaneity of jazz. "To me, all improvised music is a jazz state of mind. We feel no obligation to play a song the same way twice," she says. Tonight, the Elina Duni Quartet merges with this snap of kinetic energy.

— ST

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Anat Cohen Ensemble

\$18 general, \$16 Earshot members & seniors, \$9 students, Cornish alumni

Conversant with modern and traditional jazz, classical music, Brazilian choro and Argentine tango, Israeli clarinetist and saxophonist **Anat Cohen** has established herself as a fresh voice in jazz. British bassist **Orlando le Fleming** and Texas drummer **Rudy Royston** join Cohen at the PONCHO Concert Hall.

Cohen won both *DownBeat* magazine's critics poll and Reader's Poll in the clarinet category in 2011, and the Jazz Journalists Association named Cohen Clarinetist of the Year for five consecutive years, 2007-2011.

Her facility in that regard is on pristine display on *Claroscuro* (2012), her newest release, and sixth on Anzic Records. Pianist Jason Lindner, bassist Joe Martin and drummer Daniel



ANAT COHEN PHOTO BY JIMMY KATZ

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Born in Tel Aviv, Israel, Cohen grew up with musical siblings – brothers saxophonist Yuval Cohen and trumpeter Avishai Cohen. She began clarinet studies at age 12 and played that and tenor saxophone for years before moving on to studies at Berklee College, where she met teachers Ed Tomassi and George Garzone and was further encouraged on clarinet by Phil Wilson. Cohen moved again, to New York, and quickly found work in Brazilian ensembles, like Duduka Da Fonseca's Samba Jazz Quintet, and started performing the music of Louis Armstrong, Bix Beiderbecke, Sidney Bechet and their pan-American contemporaries with David Ostwald's Gully Low Jazz Band.

Cohen is familiar with the Northwest from her performances at the Django festivals on Whidbey Island, Earshot festivals in Seattle and her friendship with Seattle pianist Dawn Clement. "Come and groove with us," Cohen writes. "It's going to be fun."

– SG



JAKE SHIMABUKURO PHOTO BY DANNY CLINCH

WEDNESDAY, OCTOBER 24, BENAROYA HALL S. MARK TAPER
FOUNDATION AUDITORIUM, 8PM

Jake Shimabukuro

Presented by Live @ Benaroya Hall

Tickets from \$30

Perhaps Pearl Jam's Eddie Vedder said it best: "Jake is taking [the ukulele] to a place that I can't see anyone else catching up with him." It's rare for a young musician to earn comparisons to the likes of Jimi Hendrix and Miles Davis. It's even harder to find an artist who has entirely redefined an instrument by his early thirties. But Jake Shimabukuro (she-ma-boo-koo-row) has already accomplished these feats, and more, in a little over a decade of playing and recording music on the ukulele.

In the hands of Shimabukuro, this traditional Hawaiian instrument of four strings and two octaves is stretched and molded into a complex and bold new musical force. Jake and his "uke" effortlessly mix jazz, rock, classical, traditional Hawaiian music and folk, creating a sound that is technically masterful, emotionally powerful and utterly unique in the music world.

— *Courtesy Benaroya Hall*

WEDNESDAY, OCTOBER 24, ROYAL ROOM, 7:30PM

Tony Malaby's Tamarindo I Shuffleboil

\$18 general, \$16 Earshot members & seniors, \$9 students

Tamarindo is the sensational New York trio of **Tony Malaby** (tenor), the great **William Parker** (bass) and **Mark Ferber** (drums).

Strictly original – no covers or American songbook standards: "Twisting triumvirate coursing to the finish line," bassist Mark Helias writes poetically in the liner notes of *Tamarindo*, the trio's self-titled debut on Clean Feed, 2007. Five years later, Tucson-born tenor and soprano saxophonist Tony Malaby brings the project here.

Malaby is a frequent flyer to Earshot events, appearing on stages here since the late 1990s. He's been a member of many notable jazz groups, including Charlie Haden's Liberation Orchestra, Paul Motian's Electric Bebop Band, Fred Hersch's Walt Whitman project. Malaby also has led several projects of his own, including his Apparitions projects with Drew Gress and Tom

Rainey, Michael Sarin and John Hollenbeck.

Bronx-native bassist William Parker anchors the harmony for Tamarindo. Parker studied with bassists Richard Davis, Art Davis, Milt Hinton, Wilbur Ware and Jimmy Garrison. A legendary and powerful collaborator in the U.S. and European avant-garde, Parker's work includes a decade-long stint with pianist Cecil Taylor, collaborations with drummers Hamid Drake, Milford Graves and Rashied Ali, and work on New York's Vision Festival. He has taught at Bennington College, NYU, the New England Conservatory of Music, Cal Arts, New School University and Rotterdam Conservatory of Music. Parker is also a composer, playwright and poet.

The original incarnation of Tamarindo included drummer Nasheet Waits. This time around, Mark Ferber occupies the drum throne. Ferber studied with Billy Higgins and Joe LaBarbara. Now living in Brooklyn, Ferber is an



TONY MALABY PHOTO BY CLAUDIO CASANOVA

auxiliary faculty member at City College of New York.

In Shuffleboil, New York meets Seattle in cranked-up style, with **Bobby Previte** (drums), **Wayne Horvitz** (keys), **Joe Doria** (Hammond B-3) and **Tim Young** (guitar).

— SG

Tony Malaby's Tamarindo I Tom Varner Quartet



TOM VARNER PHOTO BY DANIEL SHEEHAN

\$18 general, \$16 Earshot members & seniors, \$8 students

Tamarindo is New York trio **Tony Malaby** (tenor), **William Parker** (bass) and **Mark Ferber** (drums). *See Wednesday, October 24, Royal Room.*

Opening for Tamarindo is newly appointed Cornish faculty member and French horn player **Tom Varner** and Seattle saxophonist **Eric Barber**, bassist **Phil Sparks** and drummer **Byron Vannoy**. The group celebrates the legacy of the late Steve Lacy, with whom Varner performed in Seattle in 1993. Tonight's program also includes Varner's arrangements of tunes by Lacy's favorite composers, Duke Ellington and Thelonious Monk.

Varner studied with pianist Jaki Byard, composer George Russell and saxophonist Steve Lacy; organized the Julius Watkins French Horn Festival at Cornish; appears on more than 70 recordings; and performs with the Washington Composers Orchestra, Jim Knapp Orchestra, Seattle Repertory Jazz Orchestra, and his own quartet, nonet and tentet.

Before moving to Seattle in 2005, Varner lived in New York, where he performed with Tony Malaby. Malaby appears on two of Varner's CDs. Varner writes to me that he's excited by the potential to have Malaby join in on a tune with Barber, Sparks and Vannoy.

— SG

THURSDAY, OCTOBER 25, KIRKLAND PERFORMANCE CENTER, 7:30PM

Philip Glass w/ Foday Musa Suso & Adam Rudolph

Presented by Kirkland Performance Center, with artist sponsors Lauret Ballsun, Aimee & Lowell Bassett, Dodi & Richard Briscoe, John Klevens, Brigitte Veith

\$65 general

Continuously innovative, one of America's greatest living composers, trailblazer Philip Glass comes to Kirkland for an exclusive Puget Sound appearance. He is joined by African kora virtuoso **Foday Musa Suso**, who worked with Glass on the score to the film *Powaqatsi*, and percussionist **Adam Rudolph** for an evening of masterful music.

Born in 1937, raised in Baltimore, Glass went on to study at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music,



PHILIP GLASS PHOTO BY RAYMOND MEIER

he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy

Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar.

He returned to New York in 1967 and formed the Philip Glass Ensemble — seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. Glass' new music, eventually dubbed minimalism, worked with extended reiterations of brief, elegant melodic fragments that wove in and out of an aural tapestry.

In the last 25 years, through his operas, his symphonies, his compositions for his own ensemble and his collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

— SH; Kirkland Performance Center

JD Allen Trio

JD Allen masterclass

Friday, October 26, PONCHO Concert Hall, Cornish College, noon, free

Presented by Cornish College of the Arts

\$20 general, \$10 students, Cornish alumni

Hailed by the *New York Times* as “a tenor saxophonist with an enigmatic, elegant and hard-driving style,” **JD Allen** is a bright, rising light on today’s international jazz scene. His unique and compelling voice on the instrument – the result of a patient and painstaking confrontation with the fundamentals of the art – has recently earned Allen a blaze of attention.

His latest recording, *Victory!* (Sunnyside, 2011), received four-stars in *DownBeat* and ranked as the third best jazz album of 2011 by NPR. The *Victory!* band, Allen’s longstanding trio with **Gregg August** (bass) and **Rudy Royston** (drums), features on tonight’s concert.

Originally from Detroit, Allen’s apprenticeship, anchored by his lengthy tenure with Betty Carter, occurred largely in New York, where he worked with legends Lester Bowie, George Cables, Ron Carter, Winard Harper, Butch Morris, David Murray and Wallace Roney. He added his voice to contemporaries Cindy Blackman, Orrin Evans, Dave Douglas, Jeremy Pelt, Gerald Cleaver and Nigel Kennedy as well.

