

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2017 Vol. 33, No. 11  
Seattle, Washington



**Paul Kikuchi**

Photo by Daniel Sheehan



## LETTER FROM THE DIRECTOR

### This is...

Jazz—in many forms and many voices, around the world, from Seattle to Seattle!

The Earshot Jazz Festival 2017 is still in progress as this issue goes to press, and it's clear that jazz is... more vibrant, cherished, diverse, innovative, respectful, irreverent, connected, singular, spiritual, global, collaborative, studied, radical, refined, serious, joyful, soulful, hard swinging, and Seattle(!) than ever before! The music, the artists, and the audiences have been engaged and engaging on a whole new level through this year's festival, and it's clear we'll come away with a refreshed and enriched definition of what jazz is, inside each of us.

This festival feels different from the inside out. "The living spirit of jazz," which Langston Hughes once spoke of, is strong this year. The individual soul that each artist brings to the stage seems to be somehow more present, maybe burning brighter, but expressing the self of each musician like strands of DNA wrapped around the notes. Clearly there's also a lot of intellect, skill, and risk involved in what we're hearing, but the "head and the heart" are in a particularly sweet harmony this year.

This run really felt like a jazz festival. It's been fantastic to have so much music from Dawn Clement, this year's featured Seattle artist. She is a jazz festival all her own. And, even though the form of some jazz traditions has shifted slightly—like reefer suddenly manifesting as gummy bears—the tradition of



visiting jazz artists showing up on our local scene has been nice. It's been cool to have artists like Matt Wilson, Joe McPhee, Roxy Coss, Naomi Moon Siegel, and Greg Tate and the Burnt Sugar Arkestra in town for a few days each. We appreciate the enhanced connections that happen when a visiting artist is able to run some workshops, give a talk, show up at jam sessions, and get better acquainted. We look forward to more of that in years to come.

We are so grateful to all of the people and partners who make this festival possible. We'd certainly like to thank all of the artists, audiences, and entities who make this festival such a valued part of Seattle's cultural calendar. We appreciate our regular volunteers and audience members enormously, and we're delighted to see many new faces in the crowd. Whether you're among the (tens of) thousands of new Seattle residents, or are just now acting on your latent jazz impulses, we're glad you're here. Don't be bashful in either case. Keep in touch and get involved!

Enjoy!

—John Gilbreath, Executive Director



## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. Earshot Jazz is published monthly by Earshot Jazz Society of Seattle and is available online at [www.earshot.org](http://www.earshot.org).

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## MISSION STATEMENT

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



## NOTES



### Applications for 2018 Jack Straw Artist Residencies Now Available

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

### SoulCanvas Event Launch Party

Join local artists on **November 4** at Frederick Holmes Art Gallery in Pioneer Square (309 Occidental Ave S) to celebrate the official launch of SoulCanvas. Space is limited; tickets are available at [brownpapertickets.com](http://brownpapertickets.com).

Founded this past spring by Seattle musicians D'Vonne Lewis and Elena

Maque, SoulCanvas provides artists with an opportunity to record and share original work through social media and special events. Learn more about the project at [soulcanvasart.com](http://soulcanvasart.com).

### WJMAC Jazz Walk

**Whatcom Jazz Music Arts Center** (WJMAC), a 501(c)3 nonprofit arts and education organization, is hosting its first-ever fundraiser for the WJMAC Jazz Education Program, a jazz performance program for high school-aged musicians. Jazz Walk 2017 presents 12 bands in six venues in the Arts District of downtown Bellingham on Thursday, **November 16**, from 6–11pm. Regional bands include: Julian MacDonough and Dan Faehnle, Blake Angelos Trio, Kevin Woods Quartet, Gail Pettis, Zoo Patrol, Alicia Dauber, Milo Peterson Trio, Joe

CONTINUED ON PAGE 23

## IN ONE EAR



### Jazz Radio

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

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

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

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

Sonarchy's November schedule: November 5, **The Antenna Project**, solo music for a live setting in which the player is the muse, creator, director, and listener; November 12, **Cage-match**, new music for jazz quartet, with Kate Olson (sax), Matt Endahl (piano), Gary Prince (guitar), and Tim Cohen (drums); November 19, **Marc Barreca**, PacNW electronics pioneer

CONTINUED ON PAGE 23

## The Bass Church

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# EASTSIDE JAZZ + BLUES JAM



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**OF THE MONTH**

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## Paul Kikuchi: 9066

By Peter Monaghan

For several years, Seattle-based percussionist and composer Paul Kikuchi has been delving into the archives of Japanese-American life in the city, and for his 2017 Earshot Jazz Festival appearance has created a singular work merging past and present.

His *9066* commemorates a dark chapter in American history: the imposition, 75 years ago, of Executive Order 9066. It resulted in some 120,000 Japanese Americans, most of them U.S. citizens, being incarcerated in internment camps in the interior of the western United States during World War II. Among them were thousands of Seattleites.

Among his goals, says Kikuchi, is “to illuminate just how much Seattle lost in terms of cultural diversity, and how thriving a Japantown we had, and how much was decimated and never came back.”

To do that, he has created a set of linked sound installations that incorporate 78rpm recordings from the large collection held at the Japanese Cultural and Community Center of Washington, as well as live performance by him, on percussion, and Haruko Crow Nishimura, of the Degenerate Art Ensemble, on vocals and electronics.

*9066* is the latest of a series of projects in which Kikuchi has explored the lives of Japanese immigrants in the Pacific Northwest. His acclaimed and intensely moving work for chamber jazz ensemble, *Bat of No Bird Island*, which premiered at the 2013 Earshot festival, was inspired by a small collection



PHOTO COURTESY OF ARTIST

of 78rpm records, as well as memoirs, that his grandfather, Zenkichi Kikuchi, left upon his death. He had come to the United States in 1901 from rural Japan, and, during his years in the Northwest, laid track for the Northern Pacific Railroad and farmed in the Yakima Valley.

In 2015, Paul Kikuchi’s *Songs of Nihonmachi* merged jazz standards of the 1920s and 1930s with improvisations inspired by popular Japanese songs of the era. The performance was held at the Panama Hotel, in the International District, a center of Japanese community life before the resettlement forced by Executive Order 9066.

