

2017 Alex Dugdale, Om Johar, Industrial Revelation, Overton Berry Tro, Edmonds-Woodway HS Band w Roxy Cyss, Danilo Perez w Ben Street & Adam Cruz, LaVon Hardison Quartet, Jameel Moondoc, Nathan Broedlove, Jameal Sance, Oordon Gritina, Mark Cullians. Ever Chemical Street, Months of the Control of the Contr Flexes on Land Control of the Contro

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# Welcome to Earshot Jazz Festival #30!

Welcome!! We are delighted to welcome you to our most expansive and exciting festival ever. Throughout this month we'll present over 60 events in venues all around the city, celebrating the beating heart and deep cultural expression of jazz. We've got marquees of masters, galaxies of rising stars, and a rising tide of women instrumentalists, in an abundance of expressions.

The Earshot Jazz Festival has a strong legacy as one of the most forward-thinking and inclusive festivals in the country. In 30 years as Seattle's Jazz Festival, we've showcased an incredible number of essential artists from around the world, while organically reflecting the passions of our own home community. It's our goal to bring today's evolving art form of jazz into creative collaboration with the exciting cultural dynamics of this ever-changing city—and it's a good fit.

The history and innovative trajectory of Seattle is a great match for an adventurous jazz festival like Earshot. And just as the city of Seattle is remarkably different than it was 30 years ago, so are the face and sound of jazz. This is an incredible period for jazz. In shaking off some of the polarizing and restrictive labels over the years, the new mainstream of jazz has grown into a creative wave that carries the traditional and the innovative, the old and the new, the masters and the mentees, together in the same great surge. And as always, much of what is absolutely right about jazz today is brilliantly embodied in Seattle's own resident artists, many of whom will appear on this festival.

We can't wait to focus this year's "Resident Resident Artist" spotlight on Jovino Santos Neto. Jovino will grace festival stages in a variety of contexts, from a two-piano duo to a full-on big band. He'll also work with the Roosevelt High School band program, and appear as a special guest in their mainstage concert. A solid renais-

sance man, Jovino also has interests and accomplishments in plant biology, especially as it relates to music. Check the additional events listing for an opportunity to hear him speak on that subject, in a forest near you.

This festival also thrives on creative collaborations with other cultural institutions. This year we are pleased to kick off a new series within the festival called Jazz at Langston. We'll feature 10 concerts in the Langston Hughes Performing Arts Institute, working gratefully with the new LANGSTON non-profit toward their clear mission, "Celebrating Black Brilliance." We're pleased to continue collaborations with Cornish College of the Arts and the University of Washington Jazz Studies Department, and with community partners like The Royal Room, Seattle Art Museum, the Tri-



ple Door, KNKX, and many others. It takes an entire city!

We're super excited to unleash this beautiful monster onto Seattle's cultural landscape. There is so much great music out there! We're glad you're on board, and we hope the spirit of discovery finds you eager to "boldly go" to new regions of this ever-expanding universe of jazz.

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

Keep in touch and give us your feedback. Have fun and enjoy! Jazz lives right here!

—John Gilbreath, Executive Director

# EARSHOT JAZZ 2018 FESTIVAL LINEUP

#### SUNDAY, OCTOBER 7

# Marquis Hill Blacktet / Logan Richardson blues PEOPLE

KEXP Gathering Space, 5pm

#### **Regina Carter**

Triple Door, 6pm & 8:30pm

#### Logan Richardson blues PEOPLE

LO-Fi Performance Gallery, 9pm

#### MONDAY, OCTOBER 8

#### **Helen Sung**

Chapel Performance Space, 7:30pm

#### **Marquis Hill Blacktet**

The Royal Room, 7:30pm

#### TUESDAY, OCTOBER 9

#### Jovino Santos Neto & Jasnam Daya Singh

PONCHO Concert Hall, 8pm

# Edmonds-Woodway Jazz Orchestra w/ special guest Helen Sung

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

#### WEDNESDAY, OCTOBER 10

#### **Amy Denio**

Chapel Performance Space, 8pm

# Noah Preminger Quartet / KO Electric

Tractor Tavern, 8pm

#### THURSDAY, OCTOBER 11

#### Elena Maque

Seattle Art Museum, 5:30pm

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

Chapel Performance Space, 8pm

#### FRIDAY, OCTOBER 12

#### Tigran Hamasyan

Seattle Art Museum, 8pm

#### Marina Albero

Chapel Performance Space, 8pm

#### Samantha Boshnack: Seismic Belt

The Royal Room, 7:30pm

#### SATURDAY, OCTOBER 13

#### Adam O'Farrill Quartet

The Royal Room, 7pm & 9:30pm

#### SUNDAY, OCTOBER 14

#### **Keyon Harrold**

The Triple Door, 6pm

# Oliver Groenewald NewNet CD release featuring Jay Thomas

The Royal Room, 7:30pm

#### Afrocop / PacesLift

LO-Fi Performance Gallery, 9pm

#### MONDAY, OCTOBER 15

# Ethan Iverson & Mark Turner / Johnaye Kendrick

The Triple Door, 7pm

#### **Caroline Davis**

The Royal Room, 7:30pm

#### TUESDAY, OCTOBER 16

#### Max Hatt & Edda Glass

The Royal Room, 7:30pm

#### WEDNESDAY, OCTOBER 17

#### **Kamasi Washington**

Showbox, 7pm

#### **David Sanborn Jazz Quintet**

The Triple Door, 7pm & 9:30pm

#### THURSDAY, OCTOBER 18

#### Fay Victor's SoundNoise Trio

PONCHO Concert Hall, 8pm

#### FRIDAY, OCTOBER 19

#### **Allison Miller Boom Tic Boom**

PONCHO Concert Hall, 8pm

# Ted Poor: The Blues and Otherwise, ft. Kris Davis & Tyler Chester

The Church, 8pm

#### SATURDAY, OCTOBER 20

#### Jen Shyu: Nine Doors

PONCHO Concert Hall, 8pm

#### George Colligan, Buster Williams, Lenny White Trio

The Royal Room, 7pm & 9:30pm

#### SUNDAY, OCTOBER 21

# An Evening with Pat Metheny w/ Antonio Sánchez,

Linda May Han Oh, & Gwilym Simcock

Admiral Theatre, Bremerton, 7pm

#### D'Vonne Lewis and Friends: Tribute to Dave Lewis

Langston Hughes Performing Arts Institute, 8pm

#### **Clave Gringa**

The Royal Room, 7:30pm

#### MONDAY, OCTOBER 22

#### **Garfield High School Jazz Band**

Langston Hughes Performing Arts Institute, 7:30pm

#### Cuong Vu & Indigo Mist featuring George Garzone

The Royal Room, 7:30pm

#### TUESDAY, OCTOBER 23

#### Jazzmeia Horn

Langston Hughes Performing Arts Institute, 8pm

#### **Neil Welch: Concepcion Picciotto**

Chapel Performance Space, 8pm

#### WEDNESDAY, OCTOBER 24

#### **Tom Harrell Quartet**

Seattle Art Museum, 8pm

# James Brandon Lewis / Gary Hammon Quintet

Langston Hughes Performing Arts Institute, 8pm

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

#### THURSDAY, OCTOBER 25

#### Allos Musica

The Royal Room, 7pm & 9:30pm

#### Michael Powers / Deems Tsutakawa

Langston Hughes Performing Arts Institute, 8pm

#### FRIDAY, OCTOBER 26

# Brandee Younger / Gretchen Yanover

Langston Hughes Performing Arts Institute, 8pm

# Randy Halberstadt Septet: Open Heart CD Release

PONCHO Concert Hall, 8pm

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

The Royal Room, 8pm

#### SATURDAY, OCTOBER 27

#### Jakob Bro, Joey Baron, Thomas Morgan Trio

Seattle Art Museum, 8pm

# Seattle Women's Jazz Orchestra w/ Sheryl Bailey

Rainier Arts Center, 7:30pm

#### Madison McFerrin / SassyBlack

Langston Hughes Performing Arts Institute, 8pm

#### SUNDAY, OCTOBER 28

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

Benaroya Hall, 8pm

#### Thiefs w/ Guillermo E. Brown

Langston Hughes Performing Arts Institute, 8pm

#### MONDAY, OCTOBER 29

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

Roosevelt High School Auditorium, 7pm

#### TUESDAY, OCTOBER 30

#### Sarah Manning's Underworld Alchemy: Transmuting Anger

Chapel Performance Space, 8pm

#### **Alex Dugdale Fade Quintet**

Langston Hughes Performing Arts Institute, 7:30pm

#### THURSDAY, NOVEMBER 1

#### Chad McCullough & Bram Weijters Quartet

The Royal Room, 7:30pm

#### Raul Midón

The Triple Door, 7:30pm

#### **Harriet Tubman: The Band**

Langston Hughes Performing Arts Institute, 8pm

#### FRIDAY, NOVEMBER 2

#### Vernon Reid Band of Gypsys Revisited Band

The Triple Door, 7pm & 9:30pm

# Jovino Santos Neto Big Band & Quinteto

Seattle Art Museum, 8pm

#### SATURDAY, NOVEMBER 3

# Jay Clayton & Dawn Clement w/ Julian Priester

The Royal Room, 7:30pm

#### **Tia Fuller Quartet**

Seattle Art Museum, 8pm

# Maria Schneider with Seattle Repertory Jazz Orchestra

Benaroya Hall, 7:30pm

#### SUNDAY, NOVEMBER 4

# Maria Schneider with Seattle Repertory Jazz Orchestra

Kirkland Performance Center, 2pm

#### Jane Bunnett and Maqueque

The Triple Door, 6pm & 8:30pm

#### Myra Melford: Snowy Egret

Seattle Art Museum, 8pm

# Bainbridge Museum of Art Within/Earshot

More info at biartmuseum.org

#### Jazz Combo Exhibition

October 3–25, 10am–6pm

#### Jazz with Jim

Thursday, October 4, 11, 18 & 25, 7pm

#### **Gail Pettis Quartet**

Sunday, October 7, 7:30pm

#### **Tom Collier Quartet**

Sunday, October 14, 7:30pm

#### McTuff ft. Skerik

Saturday, October 20, 7:30pm

#### Jenny Maybee & Ray Larsen

Sunday, October 21, 3pm

#### Celebrate Dia de los Muertos w/ Malo Combo

Saturday, October 27, 11:30am – 1:30pm

#### **Wayne Horvitz & Guests**

Saturday, October 27, 7:30pm

#### In Her Hands

Thursday, November 1, 7pm

#### :WEPA!

Friday, November 2, 7:30pm

# Northwest Film Forum Earshot Jazz Films

tickets & info: nwfilmforum.org

#### Milford Graves Full Mantis

Saturday, October 27, 4pm

#### TBA

Thursday, November 1, 7pm

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

#### TICKETS & DISCOUNTS

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

All events are all-ages except: Lo-Fi Performance Space, Tractor Tavern, Triple Door after 9pm, and The Royal Room after 10pm.

