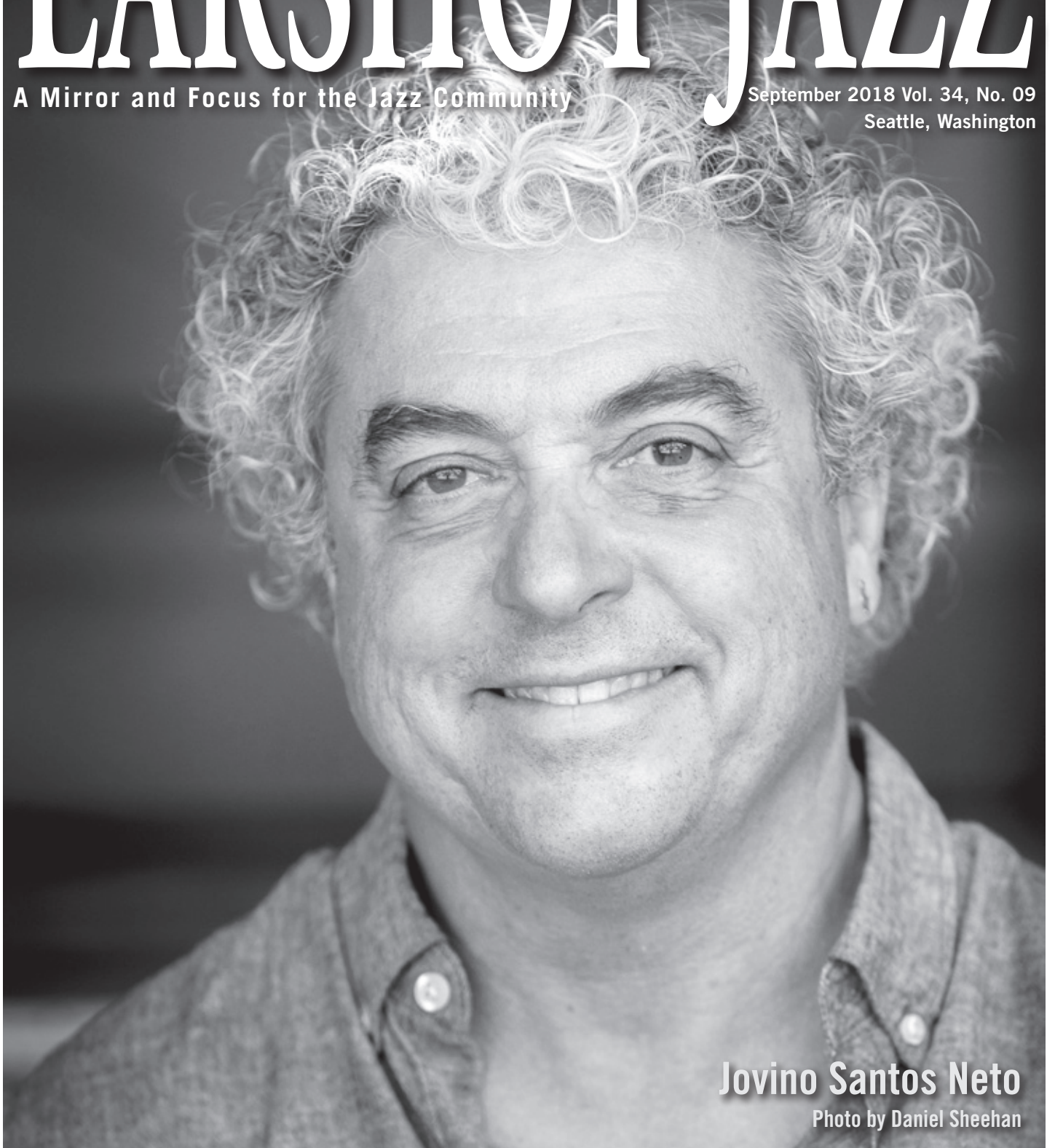


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

September 2018 Vol. 34, No. 09
Seattle, Washington



Jovino Santos Neto

Photo by Daniel Sheehan



THE Royal Room
MUSIC DINNER DRINKS

SEPTEMBER HIGHLIGHTS

- 9.5 -- The Andersons Play Ellington
- 9.7 -- Electric Circus
- 9.8 -- World Beat Night: Senegalese Master Drummer Massamba Diop (Baaba Maal's band, The Black Panther Soundtrack) performing w/ Walo Walo and Thione Diop
- 9.11 -- The Walking Hat Trio, The Hiromi Project
- 9.19 -- Piano Starts Here: 80s powerhouses - The Music of Kenny Kirkland/Mulgrew Miller
- 9.20 -- Sexmob plays Maciste in Hell
Jennifer Hartswick & Nick Cassarino Duo
Sexmob Party Set
- 9.27 -- Gordon Grdina Trio (Matt Shipp, Mark Helias) // James Falzone Trio (Wayne Horvitz, Abbey Blackwell) // The Nathan Breedlove Quintet (ft. Booker T. Williams and Gary Hammon)

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MONDAYS ----- The Salute Sessions
TUESDAYS ----- Mike Gebhart Quintet
WEDNESDAYS ---- Express Yourself (open jam)

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LETTER FROM THE DIRECTOR

Listening Forward to October 7!

The 30th Earshot Jazz Festival is right around the corner, and we are stoked to the maximum. The schedule is all set, tickets are on sale, and further details are on their way to metaphorical telephone poles all around the city. This is going to be fun!!

We're going to come out swinging *hard* on October 7, with events at KEXP, the Triple Door, and Lo-Fi, and continue with more than 60 events in venues all around the city through November 4. Each ensemble in each concert holds its own special magic, but as a whole, this festival reflects Seattle's distinctive taste for innovation, and captures a panorama snapshot of the ever-expanding universe of jazz, "America's greatest gift to world culture."

Over its 30-year history, the Earshot festival has presented many of the giants of the art form from around the world. (I'm hoping to include a full list in next month's issue.) In serving Seattle artists, educators, and audiences over that time, Earshot has also come to reflect the "personality" of Seattle's creative community, presenting an overall lineup that includes over 60% Seattle resident artists, and engaging audiences with compelling music that reflects both the history and the progression of the music. Every advancement in art comes from individual challenges to existing structures. That's where jazz *lives*. Earshot Jazz is known for its commitments to risk-taking, and we're blessed with beautiful and hip audiences, like yourselves, who are eager for the "sound of surprise."

We are proud to begin a series of concerts in collaboration with Seattle's new non-profit, Langston, resident at the Langston Hughes Performing Arts Institute, especially within the context of Langston's mission of "Cultivating Black Brilliance." We are also delighted that the "Within Earshot" series, at the Bainbridge Island Museum of Art, will continue this year, throughout the month of October. We are super excited to host a four-day residency with composer and NEA Jazz Master Maria Schneider in collaboration with the Seattle Repertory Jazz Orchestra, and happy to welcome new community partners along with our established collaborators.

I originally was thinking to make a list here of all of the concerts I am most looking forward to, and why, but I would need a couple more pages. There are some incredible opportunities on this year's schedule. Don't hesitate to contact the office, or shoot me an e-mail at john@earshot.org with any questions or comments. My door is so open that there isn't even a door. I look forward to hearing from you.

—John Gilbreath, Executive Director





EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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

NOTES

Seattle JazzED Announces New Housing

Seattle JazzED recently announced that it acquired a new property in the heart of Rainier Valley to build a permanent musical home. In partnership with Capitol Hill Housing, the jazz education non-profit announced that its new facility, which will also have 100 units of affordable housing, addresses the issue of equitable access to opportunity in Seattle. As Seattle JazzED has grown in the last eight years from serving 56 young musicians to more than 900, this new project aims to reach even more aspiring jazz students and become a youth performing arts hub for the students of the Seattle region. With their set fundraising and construction goals, Seattle JazzED anticipates moving into its new home by summer 2021.

Clarence Acox, founding music director, says, "I imagine a lot of creativity in the new building and a lot of beautiful music being made. I think any place where people can share ideas and have respect for each other's point of view and culture is a good place. There's such a divide now, we need that more than ever. This building is a good place to start."

To learn more about the project, visit seattlejazzed.org.

Earshot Jazz Seeks Festival Interns

Earshot Jazz is now accepting applications for its 2018 Festival Internship program.

Internships run from September through November and are part-time, with some evening and weekend work. Internships are unpaid, but can be for course credit where necessary.

Students pursuing a degree in communications, arts management, arts administration, publication arts, and

music/jazz studies are encouraged to apply. Candidates must have excellent communication, time management, and organizational skills, and professional phone and e-mail manners. Having a car is a major plus; a passion for the arts is a must!

Interested applicants should e-mail a cover letter and resume to info@earshot.org by **September 20**.

Instrumental Ladies of Jazz: Tobi Stone & Ann Reynolds

Instrumental Ladies: The Duos kicks off its next season on September 21 at Caffe Musica with saxophonist/clarinetist/flutist Tobi Stone joining pianist/composer Ann Reynolds. Caffe Musica (14300 Greenwood Ave N) presents this series on the third Friday of the month, from 7 to 9pm to showcase women instrumentalists who play jazz in Seattle. Cover \$10. Reservations at 206-418-6797. Visit the Facebook page for more upcoming events.

SWOJO Announces Winner of the 6th Annual Jazz Composition Contest for Women Composers

The 2018 winning composition of the sixth annual jazz composition contest is *A Step to My Dream* by Tracy Yang, while the Honorable Mention composition is *Dark and Grey* by Tracy Yang. This is the first time the same composer was awarded Winner and Honorable Mention.