Following praise for his first two releases, Allen began an association with Sunnyside Records in 2008: *I Am I Am* features Gregg August (bass) and Rudy Royston (drums) and garnered rave reviews from the *New York Times*, *Time Out NY*, and *DownBeat*.

In 2009, Allen released follow-up Sunnyside recording *Shine!*. Word-of-

mouth praise for the album led Lorraine Gordon, owner of the Village Vanguard, to invite him and his trio for a weeklong stint. The *New York Times* reviewed the residency, commending Allen for his trio’s “fearless approach to a formidable tradition.”

– DB



JD ALLEN PHOTO BY FRANK STEWART

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Jaap Blonk

\$14 general/\$12 Earshot members & seniors/\$7 students

Dutch vocal improviser **Jaap Blonk** uses synthesized sounds, including samples of his own voice, in powerful, joyful performances structured by the mathematical algorithms that are his other expertise. Blonk presents his 4-channel-mix piece "Polyptong" as a first set and Kurt Schwitters' "Ursonate" as the second (as an acoustic performance).

In "Polyptong," Blonk writes, the phonetic concepts of *diphthong* and *approximant* are an important focus in meditative sections of the work. It also uses the techniques of his *cheek synthesizer*, in which many kinds of stereo mouth sounds are driven by sheer air, ranging from very low to extremely high pressures.

Dadaist Kurt Schwitters' "Ursonate" is a sound poem in four movements, created over a decade in 1920s Ger-



JAAP BLONK PHOTO BY IVAR PEL

many. Schwitters left a few pages of instructions for reciters, and Blonk's own internalization of the piece since he first heard it in 1979, and subsequent performances, make quite an odyssey for the vocal performance artist. "The piece is very much founded in the directness of real life," Blonk writes.

Blonk was born in 1953, Woerden, Holland. The self-taught composer, performer, poet and vocal performance talent used the voice as his main means for the discovery and development of new sounds for almost two decades. From about the year 2000, Blonk started work with electronics, at first using samples of his own voice, then extending to include sound synthesis. A year off of performing in 2006 prompted a renewed interest in mathematics and research into the possibilities of algorithmic composition for the creation of music, visual animation and poetry.

As a vocalist, Blonk is unique in his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure.

— SH

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Susan Pascal's Soul Sauce

\$16 general, \$14 Earshot members & seniors, \$8 students

In this performance, vibraphonist **Susan Pascal** celebrates the 1960's work of mallet masher Cal Tjader (1925-1982). Pascal is joined by pianist **Fred Hoadley** and percussionist **Tom Bergersen**, from Seattle's Afro-Cuban jazz band Sonando, and bassist **Chuck Deardorf** and drummer **Mark Ivester**, from Jovino Santos Neto's Brazilian jazz band Quinteto.

Swedish American drummer Callen "Cal" Radcliffe Tjader Jr. learned how to play the vibraphone while performing with pianist Dave Brubeck. His good vibes got him a job with pianist George Shearing. Later, Tjader sought out Cuban musicians to ply the warm waters of the late 1950s mambo craze. The title track of his 1964 album *Soul Sauce*, a cover of a Dizzy Gillespie song, climbed the radio charts and sold more than 100,000 copies.

Pascal began collecting music for this project in 2009, and the program has grown ever since. The mambo music in the band's book and mondo talent on stage create an embarrassment of riches. "It's tough to decide which tunes to use," Pascal says. "There are so many great ones to choose from. It's a balancing of mixing familiar hits with unknown gems. We start with the groundbreaking work of Mongo Santamaria and Dizzy Gillespie, then add collaborations of Cal Tjader and Clare Fischer with modern twists from Chick Corea and Don Grolnick."

Pascal studied with Tom Collier, director of percussion studies at the University of Washington since 1980 and newly appointed chair of jazz studies. In addition to performances in Seattle clubs and concert stages, Pascal has toured Singapore multiple times. She

appears on motion picture soundtracks for *The Blind Side*, *The Wedding Planner* and *Office Space*.

The audience may have a problem staying in their seats at Tula's, especially after a few mint-laced Mojitos. Pascal says, "Expect everything from solo vibraphone cadenzas to languid cha-chas and up-tempo mambo jams."

— SG



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Rupa & The April Fishes



RUPA MARYA

Presented by Kirkland Performance Center

\$24 general

San Francisco's **Rupa Marya**, a doctor by day, mixes Argentinean tangos, Latin cumbia, Indian ragas and Gypsy swing into a French cafe music with a vintage cabaret vibe and arresting lyrics.

Rupa was born to Indian parents and raised in the U.S., India and the south of France. She founded Rupa & The April Fishes through a closely tied arts community in San Francisco and started playing the bars in the barrio, attempting to forge a sound that would bring a strangely segregated city with a radical past into a joint space of engagement.

Inspired by street music and the ethos of public art around the world, bandleader Marya started composing music in multiple languages in order to investigate what runs beneath apparent differences. In a country where space for public noncommercial gathering is incredibly limited and shrinking, she sought out like-minded mischievous musicians to create opportunities for artistic dialogue. She found in drummer **Aaron Kierbel** a longtime creative counterpart who provides the essential heartbeat to the sonic adventures, and together with the rest of the band, they are creating music that is bridging divides and pointing to the value of living music.

— SH; Kirkland Performance Center

SATURDAY, OCTOBER 27, TOWN HALL SEATTLE, 8PM

Staff Benda Bilili



STAFF BENDA BILILI PHOTO BY RENAUD BARRET

Presented by Town Hall Seattle

\$22 advance tickets, \$25 day of show

Led by vocalist **Ricky Likabu**, Staff Benda Bilili is a band whose mesmerizing music and extraordinary story have been making an impression worldwide. Four in the group are elderly paraplegics, polio survivors, who play from customized tricycles. This group of street musicians from Kinshasa, DR Congo, is **Coco Ngambali**, composer, vocals, guitar; **Theo Nsituvuidi**, vocals, guitar; **Djunana Tanga-Suele**, vocals; **Zadis Mbulu Nzungu**, vocals; **Kabamba Kabose Kasungu**, vocals; **Paulin 'Cavalier' Kiara-Maigi**, bass; **Cubain Kabeya**, drums, vocals; **Randy Buda**, percussion; and **Roger Landu**, vocals and principal soloist, on an electrified *santonge*, a one-stringed lute he built out of a tin can.

Staff Benda Bilili makes music that mixes the pulse of Congolese rumba with voices that conjure the crooners of Havana, the toasters of Kingston and American bluesmen. This extraordinary band of astonishing power and beauty has been dazzling audiences and media the world over, on record, on stage and on the big screen.

— SH

Chris Lightcap's Bigmouth | Kate Olson/Naomi Siegel: Syrinx Effect



CHRIS LIGHTCAP



SYRINX: NAOMI SIEGEL AND KATE OLSON. PHOTO BY ALEX GARLAND.

Supported by Presenting Jazz, a program of Chamber Music America funded through the generosity of the Doris Duke Charitable Foundation

\$16 general, \$14 Earshot members & seniors, \$8 students

Accomplished bassist **Chris Lightcap** performs new compositions with New York outfit Bigmouth: **Matt Mitchell** (piano), **Tony Malaby** and **Andrew Bishop** (tenor sax) and **Ches Smith** (drums).

A creative and dynamic ensemble, Bigmouth has met a high level of critical acclaim in its 13-year history. In 2010, the group's *Deluxe* (Clean Feed), with special guest Andrew D'Angelo on alto saxophone, was called superb by the *Wall Street Journal* and named on over 20 year-end best-of lists, including the *New York Times*, NPR, the *Village Voice* and *JazzTimes*. In July 2011, Lightcap led the group on a European tour, highlights of which include festival appearances in Slovenia, the Netherlands and Portugal.

Born and raised in Latrobe, Pennsylvania, Chris Lightcap started out on the piano at age eight, switched to violin at nine and began to teach himself the electric bass at fourteen. Later, while at Williams College, he studied with jazz bassist Cameron Brown, composers Robert Suderburg, David Kechley and Alvin Lucier, trumpeter Bill Dixon and the late master bassist Milt Hinton.

Lightcap moved to New York City, becoming a busy performing and recording artist within the city's fertile jazz and contemporary music scenes. Lightcap has collaborated with Marc Ribot, Regina Carter, Mark Turner, Dianne Reeves, Tomasz Stanko, Chris Potter, Paul Motian, John Scofield, Dave Liebman, Paquito D'Rivera and Ben Monder, appearing on over 50 recordings.

In 2011, Chamber Music America awarded Lightcap a New Jazz Works commission grant; Bigmouth premieres the new piece at this 2012 Earshot Jazz Festival performance at the Seattle Art

Museum. Q&A with Chris Lightcap follows.

Opening: emerging experimentalists **Kate Olson** and **Naomi Siegel**, with electronics, as Syrinx Effect.

Kate Olson holds a master's degree from the University of Michigan. She is an area educator and performs with the Seattle Women's Jazz Orchestra, the Royal Collective Music Ensemble and in smaller improvisational ensembles. Naomi Siegel is a graduate of the Oberlin Conservatory, now a performer and music educator in Seattle. She regularly performs with Thione Diop, Picoso and the Royal Room Collective Music Ensemble.