Kikuchi’s interest in such legacies led him to the Japanese Cultural and Community Center’s sound archive, with its assortment of now 1,300 recordings, growing all the time as

members of the Japanese-American community become aware of the work he is doing to catalog and digitize the artefacts. He says *9066* “has grown out of getting to know the collection better, and wanting to share that process with people.”

The archive’s hundreds of 78rpm recordings date from the early 1900s to about 1950, many from before World War II.

“The earlier ones were potentially brought over by Japanese immigrants, at the turn of the century,” says Kikuchi. “From there, it was either people bringing records over or, as of the early 1920s, there were shops in Seattle where immigrants could buy the records.”

The 78s range from traditional, older Japanese music to more popular styles that came into fashion around the



time of the war, often incorporating Western influences into Japanese instrumentation and sources. Kikuchi says: "Some of the donations we get at the Center come from the Japanese American community, and some just come from people who find the 78s. So much was lost during the internment. Shellac records are not the easiest things to carry around; they're pretty heavy. Obviously a lot of stuff got lost during the internment, was just given away or was lost."

Kikuchi says he wants his production to suggest "how can the music of a community help us to get an idea of who people were, and humanize immigrant populations, which is pretty important in the politics of today."

"But also," he adds, as an amateur archivist he can admit, "I'm just interested in what people's musical collections were like." He has started working on a further project in which he will try to imagine the lives of particular individuals based on collections that have come to the Center.

9066 will be like earlier projects in which Kikuchi made innovative use of such spaces as a decommissioned nuclear power plant's cooling tower, Seattle's Union Station, and the huge underground cistern at Fort Worden State Park. The last of those is near where Kikuchi grew up on the Kitsap Peninsula.

As another of his "site-responsive works," 9066 will seek to bring to life the spaces of the Japanese Cultural and Community Center, which is housed in a building that was used as temporary housing for Japanese Americans returning from concentration camps to resettle in Seattle, after the war. Among his goals, he says, is to give audiences a tactile sense of the building, as a living historical location.

Audience members will be able to navigate a variety of spaces, as they wish. In one room, 78s from the Center's collections will play, while in an-

other, he is presenting soundscapes he has created with portions of the 78s. In the Center's largest space, he and Haruko Crow Nishimura will integrate prerecorded sound material from the records with their live performance, along with projected archival film footage.

Also part of the presentation will be the Center's small Hunt Hotel exhibit, which shows what the building was like while it was known, after the war, as the Hunt Hotel because Hunt, in south-central Idaho, was the closest town to the Minidoka War Relocation Center, where the majority of Seattle's exiled Japanese Americans were held.

The result of that use of the Center's spaces, Kikuchi says, will hopefully be an "intensive, immersive experience that's really not like a sit-down concert experience."

The war-time experiences of Japanese Americans resonates powerfully in the community, today, including in his own life, Kikuchi says. He has spoken, in relation to his earlier *Bat of No Bird Island*, of his forebears' "profound struggles that certainly contextualize the ups and downs of my life today."

Of 9066, he says: "I want people to walk away with an experience of humanizing this group of people in a way that they maybe aren't humanized through reading about them in a text book or being told about them, and then hopefully, from there, being able to humanize a lot of people who are being marginalized now."

### Paul Kikuchi: 9066

**Friday, November 3, 7pm**

Japanese Cultural & Community Center of Washington  
1414 S Weller St

*Tickets and more information at [earshot.org](http://earshot.org).*

**Earshot Jazz presents...**



## Matthew Shipp Trio with Michael Bisio and Newman Taylor Baker

Monday, December 4, 7:30pm  
PONCHO Concert Hall, 710 E Roy St

**Open to All - Free**



**Sunday, November 5, 6 pm**

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# Amy Denio's Truth is Up For Grabs

Saturday, November 11, 8pm  
Chapel Performance Space  
4649 Sunnyside Ave N  
Sliding scale \$5–15

If any artist could be said to represent a Seattle “sound,” it would be the multifaceted, kaleidoscope-eyed West Seattle resident Amy Denio. A multi-instrumentalist, vocalist, producer, and composer, Denio will premiere her newest work, “Truth is Up for Grabs”—an eight-piece song cycle for extended chamber ensemble—November 11 at the Chapel Performance Space, with Mike Jauregui conducting.

“The music is inspired by current events, but it is also about beautiful things in the world right now, like international collaboration in music,” says Denio. While the song cycle does address complex themes, such as contemporary military-based economies, and uses dramatic sources including a poem by the Spanish poet Pablo Neruda, “Songs for the Mothers of Slain Militiamen,” Denio insists on finding a positive inspiration of present-day music as an international language.

“For example, I play in the Croatian band Kultur Shock,” she says, mentioning her more than 20-year-long collaboration with the Balkan metal-folk outfit. “Of course, not everyone speaks that language, but the music delivers that message loud and clear.”

By crossing borders both political and musical, Denio, a Seattle Hall Jazz of Famer, has found the universal in music on over six continents. Her career has ranged from vocal studies in Bombay to a worldwide New Year’s Eve

broadcast from Naples with her band Quintetto alla Busara. As a multi-instrumentalist and producer, she has founded bands including the all-women sax quartet the Tiptons, and now has over 50 recordings to her name, many on her label, Spoot Music. As a composer, she has been commissioned by everyone from the Italian National Radio to the Berkeley Symphony, and written largescale works for film and dance companies.

Her last piece for chamber orchestra, a song cycle titled “Non Lo So, Polo,” inspired by the writings of Italo Calvino, premiered in Seattle in 1996 and led to an eight-stop tour of Austria. Now revisiting the orchestral canvas, she cites musical influences such as a childhood favorite, the Stan Kenton orchestra, to her expansion of the traditional string ensemble with a brass section, electric guitar, and percussion. “I wanted to create slightly different sounds and go on my own path,” says Denio.

To achieve this, Denio planned out an orchestra composed of colleagues and friends. “The piece was written for individual voices, and some parts are improvised,” she says. “I have some phenomenal improvisers in the band.”

These include Seattle session stand-out Geoff Harper (bass), Industrial Revelation’s Evan Flory-Barnes (bass), and Cornish Chair of Music James Falzone (clarinet).

Likewise, conductor Mike Jauregui is another multi-faceted artist enriching the Seattle scene. A composer, educator, and instrumentalist, he can be found playing trombone in orchestras and big bands, leading his rock band



AMY DENIO PHOTO BY URSULA LINDENBAUER

Manifide on guitar and vocals, or conducting youth symphonies.