Tracy Yang is a composer, arranger and performer from Taiwan. She was first exposed to music at the age of five, learning classical piano and violin. Throughout elementary school, she was also introduced to percussion instruments such as marimba and vibraphone. Yang attended Berklee College of Music and obtained her Diploma in

CONTINUED ON PAGE 17

Bud Young: A “Great Booster” of Seattle Jazz

Bud Young, one of the most recognized figures in Seattle jazz of the last 35 years, has died.

In July 1982, after retiring from Montgomery Ward & Co. in Chicago, Bud opened Bud's Jazz Records at 1st and Jackson, near Pioneer Square. It served as a gathering place for students of jazz from Seattle and far afield. *DownBeat* magazine recognized Bud's as one of the best jazz stores in the country.

Its reputation, fueled by the store's diverse and extensive stock and the certainty that Bud could share informed comments about everything he sold, attracted fans and musicians from around the world. In an autobiography book, Bud collected signatures from the likes of Branford Marsalis, James Moody, and Dizzy Gillespie.

Born in Boston, Young listened to swing music during the 1930s before it was popular, and as a student at Columbia University in New York during the 1940s, he frequented the clubs of 52nd Street, hearing the likes of Dizzy Gillespie and Charlie Parker. When he moved to Chicago, he discovered the Jazz Record Mart, an all-jazz record store that would serve as the model for his own shop.

As he told this publication in 2008: “I thought maybe I would come out to the West Coast and open a store similar to the Jazz Record Mart. I had been in and around retail all of my life and I have loved jazz all of my life, so I



BUD YOUNG STANDING WITH JAMES RASMUSSEN. PHOTO BY DANIEL SHEEHAN.

put the two together and came out to Seattle and found this place. The rest is history.”

James Rasmussen, who had worked for Bud for 11 years, bought the store in 1999. But in 2008, with changing music-buying patterns, James shut down what *Seattle Times* jazz critic Paul de Barros called “the homey basement hub and hangout for Seattle jazz musicians and fans.” At the time, Bud said: “I’m a little sad, but that is a very small percentage of what I feel. The dominating feeling that I have is a degree of pride in the accomplishment of keeping this thing going for 25 plus years.”

Bud was much loved by generations of jazz fans and certainly by the musicians whom he tirelessly promoted both at his store and while co-hosting a KBCS radio show for several years

beginning in the 1990s with saxophonist Don Lanphere.

In social media postings, many musicians have paid tribute to Bud.

Trumpeter Thomas Marriott reflected: “When my brother and I were teenagers we spent many hours and dollars in there. Bud always had a recommendation, the new *DownBeat*, hot new release, etc. It was a paradise for jazz nerds and Bud always supported the local musicians by stocking their albums. ... He gave a lot of love and attention to the musicians and the music and I’m very grateful to have called him a friend.”

“One of the great boosters of Seattle jazz,” saxophonist Steve Griggs wrote, while jazz radio stalwart Jim Wilke noted: “What a wonderful gift to Seattle he was.”

—Peter Monaghan

IN MEMORIAM

Ken Pickering: Vancouver Jazz Champion

Co-founder and longtime Artistic Director of the Vancouver International Jazz Festival Ken Pickering passed away on August 10 from cancer.

Jazz fans and serious music lovers in this region will likely have benefitted from Pickering's passion and expertise over the years. His far-reaching artistic vision helped to build the Vancouver festival into one of the world's most forward-looking jazz events. With an ear for global jazz masters and important American improvisers, and a savvy approach to programming them, Pickering built enthusiastic audiences that were consistent with Vancouver's cosmopolitan backdrop and international pulse.

Pickering's dedication to Vancouver's cultural community began with his own independent record store, Black Swan Records, which became a key shrine for serious musical pilgrims in the 1970s and '80s. However, his roots in the culture of the region go even deeper. He was of Haida and Shuswap descent on his father's side, and his ancestors were among the founding families of Victoria, and the towns of Port McNeil and McNeil Bay.

Pickering is survived by his wife, Christine. A memorial service will be held on October 13, at noon, at the Christ Church Cathedral in downtown Vancouver, BC.

—John Gilbreath

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2018 Earshot Jazz Festival Schedule

Sunday, October 7, KEXP Gathering Space, 5pm

Marquis Hill Blacktet / Logan Richardson blues PEOPLE

Sunday, October 7, Triple Door, 6pm & 8:30pm

Regina Carter

Sunday, October 7, LO-Fi Performance Gallery, 9pm

Logan Richardson blues PEOPLE

Monday, October 8, Chapel Performance Space, 7:30pm

Helen Sung

Monday, October 8, The Royal Room, 7:30pm

Marquis Hill Blacktet

Tuesday, October 9, PONCHO Concert Hall, Cornish College of the Arts, 8pm

Jovino Santos Neto & Jasnam Daya Singh

Tuesday, October 9, Edmonds-Woodway High School Little Theater, 7:30pm

Edmonds-Woodway Jazz Orchestra w/guest Helen Sung

Wednesday, October 10, Chapel Performance Space, 8pm

Amy Denio

Wednesday, October 10, Tractor Tavern, 8pm

Noah Preminger Quartet / KO Electric

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

Art of Jazz: Elena Maque

Thursday, October 11, Chapel Performance Space, 8pm

Subtle Degrees: Travis Laplante & Gerald Cleaver / Wayne Horvitz Snowghost Trio

Friday, October 12, Seattle Art Museum, Plestcheeff Auditorium, 8pm

Tigran Hamasyan

Friday, October 12, Chapel Performance Space, 8pm

Marina Albero

Friday, October 12, The Royal Room, 7:30pm

Samantha Boshnack: Seismic Belt

Saturday, October 13, The Royal Room, 7pm & 9:30pm

Adam O'Farrill Quartet

Sunday, October 14, The Triple Door, 6pm & 8:30pm

Keyon Harrold

Sunday, October 14, The Royal Room, 7:30pm

Oliver Groenewald NewNet CD release featuring Jay Thomas

Sunday, October 14, LO-Fi Performance Gallery, 9pm

Afrocop / Paces Lift

Monday, October 15, The Triple Door, 7pm

Ethan Iverson & Mark Turner / Johnaye Kendrick

Monday, October 15, The Royal Room, 7:30pm

Caroline Davis

Tuesday, October 16, The Royal Room, 7:30pm

Max Hatt & Edda Glass

Wednesday, October 17, Showbox, 7pm

Kamasi Washington

Wednesday, October 17, The Triple Door, 7pm & 9:30pm

David Sanborn Jazz Quintet

Thursday, October 18, PONCHO Concert Hall, Cornish College of the Arts, 8pm

Fay Victor's Sound Noise Trio

Friday, October 19, PONCHO Concert Hall, Cornish College of the Arts, 8pm

Allison Miller Boom Tic Boom

Friday, October 19, The Church, 8pm

Ted Poor, Kris Davis, Tyler Chester Trio

Saturday, October 20, PONCHO Concert Hall, Cornish College of the Arts, 8pm

Jen Shyu: Nine Doors

Saturday, October 20, The Royal Room, 7pm & 9:30pm

George Colligan, Buster Williams, Lenny White Trio

Sunday, October 21, Admiral Theatre, Bremerton, 7pm

An Evening with Pat Metheny w/ Antonio Sánchez, Linda May Han Oh, & Gwilym Simcock

Sunday, October 21, Langston Hughes Performing Arts Institute, 8pm

D'Vonne Lewis and Friends: Tribute to Dave Lewis

Sunday, October 21, The Royal Room, 7:30

Clave Gringa

Monday, October 22, Langston Hughes Performing Arts Institute, 7:30

Garfield High School Jazz Band

Tuesday, October 23, Langston Hughes Performing Arts Institute, 8pm

Jazzmeia Horn

Tuesday, October 23, Chapel Performance Space, 8pm

Neil Welch: Concepcion Picciotto

Wednesday, October 24, Seattle Art Museum, Plestcheeff Auditorium

Tom Harrell Quartet

Wednesday, October 24, Langston Hughes Performing Arts Institute, 8pm

James Brandon Lewis / Gary Hammon Quintet

Thursday, October 25, The Royal Room, 7pm & 9:30pm

Allos Musica

Thursday, October 25, Langston Hughes Performing Arts Institute, 8pm

Michael Powers / Deems Tsutakawa

Friday, October 26, Langston Hughes Performing Arts Institute, 8pm

Brandee Younger / Gretchen Yanover

Friday, October 26, PONCHO Concert Hall, Cornish College of the Arts, 8pm

Randy Halberstadt's Open Heart Band

Friday, October 26, The Royal Room, 8pm

Naomi Moon Siegel + Birch Pereira's Haden / Bley Liberation Music Orchestra Tribute

Saturday, October 27, Seattle Art Museum, Plestcheeff Auditorium, 8pm

Jakob Bro, Joey Baron, Thomas Morgan Trio

Saturday, October 27, Rainier Arts Center, 7:30pm

Seattle Women's Jazz Orchestra w /Sheryl Bailey

Saturday, October 27, Langston Hughes Performing Arts Institute, 8pm

Madison McFerrin / SassyBlack

Sunday, October 28, Benaroya Hall, Illsley Ball Nordstrom Recital Hall

Circuit Rider: Ron Miles, Bill Frisell, Brian Blade / These Hills of Glory String Quartet featuring Beth Fleenor