— SH



Sumi Tonooka

\$13 general, \$11 Earshot members & seniors, \$7 students

The “fierce and fascinating composer and pianist” (*Jazz Times*) **Sumi Tonooka** performs solo.

Born in 1956 Philadelphia, Tonooka experienced unfettered freedom at the piano as a young child. She started piano and music instruction at the age of seven at the Settlement Music School and cites a teenage experience seeing Thelonious Monk for making her want to be a jazz musician. She holds a bachelor of music degree from the Philadelphia College of the Performing Arts, and has gigged with Kenny

Burrell, Little Jimmy Scott, Sonny Fortune, Red Rodney, Benny Golson and David “Fathead” Newman.

Her debut release as a leader, *With An Open Heart* (Radiant Records, 1986), was the beginning of a long friendship with bassist Rufus Reid. *Taking Time* (Candid, 1991) and *Here Comes Kai* (Candid, 1992) are ripe with agile melodies, darting and daring rhythmic maneuvers and interplay with her bandmates.

Tonooka has penned almost fifty jazz compositions, and she’s composed over a dozen film scores, such as the Academy Award-nominated *Family Gather-*



SUMI TONOOKA

ing by Lise Yasui and *Daring To Resist* by Martha Lubell. Tonooka currently teaches piano at both Bard College and Dutchess Community College in the Hudson Valley, New York.

– SH

TUESDAY, OCTOBER 30, TRIPLE DOOR, 7:30PM

Christian Scott Band

\$18 general, \$16 Earshot members & seniors, \$9 students

Christian Scott grew up in a jazz family in New Orleans. His grandfather Clinton Scott was the host of “Sittin’ in with Clint,” a jazz program at the WWOZ radio station; his uncle, saxophonist Donald Harrison, is a modern jazz icon. Scott takes these traditional foundations and creates innovative compositions with his self-described style of “stretch music,” pushing the limits of traditional jazz by adding stylistic elements like rock and hip-hop. Bandmates **Matthew Stevens** on guitar, **Lawrence Fields** on piano, **Kris Funn** on bass and **Jamire Williams** on drums meet him at every beat.

Scott started playing the trumpet at 12 and within a year was performing alongside his uncle. When he was 18, he self-released his self-titled album *Christian Scott*. At 22, he signed with Concord Jazz and released the Grammy-nominated album *Rewind That*.

With the release of sixth album *Christian aTunde Adjuja* this year, Scott shows no signs of slowing down.

Christian aTunde Adjuja’s two-CD, 23-track collection takes traditional New Orleans jazz to edgy territories. Trained in classic jazz, Scott says, “My uncle took me back to the very beginning of the music. He taught me stuff that Buddy Bolden was playing in the early 1900s.”

Scott’s provocative style goes a step further to illuminate current social and political issues. He reflects on the devastation caused by hurricane Katrina, racism, abortion and gay marriage. Song “The Last Broken Heart,” from his *Yesterday You Said Tomorrow* (2010), was inspired by debate over gay marriage. “It’s a very challenging song to play, but the small dissonances within the song make it very captivating,” Scott says. “What could be more beautiful than two people deciding to love each other? It’s better than two



CHRISTIAN SCOTT PHOTO BY KIEL ADRIAN SCOTT

people deciding to hate each other, but somehow that’s more acceptable.”

Scott says, “There’s no better time than right now to fix all of the problems and issues that we face as individuals and as a society,” he says. “The problems that some of the musicians of the 60s addressed still exist. They may look a little different, but they’re still around.”

– ST

Bandalabra

\$13 general, \$11 Earshot members & seniors, \$7 students

Part afro-beat rhythm, part psychedelic punk, Seattle's Bandalabra evokes the sounds of "Fela Kuti meeting Steve Reich in rock's backyard," group founder, punk-jazz saxophonist **Skerik** says. The lively quartet includes well-loved locals **D'vonne Lewis** on drums, **Evan Flory-Barnes** on bass, and **Andy Coe** on guitar.

Skerik elaborates on Bandalabra's style: "It's not about soloing so much as creating a polyrhythmic weave with the four instruments. Music that is danceable but also interesting to listen to."

Relatively new to the scene, Bandalabra released their debut album *Live at the Royal Room* this spring, where



BANDALABRA: SKERIK, EVAN FLORY-BARNES, D'VONNE LEWIS, ANDY COE

they recorded their first public performance. The album features over 60 minutes of grooves created in the moment, where witnesses say they stumbled upon the notable psychedelic explosion now known as the track "Beast Crusher." On the heels of the

successful debut album, Bandalabra embarked on a nationwide tour this summer that took them from Seattle to New York and back again. The tour wraps up this fall where it all started, at the Royal Room, Columbia City.

— ST

Halloween Party w/ Naomi & The ODAT Band v.2

\$13 general, \$11 Earshot members & seniors, \$6 students

Dance the demons away in costume with Naomi & the ODAT Band this Halloween. The band's African-inspired experimental music has "beats and grooves so deep and round, you can't help but dance," Naomi Siegel says. The trombonist leads the seven-piece ensemble, including local musicians **Thione Diop** (percussion), **Jefferson Rose** (bass), **D'vonne Lewis** (drums), **Andy Coe** (guitar), **Hans Teuber** (saxophone and keyboard) and **Teo Shantz** (percussion).

Band name ODAT stands for *one day at a time*, a mantra for Siegel when she first transplanted to Seattle 2008. Then, she didn't know a soul. After some time, she is thrilled with the music connections that she has made. "It's

a small city, but it's rich in creativity. I feel really fortunate," she says.

A ten-year-old Siegel started trombone in middle school band; she was drawn to the trombone's low range and slide. In 17 years since, she's graduated from the Oberlin Conservatory and found incredible versatility in her instrument, one prone to experimentation.

Currently, Siegel has taken to pulling abnormal pitches and mixing electronics into improvised pieces. Her sound is constantly developing. It's a sound that has found like-minded collaborators in Seattle, and for Siegel, that's what it is really about, connecting



NAOMI SIEGEL PHOTO BY DACIA SAENZ

through music and having fun with your bandmates. She's a member of Thione Diop's Afro Groove, Picoso, the Syrinx Effect duo with Kate Olson and the Royal Room Collective Music Ensemble. She teaches trombone and works with a few nonprofits, including Seattle JazzED, Jazz Night School and Seattle Music Partners.

— ST

Evan Flory-Barnes: Folks

Evan Flory-Barnes Folks workshop
Thursday, November 1, Langston Hughes
Performing Arts Center, 5PM, free

\$12 general, \$10 Earshot members & seniors, \$5 students

Evan Flory-Barnes' Folks is a new project with drummer **D'veonne Lewis**, pianist **Darrius Willrich** and multi-instrumentalist **Bernie Jacobs**.

A Seattle original, the young Lewis is a multi-award winning drummer yet soft spoken about his accomplishments. He has worked steadily since before even graduating high school – with saxophonist Hadley Caliman's band, for a short time with Willrich and Flory-Barnes; with Joe Doria's McTuff; with Ethiopian singer Meklit Hadero; in Bandalabra; and in the house band at Teatro Zinzanni.



EVAN FLORY-BARNES PHOTO BY DANIEL SHEEHAN

SEATTLE WEEKLY'S MUSIC REVIEW
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Pianist Willrich is the co-founder of Critical Sun Recordings, where he's released urban soul albums *Darrius*, *Love Will Visit* and *Can't Get Enough*. He's a graduate of Cornish College of the Arts and is a private piano teacher and at Seattle Central Community College.

In his near-forty-year career, saxophonist, flautist, vocalist Bernie Jacobs is a personality completely at-ease in his craft. He's worked with drummer Billy Drummond and saxophonists Steve Wilson and Sam Newsome, and the Seattle Repertory Jazz Orchestra. He regularly performs with Andre Thomas' Quiet Fire and as a guest at the New Orleans Creole Restaurant and in drummer Greg Williamson's groups.

This amazing band, assembled by festival bassist Flory-Barnes, performs at the freshly retrofit-renovated Langston Hughes Performing Arts Center, which celebrates African American performing arts and cultural legacies for all of Seattle. Langston Hughes PAC holds an African American Film Festival each spring and many other events during the year.

Students who attend workshop get free admission to evening concert.

– SH

Mundell Lowe/Mike Magnelli Quartet

\$14 general, \$12 Earshot members & seniors, \$7 students

Mundell Lowe is perhaps one of the most seasoned artists performing at this year's festival. Born in 1922, Lowe worked as a young musician on Basin Street in New Orleans.

Upon moving to New York he performed, recorded and toured with saxophonists Charlie Parker, Lester Young and Ben Webster, singers Billy Holliday, Ella Fitzgerald and Tony Bennett, pianist Mary Lou Williams and bassist Charles Mingus. He picked up a gig on the Today Show band with bassist George Duvivier and drummer Ed Shaughnessy and worked with pianist Hank Jones in the NBC and CBS orchestras. Eventually he composed for News and Special Events at NBC.