“He’s excellent at conducting with individual sounds from each instrument,” Denio says.

At the level of collaboration as much as inspiration, the song cycle promises to engage with counterpoint as social as it is musical. True to form, Denio continues to give listeners, with her worldly curiosity and imaginative sense of humor, new ways of hearing and thinking. Of the piece’s title she says: “The trumpeter Jim Knodle made the comment...and the phrase has always stood out to me. Everyone has their own truth.”

—Ian Gwin



## 2017 EARSHOT JAZZ FESTIVAL

# Earshot Jazz Festival in November

Wednesday, November 1, Moore Theatre,  
7:30pm

**Gregory Porter**

Thursday, November 2, Crocodile Café, 8pm  
**Black Rock Coalition *Get-Down*  
Review & Prince Tribute**

Thursday, November 2, Chapel Performance  
Space, 8pm

**Jovino Santos Neto & Martin  
Kuuskmann**

Friday, November 3, Seattle Art Museum,  
8pm

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

Friday, November 3, PONCHO Concert Hall,  
8pm

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

Friday, November 3, Japanese Cultural &  
Community Center of Washington, Time TBA

**Paul Kikuchi: 9066**

Saturday, November 4, PONCHO Concert  
Hall, 8pm

**Amina Figarova Sextet**

Saturday, November 4, Nordstrom Recital  
Hall, 7:30pm

Sunday, November 5, Kirkland Performance  
Center, 2pm

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

Sunday, November 5, Columbia City  
Theater, 7:30pm

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

Monday, November 6, Paramount Theatre,  
7pm

**Jovino Santos Neto Quinteto**

Tuesday, November 7, Triple Door, 7pm &  
9:30pm

**The Bad Plus**

Wednesday, November 8, PONCHO Concert  
Hall, 8pm

**Giulia Valle Trio**

Wednesday, November 8, Chapel  
Performance Space, 7:30pm

**Gato Libre w/ Satoko Fujii**

Thursday, November 9, Chapel Performance  
Space, 7:30pm

**Lori Goldston & Judith Hamman**

Friday, November 10, Triple Door, 7pm &  
9:30pm

**Ranky Tanky**

Friday, November 10, Seattle Art Museum,  
7:30pm

**Lucian Ban Trio: *Songs From  
Afar* / Angela Draghicescu**

Saturday, November 11, PONCHO Concert  
Hall, 8pm

**Dawn Clement: LineUp! / Dawn  
Clement Duo**

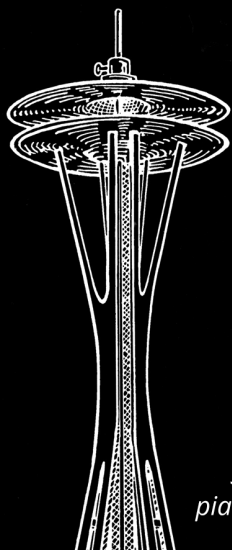
Saturday, November 11, Nectar Lounge,  
8:30pm

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

Sunday, November 12, Triple Door, 7:30pm

**The Baylor Project**

*Tickets and information at [earshot.org](http://earshot.org).*



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

## Gregory Porter

\$41.50–52.50 + fees

Presented by Seattle Theatre Group

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

Porter's singing, recalling the melodic intuition of Marvin Gaye, the honest and emotional touch of Bill Withers, and the dramatic depth of Johnny Hartman, has a musical poetry all its own. This sensibility shines through particularly in his songwriting, recalling his humble origins as one of eight siblings to a minister mother and a largely absentee father.

As a young man, Porter sang gospel on his own time, reserving his ambitions for the NFL. He received a full-ride scholarship to San Diego State University playing football until a career-ending injury in his junior year left him at a crossroads. Working relentlessly on his repertoire and writing, Porter gigged, workshopped, and networked his way into success, first as a singer for artists such as David Murray and Dianne Reeves, then on his own with 2010's Grammy-nominated *Water*, before signing with Blue Note Records.

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

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

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

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

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

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

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

Founded by musician and iconic *Village Voice* writer Greg Tate, producer Konda Mason, and Vernon Reid, guitarist for Living Colour, BRC's founding members initially gathered in an art gallery named "Jams" on Broadway to meet and, according to Tate, "air out certain gripes that people had about the 'glass ceiling' in music for Black musicians....Recording contracts and performances pigeonholed black artists playing rock, metal, thrash, and other forms of modern rock music into preset categories, creating a vicious cycle of misinformed consumers and misrepresented performers." Their growing circle of musicians, artists, critics, and music professionals found a common cause. "When we started to think about this whole tradition of people in jazz, like Lester Bowie, Art Ensemble of Chicago, when they started their organization in Chicago, the AACM, they just put on their own concerts...in different meeting spaces," Tate said.

Next up is the Burnt Sugar Arkestra's "avant-funk and roll splinter cell," Rebellum, featuring vocalists Shelley Nicole and Mikel Banks, in "caramelized" tribute to the late, great Prince.

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

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



## Jovino Santos Neto & Martin Kuuskmann

*\$5–15 sliding scale*

*Presented by Nonsequitur*

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

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

Neto has earned Grammy nominations through his Seattle-based Quinteto, composed music performed by the Seattle Symphony, and played with the likes of Paquito D'Rivera, Bill Frisell, and more, all earning

him a spot in the Seattle Jazz Hall of Fame—and in the hearts of listeners worldwide. He is currently a professor of jazz composition at the Cornish College of the Arts, and also teaches in music camps in California and Brazil.

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

Combined with this strength, Kuuskmann, a graduate of Yale and the Manhattan School of Music, has furthered the musical conception of his instrument through his modernization of bassoon technique, making one wonder why the instrument doesn't take its place beside the tenor of Coltrane or the guitar of Hendrix. Modern composers such as Erkki-Sven Tüür, David Chesky, and Christopher Theofanidis have dedicated concertos to him, and, in addition to premiering these, he has performed works written for a variety of modern ensembles by composers such as John Patitucci and Daniel Schneider.



MARTIN KUUSKMANN PHOTO BY KARL J. KAUL

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

## ART OF JAZZ

### DAWN CLEMENT GROUP

Thursday, November 9, 5:30 – 7:30 PM

Pianist, Dawn Clement is becoming one of Seattle's most admired creative spirits. Both as a traditionalist and a progressive artist, she is ready to join the group of Seattle jazz greats.