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

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

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

#### **Jazz Festival Gold Card**

A special pass is available for entrance to all festival events: \$500 general, \$450 members. Available only through Earshot Jazz at 206-547-6763. Benefits include:

- · More than 30% savings off regular price
- · Preferred seating for most events

#### SITES & ADDRESSES

#### **Admiral Theatre, Bremerton**

515 Pacific Ave, Bainbridge Island

#### **Bainbridge Island Museum of Art**

550 Winslow Way E, Bainbridge Island

#### Benaroya Hall

200 University St, Seattle

#### **Chapel Performance Space**

4649 Sunnyside Ave N, 4th floor, Good Shepherd Center, Seattle

#### The Church

1300 E Olive St, Seattle

#### Edmonds-Woodway High School Little Theater

7600 212th St SW, Edmonds

#### **KEXP Gathering Space**

472 1st Ave N, Seattle

#### **Kirkland Performance Center**

350 Kirkland Ave, Kirkland

#### Langston Hughes Performing Arts Institute

104 17th Ave S, Seattle

#### Lo-Fi Performance Gallery (21+)

429 Eastlake Ave E, Seattle

#### Northwest Film Forum

1515 12th Ave, Seattle

#### **Paramount Theatre**

911 Pine St, Seattle

# PONCHO Concert Hall, Cornish College of the Arts

710 E Roy St, Kerry Hall, Seattle

#### **Rainier Arts Center**

3515 S Alaska St, Seattle

#### Roosevelt High School Auditorium

1410 NE 66th St, Seattle

#### Royal Room

5000 Rainier Ave S, Seattle

#### Seattle Art Museum

1300 1st Ave, Seattle

#### Showbox at the Market

1426 1st Ave, Seattle

#### **Tractor Tavern**

5213 Ballard Ave NW, Seattle

#### **Triple Door**

216 Union St, Seattle

#### FESTIVAL STAFF

John Gilbreath – Executive Director

Karen Caropepe – Managing Director

Tara Peters – Programs Manager Lucienne Aggarwal – Marketing &

Lucienne Aggarwal – Marketing & Development Associate

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# EARSHOT JAZZ 2018 FESTIVAL PREVIEWS

#### SUNDAY, OCTOBER 7, KEXP GATHERING SPACE, 5PM

# Marquis Hill Blacktet / Logan Richardson blues PEOPLE

Co-presented wih KEXP.

Kick off the 30th Annual Earshot Jazz Festival with a blockbuster double bill at KEXP's Gathering Space, featuring two hard-driving young groups from the forward edges of today's jazz tradition. This free event showcases the acclaimed saxophonist Logan Richardson with his blues PEOPLE band (see description, October 7), and the eagerly anticipated return of "dauntingly skilled" Chicago trumpeter Marquis Hill and his Blacktet (see description, October 8).

Free with registration

#### SUNDAY, OCTOBER 7, TRIPLE DOOR 6PM (EARLY SHOW) | 8:30PM (LATE SHOW)

# Regina Carter

Presented by Triple Door.

"Widely considered the finest jazz violinist of her generation," as the *New York Times* plainly states, Regina Carter is "a hard-charging soloist whose precisely focused tone and graceful way with a ballad hint at her long years of classical training."

Her highly original soloing, with its sophisticated technique and rich, lush tone, as well as her compelling concepts and delivery, have drawn such plaudits as the prestigious MacArthur Fellowship.

Carter took the jazz world by pleasant surprise when she arrived in New York from her native Detroit, where she had played with the youth division of the Detroit Symphony Orchestra. With her stylistic range, she has performed with a long list of jazz greats,

including Kenny Barron, Max Roach, Tom Harrell, Wynton Marsalis, and Oliver Lake, and also with artists as diverse as Faith Evans, Elliott Sharp,



REGINA CARTER PHOTO BY CHRISTOPHER DRUKKER

and Mary J. Blige. Filmmaker Ken Burns also called on her talents for his soundtrack for *The Civil War*.

Last year, Carter returned to her work as a leader with the Ella Fitzger-

ald-inspired *Ella: Accentuate the Positive.* Featuring Fitzgerald's former pianist and musical director Mike Wofford, the album had guest appearances from bassist Ben Williams and vocalists Charenee Wade and Carla Cook. With the project, Carter reminded jazz listeners that Ella, 100 years after her birth, continues to provide lessons in eloquence and invention.

Carter says she purposefully chose this moment to celebrate, with unabashed joy, the First Lady of Song's infectious and inclusive artistry: "Accentuate the Positive, I thought, was the perfect title considering the mood of the country and the world right now. We need some positive vibes."

For this Seattle appearance, the violinist is accompanied by her longtime rhythm section of bassist Chris Lightcap,

drummer Alvester Garnett, and pianist Xavier Davis.

\$26 advance, \$23 Earshot members, \$30 day of show, \$35 front rows

# Logan Richardson blues PEOPLE

Restless and ambitious, alto saxophonist, composer, and bandleader Logan Richardson writes, leads, and plays with an expansive musical vision inspired by the likes of Ornette Coleman and Miles Davis. With his stunning band blues PEOPLE, he presents a haunting sci-fi and '80s-steeped exploration of his life and roots.

Born in Kansas City, Richardson attended the Berklee College of Music and the New School, was mentored by the likes of Billy Hart and Carl Allen, and has played as a sideman with Joe Chambers, Gerald Clayton, Ambrose Akinmusire, and many others. A member of the NEXT collective, he stepped out on his own with his 2006

album Cerebral Flow, gaining critical acclaim with the 2015 release of Shift, featuring Pat Metheny, Jason Moran, and Nasheet Waits. His newest project, blues PEOPLE, "prioritizes theory over practice," enlisting "rhythm aces mostly from around Kansas City" (NPR). The group includes: bassist Dominique Sanders, a versatile, upand-coming player whose breadth of experience includes work with Willie Nelson, Roy Hargrove, Talib Kweli, Dave Matthews, Clark Terry, and others; drummer Ryan J. Lee, who studied under saxophonist Bobby Watson, and was a participant in the 2014 Betty Carter Jazz Ahead program under the direction of Jason Moran; and Ukrai-



LOGAN RICHARDSON PHOTO BY CATERINA DI PERF

nian-born, Berlin-based guitarist Igor Osypov, who traces his musical roots to rock and punk, but is a graduate of the Jazz Institute of Berlin where he was a pupil of Kurt Rosenwinkel.

\$12 adults, \$10 students & military/veterans

#### MONDAY, OCTOBER 8, CHAPEL PERFORMANCE SPACE AT GOOD SHEPHERD CENTER, 7:30PM

## Helen Sung

Pianist Helen Sung has spent her musical life in two distinct worlds: she was first an aspiring classical pianist, then experienced a stunning conversion to jazz during undergraduate studies at the University of Texas. It was an evening at Austin's Bass Concert Hall that changed her musical horizons entirely, when a friend invited her to a Harry Connick Jr. concert, and she witnessed his piano style in the New Orleans tradition: "In the middle of that show, he sat down and played some solo jazz piano, and I remember feeling like I had been hit by lightning," Sung says. "I didn't know you were allowed to play the piano like that."

The conversion led to her enrollment and graduation from the Thelonious Monk Institute at the New England Conservatory, where she excelled thanks to her inspired, newly acquired love. She continued to open eyes and ears by winning the prestigious Mary Lou Williams Jazz Piano Competition at the Kennedy Center, and then settled in New York City to perform with the likes of Ron Carter, Wayne Shorter, and Wynton Marsalis. Sung has since released six highly acclaimed albums, with Anthem For a New Day (Concord, 2014) topping jazz radio charts and confirming her iazz credentials. Her deft touch and ability to direct musical imagery with her melody-inspired improvisational approach reflect her bridging of two distinct musical worlds. Sung's solo performance powerfully displays her artistry and imagination.

Rather than recoil at the threat of exposed vulnerabilities, she dares to explore the nuances of her style with grace and imagination. Helen Sung has ascended to the heights of the creative spaces of jazz, much to the delight of her ever-increasing audience.



HELEN SUNG PHOTO COURTESY OF ARTIST

THURSDAY, OCTOBER 8, THE ROYAL ROOM, 7:30PM

# Marquis Hill Blacktet

Born and raised on the South Side of Chicago, trumpeter Marquis Hill invigorates jazz with his classical cool with urbane flair.

Winner of the 2014 Thelonious Monk Institute Trumpet Competition, Hill was mentored by some of Chicago's finest, finding his own voice where post-bop meets hip-hop. His debut with the Marquis Hill Blacktet, 2016's *The Way We Play*, was "a definitive introduction" (*JazzTimes*) of a career bound to get only better. His newest album, *Meditation Tape*, is a collaboration with rappers King Legend and Mic We\$t, and combines hip-hop, jazz, R&B, and the blues.

So too rocks the rest of the Blacktet, including Braxton Cook (sax), Joel Ross (vibes), Jeremiah Hunt (bass), and Jonathan Pinson (drums). Cook, a graduate of Juilliard, toured with trumpeter Christian Scott while still in school. A singular voice on the saxophone, he has played with the likes of Wynton Marsalis, Christian McBride, Jon Batiste, and Robert Glasper. He has also recorded prolifically, and the follow up to his acclaimed solo release *Somewhere in Between* (2017) is due this year.

Joel Ross is "a bright young vibraphonist on his own rocket-like trajectory" (*New York Times*). Having recently completed a two-year fellowship at the Brubeck Institute in California, Ross's CV lists gigs with Herbie Hancock, Gerald Clayton, Christian McBride, and others; his own group, Good Vibes, also releases its debut this year.

Along with the up-and-coming bassist Jeremiah Hunt, who also cut his teeth on the Chicago scene, the Blacktet includes drummer Jonathan Pinson, a graduate of Berklee and the Thelonious Monk Institute of Jazz Performance at UCLA who has toured with Wayne Shorter, Herbie Hancock, and Ambrose Akinmusire.



# Edmonds-Woodway High School Jazz Orchestra with special guest Helen Sung

The Seattle area's high-school jazz culture has become a national phenomenon, culminating in frequent recognition at the prestigious Essentially Ellington competition at Lincoln Center in New York.

Bandleaders from around the country have inquisitively remarked, "Is there something in the water up there?"

Much of that accomplishment has come from the programs at Garfield and Roosevelt High Schools in Seattle, led by Clarence Acox and Scott Brown, respectively. But just north of the King County line, the program at Edmonds-Woodway High School,

under the baton of Jake Bergevin, has been making some noise of its own as a five-time finalist at the heralded national high-school competition founded by Jazz at Lincoln Center director Wynton Marsalis.

For this performance, Bergevin welcomes pianist Helen Sung (see October 8, above) to perform with the band. The pianist, a force of nature in a big band, won the Mary Lou Williams piano competition in 2007 and since then her career has skyrocketed with performance and recording credits with the likes of Wayne Shorter, Ron Carter, Regina Carter, Terri Lynne

Carrington, and the Jazz at Lincoln Center Orchestra. She has also worked extensively with young musicians as an associate professor of jazz piano at Berklee College of Music.