After a move to California in 1965, Lowe wrote music for movies and television. He developed projects with singers Sarah Vaughn and Carmen McRae. Recently he toured with pianist Andre Previn and collaborated with several notable guitarists – Charlie Byrd, Herb Ellis and Tal Farlow. The Monterey Jazz Festival hired him as music director in 1983. Like his first influences – Charlie Christian and Jimmy Raney – his sound blends with the sound of a tenor saxophone.

For the festival, Lowe is joined by Boston guitarist **Mike Magnelli** – a 1970 graduate of the Boston Conservatory. Magnelli studied with Joe Pass and eventually became his agent and manager. Magnelli also recorded on Burt Bacharach's "Promises, Promises" and was assistant conductor for the Broadway musical *Grease*, starring John Travolta.

Accompanying this highly credentialed duo are two accomplished Seattle guitarists: **Milo Petersen** – gui-

tarist on recordings with drummers Billy Hart, Victor Lewis and Elvin Jones – picks up the sticks for these performances. On drums, Petersen has recorded five CDs and accompanied Eartha Kitt, Mose Allison and traveling Broadway shows at Seattle's Jazz Alley.

Chuck Kistler began by playing guitar as an avid Frank Zappa disciple

and switched to bass in 1998. He's performed with Kurt Elling, Kevin Mahogany and Peter Bernstein. His strong sense of pitch and facile left hand produce solo lines as light and lithe as a bebop saxophonist.

This combo is sure to produce a guitar feast for every ear.

– SG



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Evan Flory-Barnes: Thrown Together with Love

\$14 general, \$12 Earshot members & seniors, \$7 students

Festival featured artist **Evan Flory-Barnes** debuts two new projects at The Royal Room. The expansive jazz creator and collaborator brought his large-scale multimedia projects to past festivals. Here, his *Thrown Together with Love* is a conglomerate highlighting the artist's brilliant interest in working with the amazing creativity of arts talents in the city. The first set features strings **Alina To** (violin), **Brianna Atwell** (viola), **Maria Scherer-Wilson** (cello), all often heard in Jim Knapp's Scrape ensemble, and arts and communications advocate, composer, performer, clarinetist **Beth Fleenor**, composer and vocalist **Hanna Benn** (Pollens), emcee **Spekulation** and drummer **Adam Kessler**. The second group is **Kate Olson** (sax), **Jacques Willis** (vibes), **Andy Coe** (guitar) and **D'vonne Lewis** (drums).

– SH

FRIDAY, NOVEMBER 2, TOWN HALL SEATTLE, 7PM

Roosevelt & Ballard High School Jazz Bands

\$14 general, \$12 Earshot members & seniors, \$7 students

Students from two Seattle public high schools join this year's high-caliber lineup of professional performing artists: veterans of the Jazz at Lincoln Center Essentially Ellington contest **Roosevelt High School**, directed by **Scott Brown**, and first-time Ellington participants **Ballard High School**, tonight directed by **Gary Hammon**.

Roosevelt returns from a two-week summer European festival tour and second place finish at New York's Ellington contest last May. "With loads of new talent and a strong core of veteran leadership," Brown writes, "this year's band is sure to be swinging!"

Brown, a trombonist, loves his job. "As a director, I am blessed to have so many wonderful musicians attending Roosevelt High School. When everyone in the band is 'on the same page' musically and spiritually, there is nothing better than to hear them swinging their tails off!"

Ballard jazz band director **Michael James**, one of five band directors from throughout the nation selected to receive a full scholarship to Jazz at Lincoln Center's Band Director Academy last June, enjoys his role, too. He writes



ROOSEVELT HIGH SCHOOL JAZZ BAND PHOTO BY BEN HENWOOD

me about the work: "The challenge in jazz comes in ... communicating the emotion of the music from the page to the player to the audience."

These band directors draw on the pool of professional freelance regional artists to mentor their students. Brown hired saxophonist Stuart MacDonald as assistant director. MacDonald graduated from Roosevelt in 1991. James enlisted saxophonist Gary Hammon to help develop his band. Hammon emerged from the Seattle funk and free jazz scene, studied at the New England

Conservatory of Music, toured with organist Big John Patton, returned to Seattle and recorded *Fangs* in 2005 with saxophonist Hadley Caliman.

Tonight at Town Hall, both bands draw on the rich canon of big band music – Duke Ellington, Count Basie, Sammy Nestico, Neal Hefti – and Roosevelt includes compositions by some of the student performers.

Brown writes, "We hope you'll hear the precision, AND feel the spirit!"

– SG

Murl Allen Sanders w/ Warren Rand

\$14 general, \$12 Earshot members & seniors, \$7 students

Murl Allen Sanders describes his music as *zyffusico* – a fusion of jazz, pop and zydeco. He sings and performs on accordion, piano and harmonica. Joining him are Seattle bassist **Clipper Anderson**, Tacoma drummer **Mark Ivester** and Portland saxophonist **Warren Rand**. “This is a high-energy ensemble combining modern and traditional aesthetics,” Sanders writes.

Sanders’ accordion repertoire stretches across many musical genres – Latin, swing, funk, even orchestral. His Accordion Concerto No. 1 premiered in 2003 at University of Washington’s Meany Hall. A grant from Seattle’s Of-

fice of Arts and Cultural Affairs supported his Accordion Concerto No. 2 that premiered in 2007. The program for this festival performance doesn’t include an orchestra but does include original material, straight-ahead jazz and some blues.

As a student, Sanders played jazz piano at Nathan Hale High School and Seattle Community College. He earned a bachelor of arts in music education at the University of Washington. Now he teaches privately, performs, records movie soundtracks and has won awards for his compositions.

Sanders writes, “If you haven’t heard jazz accordion, come to this show!”

– SG



SATURDAY, NOVEMBER 3, NORDSTROM RECITAL HALL, 7:30PM
SUNDAY, NOVEMBER 4, KIRKLAND PERFORMANCE CENTER, 3PM

Seattle Repertory Jazz Orchestra w/ Branford Marsalis

Presented by Seattle Repertory Jazz Orchestra

New Orleans Night Out

\$59-65

NEA Jazz Master and three-Grammy winner **Branford Marsalis** joins the all-star big band on a tour of the music of his hometown – from early brass bands to Louis Armstrong, Sidney Bechet, and King Oliver to modern interpretations of jazz classics such as “Basin Street Blues” and “Do You Know What It Means to Miss New Orleans.”

The Seattle Repertory Jazz Orchestra is co-directed by saxophonist and arranger Michael Brockman, long-time member of the UW School of Music and an authority on the music of Duke Ellington, and drummer Clarence



BRANFORD MARSALIS PHOTO BY STEPHEN SHEFFIELD

Acox, award-winning conductor of the Garfield High School jazz bands. SRJO includes many of the region’s best-loved jazz soloists and bandleaders.

– SH; SRJO

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Robert Glasper Experiment



ROBERT GLASPER EXPERIMENT PHOTO BY MIKE SCHREIBER

\$24 general, \$22 Earshot members & seniors, \$12 students

This year's festival ends with Blue Note pianist Glasper's kind of slap, with **Derrick Hodge** (bass), **Mark Colenburg** (drums) and **Casey Benjamin** (sax, vocoder).

Fresh on the heels of *Black Radio* and *Black Radio Recovered: The Remix EP*, Glasper brings a quartet of East Coast-ers with their dials tuned to gospel, hip-hop, rap, jazz, rhythm and blues and rock. Do they cross genres? Well, Kanye West and Yasiin Bey, aka Mos Def, crashed a recent New York club date.

Glasper was born in Houston, attended the city's High School for Performing Arts and then The New School for Jazz and Contemporary Music in Manhattan. He hooked up with singer Bilal Oliver and mixed with Mos Def, Q-Tip, Kanye, J Dilla, Erykah Badu, Jay-Z and Talib Kweli. His early recordings cover tunes by Herbie Hancock and Duke Ellington.

St. Louis drummer Mark Colenburg attended Mannes School of Music in Manhattan on scholarship, where he studied with Lenny White, Joe Chambers, Michael Carvin, Carl Allen and Andrew Cyrille.

Casey Benjamin hails from South Jamaica, Queens. He performs on saxophone and vocoder – the voice synthesizer first used in WWII for encrypted communication. Benjamin went to school at LaGuardia High School of Music, Art and Performing Arts, followed by The New School for Jazz and Contemporary Music.

Philadelphia native Derrick Hodge began on guitar at age 7, switched to electric bass and finally to upright bass before attending Temple University, where he studied jazz composition and performance. He's studied with bassist Christian McBride, and under the mentorship of composer Terence Blanchard, Hodge developed into a performer and composer for film soundtracks. He composed, performed and produced two Grammy-winning recordings – one for Best Large Jazz Ensemble Album and another for Best Rap Album.

Glasper's band plays original songs, with creative angles on popular repertoire – Mongo Santamaria, Sade, David Bowie, Nirvana. "We all have musical ADD," Glasper says, "and we love it."

– SG

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A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1984 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.

NOTES



Jack Straw Artist Residencies

Jack Straw offers opportunities to artists in diverse disciplines to use Jack Straw recording studios and participate the organization's presentation programs. The Artist Support Program awards 20 hours of recording and production time with a Jack Straw engineer. The New Media Gallery Program invites artists to present a sound installation in the Jack Straw New Media Gallery, including an opening reception, artist presentation, and other events. Artists may apply to one program per year. The application deadline is Thursday, November 1. Applications and more information is at www.jackstraw.org.