Sunday, October 28, Langston Hughes Performing Arts Institute, 8pm

Thiefs w/ Guillermo E. Brown

Monday, October 29, Roosevelt High School Auditorium, 7pm

Roosevelt High School Jazz Band w/ special guest Jovino Santos Neto

Tuesday, October 30, Chapel Performance Space, 8pm

Sarah Manning's Underworld Alchemy

Tuesday, October 30, Langston Hughes Performing Arts Institute, 7:30pm

Alex Dugdale Fade Quintet

Thursday, November 1, The Royal Room, 7:30pm

Chad McCullough & Bram Weijters Quartet

Thursday, November 1, The Triple Door, 7:30pm

Raul Midon

Thursday, November 1, Langston Hughes Performing Arts Institute, 8pm

Harriet Tubman: The Band

Friday, November 2, The Triple Door, 7pm & 9:30pm

Vernon Reid Band of Gypsies Revisited Band

Friday, November 2, Seattle Arts Museum, Plestcheeff Auditorium, 8pm

Jovino Santos Neto Big Band & Quinteto

Saturday, November 3, The Royal Room, 7:30pm

Jay Clayton & Dawn Clement w/ Julian Priester

Saturday, November 3, Seattle Arts Museum, Plestcheeff Auditorium, 8pm

Tia Fuller Quartet

Saturday, November 3, Benaroya Hall Illsley Ball Nordstrom Recital Hall, 7:30pm

Sunday, November 4, Kirkland Performance Hall, 2pm

Maria Schneider with Seattle Repertory Jazz Orchestra

Sunday, November 4, The Triple Door, 6pm & 8:30pm

Jane Bunnett and Maquette

Sunday, November, Seattle Arts Museum, Plestcheeff Auditorium, 8pm

Myra Melford: Snowy Egret

**Festival Resident Artist
Jovino Santos Neto**

The Resident Artist of this year's festival is a pianist, composer, and educator who, while a longtime fixture of Seattle jazz, has traveled the world with his singular talents and style. Having apprenticed in Brazil with legendary band leader Hermeto Pascoal, Jovino's skills, genius, and enthusiasm are in great demand. During the festival he appears frequently on stage and in educational activities.

BIMA Within Earshot

Presented by the Bainbridge Island Museum of Art (BIMA), the series delivers a month of jazz that mixes club-style concerts and live auditorium performances with a History of Jazz series, artist documentaries, lectures, exhibitions, a high school jazz band performance, and special pop-up events. Full schedule at biartmuseum.org.

Jazz @ Northwest Film Forum

Northwest Film Forum and the Earshot Jazz Festival present their 17th annual film program celebrating the intersections of jazz and cinema. Visit nwfilmforum.org for tickets and information.

Tickets

Tickets to concerts sold separately. Discount packages (available only through Earshot Jazz office at 206-547-6763). Some restrictions apply.

- Save 10% when you buy tickets to five or more separate concerts.
- Save 15% when you buy tickets to eight or more separate concerts.
- A Festival Gold Card is available for entrance to most festival events. \$500

Buy tickets now at earshot.org



Jovino Santos Neto: A New Milepost



JOVINO SANTOS NETO PHOTO BY DANIEL SHEEHAN

By Paul Rauch

For the past 25 years, Seattle has embraced the music of pianist, composer, and educator Jovino Santos Neto. Whether it is through an association as a student at Cornish College of the Arts, or as a fortunate attendee at one of his sensational performances, Santos Neto has touched the lives of many in this community. He is, in a true sense, one of ours. Seattle is home, but the journey of the pianist and his family from Brazil to Seattle is the story that lives inside the music, a sound of the shared experiences of his life, and the many gifts he received from Brazilian master musician/composer Hermeto Pascoal.

Santos Neto has been designated resident artist for the upcoming 2018 Earshot Jazz Festival, a recognition he receives with great humility.

"I feel very honored and extremely appreciative," he says. "This year is 25 years since I arrived in Seattle from Brazil with my family. It's a nice milepost, a nice way to mark that."

He was fully engaged the moment he arrived in Seattle on a student visa, ironically interviewed as a student by Chuck Deardorf at Cornish. That would lead to a musical association and friendship that remains strong today. With Deardorf on bass, Mark Ivester on drums, multi-reedist Hans Teuber, percussionist Jeff Busch and

vibraphonist Ben Thomas, the Jovino Santos Neto Quinteto is the perfect vehicle to express his sound.

"Since I arrived, I've hit the ground running musically. The moment I got here, the guys that play with me today, my band, I began playing with maybe a month after I arrived," he says. "Chuck and Mark, then Jeff came after that, and Ben a couple years after. That was really beautiful in that we're still great friends and enjoy playing music together," he states enthusiastically.

The canvas becomes prominently larger for his festival outing at Seattle Art Museum, where he will perform original compositions for big band, an

18-piece ensemble that contains his Quinteto within.

"That's something I've never done in Seattle. I've done it pretty much all over the world," Santos Neto says thoughtfully. He adds "I've been working with big bands since 1986, with Hermeto Pascoal, from whom I learned to write for big band."

He cites his time at Cornish under Jim Knapp as being groundbreaking in terms of scoring and structure. He taught him how to put it in a way that is simple for musicians to read. "Since then, I've done a lot more large ensemble work, both with Hermeto's big band and my own," he says. Festival patrons will, at last, be able to witness this new aspect of his musical persona here in Seattle.

Long before journeying to Seattle with his family in 1993, Santos Neto studied in Montreal, still searching for not only his musical identity, but his path in life itself. Montreal gave him the opportunity to meet and play with jazz musicians. When he graduated in 1977 he returned to Brazil fully intending to enter a master's program and become a researcher living in the Amazon working with primates. Then he met Hermeto Pascoal, and his life took a serious detour.

He recalls: "I met Hermeto Pascoal at his house. We shared a little music and suddenly he said, 'I've got a gig this Friday. Can you read?' I said 'Yeah.' It was bullshit. I mostly just played by ear. So he put a chart in front of me and I made a complete fool of myself. He laughed and said, 'You come back tomorrow. We're gonna work a little bit.' That turned out to be 15 years."

While many in the music community struggle with genre designation

in today's music, Santos Neto's tutelage under Pascoal focused more on the identification of one's own unique sound. Pascoal didn't own a record player. A young Santos Neto once excitedly played a new Keith Jarrett record for him, passionate about the new musical worlds unfolding before him. Pascoal's advice was to simply sell his record player and listen to himself, to the sounds around him. This says a lot about his current style of playing and composing. Santos Neto himself cannot define his sound other than the fact that it is his own.

"I leave that up to others. If I started to describe my sound, I would almost feel an obligation to sound how I described. I learned that from Hermeto,"

says the ebullient pianist. "I don't see music as being genreless, but more as genre inclusive. I'm not denying

the existence of the genres. You don't try to dissolve the barriers. In my mind, there are no barriers. Music has languages. There is no such thing as musical Esperanto. You have to know the languages very well, so if you need to express yourself in the grammar and syntax of that language, you can do it convincingly," he adds.

The arrival in Seattle of Santos Neto and his family is also tied to Pascoal, with his tour featuring him on piano passing through Seattle and Victoria, first stopping to perform in Ballard.

"It's one of those things, that 28 years later, I still cannot explain. We toured all over the country in 1990. We started in Miami, to New York,

we played all over. It was an extensive tour. We played a gig in Seattle at the Backstage in Ballard, and we hung out with some people from there. The next gig was in Victoria. On the ferry, I just looked around at the water and the islands and thought it was so beautiful. I remember thinking that I could live in this place," he says. "It hit me in a

place where still today I cannot say objectively why."

It is his musical relation-

In my mind, there are no barriers.

Music has languages. There is no such thing as musical Esperanto.

ship with his Quinteto that touches us most often in Seattle. Bassist Chuck Deardorf has for 40 years played with the best of the best here and abroad. Santos Neto understands his good fortune in having this wonderful friendship through music with him.

"He is so deep into the music, his experience is so good, and because we're good personal friends, he's the kind of guy I don't have to worry about, I don't have to prove anything to him. When we play together, there's a sense of telepathy. One of the things I love when I play with Chuck, is when I remove my left hand from the equation, and let him be my left hand. So basically we're having this amazing conversation, between my right hand and his bass, and all the spaces are being filled," he says. "That's one of the biggest pleasures I have in playing music."

The music of Jovino Santos Neto is like a current, like a river of white water that flows into a green blue calm. His music is the sound all around us, that which never refrains. We are fortunate here in Seattle that he can immerse himself in that from time to time to direct the flow into beautiful places.

For more information on Jovino Santos Neto, visit jovisan.net.

For 2018 Earshot Jazz Festival information and schedule, visit earshot.org.

Shifting Winds for The Westerlies

By Tara Peters

The past few months have brought shifting winds for The Westerlies, the Seattle-bred, NYC-based brass quartet. Formed in 2011 by childhood friends, trombonists Andy Clausen and Willem de Koch and trumpeters Zubin Hensler and Riley Mulherkar, the group has established itself as a strong, genre-bending force, gaining recognition from NPR and esteemed artists including Dave Douglas and Fleet Foxes.

This May, after seven years performing together, The Westerlies broke the news of founding member Hensler's departure. Hensler's difficult decision to leave came in part to physical struggles with the trumpet and in part to pursue his career as a composer and producer. In his place, the group welcomes longtime friend Chloe Rowlands. Rowlands first met The Westerlies before they were known as such, back in high school at various competitions, including the Essentially Ellington competition in New York City and the Monterey Jazz Festival, where she performed in a big band for which now-bandmate Andy Clausen won a compositional award. They all moved to New York at the same time, and while Rowlands attended the New School and pursued her own projects, she witnessed her peers create The Westerlies, watching as the group slowly grew into "something incredible, more than just another band," she says.

"I was always drawn to this group because they really blend—I should say 'we' now—we really blend the bound-



WILLEM DE KOCH, CHLOE ROWLANDS, RILEY MULHERKAR, ANDY CLAUSEN PHOTO BY SHERVIN LAINEZ

aries of a lot of different kinds of music and I've never really seen a small ensemble like this that incorporates as much improvisation as it does while still maintaining very interesting, true composed music," she says. "It sounds so personal and authentic."