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## Paul Kikuchi: 9066

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

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

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

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

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

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

*Presented with support from 4Culture.*

**THE Royal Room**  
MUSIC DINNER DRINKS

**NOVEMBER HIGHLIGHTS**

- 11.2 -- Negative Press Project // Tiny Ghost
- 11.3 -- J.R. Rhodes 'I Am' Album Release
- 11.5 -- The Alaska Suite - Nelda Swiggett Quintet
- 11.6 & 11.20 The Royal Room Collective Music Ensemble (ft. Allison Au Quartet on 11.6)
- 11.10 -- Bean, Kienzie, Lone Trio
- 11.15 -- Piano Starts Here: The Music of Jan Johansson/Esbjorn Svensson
- 11.18 -- The Ain't No Heaven Seven Dixieland Band
- 11.27 -- Perry Robinson and Friends

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MONDAYS ----- The Salute Sessions  
TUESDAYS ----- The Automat with Darren Loucas, Geoff Harper, & Eric Eagle  
WEDNESDAYS --- Funk Church with High Pulp

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FRIDAY, NOVEMBER 3, SEATTLE ART MUSEUM, 8PM

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

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

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

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

The Burnt Sugar Arkestra Chamber, founded by *Village Voice* sage Greg Tate and co-led with bassist Jared Michael Nickerson, was originally conceived in 1999 as a forum for the New York area improvisers to compose, record, and perform material, often through deployment of Butch Morris's "Conduction" system, reflecting the breadth and depth of American diaspora music in the 21st century.

With an alumni that includes Matana Roberts, Vijay Iyer, Julia Kent, Graham Hayes, Okkyung Lee, and Qasim Naqvi, Burnt Sugar's prodigious collective chops allow a wide swath through the avant-soul-jazz-hip-hop and rock spectrum along with a variety of songbook performances from Sun Ra to Steely Dan.

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



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

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

*Co-presented with Cornish Presents*

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

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

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

path—one that continues to balance his role as a leader and a band member, as a creative collaborator.

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

SATURDAY, NOVEMBER 4, PONCHO CONCERT HALL, 8PM

## Amina Figarova Sextet



AMINA FIGAROVA PHOTO BY JOKE SHOT

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

*Co-presented with Cornish Presents*

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

Born in Baku, the capital of the former Soviet state Azerbaijan, Figarova began her studies in classical piano, later studying jazz at the Rotterdam Conservatory in the Netherlands and eventually graduating from the Berklee College of Music in Boston. Now a Manhattanite with her husband, Belgium-born flutist Bart Platteau, she has over 20 years of composing,

arranging, performing, and touring under her belt, as a solo performer and with her sextet, founded in Holland but based in New York since 2010.

Her phenomenal sextet includes Platteau on flutes, as well as New York-based Alex Pope Norris (trumpet/flugelhorn) and Wayne Escoffery (tenor saxophone). Escoffery, who has also worked with Eric Reed, Ron Carter, Ben Riley, and the Mingus Big Band, adds moments of inspired virtuosity to the Ellingtonian harmonies of Figarova’s compositions, backed by a fresh rhythm section including Jason Brown (drums) and Marcos Varela (bass). Their elastic ease in switches of mood, tempo, and texture are characteristic of the group’s remarkable longevity and testified in their rapid and unique musical communication, making the distinctive personalities in Figarova’s music shine all the more.

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

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

\$15–49

*Presented by Seattle Repertory Jazz Orchestra*

Listeners looking for living proof of the big band tradition can look no further than the Seattle Repertory Jazz Orchestra (SRJO), which will be

renewing its collaboration with composer, bandleader, and trombonist Wycliffe Gordon for a bill that's sure to be a blowout.

Georgia-born Wycliffe Gordon was born into a musical family; his father was church organist and classical pia-

nist, and he inherited a record collection from his great-aunt that included the recordings of Louis Armstrong and his hot groups. After shooting through the ranks of elementary and college-level bands, Gordon hit his stride with traditionalist Wynton Marsalis.

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

For those new to town, the SRJO is a Basie-ite supergroup of who's who in Seattle music, a 17-piece big band founded in 1995 to wield an immense arsenal of swinging American music, from Fletcher Henderson to Gil Evans to works hitherto heard only on vinyl. SRJO is currently co-directed by Clarence Acox, director of Garfield High School's acclaimed band, and saxophonist, educator, and composer/arranger Michael Brockman.

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

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## Anton Schwartz Quartet: Tribute to Stanley Turrentine

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

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

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

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

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

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

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

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

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

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

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## Jovino Santos Neto Quinteto: *The Unknown*

\$7-10

*Presented by Seattle Theatre Group*

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

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

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

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

TUESDAY, NOVEMBER 7, TRIPLE DOOR, 7PM & 9:30PM

## The Bad Plus

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

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

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

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

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

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



## Gato Libre

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

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

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

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

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

proud, round tone adds a new meaning to the pathos of the group's breathy and lyrical trumpet melodies.

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

## Giulia Valle Trio

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

*Co-presented with Cornish Presents*

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

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

and Scott Colley.

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

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

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

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

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

## Art of Jazz: Dawn Clement Group

*Free*

*Co-presented with Seattle Art Museum*

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

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

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

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

## Lori Goldston & Judith Hamann

*\$16 adults | \$14 Earshot members & seniors | \$8 students & military  
In support of the Seattle Improvised Music Festival*

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

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

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

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

the Tokyo Experimental Festival and the Ausland Summer Festival.

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



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## Ranky Tanky

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

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

Ranky Tanky is a collaboration of musicians who have known one another in the Charleston music scene since the early ‘90s. Vocalist Quiana Parler has brought her joyful, expressive voice to TV shows including *Saturday Night Live*, *Good Morning America*, and *Jimmy Kimmel Live*. Along with projects in her hometown of Charleston, Parker has toured with the likes of Maroon 5 and Kelly Clarkson.

Trumpeter Charlton Singleton, a music educator and recording artist, is the artistic director and conductor of

the Charleston Jazz Orchestra, South Carolina’s premier jazz ensemble. Jimmy Heath has described Singleton as “a talented trumpeter, composer, arranger, and bandleader cut from the same cloth as Dizzy Gillespie [and] Thad Jones.”