On the Horizon: Artist Trust 2012 Awards Party

Experience Music Project, Seattle Center, Thursday, November 1, 6:30pm

Artist Trust celebrates 25 years of supporting art at its source, with 2012 Artist Trust grant and award recipients. Musical performances by Jovino Santos Neto and Samantha Boshnack. Admission is \$25 for Artist Trust members; \$50, non-members; children 12 and under, free.

Earshot Jazz Festival Volunteering & Internships

Earshot Jazz seeks office volunteers and production interns. Please email schraepfer@earshot.org for more information.

IN ONE EAR



Jam Session News

Trumpeter **Steve O'Brien** invites players to a new Monday weekly, 9pm, at Still Liquor, Capitol Hill, with Nate Parker (bass) and Adam Kessler (drums). Drummer **Jeff Busch** launches a new Brazilian jam session on Wednesdays, 9pm, at Cafe Con Leche (next to Club Sur), with Alex Chadsey (piano), Tim Carey (bass), Mikaela Romero (vocal). Session organizers and attendees, send session news and anecdotes to editor@earshot.org.

Jazz Radio

In addition to its weekday NPR and late-night and prime-time jazz programs, 88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Marian McPartland's Piano Jazz, Ken Wiley's the Art of Jazz and Jim Wilke's Jazz After Hours and Jazz Northwest. Jazz Northwest, Sundays, 1pm, features the

artists and events of the regional jazz scene. For JazzNW program information, see jazznw.org. For KPLU's full jazz schedule, see kplu.org/schedule.

Late-night Sundays on 90.3 KEXP features Jazz Theater with John Gilbreath and Sonarchy, 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 lineup: October 7, **William Barton** and **Stuart Dempster**, an archive performance from 2003 featuring the two on didgeridu; October 14, **Chemical Clock**, Ray Larsen (trumpet), Cameron Sharif (keys), Mark Hunter (bass), Evan Woodle (drums); October 21, **Rippin' Chicken**, organ trio with Delvon La-

CONTINUED ON PAGE 54

JAZZ AROUND THE SOUND

october

10

MONDAY, OCTOBER 1

GB Primo Kim, 6
 JA Count Basie Orchestra w/ Carmen Bradford, 7:30
 MT Triangle Pub jam, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pediangco, 9
 PM Paul Richardson, 6
 RR Entre Mujeres, 7
 SQ Steve O'Brien's Wild Trio w/ Nate Parker, Adam Kessler, 9
 TD Free Funk Union (Musicquarium), 8
 TU Mach One Jazz Orchestra, 7:30
 WR Spellbinder, 9:30

TUESDAY, OCTOBER 2

BP Josephine Howell Quartet, 7
 BX Carolyn Graye's Singer's Soiree, 7, 9
 CG Suffering F*ckheads, 8:30
 ET Monktail session, 8
 JA Wayne Kranz w/ Keith Carlock, Nate Wood, 7:30
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Martinez & Verlinde, 10
 RR Tess Guerzon w/ Reuel Lubag, Osama Afifi, Jeff Busch, Tom McElroy, Akim Finch, 8
 SB McTuff Trio, 10
 TU Jay Thomas Big Band, 7:30
 VI Burton Greene, Marc Smason, Oleg Ruvinov, Greg Campbell, 9

VT Careless Lovers, 9

WEDNESDAY, OCTOBER 3

BX Future Jazzheads session, 7
 C* Brazilian jam w/ Jeff Busch, Tim Carey, Alex Chadsey, Mikaela Romero (Cafe Con Leche, 2901 1st Ave S), 9
 EB Burton Greene, Marc Smason, Oleg Ruvinov, Greg Campbell, 7
 JA Wayne Kranz w/ Keith Carlock, Nate Wood, 7:30
 KC Zakir Hussein, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-Felix, 9
 RR Alan Lomax Archives, 8
 SB Ty Bailey party, 10
 SF Passarim Quintet, ft Leo Raymundo, Francesca Merlini, 8
 TD Bebel Gilberto, 7:30 | Daniel Rapport Trio (Musicquarium), 8:30
 TU Smith/Staelens Big Band, 7:30
 VI Michael Owcharuk Trio, 9

THURSDAY, OCTOBER 4

BC Adam Kessler w/ Phil Sparks, 9
 BN Blue Moon session w/ Dave Abramson, 4:30
 BP Carlos Cascante & Tumbao, 8
 BX Randy Halberstadt, 7, 9
 C* Nikki Schilling, (La Hacienda, 620 SE Everett Mall Way, Everett), 6
 CE Babma Brazil w/ Dinho Costas, 10

CG Fu Kun Wu Trio, 8:30
 JA Kurt Elling, 7:30
 LB Lakeside jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6:30
 LJ Fundamental Forces, Ask the Ages, 7
 NO Ham Carson Quintet, 7
 TD Bebel Gilberto, 7:30 | Hardcoretet (Musicquarium), 9
 TU Clave Gringa, 7:30

FRIDAY, OCTOBER 5

BX Kareem Kandi Trio, 7, 9
 CH Dennis Rea w/ Stuart Dempster, Beth Fleenor, Kate Olson, James DeJoie, John Seman, Tom Zgonc, 8
 ED Dianne Reeves, 7:30
 GZ Andre Thomas Quiet Fire, 7
 HS Jazz & Sushi, 7:30
 JA Kurt Elling, 7:30, 9:30
 KC King for Two Days, 6:30 | The Bad Plus, 7:30
 LA Latona happy hour w/ Phil Sparks, 5
 LB Martine Bron, 7:30
 NC Greg Schroeder Trio, 8
 NO Thomas Marriott's Flexicon, 8
 RR Reptet, The Schwa, 8:30
 SF Alex Guilbert Duo, 9
 TU Bill Anschell Trio w/ Jeff Johnson, D'Vonne Lewis, 7:30
 VI Casey MacGill, 8

GET YOUR GIGS LISTED!

To submit your gig information go to www.earshot.org/Calendar/data/gigssubmit.asp or e-mail us at jazzcalendar@earshot.org with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

Calendar Key

AA Seattle Asian Art Museum, Volunteer Park, 1400 E Prospect St, 206-654-3100	ED Edmonds Center for the Arts, 410 4th Ave N, Edmonds, 425-275-9595	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BB Couth Buzzard Books, 8310 Greenwood Ave N, 206-436-2960	ET Electric Tea Garden, 1402 Pike St, 206-568-3922	PB Paratii, 5463 Leary Ave NW, 206-420-7406
BC Barca, 1510 11th Ave E, 206-325-8263	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BH Benaroya Hall, 200 University St, 206-215-4747	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PH 418 Public House, 418 NW 65th St, 206-783-0418
BN Blue Moon, 712 NE 45th St, 206-675-9116	GZ Grazie Canyon Park, 23207 Bothell-Everett Hwy, Bothell, 425-402-9600	PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 206-728-1337
BP Bake's Place, 155 108th Ave NE, Bellevue, 425-391-3335	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	JA Jazz Alley, 2033 6th Ave, 441-9729	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
C* Concert and Special Events	KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422	RV Rainier Valley Cultural Center, 3515 S Alaska St
CA CMA Gallery & Performance Space, 4501 Interlake Ave N #9, 206-354-4985	LA Latona Pub, 6423 Latona Ave NE, 525-2238	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CE Cellars Restaurant and Lounge, 2132 1st Ave, 206-448-8757	LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891	SE Seattle Art Museum, 1300 1st Ave, 206-654-3100
CG Copper Gate, 6301 24th Ave NW, 706-3292	LH Langston Hughes Performing Arts Center, 104 17th Ave S, 206-684-4758	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SQ Still Liquor, 1524 Minor Ave, 682-2695
CR Cafe Racer, 5828 Roosevelt Way NE, 206-523-5282	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104	MX MIX 6006 12th Ave S, 767-0280	TD Triple Door, 216 Union St, 206-838-4333
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	TO Town Hall Seattle, 1119 8th Ave, 206-652-4255
EB Egan's Ballard Jam House, 1707 NW Market St, 206-789-1621	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695
		VT Via Tribunali, 913 E Pike St, 206-322-9234
		WR White Rabbit, 513 N 36th St, 588-0155
		WV Wild Vine Bistro, 18001 Bothell Everett Hwy, Bothell, 425-877-1334

5 REPTET AT ROYAL ROOM

Reptet debuts new instrumentation and new compositions at the Royal Room, Friday, October 5, 8:30pm. **Mark Oi** (electric guitar) augments the horns-and-rhythm dynamic of the Reptet core, multi-instrumentalists **Samantha Boshnack** (trumpet, flugelhorn), **Nelson Bell** (trombone, tuba), **Chris Credit** (baritone sax, tenor sax, clarinet), **Tim Carey** (electric & upright bass) and **John Ewing** (drums & percussion). The Schwa, including vibraphonist **Justin Sorensen**, opens. Admission \$5-\$15, suggested donation.