In her own music, Rowlands strives to accomplish a similar balance, and in joining The Westerlies, it felt as if "everything aligned." The three founding members are embracing the new energy that the change in lineup has brought.

"Growing new community and new audience with Chloe in the group is a really exciting thing that we've already seen start to happen since we announced her joining just a few days ago," says Mulherkar.

Born in Kirkland, WA, and raised in Phoenix, AZ, Rowlands is excited for the opportunity to visit Seattle more often as a part of The Westerlies. That opportunity presents itself this month

, as The Westerlies return to Seattle for their inaugural Westerlies Fest, running September 20–23. On presenting the festival in Seattle, Mulherkar notes, "So much of the impetus for this festival was trying to think about how we can make something happen in Seattle that honors everything Seattle gave us growing up."

The Westerlies got their footing at The Royal Room under the mentorship of Wayne Horvitz and then went on to forge new connections as part of Seattle's Earshot Jazz Festival. Honoring the platforms that they were given, the group seeks to create new platforms to support artists they believe in. Clausen echoes this sentiment, stating that Seattle "has such an incredible ecosystem of music and music education that for basically as long as we've been a band we've been scheming some sort of way that we could give back to that community."

CONTINUED ON PAGE 19

Bellhaven Jazz Festival 2018

Saturday, September 8, 1pm
Fairhaven Village Green,
Bellingham
Free & open to the public

Celebrating its 8th anniversary, Jud Sherwood's Bellingham-based Jazz Project presents the Bellhaven Jazz Festival on September 8, from 1 to 7pm, at the historic Fairhaven Village Green in Bellingham. This family-friendly event is a highly anticipated day of jazz, blues, and Latin sounds with many Northwest favorites. As in previous years, this festival is free to the public and open to music lovers of all ages. Guests are encouraged to bring their picnic blankets or lawn chairs and enjoy the magnificent setting while savoring a mellow day of beautiful music. Refreshments are available in the beer and wine garden.

Gail Pettis, beloved Seattle jazz vocalist, and her quartet open the festival at 1pm. Pettis, twice named Golden Ear Northwest Vocalist of the Year, has been praised for her rich, warm vocals and understated phrasing, described as "deliciously soulful" by *Cadence* magazine. Pettis enjoys interacting and engaging with listeners, and has performed on stages nationally and across the globe. Her live performances go "from strength to strength, performing a winning, crowd-involving style of vocal jazz" (*Earshot Jazz*). Pettis is accompanied by stellar longtime collaborators Bill Anschell on piano, Jeff Johnson on bass, and Jud Sherwood on drums.

At 2:30pm, pianist Eric Verlinde and his band create sounds ranging from straight-ahead swing to funk and



GAIL PETTIS PHOTO BY STEVE KORN

blues, as well as a mix of infectious Afro-Caribbean and Brazilian beats. Verlinde has excited audiences worldwide with his energetic and passionate performances, touching the very soul of the listener with his music. His trio includes Dean Schmidt on bass and Jeff Busch on drums and percussion, with special guest Cliff Colón on saxophone. Colón's raw expressiveness and ability to channel the purest of emotions into each note sets him apart from the pack. He has been a driving force behind many jazz collaborations including Limited Edition, led by award-winning drummer D'vonne Lewis.

Blues Union returns to this year's festival at 4pm. Bandleader, B-3 organist, and singer John Carswell has played with blues and R&B legends B.B. King, Aretha Franklin, Tower of Power, Ray Charles, and many more. Carswell electrifies his audience with his soulful voice, and is sure to make a mark with his sweet sound. He and

drummer Jud Sherwood have a 20-year track record laying down the groove at festivals, in clubs, and other outdoor venues across the Northwest. Tenor saxophonist Josh Cook and guitarist Brian Cunningham, both busy bandleaders and sidemen in their own right, complete the band.

Don't miss the Kevin Woods/Josh Cook Quintet's Tribute to Miles Davis, from 5:30 to 7pm. Northwest jazz scene stalwarts trumpeter Kevin Woods and saxophonist Josh Cook join forces with 2016 Seattle Jazz Hall of Fame inductee Bill Anschell on piano, Roger Yamashita on bass, and Jud Sherwood on drums. Kevin Woods is quickly emerging as one of the most melodic and emotive voices in improvised music in the Northwest. The quintet effortlessly interprets classic tunes from the Davis songbook with one foot planted in tradition and the other in the contemporary. From beautiful ballads to burnin' up tempos, this group has something for every jazz fan.

The 2018 Bellhaven Jazz Festival is made possible with the support of The National Endowment for the Arts, Washington State Arts Commission, Premier Tents, Joyce & Terry Busch, Dorothy Sherwood, The Kolin Family Trust, Peoples Bank, United Paint Specialty, Fairhaven Village Inn, The Boeing Company, Ralf's Pretzel Bakery, Boundary Bay Brewery, and Noble Wines. A complete list of sponsors is available on jazzproject.org.

Visit jazzproject.org or call 360-650-1066 for more information.

—Marianne Gonterman

DjangoFest Northwest 2018

September 18–23

Whidbey Island Center for the Arts
Langley, WA

Heralding the start of fall is North America's largest gypsy jazz festival, the 18th annual DjangoFest NW. The festival is both inspired by and celebrates the music of the great European gypsy jazz artist, Django Reinhardt. Hailed by many as a genius, Reinhardt's diverse music melded jazz, swing, and gypsy, as well as music from Eastern and Western Europe. Keeping Reinhardt's spirit alive, the annual DjangoFest NW promises five days of inspirational and dance-happy jazz from September 18–23 in the quaint whale-watching village of Langley on Whidbey Island.

DjangoFest, which is both presented by and located at the Whidbey Island Center for the Arts, brings together an array of national and international jazz artists. The Henry Acker Trio, made up of 14-year-old child prodigy gypsy jazz guitarist Henry Acker, along with his father Victor Acker and his uncle Dana Acker, return this year. Emerging young talent, New York guitarist Sara L'Abriola joins DjangoFest heading her own trio. Detroit native and rising star in jazz violin, Evan Price will be joined by the Grammy-winning guitarist, Jason Vieaux. Highly regarded multi-instrumentalist and explorer of worldwide traditional music, Tcha Limberger is performing. French jazz vocalist Cyrille Aimée, awardee of the Montreux Jazz Festival Vocal Competition, is also set to take the stage. While rising Parisian talent Adrien Moignard brings his trio to



SARA LABRIOLA PHOTO BY IRENE YPENBURG

the festival. Acclaimed acoustic jazz guitarist Gonzalo Bergara heads his famous quartet mixing the sounds of Django with music from his native Argentina. Multi-award-winner and multi-instrumentalist from Canada, Quinn Bachand, joins the festival with his band Brishen. Other performers include Black Market Trust, Brazilian group the Bina Coquet Trio, the Jimmy Grant Ensemble, The Bills, and two groups from Whidbey Island, the EVM All-Stars and Hot Club of Troy, among others. The opening night features famed veteran Hot Club-style group, Pearl Django. Apart from the well-curated performances, the festival promises more. Along with what Djan-

goFest endearingly refer to as “Djams,” there will also be workshops led by several of the musical performers. The workshops vary in their focus covering such skills as beginning solos techniques to lessons on ensemble playing. While the festival is just a short ferry trip from Seattle, attendees wishing to keep close by the action may choose to camp at nearby campgrounds at Island County Fairgrounds. No matter where you come from, the organizers promise, “another unforgettable musical experience, guaranteed to put a tap in your foot and a grin on your face.”

For more details and to purchase tickets, visit djangofestnw.org.

—Lucienne Aggarwal



Jazz For All Ages

Old-time swing. Bebop. Cool school. Bossa nova. Hip-hop fusion. Trad Jazz. Free improv. Jazz has many voices and the full range can be found around Seattle. Great news, young musicians: there are a number of events and opportunities that welcome all ages. How do you find your sound and get involved? Jump right in and take your pick among the venues, jam sessions, and educational opportunities below:

Venues

When learning the jazz language, one of the most important tools is your ability to listen. The following venues feature renowned local and traveling musicians, and each has at least some hours or evenings open to all ages.

Jazz Alley

2033 6th Ave
jazzalley.com

In a cool, New York club-like atmosphere, Jazz Alley brings in serious local and national talent, including hosting Grammy Award-winners regularly. All shows are all ages; most shows are jazz, but the venue also offers blues, world, R&B, folk, new-grass, and rock artists. Prices to Jazz Alley are among the highest on this list and range from \$25.50-\$45 most of the time, but there are a handful of \$10 shows per year, and students get a hefty discount (half-off) at the 7:30pm sets on Wednesdays and 9:30pm sets on Thursdays. Be sure to make a reservation and have your valid ID on hand in order to receive the discount.

The Royal Room

5000 Rainer Ave S
theroyalroomseattle.com

All ages until 10pm, the Royal Room is an artist's venue in historic Columbia City that offers a diverse array of music from improvised jazz to funk to country blues. With permanent

backline, sound and video recording, a grand piano, and a generous stage, the venue has been designed to serve the musicians and artists performing. Open seven nights a week, the restaurant is suited to patrons of all ages and varied tastes. Enjoy their comfortable, neighborhood feel while hearing the work of innovative musicians.