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

On drums and percussion is Quentin E. Baxter, a Grammy-nominated educator, composer, and producer who has toured worldwide with vocalist Freddy Cole, including a 2016 festival performance at the Triple Door. He has worked and recorded with artists such as Joey DeFrancesco, Terry Gibbs, Cecile McLorin Salvant, Donald Byrd, Fred Wesley, and more.

Guitarist, songwriter, composer, and vocalist Clay Ross has played in a variety of styles and contexts: tours with Cyro Baptista’s percussion ensemble



QUIANA PARLER PHOTO BY REESE MOORE

Beat the Donkey, with Canadian folk star April Verch, as a U.S. cultural ambassador worldwide, and as the leader of his own group, the American roots band Matuto. Based in New York, Ross also has a wide recording output with five albums as a leader.

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

## DUKE ELLINGTON'S SACRED MUSIC

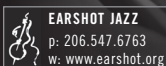
Seattle Repertory Jazz Orchestra  
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+ NW Chamber Chorus  
+ Tap Dancer Alex Dugdale

Presented by Earshot Jazz:

Saturday, December 30, University Christian Church, 7:30pm

Presented by St. Thomas Church and Earshot Jazz:

Sunday, December 31, St. Thomas Episcopal Church, 7:30 pm





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

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

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

This year, in concert with the fourth annual Romanian Film Festival in the Pacific Northwest, Ban will be joined again by Maneri, as well as collaborators Brad Jones (bass) and Billy Hart (drums), and Abraham Burton (sax) in addition to the traditional Romanian singer Gavril Tărmure to present music infused with the classical reper-

toire and folk music of Romania along with American jazz and improvisation. Composer and pianist Lucian Ban was born in Cluj-Napoca, considered by some to be the unofficial capital of the famous Transylvania region. After studies in composition at the Bucharest Music Academy, he established his own group Jazz Unit, and in 1999 moved to New York to study at the New School.

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

context of jazz.

Through recordings such as 2016's *Songs from Afar* with his band ELEVATION, Ban has fluidly combined in improvisation the formal strategies of European concert music with the complex emotional planes of traditional Romanian music. Ban's cinematic music, infused with intense narratives of place and time, will enliven and engage this year's festival in a way not to be missed.

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

SATURDAY, NOVEMBER 11, PONCHO CONCERT HALL, 8PM

## Dawn Clement: LineUp! / Dawn Clement Duos

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

*Co-presented with Cornish Presents*

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

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

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

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

claimed Origin Records releases: *After Hours* (2002) and *Spectre* (2009).

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

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

## Taylor McFerrin / SassyBlack / Noel Brass Jr.

21+ only

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

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

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

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

Tapping into a smoky '90s jazz-lounge texture, the classically trained jazz vocalist possesses "an earthy vibe with a cosmic outlook, balancing emotional vulnerability with confidence and swagger" (*Earshot Jazz*).

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

SUNDAY, NOVEMBER 12, TRIPLE DOOR, 7:30PM

## The Baylor Project

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

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

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

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



JEAN AND MARCUS BAYLOR PHOTO COURTESY OF THE ARTISTS

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

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

iTunes jazz charting album.

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

# JAZZ AROUND THE SOUND

## November

# 11

### WEDNESDAY, NOVEMBER 1

JA Leo Kottke, 7:30pm  
 MO Gregory Porter, 7:30pm  
 NC Jazz Jam with Darin Clendenin Trio, 7:30pm  
 PG Paragon Hang Jazz Open Mic, 8pm  
 PO Student Ensemble Showcase, 8pm  
 RR High Pulp, 10pm  
 SB Dueling Hammond B3s with Delvon Lamarr & Michael Zabrek, 9:30pm  
 SC Mike Allen Quartet, 7pm  
 TU Eric Verlinde Trio, 7:30pm  
 VI Bar Tabac, 9pm

### THURSDAY, NOVEMBER 2

AC Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 CE Black Rock Coalition Get-Down Revue / Burnt Sugar Arkestra "Caramelizes" Prince, 8pm  
 CH Jovino Santos Neto & Martin Kuuskmann, 8pm  
 EG Jacob Zimmerman Group, 7pm  
 EU Jam Session, 8:30pm  
 FW Breaks and Swells Record Release Party, 8pm  
 JA Karrin Allyson – Songs in the Key of Now, 7:30pm  
 OS Jonas Myers, 7pm  
 RR Negative Press Project // Tiny Ghost, 8pm  
 TU Kate Voss and The Big Boss Band, 7:30pm  
 VI Casey MacGill, 5:30pm  
 VI Random Guys, 9pm

### FRIDAY, NOVEMBER 3

BT Live Jazz Trio, 6pm  
 CH Seattle Composers' Salon, 8pm  
 EG Kareem Kandi Band, 9pm  
 JA Karrin Allyson – Songs in the Key of Now, 7:30pm  
 JC Paul Kikuchi: 9066, 7pm  
 LA Happy Hour Jazz w/ Phil Sparks, 5pm  
 MQ Michel Navedo, 5pm  
 NC Jacqueline Tabor, 8pm  
 PO Steel House: Edward Simon, Scott Colley, Brian Blade, 8pm  
 SB Funky 2 Death, 10pm  
 SE Burnt Sugar Arkestra: We Insist! Freedom NOW, 8pm  
 TU Marc Seales Band, 7:30pm  
 VI Frank Vitolo Ensemble, 9pm

### SATURDAY, NOVEMBER 4

BH Seattle Repertory Jazz Orchestra with Wycliffe Gordon: The Art of the Trombone, 7:30pm  
 BT Live Jazz Trio, 6pm  
 EG Hans Brehmer, Geoff Cooke, Brad Boal and John Anderson, 9pm  
 FH SoulCanvas Launch Party, 7pm  
 JA Karrin Allyson – Songs in the Key of Now, 7:30pm  
 NC Forman-Finley Band Featuring Cherrie Adams, 8pm  
 OS Bill Anschell, Chris Symer & Steve Korn, 8pm  
 PO Amina Figarova Sextet, 8pm  
 SB 700 Saturdays, 10pm  
 SB Cubano Y Latina, 7pm  
 TT Women of Jazz, 7:30pm  
 TU Marc Seales Band, 7:30pm  
 VI DTR Trio, 9:30pm  
 VI The Tarantellas, 6pm