This performance celebrates the continual replenishment of jazz by young musicians with fresh ideas and boundless passion for the art form. The accomplishment and distinctiveness of Seattle's contribution to the art form is prominently on display, prompting hope for the shape of things to come in the decades ahead.

\$12 adults, \$8 students and seniors

#### TUESDAY, OCTOBER 9, PONCHO CONCERT HALL, KERRY HALL, CORNISH COLLEGE OF THE ARTS, 8PM

# Jovino Santos Neto & Jasnam Daya Singh

Jovino Santos Neto, this festival's featured Resident Artist, appears with fellow Brazilian pianist Jasnam Daya Singh, with whom he received a Latin Grammy nomination for best instrumental album. Jasnam Daya Sing, a noted composer and concert pianist, is a perfect foil for the similarly masterful Santos Neto.

Jovino and Jasnam are both natives of Rio de Janeiro. They speak with the same accent, whether chatting in Portuguese or communicating musically behind a pair of grand pianos. Both migrated to the United States: Jasnam to California in 1987, and Jovino to Seattle in 1993. It would make sense, then, that if ever there were two pianists who could successfully take on the task of creating substantive music in a piano duo setting, it would be these two. Four hands on two keyboards can produce a variety of challenges. It is as if the two musicians have an entire symphony orchestra at their collective fingertips. Having the artistic sensitivity to utilize the ebbs and flows of the music without overplaying, or compromising the musical thoughts of your partner, is indeed a skill most pianists never have the opportunity to explore in a performance setting such as that provided for this concert on Jovino's home turf at Cornish.

The cultural and musical ties between Jasnam and Jovino promise to provide music that is organic and rich in spontaneity. Whether playing originals or music from Brazilian masters Hermeto Pascoal and Antonio Carlos Jobim, the evening promises lyrical, vibrant sounds, rich in the dynamics of the history of Brazilian music. Jovino and Jasnam are no strangers to this format. They recorded a live duo concert at the prestigious Caramoor Music Festival in New York, which earned them a Latin Grammy nomination in 2008 for Best Latin Jazz Album. In this re-



JOVINO SANTOS NETO PHOTO BY DANIEL SHEEHAN

union, festival patrons in Seattle will have the rare opportunity to see these two transcendent Brazilian musicians create new sounds speaking musically in their common Carioca accent, in the intimate PONCHO setting.

# Noah Preminger Quartet / KO Electric

Brooklyn-based saxophonist Noah Preminger's prodigious talents first came to broad attention when he won *DownBeat*'s Rising Star Best Tenor Saxophonist; he has since released 12 critically acclaimed albums.

The "über-talented" tenor saxophonist's sound is distinctive, though strongly informed by his time mentored by jazz master Dave Liebman. The *New York Times* said: "Preminger designs a different kind of sound for each note, an individual destiny and story." The *Boston Phoenix* similarly observed: "Noah Preminger's sound is beholden to no one. That makes him continually unpredictable and continually satisfying."

Born in 1986, Preminger grew up in Canton, Connecticut. He released his debut album, *Dry Bridge Road*, just after his 21st birthday, and the *Village Voice* Critics Poll promptly named it Debut of the Year. He has won praise for his composing, too. The *Boston Globe* called him "a master with standards and ballads, as well as an adventurous composer."

On Inauguration Day 2017, Preminger released his imaginative musi-

cal essay, *Meditations on Freedom*, as a musical protest against dark and unfortunate developments in America. In 2018, he issued *The Chopin Project*, an ambitious interpretation of the piano genius, with the newly formed Dead Composers Club. Co-founded with drummer Rob Garcia, the group plans annual releases of deceased composers' works.

For his Seattle performance, he lands with a quartet featuring trumpeter Jason Palmer, bassist Kim Cass, and drummer Dan Weiss.

Opening: Seattle-based saxophonist Kate Olson is a musical pilgrim constantly in search mode. Whether playing straight-ahead jazz subbing with the Seattle Repertory Jazz Orchestra or exploring interstellar environs in her duo Syrinx Effect with trombonist Naomi Moon Siegel, she continually explores and probes, adding layers of new sound to her musical voice.

She brings her new Electric Quartet to the festival stage, featuring key-boardist Tim Kennedy who has been making musical waves in the city as pianist with the Thomas Marriott Quintet and in his residency at Tula's



NOAH PREMINGER PHOTO BY JIMMY KATZ

Jazz Club. Bassist David Dawda and drummer Brad Gibson both are noted not only for their virtuosity, but also for their expansive musical versatility. Together, this band is an ideal vehicle for Olson's original form of expressionism.

\$18 adults, \$16 Earshot members & seniors, \$10 students & military/veterans; seating is limited & available on a first come, first served basis



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#### WEDNESDAY, OCTOBER 10, CHAPEL PERFORMANCE SPACE, 8PM

# Amy Denio

Though a growing layer of condominiums and new construction may sometimes obscure it, the Seattle spirit still shines—or, more appropriately, burnishes—with the rowdy spirit of its world-famous independent music scene of the '80s and '90s.

"Denio's voice alone could have made her reputation," the Seattle Times writes of the Seattle Jazz Hall of Famer and founding member of The Tiptons, Kulture Shock, and Tone Dogs. The musical autodidact and multi-instrumentalist Amy Denio moved to Seattle in 1985, playing as the second drummer for the Entropics. Her affable humor and musical craft (she had studied on saxophone, accordion, and guitars) brought her into the orbit of underground rockers, North Indian classical musicians, choreographers like Pat Graney and Cheronne Wong, the Austrian trio Die Resonanz Stanonczi, and a host of artists worldwide.

The music she has made during her tenure in the Emerald City thus car-

ries a plethora of influences and ideas, all aligned with a playful ingenuity that is uniquely her own. And though her CV reads like a cut-up of Down-Beat and Life magazines, Denio has also put a wealth of intuition, experience, and quirk into her own projects. Her first release on her own Spoot label, 1985's cassette No Bones—a suite of avant-jazz close only to Carl Stalling in its eclectic energy-marked a portentous beginning of her solo career. Endeavors such as 2017's The Big Embrace mark her additional skills not only as a wide-thinking composer, but also as a producer and arranger.

This festival, Denio will step out at the city's improvisation haven, the Chapel Performance Space, for a solo concert drawing on her wealth of world and out-of-this-world abilities and experiences. For any listener who thinks that the enlightening edge of grunge has been lost in today's polish and accomplishment, they'd be remiss



AMY DENIO PHOTO COURTESY OF THE ARTIST

not to spend a night in Denio's expanding universe.

\$18 adults, \$16 Earshot members & seniors, \$10 students & military/veterans

#### THURSDAY, OCTOBER 11, SEATTLE ART MUSEUM, BROTMAN FORUM, 5:30PM

# Elena Maque

Co-presented with Seattle Art Museum and KNKX.

A versatile musician whose talents are expansive, Elena Maque is a composer, saxophonist, and vocalist who explores classical, jazz, funk, and soul music.

Her strength is in melding all these skills and influences into sincere musical narratives. She hails from St. Petersburg, Russia, where she graduated from the Mussorgsky College of Music, and became a member of the jazz big band led by Gennady Golshtein.

Her move to the US, in particular Seattle, led her to explore different musical avenues. Her reputation has grown as a dynamic and assured entertainer whether playing hip-hop inflected post-bop, interpreting Russian '60s hits in bossa nova style, or singing jazz standards.

Maque leads two ensembles, Maquattack and the Elena Maque Quartet, and in 2017 she, along with her partner, drummer D'Vonne Lewis, began an art project known as SoulCanvas to promote local musicians.

Free and open to the public



ELENA MAQUE PHOTO COURTESY OF THE ARTIST

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



GERALD CLEAVER AND TRAVIS LAPLANTE PHOTO BY ADI NACHMAN

Spirited and devotional fervor runs through the music of Subtle Degrees, the saxophone-drums duo of Travis Laplante and Gerald Cleaver, and of pianist Wayne Horvitz's Snowghost trio.

Having long established their synergy previously as a unit with saxophonist Michael Formanek, Laplante (saxophone) and Cleaver (drums) approach their music with a remarkable reverence. A staple of the NYC scene, Laplante leads the acclaimed sax quartet, Battle Trance, and has played with the likes of Peter Evans, Darius Jones, and Mat Maneri. Son of drummer John Cleaver, Gerald Cleaver now lives in New York, where he has led numer-

ous groups and played with Hank Jones, Kenny Burrell, Roscoe Mitchell, Craig Taborn, and Ellery Eskelin, among others. Subtle Degrees' debut album, *A Dance That Empties*, based on a sprawling but precisely measured composition, was written by Laplante on commission from the Brooklyn performance space Roulette.

Long based in Seattle but in demand around the country and the world, pianist and composer Wayne Horvitz first came to wide attention in the avantiazz world on the New York downtown scene of the '80s and '90s. His newest project began in 2015, when producer Brett Allen offered him time to record in his state-of-the-art studio in Whitefish, Montana, "Snowghost." With a handful of recent compositions, Horvitz invited Royal Room regulars, local lion Geoff Harper (bass) and firstcaller Eric Eagle (drums). Textural and contemplative, the music presented by this year's release, The Snowghost Sessions, will enchant.



## Samantha Boshnack: Seismic Belt

Samantha Boshnack is a musical visionary in a very real sense. Her writing always leads the listener along a visual story line projected as a musical narrative. Her previous two projects told the heroic story of Nellie Bly, and united the sounds of five continents in five concertos. Festivalgoers will witness her latest project, Seismic Belt, a project that interprets life, culture, and cohabitation around the Ring of Fire.

Boshnack wrote the eight-movement piece while in residency at 18th Street Arts through their annual Make Jazz Fellowship in Los Angeles. The Herb Alpert Foundation sponsors the award to support promising, emerging composers; other recipients have included Marquis Hill and Tomeka Reid.

Boshnack explains the project as a result of travels that have alerted her to volcanoes and the cultures that surround them. During the Make Jazz Fellowship, she says, "I composed eight movements of Seismic Belt, a suite about the Ring of Fire, which is located in the basin of the Pacific Ocean. The area is home to most of the world's volcanoes and hosts many of its earthquakes."

She continues: "Seismic Belt explores the seismic activity along the Ring of Fire, experimenting with the friction of geographic shifts to create a new harmonic topography. This music examines our relationship with the Earth, including the elements of risk and faith in that uneasy cohabitation. Movements of the work draw on influences from some of the cultures and people living on the Ring, in places such as Chile, Japan, Alaska, Iceland, Western Samoa, and Russia."