Chapel Performance Space

4649 Sunnyside Ave N
waywardmusic.org

Nestled in a quiet corner of the Wallingford Neighborhood, the historic Good Shepherd Center became a Seattle Landmark in 1984, after providing over 60 years of service to young women seeking shelter, education, and training, before declining numbers of residents forced it to close in 1973. Located on the fourth floor of this multi-purpose community center, the Chapel Performance Space is perhaps one of the city's best-kept secrets when it comes to live music. Each month, Steve Peters' presenting non-profit, Nonsequitur, and a community of like-minded organizations and artists present concerts of contemporary/post-classical composition, free improvisation, and much more in the ethereal space. Featuring stellar acoustics, awe-inspiring stained-glass windows, and gorgeous wooden floors and columns, the Chapel Performance Space

is the perfect setting to worship at the altar of innovative music. Afraid to dip your ears in the waters of experimental music? Come to the Chapel and you'll become a believer.

Triple Door

216 Union St
thetriplesdoor.net

Located in metro-accessible downtown, the Triple Door is known for offering a wide variety of musical styles. There is something for everyone at this sit-down venue, from blues to singer-songwriter showcases to funk and brass bands. The Mainstage is an all-ages venue for shows starting at 8pm or earlier; the Musicquarium Lounge outside the theater is 21 and older. Tickets generally range from \$15-\$40.

Tula's Restaurant & Jazz Club

2214 2nd Ave
tulas.com

Offering a mix of local and touring artists, Tula's is a great place to hear both big band and small combo jazz. The Belltown restaurant and jazz club has been featured in many magazines, including *Seattle Weekly's* list of the "Top 50 Jazz Haunts" and *DownBeat* magazine's list of "100 Great International Jazz Clubs." Show prices range from \$12-\$20. Tula's offers live music seven nights a week and is open to all ages until 10pm.

Jam Sessions

Diving in headfirst is the best way to learn music, especially jazz. Seattle has a fun and supportive community that embraces all ages and levels. Check out these jams below to get in on the excitement!

Egan's Ballard Jam House

Vocal Jam Second & Fourth
Wednesdays, 9pm, \$10 cover
1707 NW Market St
ballardjamhouse.com

One of the few vocal-specific jams in the Seattle area, Egan's is a great venue to gain experience. They describe themselves as "dedicated to providing a positive community-centered environment for jazz education and performance." It's all ages until 11pm and offers student discounts to many shows. The jam has a \$10 cover but is free if you attend the 7pm vocal showcase before. Check their calendar for performance and jam schedules.

Couth Buzzard Jazz Sessions

Sundays, 2pm & 7pm
8310 Greenwood Ave N
buonobuzzard.com

Featuring concerts, open jams, poetry readings, open mic nights, and

more, this bookstore with a community center feel has the motto: "Building community, One Book, One Cup, One Note at a Time." Second and fourth Sundays feature an open jazz jam hosted by Kenny Mandell beginning at 2pm, while the third Sunday features a music improv session starting at 7pm, also hosted by Mandell. Stuart Zobel leads Choro music jams on the first and third Sundays of the month. Couth Buzzard also hosts a concert series each First Friday and numerous concerts throughout the month, open to all ages.

Racer Sessions at Café Racer

Sundays, 8pm
5828 Roosevelt Way NE
racersessions.com

Offering innovative performances and jam sessions since 2010, the Racer Sessions have become an integral part of Seattle's music scene. Each week, an individual or group leads the session, beginning with a performance that presents ideas and concepts that are developed in the jam session that follows. According to their website, the jam "frequently incorporates the aes-

thetic and techniques of avant-garde jazz and classical music," but "warmly welcome[s] musicians of any persuasion to share their voice." It is organized by Seattle record label Table & Chairs, and upcoming presenters are listed on racersessions.com.

Future Jazz Heads

Wednesdays, 6pm
Instrumental Jam Session
Sundays, 7:30pm
Wildflower Restaurant,
112 W 2nd St, North Bend
jazzclubsnw.org/northbend

North Bend's JazzClubsNW, formerly known as Boxley's, now programs out of the Wildflower Restaurant, with events each week. The Wednesday series, Future Jazz Heads, features local music students, including from award-winning bands at Mount Si High School, Twin Falls Middle School, and Chief Kanim Middle School, and rising stars as they take the stage for a jazz jam. On Sunday evening, join the fun at the instrumental jam session, featuring special guests and local players, which is open to all aspiring jazz artists.

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Volume 42 Number 1A Annual Edition 2018

Instruction

Seattle has no shortage of opportunities to continue your formal education. Take your playing to the next level with a workshop, camp, or class.

Jazz Night School

5415 Rainier Ave S
jazznightschool.org

Offering extensive jazz education and performance opportunities to all ages and all levels, Jazz Night School teaches improvisation in ensemble settings and truly “uplifts lives” for all its participants, who range from 12 to 70 years old. The organization currently offers ten ensembles (standard combos, gypsy jazz, big bands, trad jazz, etc.), classes in various music studies, periodic workshops, and private lessons. Some of the most rewarding rotating classes include ear training classes, small jazz ensembles, Trad Jazz combo, Singing with Jazz Trio, the All Voices Gospel Choir, and the big bands, including the top level All-Star Big Band. The ensembles rehearse weekly and perform at the end of each ten-week session. The level of teaching here is on par with that at a conservatory or specialized school, but provided at accessible prices, with partial and full tuition waivers available.

The Vera Project

305 Harrison Street
theveraproject.org

Proudly an all-ages volunteer-fueled music and arts venue, The Vera Project offers private classes on recording, audio engineering training, concert lighting, etc. You can book a private class for your friends, classmates, high school jazz band, and so on. Vera also offers group classes or you can work with the talented teaching staff on tailoring a class for your specific needs. Private classes cost \$35 per attendee, and you must have a minimum of six people participating.

Seattle JazzED

3201 E Republican St
seattlejazzed.org

The fun never stops at Seattle JazzED, the non-profit that offers classes, workshops, camps, and ensemble performance opportunities year-round. Offering partial and full scholarships to qualifying students, they provide access to excellent music education to youth all over the region. They focus on musical excellence, character development, access to a quality education, and community. Seattle JazzED op-

portunities include the Girls Ellington Project, Nina Simone Vocal Ensemble, Jazz Boot Camp, a Masterclass Series, All Star Combos, Big Band Ensembles, and more. Students in several ensembles perform at various Seattle venues and some have the chance to travel to New York City. JazzED hosts free jam sessions regularly, open to everyone even if you are not enrolled.

Tacoma Jazz Association Classes at Ted Brown Music

6228 Tacoma Mall Blvd, Tacoma
jazzclubsnw.org/tacomajazz/
programs

High-caliber educational opportunities for local young jazz musicians aren't limited to Seattle. Venture to Tacoma for weekly instruction in improvisation and performance opportunities with saxophonist/composer Kareem Kandi at Ted Brown Music. Put on by the Tacoma Jazz Association, the class is open to all ages and abilities, and offers students special hands-on study and performance time with world-class artists that they don't normally receive in a regular high school or college jazz band setting. The cost is \$60 monthly, though financial assistance is available.



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Dance Opportunities

If swingin' tunes put you in the mood to move, check out these dance spots. With classes for all levels and styles, you'll be doin' the Jitterbug, Boogie Woogie, and Jive in no time!

Century Ballroom

All ages Swing nights, Sundays & Tuesdays
915 E Pine St
centuryballroom.com

Offering camps, classes, and open dance nights, you can learn all of the moves you need to look like a Swing (East and West Coasts) or Lindy Hop pro. Century Ballroom also offers dance classes in hip-hop, Balboa, Salsa and more. Whether you're a beginner or an experienced dancer looking to challenge yourself a little, this beautiful venue has it all.

HepCat Productions

Thursdays, 9pm
Russian Community Center, 704 19th Ave E
seattleswing.com

The host of the longest-running all-ages swing dance in Seattle, HepCat productions provides fun for all levels. Whether new or an old pro, classes and private lessons are available for

you. Every Thursday night from 9pm to midnight, you can dance Swing, traditional Jazz, and the Lindy Hop. The dance is free if you're registered in one or more of their classes.

Seattle Swing Dance Club

First & Third Sundays, 6pm
Alki Masonic Center, 4736 40th Ave SW
seattlewcdswing.org

The Seattle Swing Dance Club (SSDC) is a non-profit organization dedicated to promoting West Coast swing dancing in the Seattle area. The club holds bi-monthly dances on Sundays in West Seattle. These all-ages dances are open to both SSDC members and non-members, and are free if you attend the workshop beforehand.

SSDC also presents an annual "Easter Swing" convention and offers workshops, instructional series, and a Step-by-Step West Coast Swing dance class for the public. Four levels of classes, taught by professional instructors in the area, are offered throughout the year. At all levels, this series works for both the beginning dancer and also the more experienced dancer needing a brush-up on the basics.

Savoy Swing Club

7-11 pm
Lief Erickson Lodge, 2245 NW 57th St
savoyswing.org

Savoy Swing Club (SSC) is a member supported non-profit organization dedicated to teaching and spreading vintage swing dance throughout Seattle. Memberships start at just \$10 a month, which gets you into the weekly Monday night dance and the Tuesday night practice at Dance Underground, plus discounts to their annual Lindy Extravaganza, and other regional Lindy Hop competitions including Camp Jitterbug. Unsure about membership? Be their guest for a Monday evening to try it out before making a commitment.

—Tara Peters

Did we miss your favorite venue or jam opportunity? Are you a veteran musician with tips, or a younger musician with questions about breaking into the jazz scene? We want to hear from you! E-mail editor@earshot.org for your feedback on all-ages jazz opportunities in and around Seattle.

ART OF JAZZ

NATHAN BREEDLOVE NU TRIO

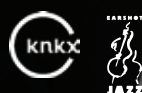
THU SEP 13, 5:30 - 7:30 PM

Hard swing and healing forces,
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Seattle Art Museum, Brotman Forum
1300 First Avenue
Free
visitsam.org/performs

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

Sponsored by



Notes, from page 3

Jazz Composition in 2015. Additionally that year, she received the Benny Golson Award from the Jazz Composition Department and was the recipient of Passim Iguana Music Fund grant. Yang moved to New York City in 2016, where she leads her own quintet, performing her own compositions in several venues. She recently started her masters in Jazz Composition at Queens College.