### SUNDAY, NOVEMBER 5

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 CC Ev Stern, Jonas Myers, and Will Lone at CC, 6:30pm  
 CT Anton Schwartz Quartet: Tribute to Stanley Turrentine, 7:30pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 FB Seattle Jazz Vespers: Families that play music together, 6pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Karrin Allyson – Songs in the Key of Now, 7:30pm  
 KC Seattle Repertory Jazz Orchestra with Wycliffe Gordon: The Art of the Trombone, 2pm  
 RR Garfield High School Jazz Jam, led by Jacob Zimmerman, 5pm  
 RR The Alaska Suite – Nelda Swiggett Quintet, 7:30pm  
 SS Willie Bays Quartet, 2:30pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 VI Lennon Aldort, 6pm  
 VI Ron Weinstein Trio, 9:30pm  
 WP First Sundays Concerts – Kelley Johnson, 4pm

### MONDAY, NOVEMBER 6

CC Cider Jam with Entremundos, 9:30pm  
 MT Jazz Night, 9pm  
 NL Mo'Jam Mondays, 8:30pm  
 PO Cornish Presents: Projeto Arcomusical, 8pm  
 PT Jovino Santos Neto Quinteto: The Unknown, 7pm  
 RR Itimare, 8pm  
 RR Royal Room Collective Music Ensemble // Allison Au Quartet Presented by KNKX, 7:30pm  
 RR The Salute Sessions, 10pm  
 SM Balboa, Blues & Booze: Michael Van Bebber Trio, 8pm

### TUESDAY, NOVEMBER 7

BP Kate Voss Duo, 8pm  
 JA Pete Escovedo & his Latin Jazz Orchestra, 7:30pm  
 NC Steve Messick's Endemic Ensemble, 7pm  
 OW Owl n' Thistle Jam, 10pm  
 RR Dylan Hayes Electric Band, 8pm  
 RR Frank Vitolo Quartet, 10pm  
 SB Joe Doria Presents, 9:30pm  
 TD The Bad Plus, 7&9:30pm  
 TU Tim Kennedy Band, 7:30pm

### WEDNESDAY, NOVEMBER 8

CH Gato Libre, 7:30pm  
 JA Pete Escovedo & his Latin Jazz Orchestra, 7:30pm  
 MQ Frank Kohl Trio, 5pm  
 PG Paragon Hang Jazz Open Mic, 8pm  
 PO Giulia Valle Trio, 8pm  
 RR High Pulp, 10pm  
 SC Joe Magnarelli, 7pm  
 TU Jim Sisko's Bellevue College Orchestra, 7:30pm  
 VI Brazil Novo, 9pm

### THURSDAY, NOVEMBER 9

AC Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 CH Lori Goldston & Judith Hamann, 7:30pm  
 EU Jam Session, 8:30pm  
 JA Pete Escovedo & his Latin Jazz Orchestra, 7:30pm  
 LL Sentimental Journey: Songs and Stories of WWII, 2pm

### Calendar Key

AC Aca Las Tortas	EG Egan's Ballard Jam House	ME Meany Theater	SB Seamonster Lounge
AK Alki United Church of Christ	EU EuroPub	MO Moore Theatre	SE Seattle Art Museum (Downtown)
BP Bake's Place Bellevue	FB First Baptist Church	MQ Musicquarium at the Triple Door	SM Smith Tower
BC Barca	FW Fred Wildlife Refuge	NL Nectar Lounge	ST Stage 7 Pianos
BT Brass Tacks	FH Frederick Holmes Art Gallery	NC North City Bistro & Wine Shop	SS Swingin Sounds
CC Capitol Cider	HA Harissa	OS Osteria la Spiga	AB The Angry Beaver
CH Chapel Performance Space at Good Shepherd Center	BH Benaroya Hall	OW Owl 'n' Thistle	CE The Crocodile
CT Columbia City Theater	JC Japanese Cultural and Community Center of Washington	PG Paragon	RR The Royal Room
CO Conor Byrne Pub	KC Kirkland Performance Center	PT Paramount Theatre	TT Thumbnail Theater
CZ Couth Buzzard Books	LL Lacey Timberland Library	PO PONCHO Concert Hall, Kerry Hall, Cornish College of the Arts	TD Triple Door
CM Crossroads Bellevue	LA Latona Pub	QA Queen Anne Beerhall	TU Tula's
DT Darrell's Tavern	MT Mac's Triangle Pub	RE Resonance at SOMA Towers	VI Vito's
JA Dimitriou's Jazz Alley	MV Marine View Church	RR Rhythm & Rye	WP Waterfront Park Community Center
			SC WJMAC at Sylvia Center for the Arts



OS Jonas Myers, 7pm  
 SB Kareem Kandi Band, 9:30pm  
 SE Art of Jazz: Dawn Clement Group, 5:30pm  
 VI Casey MacGill, 5:30pm  
 VI Dan Kramlich Trio, 9pm

## FRIDAY, NOVEMBER 10

BT Live Jazz Trio, 6pm  
 CM Kate Voss & The Big Boss Band, 7pm  
 JA Hiromi Duet featuring Edmar Castaneda, 7:30pm  
 LA 1-2-3 Friday: Totusek, Sparks, Jones, 5pm  
 LA Happy Hour Jazz w/ Phil Sparks, 5pm  
 MQ Ranger and the Re-Arrangers, 5pm  
 RR Bean, Kienzie, Lone Trio, 6pm  
 SB Funky 2 Death, 10pm  
 SE Lucian Ban & Elevation: Songs From Afar / Angela Draghicescu, 7:30pm  
 TD Ranky Tanky, 7&9:30pm  
 TU Greta Matassa Quintet with Alexey Nikolaev, 7:30pm  
 VI Kate Olson Ensemble, 9pm

## SATURDAY, NOVEMBER 11

BT Live Jazz Trio, 6pm  
 CH Amy Denio: Truth Is Up for Grabs, 8pm  
 CM Mood Swings Jazz Band, 7:30pm  
 JA Hiromi Duet featuring Edmar Castaneda, 7:30pm  
 NL Taylor McFerrin / SassyBlack / Noel Brass Jr., 8:30pm  
 OS Hopscotch, 8pm  
 PO Dawn Clement: LineUp! / Dawn Clement Duos, 8pm  
 RR Alma y Azúcar, 9pm  
 RR Brazilian Duo Amilton Godoy & Léa Freire w/ special guest Harvey Wainapel, 6:30pm  
 SB 700 Saturdays, 10pm  
 SB Cubano Y Latina, 7pm  
 TU Bill Anschell Standards Trio with Jeff Johnson, John Bishop, 7:30pm  
 VI Jerry Zimmerman, 6pm  
 VI Kareem Kandi, 9:30pm