SATURDAY, OCTOBER 6

BX Leah Stillwell Quartet, 7, 9
C* Milo Petersen/Anton Schwartz brunch (A Terrible Beauty, 4752 California Ave SW), 11am
C* Overton Berry & Ensemble (Wade James Theater, 950 Main St, Edmonds), 7
EB Dorothy Rodes, Ed Weber, Jeff Johnson, Robert Rushing, 7
GZ Andre Thomas Quiet Fire, 7
JA Kurt Elling, 7:30, 9:30
KC Jane Monheit & Mark O'Connor, 8
LB Murl Allen Sanders, 7:30
LH Tribute to Etta James w/ Mercedes Nicole, Hans Brehmer, Osama Afifi, D'vonne Lewis, Darren Motamedy, 8m
SF Leo Raymundo Trio, 9
SY Victor Janusz, 9:30am
TD The Bad Plus, 7
TU Greta Matassa Quartet, 7:30
VI Ruby Bishop, 6 | The James Band, 10

SUNDAY, OCTOBER 7

BP Pearl Django w/ Greta Matassa, 8
CR Racer Sessions: Mark Hunter, Levi Gillis, Jarred Katz, 8
DT Darrell's session, 8
FB Seattle Jazz Vespers: Stephanie Porter & Quartet, 6
GB Primo Kim, 6
JA Kurt Elling, 7:30
KC Jane Monheit & Mark O'Connor, 7
PM Paul Richardson, 6
PG Bob Strickland jam, 5
RR Jim Knapp Orchestra, 7:30
SF Alex Guilbert Duo brunch, 11am | Jerry Frank, 6:30
SY Victor Janusz, 9:30am
TU Reggie Goings Jazz Offering, 3 | Jim Cutler Jazz Orchestra, 8
VI Ruby Bishop, 6 | Ron Weinstein Trio, 9:30

MONDAY, OCTOBER 8

GB Primo Kim, 6
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PB Paratii session w/ Jeff Busch & Ernesto Padiangco, 9
PM Paul Richardson, 6
SQ Steve O'Brien's Wild Trio w/ Nate Parker, Adam Kessler, 9
TD Free Funk Union (Musicquarium), 8
TD Marcus Miller, 7, 9:30
TU David Marriott Big Band, 7:30
WR Spellbinder, 9:30

TUESDAY, OCTOBER 9

BP Josephine Howell Quartet, 7
BX Boxley's birthday party, 7, 9
CG Suffering F#ckheads, 8:30

ET Monktil session, 8
JA Strunz & Farah, 7:30
MX Burns, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ Martinez & Verlinde, 10
PO Red Oak Duo masterclass, 12:30
RR Christian Asplund & Greg Campbell, 7
SB McTuff Trio, 10
TU Emerald City Jazz Orchestra, 7:30
VT Careless Lovers, 9

9 MONK MARATHON

In honor of Monk's October birthday, pianist **Christian Asplund** and drummer **Greg Campbell** perform the complete works of Thelonious Monk at the Royal Room, Tuesday, October 9, 7pm, with special guests Wayne Horvitz, William O. Smith, Tari Nelson-Zagar, Jessica Kenney, Darian Asplund, Jim Knodle. Canadian-American composer and performer Asplund is an associate professor at Brigham Young University; he transcribed Monk as a teenager. Admission is \$7 in advance, \$10 at the door. More information at christianasplund.net or theroyalroomseattle.com.

WEDNESDAY, OCTOBER 10

BH UW Jazz Faculty Showcase (Nordstrom Recital Hall), 7:30
BX Future Jazzheads session, 7
C* Brazilian jam w/ Jeff Busch, Tim Carey, Alex Chadsey, Mikaela Romero (Cafe Con Leche, 2901 1st Ave S), 9
ET Monktil session, 8
JA Strunz & Farah, 7:30
NO Legacy Band w/ Clarence Acox, 8
PH 418 session w/ Claudio Rochat-Felix, 9
PO Jake Hertzog masterclass, Noon
RR Bill Horist, 8 | Jon Pfeffer, 9 | Amy Denio, 10
SB Farko Collective, 10
TU Greta Matassa workshop, 7:30
VI Jerry Zimmerman, 8

10 UW JAZZ FACULTY SHOWCASE

The faculty of the UW Jazz Studies Program perform at Illsley Ball Nordstrom Recital Hall at Benaroya Hall, October 10, 7:30pm. Sets by the Fred Radke Quintet, Michael Brockman Quartet, Tom Collier, Marc Seales and the Cuong Vu Quartet precede a group finale. This performance includes a special appearance by drummer Ted Poor, artist-in-residence at the School of Music this fall, and by School of Music Director Richard Karpen. Tickets are \$17-\$22. More at 206-215-4747 or www.music.washington.edu.

THURSDAY, OCTOBER 11

BC Adam Kessler w/ Phil Sparks, 9
BN Blue Moon session w/ Dave Abramson, 4:30
BP Carlos Cascante & Tumbao, 8
BX Craig Hoyer, 7, 9
CE Babma Brazil w/ Dinho Costas, 10
CG Fu Kun Wu Trio, 8:30
JA Leela James, 7:30
LB Lakeside jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 7:30
NO Ham Carson Quintet, 7
SB Fang Chia, 8 | Suffering F#ckheads, 10
SE Evan Flory-Barnes Group, 5:30
TD Thione Diop (Musicquarium), 9

TU Chris Morton Trio, 7:30
VI Brazil Novo, 9

FRIDAY, OCTOBER 12

BB Ronin 3 w/ Dick Valentine, 7:30
BH Earshot Jazz Fest: Tribute to Clarence Acox w/ Garfield band (Nordstrom Recital Hall), 7:30
BX Chuck Deardorf Trio, 7, 9
C* Kimberly Gordon w/ Patti Wicks (Jazzvox Northgate), 7:30
C* Glenn Miller Orchestra (Auburn Performing Arts Center, 700 E Main St, Auburn), 7:30
CH Dean Moore, 8
HS Jazz & Sushi, 7:30
JA Leela James, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
LB Stephanie Porter, 7:30
NC Bernie Jacobs Trio, 8
NO Thomas Marriott's Flexicon, 8
RR Carrie Wicks w/ Bill Anschell, Jeff Johnson, Byron Vannoy, 8:30
SF John Sanders & Saul Kline Gypsy Reeds Duo, 9

CURTAIN CALL

weekly recurring performances

MONDAY

GB Primo Kim, 6
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PB Paratii session w/ Jeff Busch & Ernesto Padiangco, 9
WR Spellbinder, 9:30

TUESDAY

CG Suffering F#ckheads, 8:30
ET Monktil session, 8
MX Burns, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ J Martinez & E Verlinde, 10
SB McTuff Trio, 10
VT Careless Lovers, 9

WEDNESDAY

NO Legacy Band w/ Clarence Acox, 8
PH 418 session w/ Claudio Rochat-felix, 9

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
CE Babma Brazil w/ Dinho Costas, 10
CG Fu Kun Wu Trio, 8:30
LB Lakeside jam, 6
NO Ham Carson Quintet, 7

FRIDAY

HS Jazz & Sushi, 7:30
LA Latona happy hour w/ Phil Sparks, 5
NO Thomas Marriott's Flexicon, 8

SATURDAY

SY Victor Janusz, 9:30am
VI Ruby Bishop, 6

SUNDAY

CR Racer Sessions, 8
DT Kevin McCarthy session, 8
GB Primo Kim, 6
SY Victor Janusz, 9:30am
TU Jim Cutler Jazz Orchestra, 8
VI Ruby Bishop, 6
VI Ron Weinstein Trio, 9:30

TD Ranger and the Re-Arrangers, Beso Negro (Musicquarium), 5, 10
 TU Earshot Jazz Fest: Lorraine Feather & Russell Ferrante, 7:30

SATURDAY, OCTOBER 13

BH EJJ: Danilo Perez Trio I Andy Clausen's Wishbone (Nordstrom Recital Hall), 8
 BX Bernie Jacobs Quartet, 7, 9
 C* Jovino Santos Neto Quinteto (Sudden Valley Library fundraiser, 8 Barnview Ct, Bellingham), 3
 C* Followfest: Glenn Crytzer & His Syncopators (Om Culture, 2210 N Pacific St), 9
 CH EJJ: Ab Baars & Ig Henneman, 8
 JA Leela James, 7:30, 9:30
 KC Primo Kim & Carol Neilsson, 7:30
 LB Butch Harrison, 7:30
 RV Arts Gumbo Brazil w/ Show Brazil, 6
 SF Jose Gonzales Trio, 9
 SY Victor Janusz, 9:30am
 TU Seattle Teen Music, 2 I EJJ: Lorraine Feather & Russell Ferrante, 7:30
 VI Ruby Bishop, 6

SUNDAY, OCTOBER 14

C* Kimberly Gordon w/ Patti Wicks (Jazzvox Camano), 7:30
 CA Seattle Composers Alliance seminar w/ Peter Himmelman, 10am
 CR Racer Sessions: Carmen Rothwell, 8
 DT Darrell's session, 8
 GB Primo Kim, 6
 JA Leela James, 7:30
 KC Glenn Miller Orchestra, 2, 7:30
 PG Nikki Schilling, 5
 SE EJJ: Matthew Shipp Trio I Trio X, 7:30
 SF Anne Reynolds & Burt Boice, 6:30
 SY Victor Janusz, 9:30am
 TD EJJ: Luciana Souza Trio & Dave Peck Trio, 7 I Kareem Kandi (Musicquarium), 8
 TU Jazz Police, 3 I EJJ: Jon Hamar Quintet, 7:30
 VI Ruby Bishop, 6 I Ron Weinstein Trio, 9:30