The compositions will be premiered and recorded live by the Seattle Women's Jazz Orchestra, featuring special guest Sheryl Bailey, on October 27 as part of the Earshot Jazz Festival. Yang will be in attendance.

CMA Presenter Consortium for Jazz Grant

Chamber Music America's Presenter Consortium program provides support for consortiums of three U.S. presenters to collectively engage up to three professional U.S. jazz ensembles to perform at each presenter's venue. This grant program is supported by the Doris Duke Charitable Foundation.

Applications are due by 9pm EST on **October 5**. For more information, visit chamber-music.org.

Seattle Women in Jazz Seeks Board Members

SWIJ is currently seeking board members from diverse backgrounds. Non-profit experience is not necessary, but a passion for supporting bands led by and/or comprised of women is! For more information, visit seattlewomeninjazz.com or email jessica@seattlewomeninjazz.com.

Applications for 2019 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

ON THE RADIO



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

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

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

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am. Full schedule information is available at kexp.org.

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 kbcx.fm.

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

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

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

through residencies in our recording studios and participation in our various presentation programs. Applications for the 2019 program are now available at jackstraw.org, with a deadline of **November 1**. Artists may apply to only one program per year.

Write Earshot Jazz

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitch-

es, comments, news and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to jazzcalendar@earshot.org. To ensure publication in the printed calendar, please submit no later than the 15th of the month prior to the event.

Bill Anschell *Shifting Standards*

Origin Records

Jazz musicians are mathematicians, carpenters, athletes. With absurd devotion they hone their minds and muscles in ceaseless work, just so that at the end of the ledger the balance reaches zero, so every corner dovetails into a standing cabinet, so the javelin might reach a few inches further. If you need an answer to why jazz musicians work so hard, all the time, the latest release of pianist Bill Anschell has it. *Shifting Standards*, recorded with heavyweights Jeff Johnson (bass) and D'Vonne Lewis (drums), represents an incredible craftsmanship of rhythm and harmony, body and soul.

Standards superficially does not stand out for originality, being a bag of standards the long-practiced band recorded with close detail by producer Reed Ruddy a single afternoon in a single room within Avast Studios. Yet precisely from the formula of limita-

tions does the jazz musician derive the beauty of originality. As the title suggests, Anschell's approach stands out for its rhythmic intricacy, more a re- than a dis-placement of melody on the circle of time. Thus he smartly Möbius-strips the descending thirds of Fats Waller's "Jitterbug Waltz" or the repeating triplets of "You and the Night and the Music" into one another. Yet Anschell's harmonic depth, as on the ballad "Some Other Time," is heartbreaking, and counterpoint, as on "Con Alma," stunning—as much Bill Evans as Bud Powell.

Leave it to the likes of Industrial Revolution's D'Vonne Lewis to put time on the out-of-time. Varied but never messy, sharp and sweet when he's not lingering like a fond memory, Lewis makes the perfect intellectual match for Anschell. Just listen to his triplet breaks and wild subdivisions on Anschell's skewed "Night in Tunisia." With his exacting grip on the melody, natural phrasing, and bluesy guts, Johnson fits like a third hand to the



pianist, giving a serene solo on "Soul Eyes." Their collective interplay, to say the least, nears psychic in its shape and timing.

Anschell's rhythmic shifting recalls another pianist, Erroll Garner. Garner's sense of subdivision made him a rhythmic ancestor to R&B crooners like Frank Ocean, just as Thelonious Monk felt a pulse later capitalized by hip hop. Jazz evinces rhythmic truths at the heart of many musics, and the classic recordings preserve the mosaic of layers that make such facts audible. Now, Anschell's *Shifting Standards* is one of them.

—Ian Gwin

Bad Luck

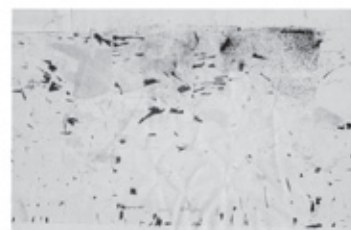
Four

Origin Records

For over a decade, Seattle-based duo Bad Luck—that's Neil Welch (saxes, electronics) and Chris Icasiano (drums)—have packed and unpacked their deceptively simple formula of drums and saxophone. Through their deep musical partnership, they continue to recast the mold of contemporary music. Over countless fiery performances and three full-length releases, the depth of the duo's compositional-improvisations has steadily developed, starting from the catch-as-catch-can

edge of their classically free-jazz 2009 self-titled debut, moving the sprawling, heavy-metal intensity of 2011's double-album *Two*, and changing into the grooving, Roscoe Mitchellian modularity of 2014's *Three*.

This year, Icasiano and Welch rocket forward with their newest release, *Four*. The album continues their career-long, interlocked drive—like watching a car part dance in an invisible engine—but sustained now at a new altitude. Through the use of delay and echo effects, elegantly captured by producer Randall Dunn, their kinetic, amorphic sound has stretched out to take on a new suspense and pathos.



Yet even more than its predecessors, *Four* immerses the listener into the logic of its own musical world. For the eponymously titled opener, the god-like growls of Welch's saxophone are drenched in a repeating, Stravinskyan

riff, while Icasiano shifts walls of propulsion around him in a charging run. In the following track, “RBG,” the duo deconstructively expand a similar urging impulse, with Icasiano re-winding rhythms into a spine-tingling breakdown. For “Index,” the duo applies the same razor-sharp focus to an ambient landscape: Icasiano’s frantic brushwork intercut with the oceanic harmonics of Welch’s tape-spliced motif.

That’s not to ignore the duo’s serious acoustic chops. Take, for example, “Capital,” a collage of fountainous jets

and schizophrenic melody-rhythms, like the manic breakdown of a frenetic machine. The album’s closer, “Big Sky,” is built on similarly expert foundation, formed as a long crescendo that runs from the soft river of Icasiano’s mallets and the elegiac voices, clarion and siren, of Welch’s sax. Though the product of intense musical effort, the effect is like feeling the rain come in at the end of a hike.

Rather than music, the layered cohesiveness of the album might suggest more the tricky multidimensionality of works by contemporary artists such

as Tauba Auerbach, or the total sensuality of Andrei Tarkovsky’s films. Events progress, balanced but compelling; sound moves ever closer to something like the experience of the natural world. With the frank engineering brought about by Welch’s and Icasiano’s formidable technique and uncanny intuitions, *Four* presents a triumph in form and a step forward for both artists. It is a startling musical statement will subtly overtake and amaze its listener.

—IG



Westerlies, from page 10

The idea of giving back in the form of their own festival took hold several years ago. In March 2017, the band gained nonprofit 501(c)(3) status, modeling themselves after pioneering ensemble Kronos Quartet, among others, giving them the institutional backing of a board, mission, and vision that has propelled their ongoing community activism forward and stoked the flames of the festival fire.

One part educational outreach, one part collaborative performance, the four-day Westerlies Fest is an interdisciplinary and accessible affair. A full festival pass is just \$40, and half of the festival performances are free with registration, including opening night at the Wing Luke Museum, Thursday, September 20, at 7:30pm. Longtime friend, powerhouse poet, and Youth Speaks mentor Troy Osaki has curated a stunning lineup of young talent featuring 2018-19 Seattle Youth Poet Laureate Azura Tyabji, Zora “Rainchild” Seboulisa, and Esther Eidenberg-Noppe. Friday night showcases Northwest-based contemporary music ensemble TORCH, the resident artist for Common Tone Arts. Saturday’s performance features multi-instrumentalist and singer Kate Davis, and a truly full-circle moment with the presentation of singer and composer

Theo Bleckmann. The young musicians first became acquainted with Bleckmann over a decade ago when he performed with the Refuge Trio as part of the Earshot Jazz Festival. The Westerlies Fest will be the Seattle premiere of Bleckmann’s and The Westerlies collaborative project, “Songs of Resistance and Refuge,” highlighting protest movements past and present.

Throughout the Westerlies Fest, the band will offer in-school concerts and a creative workshop, reaching over 1,000 students in the greater Seattle area, including one full day of outreach in the Highline School District. Support for student scholarship opportunities comes from The Westerlies’ community of donors and sponsors. The festival culminates in a free program showcasing the workshop students in performance with The Westerlies at Seattle Pacific University on Sunday, September 23, at 4pm.

At this pivotal moment in The Westerlies’ trajectory, the group pauses to express gratitude. Recognizing the opportunities that moving to New York City has afforded them and celebrating their growing music family, their love for Seattle prevails; notes Mulherkar, “whenever we’re there it feels like coming home.”