## SUNDAY, NOVEMBER 12

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 CC 322 Jazz Collective, 6:30pm  
 CZ Open Jazz Jam—Kenny Mandell, 2pm

DT Darrell's Tavern Jazz Jam, 8pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Hiromi Duet featuring Edmar Castaneda, 7:30pm  
 MV Dave Tull/Rebecca Kilgore Quartet, 5pm  
 RR Arthur Migliazza // Carol J Bufford, After Hours Stomp, 5pm  
 RR Lakeside School Jazz Night, 7:30pm  
 TD The Baylor Project, 7:30pm  
 TU Big Band Jazz: Jazz Police, 4pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 VI Bob Hammer, 6pm  
 VI Ron Weinstein Trio, 9:30pm

## MONDAY, NOVEMBER 13

MT Jazz Night, 9pm  
 RR The Salute Sessions, 10pm  
 RR Casa de la Trova hosted by SuperSones, 7:30pm  
 NL Mo'Jam Mondays, 8:30pm  
 CC Cider Jam with Entremundos, 9:30pm

## TUESDAY, NOVEMBER 14

BP Kate Voss Duo, 8pm  
 JA ConFunkShun, 7:30pm  
 NL Industrial Revelation ft. Marina Alberio with Happy Orchestra, Urban Ghost, 8pm  
 RR Frank Vitolo Quartet, 10pm  
 SB Joe Doria Presents, 9:30pm  
 TU Big Band Jazz: Emerald City Jazz Orchestra, 8pm

## WEDNESDAY, NOVEMBER 15

JA ConFunkShun, 7:30pm  
 PG Paragon Hang Jazz Open Mic, 8pm  
 RR High Pulp, 10pm  
 RR Piano Starts Here: The Music of Jan Johansson/ Esbjorn Svensson, 7:30pm  
 SC Jazz Walk Feature Concert, 7pm  
 TU Big Band Jazz: pH Factor Big Band, 7:30pm  
 VI Brad Gibson Presents, 9pm

## THURSDAY, NOVEMBER 16

AC Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 CH Matthew McCright, piano: Connecting Flights, 8pm  
 EU Jam Session, 8:30pm  
 JA ConFunkShun, 7:30pm

## CURTAIN CALL

weekly recurring performances

## MONDAY

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

## TUESDAY

BP Kate Voss Duo, 8  
 RR Frank Vitolo Quartet, 10  
 SB Joe Doria Presents, 10

## WEDNESDAY

PG Paragon Hang Jazz Open Mic, 8  
 RR High Pulp, 10

## THURSDAY

AC Max Holmberg/Reuel Lubag Trio, 6:30  
 BC Adam Kessler & Phil Sparks, 9  
 EU EuroJam Session, 8  
 OS Jonas Myers, 7  
 VI Casey MacGill, 5:30

## FRIDAY


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

## SATURDAY

SB Cubano y Latina, 7  
 SB 700 Saturdays, 10


## SUNDAY

AB Beaver Sessions, 9  
 DT Darrell's Tavern Jazz Jam, 8  
 HA Bossa Nova w/ Dina Blade, 6  
 VI Bob Hammer, 6pm  
 VI Ron Weinstein Trio, 9:30



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OS Jonas Myers, 7pm  
 RE Eastside Jazz Club Monthly Concert, 7:30pm  
 SB Tim Kennedy Band, 9:30pm  
 SC WJMAC Jazz Walk 2017, 6pm  
 TU Big Band Jazz: Critical Mass Big Band, 7:30pm  
 VI All Mingus, 9pm  
 VI Casey MacGill, 5:30pm

## FRIDAY, NOVEMBER 17

BT Live Jazz Trio, 6pm  
 JA Taj Mahal Quartet, 7:30pm  
 MQ Happy Orchestra Trio, 9pm  
 SB Funky 2 Death, 10pm  
 TU Tom Collier, 7:30pm  
 VI Max Wood Trio, 9:30pm

## SATURDAY, NOVEMBER 18

AK Steve Griggs Ensemble presents Blues for John T. Williams, 7:30pm  
 BT Live Jazz Trio, 6pm  
 EG Alina Quartet, 9pm  
 JA Taj Mahal Quartet, 7:30pm  
 NL Jazz Is Phish, 8pm  
 OS Jonas Myers & Owen Thayer, 8pm  
 RR The Ain't No Heaven Seven Dixieland Band, 6pm  
 SB 700 Saturdays, 10pm  
 SB Cubano Y Latina, 7pm  
 ST JAZZ UNLIMITED presents Yoginis Indian Jazz Project, 7:30pm  
 TU Pure Desmond w/Brent Jensen, Jamie Findlay, Jeff Johnson & John Bishop, 7:30pm  
 VI The Tarantellas, 6pm  
 VI Tim Kennedy Trio, 9:30pm

## SUNDAY, NOVEMBER 19

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 CC Some'tet, 6pm  
 CM Jovino Santos Neto Quarteto, 12:30pm  
 CZ Music Improv Session Kenny Mandell, 7pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Taj Mahal Quartet, 7:30pm  
 ME Zakir Hussain, 7:30pm  
 TU Big Band Jazz: Jim Cutler Jazz Orchestra, 7:30pm  
 VI Bob Hammer, 6pm  
 VI Ron Weinstein Trio, 9:30pm

## MONDAY, NOVEMBER 20

CC Cider Jam with Entremundos, 9:30pm  
 MT Jazz Night, 9pm  
 NL Mo'Jam Mondays, 8:30pm  
 RR Jared Hall Quintet, 8pm  
 RR Royal Room Collective Music Ensemble Presented by KNKX, 7:30pm  
 RR The Salute Sessions, 10pm

## TUESDAY, NOVEMBER 21

BP Kate Voss Duo, 8pm  
 JA Taj Mahal Quartet, 7:30pm  
 RR Frank Vitolo Quartet, 10pm  
 SB Joe Doria Presents, 9:30pm  
 TU Line Up! Mark Taylor, Dawn Clement, 7:30pm