MONDAY, OCTOBER 15

CH EJJ: Tatsuya Nakatani w/ guest Eyvind Kang, 7:30
 GB Primo Kim, 6
 MT Triangle Pub jam, 8:30

NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pediango, 9
 PM Paul Richardson, 6
 RR Daniel Barry w/ Walk All Ways & 2 Hemispheres, 7:30
 SQ Steve O'Brien's Wild Trio w/ Nate Parker, Adam Kessler, 9
 TD Free Funk Union (Musicquarium), 8
 TU Hal Merrill Quartet, 7:30
 WR Spellbinder, 9:30

15 FULBRIGHT IN BRAZIL, DANIEL BARRY MUSIC

Composer, trumpeter and SWOJO director **Daniel Barry** premieres new music written during his three-month Fulbright residency in Brazil, at The Royal Room, October 15, 8pm. He performs the pieces tonight with two bands. The Walk All Ways group is Daniel Barry (cornet), Jim DeJoie (woodwinds), Alicia DeJoie (violin), Brad Hawkins (cello), Steve Rice (accordion), Chris Symer (bass) and Scott Ketron (drums). The 2 Hemispheres group is Daniel Barry (keyboard), Kate Olson (woodwinds), Naomi Siegel (trombone), Chris Symer (basses) and Nonda Trimis (drums). Admission is \$5-\$15, suggested donation.

TUESDAY, OCTOBER 16

BP Josephine Howell Quartet, 7
 CG Suffering F#ckheads, 8:30
 ET Monktil session, 8
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Martinez & Verlinde, 10
 SB McTuff Trio, 10
 TD EJJ: Bettye LaVette, 7:30
 TU EJJ: Human Spirit, 7:30
 VT Careless Lovers, 9

WEDNESDAY, OCTOBER 17

BH EJJ: Vijay Iyer Trio I Cuong Vu Trio, 7:30
 BX Future Jazzheads session, 7
 C* Brazilian jam w/ Jeff Busch, Tim Carey, Alex Chadsey, Mikaela Romero (Cafe Con Leche, 2901 1st Ave S), 9
 CH Dan Peck, 8
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-Felix, 9
 TU EJJ: Human Spirit, 7:30
 VI Jason Parker Quartet, 9

THURSDAY, OCTOBER 18

BC Adam Kessler w/ Phil Sparks, 9
 BN Blue Moon session w/ Dave Abramson, 4:30
 BX Young Lizards, 7, 9
 C* Susie Kozawa & Alan Chong Lau (Prographica/ Fine Works on Paper, 3419 E Denny Way), 7
 C* Danny Godinez, Heaney-Henneman-Rea, Michael Owcharuk's PLY (Mars Bar, 609 Eastlake Ave E), 9
 CE Babma Brazil w/ Dinho Costas, 10
 CG Fu Kun Wu Trio, 8:30
 CH EJJ: Evan Flory-Barnes 2+2, 7:30
 LB Lakeside jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6:30
 NO Ham Carson Quintet, 7
 SB Global Sound System w/ Jefferson Rose, Naomi Siegel, 10
 TU Fred Hoadley's Sonando, 7

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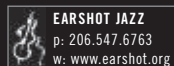
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7:30PM

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1.800.838.3006



VI Rik Wright, 9

FRIDAY, OCTOBER 19

BX Milo Petersen Trio, 7, 9
C* EJF: Paul de Barros book release (Elliott Bay Books, 1521 10th Ave), 7:30
C* Dan Duval Trio (Black Diamond Bakery, 32805 Railroad Ave, Black Diamond), 6:30
C* Fathia Atallah w/ Jazz Renouveau (Haller Lake United Methodist, 13055 1st Ave NE), 7:30
C* EJF: Ernie Watts clinic (UW Music, Rm 35), 12:30
CH EJF: Phil Dadson Ensemble, 7
HS Jazz & Sushi, 7:30
LA Latona happy hour w/ Phil Sparks, 5
LB Jennifer Kienzle w/ Tim Kennedy, 7:30
NC David George Quartet, 8
NO Thomas Marriott's Flexicon, 8
PO EJF: Nik Bärtsch's Ronin, 7:30
RR Expanded Correo Aereo/Ama Trio w/ Amy Denio, Madeleine Sosin, Abel Rocha, Evan Flory-Barnes, 8:30
SF Tim Kennedy Trio, 9
TD Danny Godinez (Musicquarium), 5
TU EJF: George Colligan Organ Trio, 7:30
VI Rat City Brass, 9

SATURDAY, OCTOBER 20

BX Jon Hamar Group, ft Rich Perry & Todd DelGiudice, 7, 9
C* Laurie Anderson (Meany Hall, UW), 8
C* Jose "Juicy" Gonzales Trio (Scotch & Vine, 22341 Marine View Dr S, Des Moines), 7
CA Drum Exchange 20th Anniversary w/ Olympic Marimba Band (Drum Exchange), 1
CH Keith Eisenbrey, 8
LB Diana Page, 7:30
SB Porkchop Express w/ D'Vonne Lewis, 10
SE EJF: Buster Williams Quartet I Ernie Watts w/ Marc Seales Trio, 7:30
SF Leo Raymundo Trio, ft Sue Nixon, 9
SY Victor Janusz, 9:30am
TU EJF: George Colligan Organ Trio, 7:30
VI Ruby Bishop, 6 I Casey MacGill Trio, 10
WV Nikki Schilling, 8

SUNDAY, OCTOBER 21

AA EJF: Arga Bileg, 7:30
CR Racer Sessions: Sam Hylton, 8
CY Kathy Kosins I Susan Pascal, 2
DT Darrell's session, 8
GB Primo Kim, 6
PG Bob Strickland jam, 5
SE EJF: Lionel Loueke Trio I Dos y Mas, 7:30
SF Alex Guilbert Duo, 11am I Jerry Frank, 6:30
SY Victor Janusz, 9:30am
TU Jay Thomas Big Band, 4 I EJF: Gregoire Maret, 7:30
VI Ruby Bishop, 6 I Ron Weinstein Trio, 9:30

MONDAY, OCTOBER 22

GB Primo Kim, 6
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PB Paratii Session w/ Jeff Busch & Ernesto Pediangco, 9
PM Paul Richardson, 6
SQ Steve O'Brien's Wild Trio w/ Nate Parker, Adam Kessler, 9
TD EJF: Bobby Previte's Voodoo Orch. I Royal Room Collective, 7 I Free Funk Union (Musicquarium), 8
TU EJF: Gregoire Maret, 7:30

WR Spellbinder, 9:30

TUESDAY, OCTOBER 23

BP Josephine Howell Quartet, 7
CG Suffering F#ckheads, 8:30
CH Lubomyr Melnyk, 8
ET Monktail session, 8
JA Bill Charlap Trio, 7:30
MX Burns, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ Martinez & Verlinde, 10
PM Paul Richardson, 6
PO EJF: Elina Duni w/ Colin Vallon Trio, 8
RR EJF: B'shnorkestra I Neil Welch, 7:30
SB McTuff Trio, 10
TU The Little Big Band, 7:30
VT Careless Lovers, 9

WEDNESDAY, OCTOBER 24

BH EJF: Jake Shimabukuro, 8
BX Future Jazzheads session, 7

C* Brazilian jam w/ Jeff Busch, Tim Carey, Alex Chadsey, Mikaela Romero (Cafe Con Leche, 2901 1st Ave S), 9
JA Bill Charlap Trio, 7:30
NO Legacy Band w/ Clarence Acox, 8
PH 418 session w/ Claudio Rochat-Felix, 9
PO EJF: Anat Cohen Ensemble, 8
RR EJF: Tamarindo I Shuffleboil, 7:30
TU Chad McCullough/Steve Treseler Quintet, 7:30
VI Wally Shoup Trio, 9

THURSDAY, OCTOBER 25

BC Adam Kessler w/ Phil Sparks, 9
BN Blue Moon session w/ Dave Abramson, 4:30
BX Chris Morton, 7, 9
C* Jose "Juicy" Gonzales Trio (Sip, 1084 NE Park Dr, Issaquah), 6
CE Babma Brazil w/ Dinho Costas, 10
CG Fu Kun Wu Trio, 8:30
EB Nikki Schilling Trio, 7
JA Eliane Elias, 7:30
KC EJF: Philip Glass w/ Foday Musa Suso & Adam Rudolph, 7:30