For tickets and more information, visit westerliesfest.org

JAZZ AROUND THE SOUND

September

09

SATURDAY, SEPTEMBER 1

CM 3 Play Ricochet, 7pm
 EB Frank S. Holman III, 6pm
 JA Jane Monheit, 7:30 & 9:30pm
 MQ Planet Fly, 9pm
 NC Johnny Pinetree & the Yellin' Degenerates, 8pm
 OS Matt Williams Duo, 8pm
 TP Swingin' in the Rain, 7:30pm
 TU Bill Anschell Standards Trio with Chris Symer & D'vonne Lewis, 7:30pm
 VI Frank Vitolo Ensemble, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, SEPTEMBER 2

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Scott Cossu, 12:30pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 JA Jane Monheit, 7:30pm
 MQ Brian Nova Jazz Jam, 7pm
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Max Cannella, 6pm
 VI Ron Weinstein Trio, 9:30pm
 WW Jazz Jam Session, 7:30pm

MONDAY, SEPTEMBER 3

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MT Jazz Night, 9pm

RY John Croarkin and Snap Dragon Quintet, 8pm

TUESDAY, SEPTEMBER 4

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Larry Fuller, 7:30pm
 MQ Frank Kohl Trio, 5pm
 NC Downtown Mountain Boys, 7pm
 OW Tuesday Night Jam w/Eric Verlinde, 10pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Tim Kennedy: The Music Of Wayne Shorter with Thomas Marriott, Evan Flory-Barnes & Tarik Abouzied, 7:30pm

WEDNESDAY, SEPTEMBER 5

BP The Billy Stapleton 3-Oh: Feat. Annie Eastwood, 7:30pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Larry Fuller, 7:30pm
 NC Jazz Jam w/ Darin Clendenin Trio, 7pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR The Andersons Play Ellington, 8pm
 SB Negative Press Project, 10pm
 SC Kevin Woods Quartet, 7pm
 TD Kahulanui, 7:30pm
 TU Eric Verlinde Trio with Hans Teuber, 7:30pm
 VI Bar Tabac, 9pm
 WY Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, SEPTEMBER 6

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP The Darelle Holden Quartet, 7:30pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Lee Ritenour and Dave Grusin, 7:30pm

NC Night-n-Gale w/Carrie Wicks, 7pm
 NI NiteLite Jam Session, 8pm
 RR Casa de la Trova hosted by Supersones with Los Flacos!, 8pm
 TU Reunion Quartet with Jay Thomas, John Stowell, Bruce Phares & John Bishop, 7:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, SEPTEMBER 7

CZ PK Quartet & All About Monk Jazz, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 HS Michel Navedo & Brazil Novo, 7pm
 JA Lee Ritenour and Dave Grusin, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Greg Ruby, 5pm
 RR Electric Circus, 8pm
 RR Joe Casalini and Michael Biller: An evening of jazz duets, 6pm
 SY Mel Brown Trio, 7pm
 TU Jovino Santos Neto Quarteto with Chuck Deardorf, Jeff Busch & Mark Ivester, 7:30pm
 VI Monty Banks, 9pm

SATURDAY, SEPTEMBER 8

BB Dan Duval Good Vibes Trio, 7pm
 CM Hopscotch, 7:30pm
 EB Frank S. Holman III, 6pm
 EG Elvin Jones 91st Birthday Bash, 9pm
 ES Daniel Davison, 6pm
 JA Lee Ritenour and Dave Grusin, 7:30 & 9:30pm
 NL Skerik Band with Cumbieros & Trolls Cottage, 8pm
 OS Jonas Myers Trio, 8pm

Calendar Key

AB The Angry Beaver
 AH Art House
 BH Billy Baroo's at Foster Golf
 BC Barca
 BE Bellinghome School of Music
 BP Bake's Place Bellevue
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Cafe Racer
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle

HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 LA Latona Pub
 LB Local Brix
 LC La Copa Cafe
 MQ The Triple Door Musicquarium
 MT Mac's Triangle Pub
 MV Marine View Church
 NB North Bend Umpqua Bank
 NC North City Bistro & Wine Shop
 NI NiteLite Lounge
 NL Nectar Lounge
 OS Osteria la Spiga
 OW Owl 'n' Thistle
 PG Paragon

RR The Royal Room
 RY Rhythm & Rye
 SB Seamonster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 SL The Slab
 ST St. Benedict School
 SY Salty's on Alki
 TD Triple Door
 TP Third Place Books
 TU Tula's
 VI Vito's
 WI Whidbey Island Center for the Arts
 WW Wildflower Wine Shop & Bistro (North Bend)

TU Greta Matassa Quintet with Alexey Nikolaev,
Darin Clendenin, Clipper Anderson & Mark
Ivester, 7:30pm
VI Jerry Zimmerman, 6pm
VI Vito's 8th Anniversary Party featuring
Kareem Kandi, 9:30pm

SUNDAY, SEPTEMBER 9

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CM The Ginger Ups, 12:30pm
CR Racer Sessions, 8pm
CZ Open Jazz Jam with Kenny Mandell &
Friends, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Lee Ritenour and Dave Grusin, 7:30pm
MV The Tall and Small Big Band featuring Pete
Christlieb and Linda Small, 5pm
SY Victor Janusz, 10am
TU Jazz Police, 4pm
TU Jim Cutler Jazz Orchestra, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 10

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Hot Club of Cowtown – Celebrating their
20th Anniversary, 7:30pm
MT Jazz Night, 9pm

TUESDAY, SEPTEMBER 11

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Cecile McLorin Salvant Duo, 7:30pm
MQ Elspeth Savani, 5pm
NC Frank Kohl & John Stowell, 7pm
OW Tuesday Night Jams w/Eric Verlinde, 10pm
RR The Walking Hat Trio with The Hiromi
Project, 7:30pm
SB 5 Stories Jazz, 8pm
TD Bria Skonberg, 7:30pm
TU Chicago Guitarist Tim Fitzgerald Quartet with
Anton Schwartz, 7:30pm

WEDNESDAY, SEPTEMBER 12

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Cecile McLorin Salvant Duo, 7:30pm
NC Jon Pugh, 7pm
PG Paragon Hang Jazz Open Mic, 8pm
SB ACL Band, 11:30pm
SB Chance Hayden, 9:30pm
SC Mike Allen Quartet, 7pm
TU Axiom Quartet with Phil Parisot, Alexey
Nikolaev, John Hansen & Michael Glynn,
7:30pm
VI Brazil Novo, 9pm

THURSDAY, SEPTEMBER 13

BC Adam Kessler, Phil Sparks and Guests, 9pm
BP The Darelle Holden Quartet, 7:30pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm

JA Goapele, 7:30pm
MQ Victor Horky & His Silk Road Swing, 5pm
NC Correo Aereo, 7pm
NI Nitelite Jam Session, 8pm
RR TROVADORO, 8pm
SE Art of Jazz: Nathan Breedlove NU Trio, with
Phil Sparks and Brian Kirk, 5:30pm
TU DXL Quintet with Xavier Lecouturier, Lucas
Winter, Michael Glynn, Gus Carns & Rex
Gregory, 7:30pm
VI Jennifer Kienzie, 9pm

FRIDAY, SEPTEMBER 14

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Goapele, 7:30 & 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
LB Dan Duval Good Vibes Trio, 6pm
NC Trish, Hans & Phil, 8pm
TP Swingin' in the Rain, 7:30pm
TU Marc Seales Band, 7:30pm
VI Kate Olson Ensemble, 9pm

SATURDAY, SEPTEMBER 15

EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Goapele, 7:30 & 9:30pm
LC Scot Lee, 6pm
NC Passarim, 8pm
NI Rob Scheps & Shakey Shack with Tim
Kennedy, Adam Kessler, 8pm
OS Steve Ryals & Scotty Bemis, 8pm
TP Mark Lewis and Matt Jenkins, 7:30pm
TU Susan Pascal Quartet with Bill Anschell,
Chuck Deardorf, Mark Ivester, 7:30pm
VI The Tarantellas, 6pm

SUNDAY, SEPTEMBER 16

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
CZ Choro Music Open Jam Hosted By Stuart
Zobel, 2pm
CZ Music Improv Session w/ Kenny Mandell,
7pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Goapele, 7:30pm
RR Darto (EP Release) // Nordra // Great
Spiders, 8pm
SY Victor Janusz, 10am
TU Jim Cutler Jazz Orchestra, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9pm

MONDAY, SEPTEMBER 17

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Christian McBride New Jawn Quartet,
7:30pm
MT Jazz Night, 9pm
RR Hopscotch, 7:30pm
TD Madeleine Peyroux, 7:30pm

TUESDAY, SEPTEMBER 18

EB Eric Verlinde, 6pm

CURTAIN CALL *f*

.....
weekly recurring performances
.....

MONDAY

CC Cider Jam Mondays, 9:30
EB Tom Kellock, 6
ES Eric Verlinde, 6
MT Jazz Night, 9

TUESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6
OW Tuesday Jazz Night Jam, 9
SB 5 Stories Jazz, 8

WEDNESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6
PG Paragon Hang, 8

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Daniel Davison, 6
ES Alexey Nikolaev, 8
NI Nitelite Jam Session, 8

FRIDAY

EB Tom Kellock, 6
ES Daniel Davison, 6
LA Happy hour w/ Phil Sparks, 5

SATURDAY

EB Frank S Holman III, 6
ES Daniel Davison, 6

SUNDAY

AB Beaver Sessions, 9
CR Racer Sessions, 8
DT Darrell's Tavern Jazz Jam, 8
EB Tom Kellock, 6
ES Eric Verlinde with Josephine
Howell, 6
SY Victor Janusz, 10am
VI Ron Weinstein Trio, 9:30

ES Daniel Davison, 6pm
 JA Christian McBride New Jawn Quartet, 7:30pm
 OW Tuesday Night Jams w/Eric Verlinde, 10pm
 SB 5 Stories Jazz, 8pm
 TD Madeleine Peyroux, 7:30pm
 TU DIG Jazz Quartet with Andrew Stephens, Luis Salcedo, Owen Clapp, Rob Mills, 7:30pm
 WI Django Fest NW Kickoff ft. Pearl Django, 6pm

WEDNESDAY, SEPTEMBER 19

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Christian McBride New Jawn Quartet, 7:30pm
 NC Sheryl Wiser & the Puddle Stompers, 7pm
 PG Paragon Hang Jazz Open Mic, 8pm
 RR Piano Starts Here: 80s Powerhouses – The Music of Kenny Kirkland/Mulgrew Miller, 7:30pm