## WEDNESDAY, NOVEMBER 22

CO 45th St Brass w/ Human Ottoman, guests, 9pm  
 JA Taj Mahal Quartet, 7:30pm  
 PG Paragon Hang Jazz Open Mic, 8pm  
 QA The Chicago 7, 6pm  
 RR High Pulp, 10pm  
 SC Julian MacDonough Trio, 7pm  
 TU Greta Matassa Quartet featuring Robert Vaughn, 7:30pm  
 VI Ben von Wildenhaus, 9pm

## THURSDAY, NOVEMBER 23

*\*Venues may be closed due to holiday.\**

AC Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 EU Jam Session, 8:30pm  
 OS Jonas Myers, 7pm

## FRIDAY, NOVEMBER 24

BT Live Jazz Trio, 6pm  
 JA Taj Mahal Quartet, 7:30pm  
 SB Funky 2 Death, 10pm  
 TU Stephanie Porter Quintet, 7:30pm  
 VI Yada Yada Blues Band, 9:30pm

## SATURDAY, NOVEMBER 25

BT Live Jazz Trio, 6pm  
 JA Taj Mahal Quartet, 7:30pm  
 OS Frank Clayton Duo, 8pm  
 SB 700 Saturdays, 10pm  
 SB Cubano Y Latina, 7pm  
 TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm

VI Afrocop, 9:30pm  
 VI Jerry Zimmerman, 6pm

## SUNDAY, NOVEMBER 26

AB Jazz at the Beaver w/ Max Holmberg and the 200 Trio, 9pm  
 CC Forman-Finley Band, 6pm  
 CZ Open Jazz Jam With Kenny Mandell & Friends, 2pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Taj Mahal Quartet, 7:30pm  
 TU Axiom Quartet, 7:30pm  
 VI Bob Hammer, 6pm  
 VI Ron Weinstein Trio, 9:30pm

## MONDAY, NOVEMBER 27

CC Cider Jam with Entremundos, 9:30pm  
 MT Jazz Night, 9pm  
 NL Mo'Jam Mondays, 8:30pm  
 RR The Salute Sessions, 10pm

## TUESDAY, NOVEMBER 28

BP Kate Voss Duo, 8pm  
 JA Russell Malone Quartet, 7:30pm  
 RR Frank Vitolo Quartet, 10pm  
 RR The Walking Hat Trio, 7:30pm  
 SB Joe Doria Presents, 9:30pm  
 TU David Marriott's Triskaideka-Band, 7:30pm

## WEDNESDAY, NOVEMBER 29

PG Paragon Hang Jazz Open Mic, 8pm  
 RR High Pulp, 10pm  
 RR Jazz Night School featuring: Big Band Blue and more, 6pm  
 SB Westsound DFC, 9:30pm  
 SC Damani Phillips, 7pm  
 TU Greta Matassa Student Showcase, 7:30pm  
 VI The Neighborhood Boys, 9pm

## THURSDAY, NOVEMBER 30

AC Max Holmberg/Reuel Lubag Trio, 6:30pm  
 BC Adam Kessler, Phil Sparks and Guests, 9pm  
 EU Jam Session, 8:30pm  
 JA Tower of Power, 7:30pm  
 OS Jonas Myers, 7pm  
 RR Jazz Night School, 6pm  
 TU Thomas Marriott, 7:30pm  
 VI Casey MacGill, 5:30pm  
 VI Jimmie Herrod, 9pm

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Volume 42 Number 1A

Annual Edition 2016

## In One Ear, from page 3

creates dense, highly refined layers of sonic textures developed through years of dedicated listening; November 26, **Dowsing**, freely improvised music by Steve Griggs (sax), Ben Griggs (synthesizer), and Greg Campbell (percussion).

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

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

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

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

## In One Ear News

Email news about Seattle-area jazz artists, for In One Ear, to [editor@earshot.org](mailto:editor@earshot.org).

## Notes, from page 3

Doria, Casey McGill, Pace and Line-Up, as well as Ari Hoenig from NYC. One ticket (\$25 general, \$15 students) gets attendees in to any or all venues. Advance tickets at [brownpapertickets.com](http://brownpapertickets.com). Day of tickets at the Sylvia Center, 205 Prospect St, Bellingham, after 5pm. More info at [wjmac.org](http://wjmac.org).

## On the Horizon

Matthew Shipp Trio with Michael Bisio and Newman Taylor Baker  
Monday, December 4, 7:30pm  
PONCHO Concert Hall  
710 E Roy St

Earshot Jazz is excited to present pianist/composer Matthew Shipp in trio with Michael Bisio (bass) and Newman Taylor Baker (drums) this December. Tickets and more info to come at [earshot.org](http://earshot.org).

## Help the Jazz Around the Sound Calendar

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



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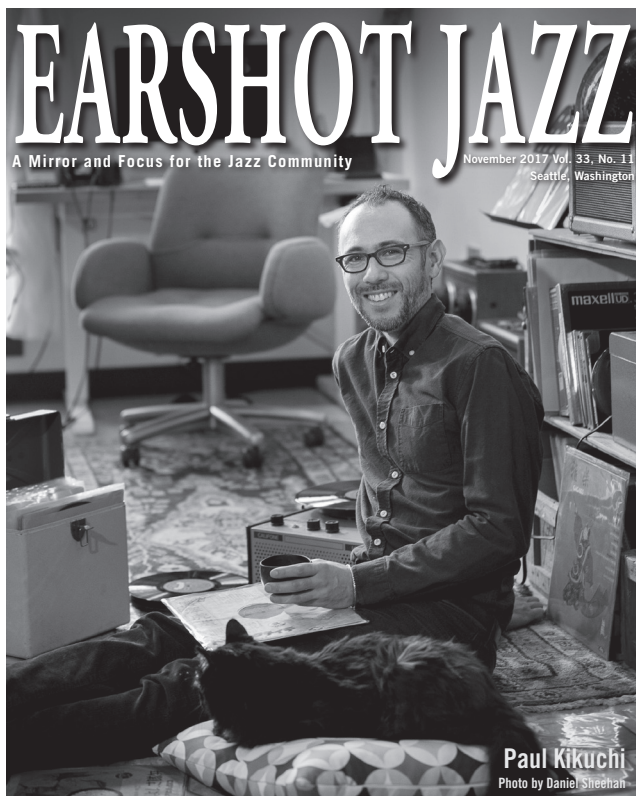
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