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Mach One Jazz Orchestra 7:30PM \$5	2 BIG BAND JAZZ Jay Thomas Big Band 7:30PM \$5	3 BIG BAND JAZZ Smith/ Staelens Big Band 7:30PM \$10	4 Clave Gringa Latin Jazz 7:30PM \$10	5 Bill Anschell Standards Trio w/ Jeff Johnson & D'Vonne Lewis 7:30PM \$15	6 Greta Matassa Quartet 7:30PM \$15
7 Reggie Goings Jazz Offering 3:00PM \$10 ***** Jim Cutler Jazz Orch. 8:00PM \$5	8 BIG BAND JAZZ David Marriott Big Band 7:30PM \$5	9 BIG BAND JAZZ Emerald City Jazz Orchestra 7:30PM \$5	10 Greta Matassa Jazz Workshop 7:30PM \$10	11 Chris Morton Trio Featuring Katie Davi 7:30 \$6	12 EARSHOT JAZZ Lorraine Feather & Russell Ferrante 7:30PM \$7-\$15	13 Seattle Teen Music 2-5 \$5 ***** EARSHOT JAZZ Lorraine Feather & Russell Ferrante 7:30PM \$7-\$15
14 Jazz Police 3-7 \$5 ***** EARSHOT JAZZ Jon Hamar Quintet 7:30PM \$7-\$13	15 Hal Merrill Quartet 7:30PM \$7	16 EARSHOT JAZZ Human Spirit 7:30PM \$7-\$14	17 EARSHOT JAZZ Human Spirit 7:30PM \$7-\$14	18 Hot Latin Jazz Fred Hoadley's Sonando 7:00PM \$10	19 EARSHOT JAZZ George Colligan Organ Trio 7:30PM \$6-\$14	20 EARSHOT JAZZ George Colligan Organ Trio 7:30PM \$6-\$14
21 Jay Thomas Big Band 4-7PM \$5 ***** EARSHOT JAZZ Gregoire Maret 7:30PM \$8-\$15	22 EARSHOT JAZZ Gregoire Maret 7:30PM \$8-\$15	23 BIG BAND JAZZ The Little Big Band 7:30PM \$5	24 Chad McCullough/ Steve Treseler Quintet 7:30PM \$8	25 Vintage Jazz Quartet 7:30PM \$10	26 EARSHOT JAZZ Susan Pascal's Soul Sauce 7:30pm \$8-\$16	27 EARSHOT JAZZ Susan Pascal's Soul Sauce 7:30pm \$8-\$16
28 Fairly Honest Jazz Band 4-7 \$5 ***** Jim Cutler Jazz Orch. 8:00PM \$5	29 Microsoft Jumping Jive Orchestra 8:00PM \$5	30 BIG BAND JAZZ Critical Mass Big Band 7:30PM \$5	31 Joiephonic 7:30PM \$5	Specials FRIDAYS & SATURDAYS: Make dinner reservations and arrive by 7:00PM to receive a \$5 discount on your cover charge Note: No Tula's discounts for EARSHOT JAZZ events!		

LB Lakeside jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6:30
 NO Ham Carson Quintet, 7
 PO EJF: Tamarindo I Tom Varner Quartet, 8
 SB Hot McGhandis, 8 I Suffering F#ckheads, 10
 TU Vintage Jazz Quartet, 7:30

FRIDAY, OCTOBER 26

BX Dan O'Brien & Eric Reid, 7, 9
 C* Dina Blade (Harissa Mediterranean Cuisine, 2255 NE 65th St), 6:30
 CH EJF: Jaap Blonk, 7:30
 HS Jazz & Sushi, 7:30
 KC EJF: Rupa & the April Fishes, 7:30
 LA Latona happy hour w/ Phil Sparks, 5
 LB Jazz showcase, 7:30
 NO Thomas Marriott's Flexicon, 8
 PO EJF: JD Allen Trio, 8
 RR Table & Chairs showcase w/ Hardcoretets, Operation ID, 8:30
 SF John Sanders & Sue Nixon, 9
 TU EJF: Susan Pascal's Soul Sauce, 7:30

SATURDAY, OCTOBER 27

BX Katy Bourne Quartet, 7, 9
 C* Jovino Santos Neto, Anton Schwartz, Chuck Deardorf, Jeff Busch (Anton's Loft), 8
 LB Cheryl Jewel, 7:30
 SF Jerry Frank, 9
 SY Victor Janusz, 9:30am
 TO EJF: Staff Benda Bilili, 8
 TU EJF: Susan Pascal's Soul Sauce, 7:30
 VI Ruby Bishop, 6 I Halloween Party w/ Tim Kennedy Trio, 9

SUNDAY, OCTOBER 28

CR Racer Sessions: Eric Vanderbilt-Mathews, 8
 DT Darrell's session, 8
 GB Primo Kim, 6
 JA Eliane Elias, 7:30
 KC My Fair Lady, 2
 PG Nikki Schilling, 5
 SB Tim Kennedy presents, 10
 SE EJF: Chris Lightcap's Bigmouth I Kate Olson & Naomi Siegel: Syrinx Effect, 7:30
 SF Anne Reynolds & Jeff Johnson, 6:30
 SY Victor Janusz, 9:30am
 TD The New Triumph (Musicquarium), 8
 TU Fairly Honest Jazz Band, 4 I Jim Cutler Jazz Orchestra, 8
 VI Ruby Bishop, 6 I Ron Weinstein Trio, 9:30

MONDAY, OCTOBER 29

CH EJF: Sumi Tonooka, 8
 GB Primo Kim, 6
 MT Triangle Pub jam, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pediangco, 9
 PM Paul Richardson, 6
 RR Frankly Monday w/ Beth Fleenor, 8
 SQ Steve O'Brien's Wild Trio w/ Nate Parker, Adam Kessler, 9
 TD Free Funk Union (Musicquarium), 8
 TU Microsoft Jumpin Jive Orchestra, 8
 WR Spellbinder, 9:30

TUESDAY, OCTOBER 30

BP Josephine Howell Quartet, 7
 CG Suffering F#ckheads, 8:30

ET Monktail session, 8
 JA Orquesta Aragon, 7:30
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ Martinez & Verlinde, 10
 RR EJF: Bandalabra, 7:30
 SB McTuff Trio, 10
 TU Critical Mass Big Band, 7:30
 TD EJF: Christian Scott Band, 7:30
 VT Careless Lovers, 9

WEDNESDAY, OCTOBER 31

BX Future Jazzheads session, 7
 C* Brazilian jam w/ Jeff Busch, Tim Carey, Alex Chadsey, Mikaela Romero (Cafe Con Leche, 2901 1st Ave S), 9
 JA Orquesta Aragon, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-Felix, 9
 RR EJF: Halloween w/ Naomi Siegel & the ODAT Band, 8
 TU Joiephonic, 7:30

In One Ear, from page 49

marr (organ, bass keys), Ben Bloom (guitar), Olli Klomp (drums). October 28, **Smallface**, improvised chamber music with Aaron Otheim (piano) and David Balatero (cello).

Late Sundays and prime-time Mondays on 91.3 KBCS feature Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with John Pai. More about jazz on KBCS at kbc5.fm.

Saturday's at 7pm, Amanda Wilde's The Swing Years and Beyond features popular music from the 1920s to the 1950s. More at kuow.org.

PREVIEW

Northwest Fall Jazz Festivals

Britt Pavilion

June 9-October 12 – Britt Pavilion, Jacksonville, OR

Jake Shimabukuro / Leo Kottke, An Evening with Bill Cosby, Trombone Shorty & Orleans Avenue / Ozomatli, Diana Krall and more. www.brittfest.org – (800) 882-7488, (541) 773-6077

NEW LISTING

Oregon Coast Jazz Party

October 4-7 – Newport Performing Arts Center, Newport, OR

Clayton Brothers Quintet, Dave Captein, Wycliffe Gordon, Jeff Hamilton, Gary Hobbs, Kenny Washington, Tom Wakeling and more. www.oregoncoastjazzparty.org – (888) 701-7123

Glacier Jazz Stampede

October 4-7 – Red Lion Hotel, additional venues, Kalispell, MT

Yerba Buena Stompers, High Sierra, Titan Hot 7, Blue Street Jazz Band, Uptown Lowdown, Titanic and more. www.glacierjazzstampede.com – (406) 755-6088

Medford Jazz Festival

October 12-14 – Medford, OR

Bob Draga, Blue Street, Gator Beat, High Sierra

Jazz Band, Lena Prima Band, Stompy Jones and more. www.medfordjazz.org – (541) 770-6972, (800) 599-0039

Earshot Jazz Festival

October 12-November 4 – Various venues, Seattle

See schedule on page 8. www.earshot.org – (206) 547-6763

Sun Valley Jazz Jamboree

October 17-21 – Sun Valley, ID

Bill Allred's Classic Jazz Band, Blue Renditions, Blue Street Jazz Band, Cornet Chop Suey, Glenn Crytzer & His Syncopators, Yve Evans, High Street, Kings of Swing, Jerry Krahn Quartet, Meschiya Lake & Dem Lil' Big Horns, Pieter Meijers Quartet, Pearl Django, U.S. Coast Guard Dixie Band and more. www.sunvalleyjazz.com – (877) 478-5277

Jazz at the Oxford

October 19-March 16 – Oxford Hotel, Bend, OR

Linda Hornbuckle Quintet, Jeremy Pelt, Patrick Lamb's Holiday Soul, Karrin Allyson, Mel Brown Septet, Tom Scott and California Express. www.oxfordhotelbend.com – (541) 382-8436

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