This performance is the Seattle debut of Seismic Belt, and features a collection of Seattle-based players. Pianist Alex Chadsey has been a mainstay of Boshnack's projects, as has drummer Max Wood. Saxophonist Chris Credit will play tenor and baritone saxophones, creating a striking balance with violinist Begin Scarseth and bassist Troy Shiefelbein. Lauren Elizabeth Baba will make the trip up from Los Angeles and join on both violin and viola.

"I debuted the music in two concerts in LA with an all-star LA band I put together," says Boshnack. "This Earshot concert will be the Seattle de-



SAMANTHA BOSHNACK PHOTO BY DANIEL SHEEHAN

but of Seismic Belt, with an incredible lineup of Seattle musicians and one special guest from my Los Angeles band—Lauren Elizabeth Baba."

In March 2019, the live recording of the final LA concert will be released on Orenda Records.

While prolific as a composer and ever imaginative in conceiving her work, Boshnack doesn't perform live all that often, or rather, as often as the jazz community at large would like. In many ways, this performance represents a high-water mark for this project, performed in her chosen home city, in the shadow of Tahoma in repose.

\$20 adults, \$18 Earshot members & seniors, \$10 students & military/veterans

#### FRIDAY, OCTOBER 12, CHAPEL PERFORMANCE SPACE AT GOOD SHEPHERD CENTER, 8PM

## Marina Albero

Now based in Seattle, Marina Albero, master of the piano, vibes, and psalterium (hammered dulcimer), has been touring the world since childhood in her Barcelona family band. In her early years she studied in Barcelona's Conservatory (El Bruc) and later in La Havana (ISA), where she completed her classical piano degree. Influenced by many different musical styles such as jazz, flamenco, early music, and Andalusian and Latin sounds,

she composes and improvises with a rich personal language.

Albero has played and recorded with many well-known artists, including L'Arpeggiata, Chano Dominguez, and Pepe Habichuela. She navigates effortlessly among Spanish, Cuban, and jazz styles, coloring her improvisations with her distinctive palette.

She first appeared in Seattle playing vibes in a duo setting with pianist Chano Domínguez in 2014. With her

fiery energy, Albero has added to the local music scene and has been much appreciated as the leader of the Marina Albero Project.

Tonight, she plays originals and works by the Spanish composer Federico Mompou. She is joined by Seattle favorites Jeff Johnson on bass, Jeff Busch on percussion, and D'Vonne Lewis on drums.



# Tigran Hamasyan

Tigran Hamasyan was just 19 years old when he won the Thelonious Monk Institute's jazz piano competition in 2006, and since then he has steadily evolved into one of the most talked-about and dazzlingly talented pianists on the global jazz scene.

Integrating influences as varied as minimalism, jazz improvisational structures, contemporary classical music, and rock textures, and stitching it all together with a profound immersion into the varied musical traditions of his native Armenia, Hamasyan is forging an iconoclastic path defined by free-ranging inventiveness and surprise twists and turns.

Fellow pianists such as Herbie Hancock, Brad Mehldau, and Chick Corea have all sung his praises. Corea, with whom Hamasyan shares a certain rhythmic precision and clarity of concept, could be heard as a touchstone. Hamasyan is a pianist of similarly impeccable melodic instincts and sensitive touch.

By the age of three, spurred on by a supportive and musically eclectic family upbringing, Hamasyan was picking out melodies from records by artists as varied as The Beatles, Louis Armstrong, and Led Zeppelin. At the age of 10, he was studying jazz formally, and in his early teens had already begun integrating Armenian melodic and rhythmic textures into his musical conception. His frequently sublime recorded work has integrated all these ideas and more: Atmospheres on the ECM label features Hamasyan in a sensitively improvisational group setting, accompanied by trumpeter Arve Henriksen and guitarist Eivind Aarset. An Ancient Observer focuses on Hamasyan's piano playing, but blends in subtle vocalizations as well



TIGRAN HAMASYAN PHOTO COURTESY OF THE ARTIST

as sonic and electronic manipulations.

Hamasyan's latest release, For Gyumri (named after his native town in Armenia) is largely a solo piano effort. As much a composer as an improviser, Hamasyan often blurs boundaries: the distinction between improvisational and written sections is often delightfully difficult to ascertain. Intimate in mood and with a touch of introspective melancholy, For Gyumri provides a hint of what we can expect in his Earshot appearance: an opportunity to hear in a distilled, solo piano format Hamasyan's truly global blend full of soul, fire, tenderness, and hypnotic complexity.

#### SATURDAY, OCTOBER 13, THE ROYAL ROOM, 7PM & 9:30PM SHOWS

# Adam O'Farrill Quartet



ADAM O'FARRILL PHOTO BY ALICE PALATI

Trumpeter Adam O'Farrill, who graced the Earshot stage in 2016 with Rudresh Mahanthappa's Bird Calls band, returns with his modern, eclectic, word-tradition-inflected band, including Chad Lefkowitz-Brown (tenor sax), Walter Stinson (bass), and brother Zach O'Farrill (drums).

If the name O'Farrill rings a bell, that's because the trumpeter traces his lineage to the legendary Afro-Cuban composer Chico O'Farrill, father of the pianist Arturo O'Farrill, who surrounded his Brooklyn-born son with the life-lasting joy of music. Aside from his award-winning work with Mahanthappa, O'Farrill's recent accomplishments include playing on Arturo O'Farrill's Grammy Award-nominated *Cuba: The Conversation Continues*, working with the experimental Israeli

trio Kadawa, and appearing on Finnish guitarist Olli Hirvonen's debut album, *New Helsinki*. He has played with the likes of Mulatu Astatke, Steve Lehman, and Vijay Iyer.

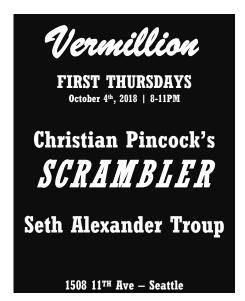
Another family member, brother Zach O'Farrill, joins the rhythm section of the quartet. A standout drummer with an equally precocious sound, O'Farrill accompanied his brother in The O'Farrill Brothers Band playing original compositions. Of their 2011 release *Giant Peach*, *All About Jazz* wrote that "with all of its hairpin rhythmic turns, fantastic arrangements, and first-rate soloing, it is one giant success for two of the youngest Latin jazz lions to roar onto the scene in quite some time."

A native of Ithaca, New York, Walter Stinson is a bassist on the rise. A student of Bernie Upson, George Reed, and Scott Colley, he has collaborated with Kevin Sun and Onyx Collective, and made his debut as a leader at Jazz Gallery. With a quickly developing compositional voice of his own, he is of a piece with the O'Farrills.

Born in Elmira, New York, Lefkowitz-Brown is quickly establishing himself as a voice to be reckoned with. A prodigy mentored by George Reed, Lefkowitz-Brown studied at the Dave Brubeck Institute, playing regularly with its namesake, and has since toured worldwide with the likes of Clarence Penn, Ron McClure, and others. On his most recent album *Onward*, he "displays a fierce drive, an assured urgency and an up-from-the-gut power" (*All About Jazz*).

This is a quartet sure to thrill—Adam O'Farrill draws from a rich heritage in Afro-Cuban music and the classics, but is a modernist at heart.

\$20 adults, \$18 Earshot members & seniors, \$10 students & military/veterans



#### **Open to All - Free**



Sunday, October 7, 6 pm

## **Stephanie Porter Quartet**

Stephanie Porter, vocals Steve Yusen, drums Michael Barnett, bass Bill Anschell, piano

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# Keyon Harrold

As sophisticated as he is articulate, trumpeter Keyon Harrold shies away from neither the complexities of politics nor the simplicity of a beautiful melody, which is perhaps why Wynton Marsalis dubbed him "the future of the trumpet."

Born in Ferguson, Missouri, and educated at The New School in New York, Harrold was mentored by trumpeter Charles Tolliver and got his first professional gig playing with rapper/actor/poet Common. Since making his name in New York, Harrold has played regularly with Beyoncé and Gregory Porter, and has toured with the likes of Rihanna and Mary J. Blige. He provided all the trumpet parts for Don Cheadle's 2015 Miles Davis biopic, Miles Ahead. About his sophomore release, 2017's The Mugician, Rolling Stone wrote: "Harrold's pop sensibilities and activist leanings shine through on the album, which is tied together by its catchy melodies."

no-less-extraordinary band backs him up, including Burniss Travis (bass), Shedrick Mitchell (keys), Charles Haynes (drums), and Nir Felder (guitar). Based in Brooklyn, Travis is a fluent player reared in the tradition by none other than Stefon Harris, and has played with the likes of Roy Hargrove and Q-Tip. Keyboardist Shedrick Mitchell similarly balances musical worlds with astonishing ease, and has played or recorded with Queen Latifah, Kenny Garrett, and Raul

Midón. Based in New York, drummer Charles Haynes is a graduate of the Berklee College of Music, and has toured with Kanye West, Patti Labelle, and MIA, among others. Nir Felder—"the next big jazz guitarist," according to NPR—bends rules with everyone from Esperanza Spalding, Jack DeJohnette, and Snarky Puppy.



KEYON HARROLD PHOTO BY DENEKA PENISTON COURTESY OF SHORE FIRE MEDIA

Come hear the future of the trumpet—and expect it to sing. Harrold, a self-declared "social music activist," told Rolling Stone: "I want anything I do to be singable—I don't like to purposefully go over somebody's head."

\$22 adults, \$20 Earshot members & seniors, \$10 students & military/veterans

#### SUNDAY, OCTOBER 14, THE ROYAL ROOM, 7:30PM

# Oliver Groenewald NewNet CD release ft. Jay Thomas

Noted Dutch composer and trumpet/fluegelhorn player Oliver Groenewald is set to stun with his nonet of Seattle jazz players. The NewNet band is a "little big band" of accomplished musicians who display great dynamic unity, while creating space for each musician to shine.

The band includes Brad Allison on trumpet and flugelhorn; Dan Marcus on trombone; Jay Thomas on reeds/trumpet; Travis Ranney, Pete Gallio, and Greg Sinibaldi on reeds; John Hansen on piano; Michael Glynn on bass; and Adam Kessler on drums. Their performance will feature origi-

nal compositions by Groenewald as well as selections from their new CD, *I Always Knew*. Expect European-influenced music that soars beyond its source with layers of fresh, energetic music.

Groenewald was born in Germany where his talent bloomed. He was a member of the NDR Big Band, and made two albums with a prior incarnation of the NewNet band. Once in the US, Groenewald learned arranging with Chuck Israels and studied trumpet with Willie Thomas. Currently, Groenewald lives with his family on Orcas Island.

Multi-instrumentalist and Seattle native Jay Thomas grew up immersed in the city's jazz scene of the '60s. After a stint in New York, where he was taught by the famed trumpet player Carmine Caruso, Thomas returned to Seattle. A prolific musician, Thomas has played on more than 60 albums and tours worldwide. He's a member of two Japanese bands, has a band called "The Cantaloupes," and is a member of the SRJO. He teaches at Garfield High and at Cornish College of the Arts.