SC Arête Quartet feat. Will Bernard, 7pm
 TU Jim Sisko's Bellevue College Big Band, 7:30pm
 VI Brad Gibson Presents, 9pm
 WI The Bills / Hot Club of Troy, 8pm
 WY Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, SEPTEMBER 20

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BE Will Bernard Guitar Masterclass, 12pm
 BP The Darelle Holden Quartet, 7:30pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Nineteenth Annual Kobe Day with Ami Latte, 7:30pm
 MQ The Jacques Willis Vibes Trio, 9pm
 NI NiteLite Jam Session, 8pm
 RR Sexmob // Jennifer Hartswick & Nick Cassarino Duo, 7:30pm
 TU Thomas Marriott Quintet, 7:30pm
 VI Julie Cascioppo, 9pm

WI Quinn Bachand's Brishen / Jimmy Grant Ensemble, 8pm

FRIDAY, SEPTEMBER 21

EB Tom Kellock, 6pm
 EG Rob Scheps & The Real McCoy: The Music of McCoy Tyner, 7 & 9pm
 ES Daniel Davison, 6pm
 JA Larry Carlton Quartet, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 MQ Sundae + Mr. Goessl, 5pm
 NC Tupelo, 8pm
 TU John Coltrane Birthday Celebration Weekend with Charles Owens, Marc Seales, Ben Shapiro, Matt Jorgensen, 7:30pm
 VI Johnny Astro, 9pm
 WI Black Market Trust / EVM All Stars, 3pm
 WI Cyrille Aimée w/the Adrien Moignard Trio / The Henry Acker Trio, 8pm

21 ROB SCHEPS & THE REAL MCCOY: THE MUSIC OF MCCOY TYNER

Saxophonist Rob Scheps leads Charlie Porter on trumpet, Phil Sparks on bass, John Hansen on piano, and Will Lone on drums, in a two-set night as they celebrate the music of legendary pianist McCoy Tyner, who turns 80 this year. Reservations at 206-789-1621 or reservations@ballardjamhouse.com.

SATURDAY, SEPTEMBER 22

AH Rob Scheps's The Real McCoy, 7pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 HS Carolena Matus and Randy Halberstadt, 7pm
 JA Larry Carlton Quartet, 7:30 & 9:30pm
 MQ Happy Orchestra Quartet, 9pm
 NB North Bend Blues Walk, 6pm
 NC Greta Matassa Quartet, 8pm
 OS New Age Flamenco, 8pm
 ST Hopscotch, 2pm
 TP Mach One Jazz Orchestra, 7:30pm
 TU John Coltrane Birthday Celebration Weekend with Charles Owens, Marc Seales, Ben Shapiro, Matt Jorgensen, 7:30pm
 VI Afrocop, 9pm
 VI Jerry Zimmerman, 6pm
 WI Gonzalo Bergara Quartet / Bina Coquet Trio, 3pm
 WI Tcha Limberger w/special guests Duved Dunayevsky, Dave Kelbie, and Simon Planting, 8pm

22 NORTH BEND BLUES WALK

The annual *North Bend Blues Walk* is a blues festival in historic Downtown North Bend, Washington, featuring 14 venues supporting regional artists. This year's lineup features Yada Blues Band, Stacy Jones Band, Mark Riley Trio, Hot Mess, and many more. One ticket allows access to all venues. \$15–30. Advance tickets, full schedule, and more information available at jazzclubsnw.org/northbendblueswalk.

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SUNDAY, SEPTEMBER 23

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam with Kenny Mandell & Friends, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 JA Larry Carlton Quartet, 7:30pm
 RR Orchestra Zarabanda, 8:30pm
 SY Victor Janusz, 10am
 TU Clipper Anderson Quartet with Alexey Nikolaev, Darin Clendenin, Mark Ivester, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9pm
 WI Adrien Moignard Trio / Evan Price and Jason Vieaux, 3pm
 WI Tcha Tcha Djam / Sara L'Abriola, 7pm

MONDAY, SEPTEMBER 24

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Harold López-Nussa, 7:30pm
 MT Jazz Night, 9pm
 RY Dennis Hastings, 8pm
 TD Donny McCaslin & Kneebody, 7pm

24 DONNY MCCASLIN & KNEEBODY

A powerhouse double-bill evening, featuring saxophonist Donny McCaslin, best known for his work with the late David Bowie on *Blackstar*, and genre-bending five-piece Kneebody (Adam Benjamin, Shane Endsley, Kaveh Rastegar, Ben Wendel, Nate Wood). \$30–40. Tickets and more info at thetripledoor.net.

TUESDAY, SEPTEMBER 25

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Delvon Lamarr Organ Trio, 7:30pm
 MQ Elspeth Savani, 5pm
 OW Tuesday Night Jams w/Eric Verlinde, 10pm
 SB 5 Stories Jazz, 8pm
 TU David Marriott's Triskaideka-Band, 7:30pm

WEDNESDAY, SEPTEMBER 26

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Delvon Lamarr Organ Trio, 7:30pm
 PG Paragon Hang Jazz Open Mic, 8pm
 SB Cole Schuster Organ Trio, 10pm
 TU pH Factor Big Band, 7:30pm
 VI Ben von Wildenhaus, 9pm

THURSDAY, SEPTEMBER 27

BC Adam Kessler Trio with Rob Scheps, 5pm
 BP The Darelle Holden Quartet, 7:30pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 MQ Elena Maque, 9pm

MQ Jacqueline Tabor, 5pm
 NC Kate Voss & the Big Boss Band, 7pm
 NI NiteLite Jam Session, 8pm
 RR Gordon Grdina Trio with Matt Shipp and Mark Helias // James Falzone Trio with Wayne Horvitz and Abbey Blackwell // The Nathan Breedlove Quintet, 8pm
 TU Jared Hall Quintet, 7:30pm
 VI Michael Owcharuk Trio, 9pm

27 GORDON GRDINA TRIO WITH MATT SHIPP AND MARK HELIAS // JAMES FALZONE TRIO WITH WAYNE HORVITZ AND ABBEY BLACKWELL // THE NATHAN BREEDLOVE QUINTET

A night featuring some of the brightest stars in jazz and improvised music today. Juno-winning Vancouver-based oud player/guitarist Gordon Grdina is known for his incredible versatility and ability to bring a fresh and edgy vibe to any ensemble he joins or forms, as in tonight's trio with pianist Shipp and bassist Helias. Clarinetist Falzone leads stellar trio with pianist Horvitz and bassist Blackwell, while trumpeter Breedlove's quintet with Booker T. Williams, Gary Hammon, Phil Sparks, and Jamael Nance rounds out this talent-heavy, soul-enriching night. \$12–15. Tickets, reservations, and more info at theroyalroomseattle.com.

FRIDAY, SEPTEMBER 28

EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 NC Pearl Django & Jay Thomas, 8pm
 SL Secret Jazz Club Concert, 7pm
 TP Delilah Beaucoup & Bissou, 7:30pm
 TU Stephanie Porter Quintet, 7:30pm
 VI Yada Yada Blues Band, 9:30pm

SATURDAY, SEPTEMBER 29

CH The Improvised Quartets Project, 8pm
 CZ Soul Jazz Night w/ Soul Shack, 7:30pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 NC Pearl Django & Jay Thomas, 8pm
 OS Frank Clayton Trio, 8pm
 TP Brazz, 7:30pm
 TU Birch Pereira and the Gin Joints, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Max Holmberg Ensemble, 9:30pm

SUNDAY, SEPTEMBER 30

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CR Racer Sessions, 8pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 SY Victor Janusz, 10am
 TU Greta Matassa – Sing With A Big Band – Showcase, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

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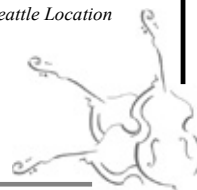
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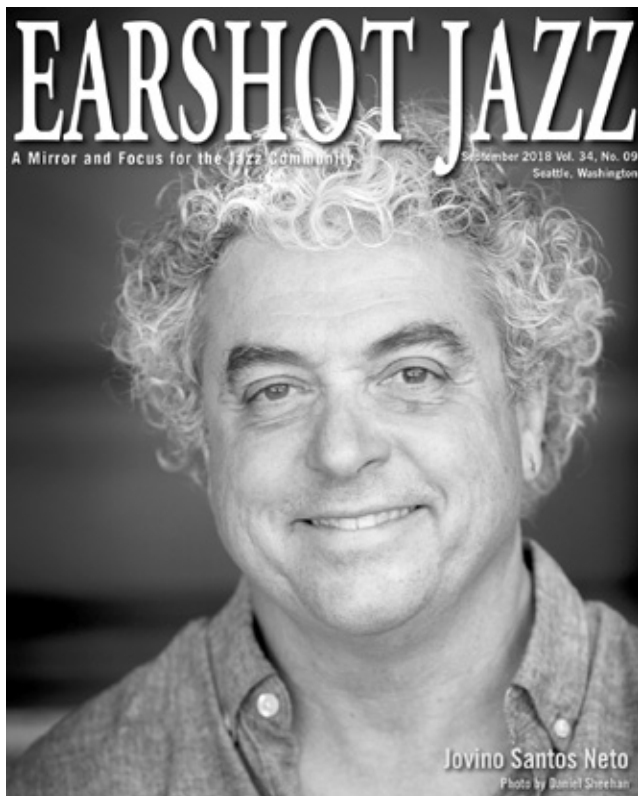
Seattle Jazz Vespers is free and open to the public on the first Sunday night of each month (October through June) at 6 pm. No tickets or reservations are needed. Doors open at 5:30 pm. Free parking, family friendly, refreshments after the conclusion of the concert. Come early for best seating.

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JOVINO SANTOS NETO PHOTO BY DANIEL SHEEHAN

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