# Afrocop / Paces Lift

It will be a spacy and trippy night with Seattle's jazz-ish psych trio Afrocop, which is influenced by early scifi soundtracks, film noir, and improve.

Heading the harmonies for the band once referred to as "Industrial Revelation's introverted and more psychedelically inclined cousin" (*The Stranger*) is composer and keyboardist Noel Brass, Jr. Since his solo album *Broken Shadows* was released last year, Brass has risen on the scene to become the city's most in-demand synth-whisperer.

This evening, Brass's notable counterparts are Carlos Tulloss (Screens) on bass and baritone guitar and Andy Sells (Select Level) on drums, with accompanying visuals by John Theroux. Together, they doesn't deal with the blues or traditional jazz convention.

Instead, the trio relies on improvisational intuition and their instrumental chops. It's an experiment of exploring the abstract, inner spaces of the mind. Each performance is unique in its achievement, every sound a chance for discovery.

Opening: International vinyl by DJ Paces Lift. A local sample-flipping favorite, the hip-hop wielding beat maker resurrects grooves of the Pacific Southeast in an all-wax set. This industrious creative also masterminds Seattle's specialty label Wax Thematique, through which he and his collaborators have self-released two albums inspired by the global sounds of Thai funk, Afrobeat, Eastern soul, tropical jazz, and more.



NOEL BRASS JR. PHOTO COURTESY OF THE ARTIST

His motto: "Prying the dead artists out of the living past one record at a time."

\$12 adults, \$10 Earshot members, seniors, students, military/veterans

#### MONDAY, OCTOBER 15, THE ROYAL ROOM, 7:30PM

## Caroline Davis

The engaging, canny alto saxophonist and composer, who took top Rising Star honors in a *DownBeat* Critics Polls, presents her increasingly acclaimed creations with her "Heart Tonic" project featuring New York drummer Jay Sawyer and fine Seattle accompanists, bassist Evan Flory-Barnes and keyboardist Tim Kennedy.

Singapore-born, Brooklyn-based composer, saxophonist, and educator, Caroline Davis has come to be an active leader and sidewoman in the national jazz scene. She has shared musical moments with diverse musicians, among them Matt Wilson, Ellis Marsalis, Matt Mitchell, Randy Brecker, Bobby Broom, Ron Miles, and Allison Miller. Aside from her own quintet, she collaborates regularly with R&B indie band Maitri, and has been a regular of many outfits including Whirlpool, Billy Kaye Quintet,

Paul Bedal Quintet, and the Chicago Jazz Orchestra. Her debut album, Live Work & Play, was featured on All About Jazz's best releases of 2012, and she was named one of JazzTimes' Best New Artists that same year. Her sophomore album, Doors: Chicago Storylines, was an audio documentary that honors her eight-year stint in Chicago prior to Brooklyn, uniquely setting stories from Chicago's jazz scene from the '80s and '90s alongside her music.

As an educator, Davis brings her vast knowledge of music and psychology to her teaching, as she acquired a PhD in music cognition at Northwestern University in 2010. She has been on the faculty at Litchfield Jazz Camp for the past 10 years, and has been a guest educator at Northwestern, University of Colorado at Boulder, Columbia College, DePaul University, Jazz at Lincoln Center, and many other pro-



CAROLINE DAVIS PHOTO BY JACOB HAND

grams. She has also participated in several jazz mentorship programs, including IAJE's Sisters in Jazz and the Kennedy Center's Betty Carter Jazz Ahead program.

JazzTimes described her distinctive style of composition and performance as "a gauntlet of complex, often fraught music that remains approachable."

# Ethan Iverson & Mark Turner: Temporary Kings / Johnaye Kendrick

It would be difficult to imagine a more well-matched pair of talents than pianist Ethan Iverson and tenor saxophonist Mark Turner. The two musicians have maintained a long association stretching back to the '90s, but are now making their first foray into playing as a duo. On their new ECM album, *Temporary Kings*, Iverson and Turner probe deeply into modernist, chamber music-like structures and wide-ranging improvisational webs, informed by keen intellect and idiosyncratic journeys in search of their own unique voices.

Iverson's singular feel for bracing modern piano textures layered with a broad spectrum of deep jazz knowledge is the perfect foil for Turner's airy and uniquely expressive sound and approach. At times coolly cerebral, but forged with a hot core of jazz inspiration, their duo performances are unlike anything else on the current creative music scene.

Pianist, composer, and writer Ethan Iverson was a founding member of The Bad Plus, a paradigm-shifting piano trio that pulled new, younger audiences into the jazz fold, and rode a wave of major label momentum over their 17-year run. In addition to more than a decade sharing the bandstand with Turner in the critically acclaimed Billy Hart Quartet, Iverson has appeared with jazz royalty such as Ron Carter and Albert "Tootie" Heath. Other collaborators include Joshua Redman, Bill Frisell, and the Mark Morris Dance Group. Not only a remarkable performer but also a keen observer and theoretician, Iverson's website "Do the Math" has for over 15 years been a treasure trove of musician interviews and well-informed analysis, culminat-



MARK TURNER AND ETHAN IVERSON PHOTO COURTESY OF THE ARTIST

ing in recent writings for the esteemed *New Yorker* magazine.

It's arguably not an overstatement to call Mark Turner the most influential saxophonist of the past 20 years. Not since Michael Brecker has a saxophonist been as widely imitated by new generations of musicians. While Brecker updated and extended parts of the language passed on from John Coltrane, Turner has defined an entirely different direction. With an understated but equally deep conceptual foundation. Turner draws more from the realm of the Warne Marsh/Lennie Tristano school, with a touch of Joe Henderson's clear, intentional tone and control. Though Turner doesn't share an immediately obvious affinity with Coltrane, the two do have something in common: a dedication to exploring new realms of expression, and an almost spiritual intensity of approach.

Opening: Vocalist (and Cornish professor) Johnaye Kendrick has been championed by heavy hitters such as Nicholas Payton, Terence Blanchard, and Ellis Marsalis, and in the Pacific

Northwest she's nothing short of a treasure. Though her skill and feel for the jazz tradition is impeccable, Kendrick's new album *Flying* displays everything a versatile and exploratory modern musician should be, with aspirations and interests that range far afield into soulful R&B, Latin groove, stripped-down folkish simplicity, and reimagined transformations of pop and rock.

Kendrick has breathtaking technical skills, but what sets her apart is her ability to pull the listener into her world with an intimacy that very few vocalists can achieve, a talent that has nothing to do with chops or genre and everything to do with humanity, positivity, and communication. She feels deeply what she's singing about and inhabits her music with a grounded authority and authenticity.

Accompanying Kendrick is her flexible and sensitive trio of Seattle stalwarts: Bill Anschell (piano), Chris Symer (bass), and D'Vonne Lewis (drums).

## Max Hatt & Edda Glass

The quirky guitarist and idiosyncratic vocalist have "a unique sound" (NPR Mountain Stage) that elevates Glass' "voice that must be heard to be believed" (Nels Cline). Their awardwinning "jazz Americana" evokes great plains and small lives; their Brazilian bossa nova resounds with the vibrant parades and bronzed beaches of Rio.

Hatt and Glass formed a duo in Montana after Glass sat in with Hatt's jazz trio to perform Brazilian songs. While claiming the title of the state's only bossa nova band, they also worked up original material. Driving between gigs, Glass wrote lyrics to accompany Hatt's guitar compositions. She recalls that his cinematic sound and the scenery they traveled through almost dictated the lyrics she penned—lyrics about migrating geese, dispossessed tribes, and mysteries in the wheat fields: "You look out the window and it's like the camera's panning for you, over these enormous landscapes, and you start expecting something to happen—a story to begin."

Their collaboration has been a huge success. It has taken them to New

York City's Lincoln Center, where their novelty and freshness stunned audiences and won them the 2014 Grand Prize of the International Mountain Stage NewSong Competition.

Glass and Hatt have gone on to perform in many high-profile settings, such as the Kennedy Center in Washington, D.C., and Wilco's Solid Sound Festival. But they did not spirit their success out of thin air. Both had steeped them-

selves in jazz and other American idioms in their youth and since. Hatt, a Chicagoan, had studied jazz guitar at Indiana University and taken classes from Pat Metheny, Lee Ritenour, and others. Glass, the daughter of a jazz trombonist, had taught herself to sing in Portuguese by studying an obscure Nara Leão album as well as a host of other vocalists as distinctive as she would become.

The Santa Fe-based duo have garnered praise from many musical quarters. Nicole Atkins of Nashville Scene,



MAX HATT AND EDDA GLASS PHOT BY ELZAG LITTLE

for example, wrote that "Edda Glass' primal singing and skywide-on-a-stormy-night lyrics left me breathless." Gospel and jazz vocalist Lizz Wright, a singer of impressive chops, herself, praised their compositions as "hypnotic" and "like hand-printed photographs that speak and sway."

This evening, they are accompanied in the sonically friendly Royal Room by a peerless Seattle bassist, Clipper Anderson. Expect transport and delight.





# Kamasi Washington

Presented by AEG & Madison House.

No jazz release in years has hit with the instant impact and broad appeal of Kamasi Washington's 2015 debut, *The Epic*. The album was indeed epic in both length and concept: ambitious yet accessible, the sprawling 3-hour opus topped numerous year-end "Best Of" lists, and opened up new realms of jazz awareness in segments of the population who previously were not tuning in.

The tenor saxophonist/composer/ conceptualist has developed at a relentless pace, from appearing with elder statesmen legends such as Stanley Clarke and Harvey Mason, to collaborating extensively with Kendrick Lamar on his *To Pimp a Butterfly* album. Washington also functions as a key member of the vital L.A. creative music scene centered around Flying Lotus's Brainfeeder record label, which includes bassist and longtime associate. Thundercat.

Washington recently released *Heaven and Earth*, another hugely ambitious release, which *Pitchfork* called "a multi-genre feast of musical ideas, his most sweeping and complete statement yet." To some degree, the album is an extension of ideas laid out on *The* 

*Epic*: sprawling, longform textures built on thick, percolating grooves powered by double rhythm sections, choirs, orchestras, and bubbling electronics, interwoven with brilliant solos and vocal interludes. The overall effect is thoroughly cinematic in scope, and, like film, the work rewards patient attention and full immersion. This is jazz of the moment, for the current era, funneled and formed by an artist of deep vision and open ears, whose true essence is best heard in the moment of creation.

Sold Out

#### THURSDAY, OCTOBER 18, PONCHO CONCERT HALL, CORNISH COLLEGE OF THE ARTS, 8PM

# Fay Victor's SoundNoise Trio



FAY VICTOR PHOTO COURTESY OF FULLY ALTERED MEDIA

#### Convocation

Fay Victor | Oct. 18, 12pm | PONCHO Concert Hall | Free

Co-presented with Cornish Presents.

Versatile and accomplished are words that don't do justice to Fay Victor's copious talents. Victor is an improvising vocalist, lyricist, composer, and educator whose musical presence beckons with mastery and magic. "If you have never seen her perform live, she is joy incarnate," writes Richard Kamins (Step Tempest). "She scats, she wails, coos, squalls, caresses, plays with words as if writing a play on stage, and does so with a twinkle in her eye."

Victor's creativity is inspired in part by her love of Thelonious Monk, Ornette Coleman, and Herbie Nichols, among others. Noted flutist/composer Nicole Mitchell has said of Victor's homage to jazz masters, "the whole legacy of jazz is in her voice."

As well as Victor's ability to draw on the past, her talent rests on her ability to reimagine the future of jazz. Victor began her career in the art form in the '90s, specializing in interpreting jazz standards in New York, but later she raised the stakes. She moved to Amsterdam, where for eight years she deepened and expanded her musical approach and expression. Utilizing her multiple skills, and weaving them together in serendipitous ways, she has created her unique approach known as "Freesong."

Victor has eight much-lauded albums under her belt, and as well as performing worldwide, she has taught at prestigious schools such as the Amsterdam Conservatory and UC Berkley. Currently she teaches at the New York Jazz Workshop.

Victor brings to the 2018 Earshot Jazz Festival her project SoundNoise Trio. Organized by Victor, this trio, which includes drummer Reggie Nicholson and soprano saxophonist Sam Newsome, was birthed with an aim to create a space to showcase each artist's compositional powers and abilities with free improvisation.

\$18 adults, \$16 members and seniors, \$10 students and military/veterans

## Allison Miller Boom Tic Boom

Co-presented with Cornish Presents.

An extremely busy player with an irrepressible spirit, drummer and composer Allison Miller is certain to leave a big impression with her jazz project Boom Tic Boom.

Miller has been the rhythmic force behind a stream of mainstream and jazz artists alike, from singer-songwriters Natalie Merchant and Brandi Carlile to organ legend Dr. Lonnie Smith and avant-garde trailblazer Marty Ehrlich. Additionally, the Brooklyn-based drummer has been spotted in the band

on "Late Night with Seth Meyers" and is a three-time Jazz Ambassador for the U.S. State Department.



ALLISON MILLER PHOTO BY SHERVIN LAINEZ

Where she really flies is in her own projects. Miller's fierce clarity and nuanced writing make for original music comprised as much of melodic inventiveness as rhythmic probing. Boom

Tic Boom's self-titled debut was voted "Top 10 Jazz Albums of 2010" (*LA Times*). Miller's core trio continued to record, expanding to an intriguing sextet for 2016's *Otis was a Polar Bear*.

Now celebrating an upcoming studio release, *Glit*ter Wolf, Boom Tic Boom embarks on a two-week tour to play old favorites and preview fresh tunes. Special pre-release material will be available. The virtuosic lineup sees Miller's longtime collaborators Jenny Scheinman (violin), Ben Goldberg (clarinet), and Kirk Knuffke (cornet), with Tony Scherr

(bass) and Seattle's beloved Dawn Clement (piano).

\$22 adults, \$20 Earshot members & seniors, \$10 students & military/veterans

#### FRIDAY, OCTOBER 19, THE CHURCH, 8PM



TED POOR PHOTO COURTESY OF THE ARTIST

# Ted Poor: The Blues & Otherwise, ft. Kris Davis and Tyler Chester

Co-presented with University of Washington.

Ted Poor, the "adventurous, truly dynamic, and forward-thinking" leader (*Modern Drummer*), appears with commanding, innovative pianist Kris Davis and bassist Tyler Chester, in search of jazz of this moment.

A drumming professor of jazz and improvisational music and an Artist in Residence at the University of Washington (he has also had residencies at Eastman School of Music, Berklee College of Music, Cal Arts, Lawrence University, the University of Oregon, and the HR Big Band of Frankfurt), Poor has been a go-to percussionist for artists around the world since the early 2000s. At last year's Earshot festival, he performed in the trio led by Greg Sinibaldi that opened for New York guitar experimentalist Elliott Sharp's explorations of the compositions of Thelonious Monk.

SATURDAY, OCTOBER 20, THE ROYAL ROOM, 7PM & 9:30PM SHOWS

# Poor has appeared on dozens of recordings, including the recent Andrew Bird album *Are You Serious* alongside renowned guitarist Blake Mills, bassist Alan Hampton, and producer Tony Berg. Additionally, he's a member of several renowned bands, including Grammy Award-winning trumpeter Cuong Vu, guitarist Ben Monder, Bad Touch, and the Respect Sextet, and has performed on stage as a sideman with Bill Frisell, Chris Thile, Kurt Rosenwinkel, Mark Turner, Chris Potter, Kenny Werner, Maria Schneider,

The positive reviews for his playing are numerous. In the *New York Times*, Nate Chinen called him "a sharp young drummer who has had the effect, in recent months, of galvanizing any group in which he plays," and Peter Margasak of *DownBeat* said: "Ted Poor propels the music with crisp restraint—flexing muscle where it makes sense while helping to shape the emotional arc of each performance."

Aaron Parks, Ralph Alessi, and others.

The Ted Poor Trio isn't the drummer/composer's only experience as a bandleader. Trier Records released his first record as a bandleader, titled *All Around*, in 2005. He also formed Mt. Varnum, a project that combines his love of deep swing and indie rock, that cumulated in the release, *Wounded Caroline*. Alongside Ben Monder and Ralph Alessi, he founded the trio Third Wheel. 2015 saw the release of *Amateur Dentist* on Pirouet Records, an album he recorded with Matt Penman and Joris Roelofs.

In addition to his solo work and performances, he is featured on the highly anticipated Cuong Vu's *Change in the Air*, which also features Bill Frisell; it appeared in late September on Rare-Noise. And Poor can often be seen as part of the house band in Chris Thile's "Live From Here," previously known as "A Prairie Home Companion."

\$18 adults, \$16 Earshot members & seniors, \$10 students & military/veterans

# George Colligan, Buster Williams, Lenny White Trio



GEORGE COLLIGAN PHOTO COURTESY OF THE ARTIST

George Colligan is a multi-instrumentalist who has played with great artists (Cassandra Wilson, Ravi Coltrane, and Tom Harrell, to name but a few) and who creates remarkable art. A recipient of a Chamber Music America/Doris Duke Foundation grant, Colligan is primarily known for his performance as a pianist, but is also noted for his work as an organist, drummer, trumpeter, teacher, and bandleader. With more than 20 recordings of his own and contributions on more than 100 albums, Colligan can lay claim to being a highly generative musician.

But his prolificacy is only part of the story. Both a composer and an improviser, Colligan is noted for his stunning and charismatic technique. "As a creative artist, he's really up there," writes Don Braden in *JazzTimes*. "In terms of technique, knowledge of music, and improvisational creativity,

there aren't a whole lot of cats from his generation that are any better than him."

Jazz great Buster Williams is a splendid musician and composer. An NEA and New York Foundation grant awardee, the bassist has played with Chet Baker, Sarah Vaughan, Sonny Rollins, and Herbie Hancock, among others. As *The Penguin Guide to Jazz* notes: "Buster's harmony is impeccable and he has a rhythmic sense that is unfailing, feeling, and utterly original."

Famed jazz fusion drummer Lenny White is an exceptional bandleader and sideman, most renowned for his work with such icons as Miles Davis. He is a Grammy Award-winner who has rounded out his career with scoring film music and producing.

# Jen Shyu: Nine Doors

Co-presented with Cornish Presents.

Vocalist, composer, performer, dancer, and multi-instrumentalist Jen Shyu achieves an extraordinary feat of solo performance in this multi-dimensional window on her world.

"The singer Ms. Shyu represents a new kind of improviser-composer-ethnomusi-cologist hybrid," writes the *New York Times*. Her latest project, *Nine Doors*, explores the boundaries of the personal and the ritual in a virtuosic polyphony of language, sound, and gesture.

The idea for the project came from the tragic death of her friend, the Indonesian percussionist and puppeteer Sri Joko Raharjo, in a car crash, along with his wife and young son. Shyu casts the accident's sole survivor, Raharjo's 6-year-old daughter, as the main character of *Nine Doors*. Her journey becomes the starting point for an enactment of time and myth as the audience encounters legends of East Asian folklore, sung in Indonesian Javanese, Taiwanese, Mandarin, Tetum, Korean, Japanese, and English.

Born to Taiwanese and East Timorese parents in Peoria, Illinois, Shyu was a piano prodigy who graduated from Stanford University studying opera and trained in classical violin and ballet. She has studied traditional music in Taiwan, China, South Korea, East Timor, and elsewhere, receiving numerous commissions and prizes for her studied and poetic works including the 2016 Doris Duke Foundation Award.

A former member of Steve Coleman's band Five Elements, Shyu's solo releases have garnered critical praise; NPR wrote of her 2015 release *The Sound and Cries of the World*, in words that equally apply to *Nine Doors*: "This is research and experience, absorbed and reimagined."



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

Presented by Bremerton's Admiral Theatre.

The incomparable jazz legend Pat Metheny has an uncanny ability to assemble stellar bands. His latest features longtime drummer Antonio Sánchez, star bassist Linda Oh, and

British piano revelation Gw-

ilvm Simcock.

First inspired by Wes Montgomery (he credits the live 1965 collaboration with Wynton Kelly Trio, Smokin' at the Half Note, for teaching him how to play), it wasn't until Metheny heard Ornette Coleman's 1968 album New York Is Now! that he was inspired to branch out from Montgomery's signature style and truly find his own voice as a guitarist.

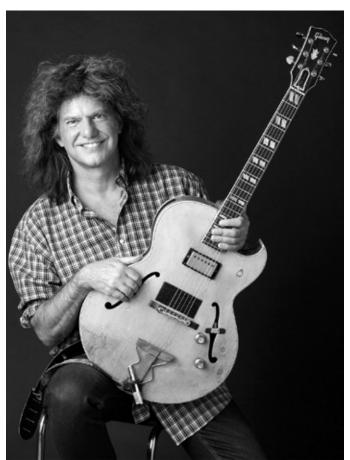
The winner of 20 Grammy awards (the only person to win Grammys in 10 categories) and in 2018 the recipient of title of NEA Jazz Master, Metheny is a musical force of nature. He has been dazzling jazz fans since the 1976 release of his debut album, Bright Size Life.

He began performing with the Pat Metheny Group in 1978, and the band had their first major success when their second album, American Garage, made it to

the top of the Billboard Jazz chart.

Metheny has worked in numerous styles and settings with apparent ease. In 1985, for example, his Pat Metheny group collaborated with David Bowie on the single "This Is Not America" for the soundtrack of the film The Falcon and the Snowman. The single was another hit; it reached number 14 in the British Top 40 in and made it to number 32 in the U.S.

His collaborators are numerous and include Ioni Mitchell, Bill Frisell, Lyle Mays, Billy Higgins, Brad Mehldau,



PAT METHENY PHOTO COURTESY OF THE ARTIST

Charlie Haden, Chick Corea, Dave Holland, Dewey Redman, Eberhard Weber, Herbie Hancock, Jack DeJohnette, Jaco Pastorius, John Scofield, Joshua Redman, Marc Johnson, Michael Brecker, Mick Goodrick, Roy

Haynes, Steve Swallow, Tony Williams... The list goes on and on.

Metheny also has a long history of impressive guitar experimentation. In addition to mastering the standard 6-string and 12-string guitars, he has played a custom-made 42-string "Pi-

> kasso I" created by Canadian luthier Linda Manzer. An astonishing instrument, the Pikasso is featured on Metheny's albums Quartet, Imaginary Day, Jim Hall & Pat Metheny, and Trio  $\rightarrow$ Live, and the live DVDs Speaking of Now Live and Imaginary Day.

> He was also at the forefront of synthesizer use among jazz guitarists, pioneering use of the Roland GR-300 Guitar Synthesizer, of which he said: "You have to stop thinking about it as a guitar, because it no longer is a guitar."

Since 1976, Pat Metheny has created nearly 50 albums of music. Most recently, he released Cuong Vu Trio Meets Pat Metheny with jazz trumpeter Cuong Vu (and fellow Earshot Jazz Festival 2018 performer—see October 22, below). The collaboration was regarded warmly, landing on the AllMusic list of Favorite Jazz Albums

of 2016, which noted, "Together, the quartet plays a set of original songs that straddle the line between ambient tone poems, exploratory modal jazz, and punk-inflected noise jams."

Tickets \$35-105, available through Admiral Theatre

# Clave Gringa

Fusing American jazz with Cuban and Afro-Cuban music is the Seattle-based band Clave Gringa, led by composer, vocalist, and pianist Ann Reynolds. She regularly visits the island to immerse herself in its rich music scene. Her musical exploration reaps rich rewards, as she recreates Cuban music forms such as son, danzón, mambo, and rumba with flair and elegance.

"As a pianist she has a distinct light and airy voice marked by brightness and a genteel tone... Her playing is informed by an ability to turn the most complex phrases into beautiful and simple acts of music" (*Latin Jazz Network*).

Reynolds formed Clave Gringa with musicians either from Cuba or experienced in its diverse musical forms and styles. For the group's name, she fused "gringa," the female form of "gringo," and "clave," which refers to both a percussion instrument consisting of two wooden sticks commonly used in Cuban music, as well as to a rhythmic pattern.

Expect to be entranced and invigorated by dance-provoking music ("Cuban popular music is really about getting people to dance," says Reynolds, a dancer herself) with both original compositions by Reynolds as well as the band's take on Cuban classics, from the charm of the cha-cha-cha to deep veins of less familiar AfroCuban rhythms.

Reynolds' project, she says, is part musical, part friendship between peoples, beyond politics: "Although



ANN REYNOLDS PHOTO BY JIM LEVITT

we have been separated by embargo for so many years, the Cubans have always made it clear to me that they love Americans (and all things from the US) and want to be friends—it is our governments that don't get along."

\$18 adults, \$16 Earshot members & seniors, \$10 students & military/veterans

#### SUNDAY, OCTOBER 21, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM

# Tribute to Dave Lewis featuring D'Vonne Lewis and Friends

Co-presented with Langston.

Drummer/composer/bandleader D'Vonne Lewis is like a whirlwind—seamlessly surging from project to project, from gig to gig, like no other musician in Seattle. While he may be the most in-demand player on the Seattle jazz scene, he manages to uphold a standard of artful creativity, as well as a family tradition of musicianship that spans four generations.

Lewis' grandfather, Dave Lewis, was a transformative figure in the history of music in Seattle, both for his impact as a musician and as a pioneering force to integrate music in the city. On this evening at Langston Hughes Performing Arts Center, his grandson pays tribute to his musical and sociological impact in a very personal way.

The elder Lewis made his mark with an instrumental brand of rock and roll that found its way into West Coast dance halls in the '50s and '60s. His trademark style on the Hammond B-3 organ produced regional hits such as "Little Green Thing" and "David's Mood," but never received acclaim on a national level. His sound is largely unknown to younger generations. For D'Vonne, this performance not only aims to bridge that generational gap, but provides an avenue for him to express his respect and love for his grandfather's legacy.

Seattle B-3 master Joe Doria will take the elder Lewis' chair for this



D'VONNE LEWIS PHOTO BY DANIEL SHEEHAN

performance, joined by guitarist Andy Coe and Lewis on drums. Special guests are anticipated for this performance set in the very neighborhood that spawned the "Seattle Sound" of Dave Lewis. For one evening at Langston Hughes, the musical legacy of the Lewis family takes center stage.

# WITHIN/EARSHOT

### presented by Bainbridge Island Museum of Art

BIMA and Earshot Jazz are excited to partner once again to present Within/Earshot, a month-long, allages festival celebrating jazz and the diverse talent of the region through live performances, lectures, art exhibitions, and other special events, located a ferry ride away from downtown Seattle on beautiful Bainbridge Island. For ticket information, visit biartmuseum.org

#### Listen

Some of the region's most inspiring artists will turn the island inside out with a smattering of innovative sounds.

Starting off the series on October 7 is two-time Golden Ear Vocalist of the Year, Gail Pettis. Dishing out rich vocals with a retro flair, the true magic lies in Pettis' vulnerability and deep engagement with the audience.

Next up on October 14 is legendary master vibraphonist, marimbist, and percussionist, Tom Collier, and his top-tier quartet featuring Bill Anschell on piano, Dan Dean on bass, and Steve Korn on

drums. Collier's vibrations reverberate with ease between jazz, classical, and pop genres.

Get ready to get down on Saturday, October 20, with the jaw-dropping funk and jazz grooves of McTuff, featuring the one-of-a-kind saxophonist, Skerik, Joe Doria on the Hammond B-3 organ, and D'Vonne Lewis on drums.

Bloedel Reserve's Creative Residents, vocalist and pianist Jenny Maybee and trumpeter Ray Larsen—at once expansive, intimate, and innovative—offer up island-found inspiration on Sunday, October 21.

A tireless musical seeker and necessary figure in the Seattle jazz scene, Wayne Horvitz leads his Snowghost Trio, followed by compositions for



GAIL PETTIS PHOTO BY DANIEL SHEEHAN

string quartet and improvising soloist, These Hills of Glory, on Saturday, October 27.

Bringing infectious Latin sounds, Malo Castro and his ¡WEPA! quartet move through Brazilian, salsa, swing, blues, Cuban, and Puerto Rican melodies with ease on Friday, November 2.

#### Learn

Dive deeper into the history of the art form with a number of educational events. On view October 3–25, the Jazz Combo Exhibition features imaginative watercolor and India ink by Port Townsend painter Mike Biskup, a special collection of jazz album covers with awe-inspiring photography, and a piano-turned-art-piece by Cynthia Wessling from the ever-popular Pianos in the Park public art celebration.

Thursdays in October bring the Jazz with Jim lecture series, presented by James Cauter, professor of music at Seattle Central College. Topics covered include Notable Big Bands (October 4), Notable Voices (October 11), Notable Instrumentalists and Composers (October 18), and Jazz is Fusion (October 25).

Join BIMA for a free community celebration of Dia de los Muertos with the Malo Latin Jazz Combo on Saturday, October 27, from 11:30am—1:30pm.

Women in jazz have long fought for equality and rec-

ognition. *In Her Hands* shines light on the obstacles and opportunities facing American women in jazz today. Experience an exclusive rough-cut screening of this new jazz documentary on Thursday, November 1, at 7pm.

#### Off-site

Kick off the Within/Earshot Jazz Festival with Latin jazz at Realogics Sotheby's (240 Winslow Way E) as part of the First Friday Art Walk in downtown Winslow on Friday, October 5.

From September 7 to November 1, the Jeffrey Moose Gallery (181 Winslow Way) presents an exhibition of neo-pop paintings by Cory Bennett Anderson that bring to life the colorful characters of jazz history.

# EARSHOT JAZZ FESTIVAL FILMS

presented by Northwest Film Forum



Northwest Film Forum & Earshot Jazz team up to present films that shed light on the vibrant history of this great American art form. For ticket information, visit nwfilmforum.org.

#### SATURDAY, OCTOBER 27, 4PM, NORTHWEST FILM FORUM

## Milford Graves Full Mantis

Presented by Northwest Film Forum. Milford Graves Full Mantis, directed by Jake Meginsky and co-directed by Neil Young, is the first-ever featurelength portrait of renowned percussionist Milford Graves, exploring his kaleidoscopic creativity and relentless curiosity.

Graves has performed internationally since 1964, both as a soloist and in ensembles with such legends as Albert Ayler, Giuseppi Logan and Sonny Sharrock. He is a founding pioneer of avant-garde jazz, and he remains one of the most influential living figures in

the evolution of the form.

The film draws the viewer through the artist's lush garden and ornate home, into the martial arts dojo in his backyard and the laboratory in his basement—all of this just blocks from where he grew up in the housing projects of South Jamaica, Queens.

Graves tells stories of discovery, struggle and survival, ruminates on the essence of "swing," activates electronic stethoscopes in his basement lab to process the sound of his heart, and travels to Japan where he performs at a school for children with autism, igniting the student body into an ecstatic display of spontaneous collective energy.

Oscillating from present to past and weaving intimate glimpses of the artist's complex cosmology with blistering performances from around the globe, Milford Graves Full Mantis is cinema full of fluidity, polyrhythm and intensity, embodying the essence of Graves' music itself.



**November 1, 7pm, Film TBA**Check nwfilmforum.org for film and ticket information.

# WEEK BY WEEK AT THE EARSHOT JAZZ FESTIVAL

#### WEEK 1

SUNDAY OCTOBER 7

Marquis Hill Blacktet / Logan Richardson blues PEOPLE

5pm, KEXP Gathering Space

#### Regina Carter

6pm & 8:30pm, Triple Door

#### Logan Richardson blues PEOPLE

9pm, Lo-Fi Performance Gallery

| WEEK 2   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|
| MONDAY   | TUESDAY   | WEDNESDAY   | THURSDAY  | FRIDAY  | SATURDAY  | SUNDAY  |
| OCTOBER 8  | OCTOBER 9   | OCTOBER 10  | OCTOBER 11  | OCTOBER 12  | OCTOBER 13  | OCTOBER 14  |
| <b>Helen Sung</b><br>7:30pm, Chapel<br>Performance Space                 | Jovino Santos Neto &<br>Jasnam Daya Singh<br>8pm, PONCHO Concert<br>Hall, Cornish College   | <b>Amy Denio</b><br>8pm, Chapel Performance<br>Space  | Elena Maque<br>5:30pm, Seattle Art<br>Museum, Brotman Forum   | <b>Tigran Hamasyan</b><br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium              | Adam O'Farrill Quartet<br>7pm & 9:30pm, Royal<br>Room                                   | <b>Keyon Harrold</b><br>6pm, Triple Door  |
| Marquis Hill Blacktet<br>7:30pm, Royal Room                              | Edmonds-Woodway<br>Jazz Orchestra w/Helen<br>Sung<br>7:30pm,Edmonds-<br>Woodway High School | Noah Preminger / KO<br>Electric<br>8pm,Tractor Tavern | Subtle Degrees: Travis<br>Laplante & Gerald<br>Cleaver / Wayne Horvitz<br>Snow Ghost Trio<br>8pm, Chapel Performance<br>Space | Space   |   | Oliver Groenewald<br>NewNet CD Release ft.<br>Jay Thomas<br>7:30pm, The Royal Room                          |
|  |   |   |   | Samantha Boshnack:<br>Seismic Belt<br>7:30pm, Royal Room                                  |   | Afrocop / Paces Lift<br>9pm, Lo-Fi Performance<br>Gallery   |
| WEEK 3   |   |   |   |   |   |   |
| MONDAY<br>OCTOBER 15   | TUESDAY<br>OCTOBER 16   | WEDNESDAY<br>OCTOBER 17                               | THURSDAY<br>OCTOBER 18  | FRIDAY<br>OCTOBER 19  | SATURDAY<br>OCTOBER 20  | SUNDAY<br>OCTOBER 21  |
| Ethan Iverson & Mark<br>Turner / Johnaye<br>Kendrick<br>7pm, Triple Door | Max Hatt & Edda Glass<br>7:30pm, Royal Room   | <b>Kamasi Washington</b><br>7pm, Showbox              | Fay Victor's SoundNoise<br>Trio<br>8pm, PONCHO Concert<br>Hall, Cornish College   | Allison Miller Boom Tic<br>Boom<br>8pm, PONCHO Concert<br>Hall, Cornish College           | Jen Shyu: Nine Doors<br>8pm, PONCHO Concert<br>Hall, Cornish College                    | An Evening with Pat<br>Metheny<br>7pm, Bremerton's Admiral<br>Theatre                                       |
| <b>Caroline Davis</b><br>7:30pm, Royal Room                              |   | <b>David Sanborn</b><br>7pm & 9:30pm, Triple<br>Door  |   | Ted Poor: The Blues and<br>Otherwise ft. Kris Davis<br>& Tyler Chester<br>8pm, The Church | George Colligan, Buster<br>Williams, Lenny White<br>Trio<br>7pm & 9:30pm, Royal<br>Room | D'Vonne Lewis and<br>Friends: Tribute to Dave<br>Lewis<br>8pm, Langston Hughes<br>Performing Arts Institute |
|  |   |   |   |   |   | Clave Gringa<br>7:30pm, Royal Room  |

| WEEK 4   |  |   |  |  |  |  |
|--|--|---|--|--|--|--|
| MONDAY   | TUESDAY  | WEDNESDAY   | THURSDAY   | FRIDAY   | SATURDAY   | SUNDAY   |
| OCTOBER 22   | OCTOBER 23   | OCTOBER 24  | OCTOBER 25   | OCTOBER 26   | OCTOBER 27   | OCTOBER 28   |
| Garfield High School<br>Jazz Band<br>7:30pm, Langston<br>Hughes Performing Arts<br>Institute           | <b>Jazzmeia Horn</b><br>8pm, Langston Hughes<br>Performing Arts Institute                      | <b>Tom Harrell Quartet</b><br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium                  | <b>Allos Musica</b><br>7pm & 9:30, Royal Room  | Brandee Younger /<br>Gretchen Yanover<br>8pm, Langston Hughes<br>Performing Arts Institute             | Jakob Bro, Joey Baron,<br>Thomas Morgan Trio<br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium | Circuit Rider: Ron Miles,<br>Bill Frisell, Brian Blade /<br>These Hills of Glory<br>String Quartet ft. Beth<br>Fleenor<br>8pm, Benaroya Hall |
| Cuong Vu and Indigo<br>Mist featuring George<br>Garzone<br>8pm, Royal Room                             | Neil Welch:<br>Concepcion Picciotto<br>8pm, Chapel<br>Performance Space                        | James Brandon Lewis /<br>Gary Hammon Quintet<br>8pm, Langston Hughes<br>Performing Arts Institute | Michael Powers /<br>Deems Tsutakawa<br>8pm, Langston Hughes<br>Performing Arts Institute | Randy Halberstadt<br>Septet: Open Heart CD<br>Release<br>8pm, PONCHO Concert<br>Hall, Cornish College  | Seattle Women's Jazz<br>Orchestra w/Sheryl<br>Bailey<br>7:30pm, Rainier Arts<br>Center             | Thiefs w/Guillermo E. Brown 8pm, Langston Hughes Performing Arts Institute   |
|  |  |   |  | Naomi Moon + Birch<br>Pereira's Haden/Bley<br>Liberation Music<br>Orchestra Tribute<br>8pm, Royal Room | Madison McFerrin /<br>SassyBlack<br>8pm, Langston Hughes<br>Performing Arts Institute              |  |
| WEEK 5   |  |   |  |  |  |  |
| MONDAY<br>OCTOBER 29   | TUESDAY<br>OCTOBER 30  | WEDNESDAY<br>OCTOBER 31   | THURSDAY<br>NOVEMBER 1   | FRIDAY<br>NOVEMBER 2   | SATURDAY<br>NOVEMBER 3   | SUNDAY<br>NOVEMBER 4   |
| Roosevelt High School<br>Jazz Band w/Jovino<br>Santos Neto<br>7pm, Roosevelt High<br>School Auditorium | Sarah Manning's<br>Underwold Alchemy:<br>Transmuting Anger<br>8pm, Chapel<br>Performance Space | HALLOWEEN   | Chad McCullough &<br>Bram Weijters Quartet<br>7:30pm, Royal Room                         | Vernon Reid Band of<br>Gypsys Revisited<br>7pm & 9:30pm, Triple<br>Door                                | Jay Clayton & Dawn<br>Clement w/Julian<br>Priester<br>7:30pm, The Royal Room                       | Maria Schneider<br>w/SRJO<br>2pm, Kirkland<br>Performance Hall   |
|  | Alex Dugdale FADE Quintet 7:30pm, Langston Hughes Performing Arts Institute                    |   | <b>Raul Midón</b><br>7:30pm, Triple Door   | Jovino Santos Neto Big<br>Band & Quinteto<br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium        | <b>Tia Fuller Quartet</b><br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium                    | Jane Bunnett and<br>Maqueque<br>6pm & 8:30pm, Triple<br>Door   |
|  |  |   | Harriet Tubman: The<br>Band<br>8pm, Langston Hughes<br>Performing Arts Institute         |  | Maria Schneider<br>w/SRJO<br>7:30pm, Benaroya Hall,<br>Illsley Ball Nordstrom<br>Recital Hall      | Myra Melford: Snowy<br>Egret<br>8pm, Seattle Art Museum,<br>Plestcheeff Auditorium   |







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Share your photos from Earshot Jazz 2018 Festival concerts using the hashtag #earshotjazzfestival.

# Garfield High School Jazz Band

The Garfield High School Jazz Band returns for the 2018 festival as part of this year's Jazz at Langston series. The presentation brings together two cultural forces of the Central District and city of Seattle.

Thanks to the leadership of Director Clarence Acox over the last 45 years, the name Garfield has become synonymous with excellence in high school jazz. An instrumental figure within the Seattle jazz scene, Acox has won many accolades including induction

into the *DownBeat* Jazz Education Hall of Fame last year. He was inducted into the Earshot Jazz Hall of Fame way back in 1994.

A hallmark of his conducting style — equal parts musical inspiration and inspirational teaching — is to give every one of his teenage charges their moment in the spotlight, all while each of them contributes to the glorious unit that is a big band in full flight.

Since Acox founded the jazz program in 1979, the Garfield Jazz Ensemble

has won nearly every major competition on the West Coast, and taken first place four times (2003, 2004, 2009, 2010) at New York's Essentially Ellington National Jazz Band Competition at New York City's Lincoln Center—the country's most prestigious high school jazz competition.

Each year he turns out a polished band, and each year he turns up some stellar instrumentalists.

\$20 adults, \$18 Earshot members & seniors, \$10 students & military/veterans

#### MONDAY, OCTOBER 22, THE ROYAL ROOM, 7:30PM

# Cuong Vu & Indigo Mist featuring George Garzone

Initially the brainchild of electroacoustic pioneer/composer Richard Karpen and trumpeter Cuong Vu, Indigo Mist has expanded to become a vehicle for the musical explorations of a group of forward-reaching artists who embrace experimentation.

In addition to Karpen, a pianist, renowned electro-acoustic composer, and director of the School of Music at the UW, and Cuong Vu, the group includes fellow members of the

University of Washington music faculty whose musical interests, while disparate, somehow magically jell in this setting: Juan Pampin, electroacoustic composer and director of the university's cutting-edge DX-Arts program; Ted Poor, a prodigious drummer with a vast array of credits including Bill Frisell; and, remark-



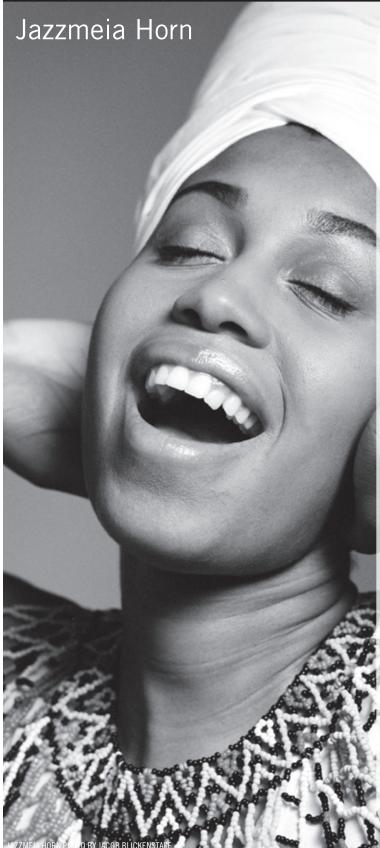
CUONG VU PHOTO BY DANIEL SHEEHAN

ably, Steve Rodby—a 15-Grammy Award-winning bassist and producer best known for his three decades with the Pat Metheny Group beginning in 1981, who is now artist-in-residence at the UW music program.

Invited into Indigo Mist's UW fold, for this concert, is world-renowned tenor saxophone improviser George Garzone, whose musical concepts and immense impact have had a profound influence on generations of jazz saxophonists. Garzone, also a leading jazz educator in the Boston area, is celebrated for, among other accomplishments, carrying forward the innovations of the late saxophone titan John Coltrane. "Like Trane," Mark Corroto write on All About Jazz, "his music resonates from what must be a warm and beautiful soul." Expect Garzone to push the group into unchartered, exhilarating territory.

Indigo Mist already is out in unchartered terrain. Critics described its 2014 recording as "gorgeous, far out, haunting, and evocative...in a word: special" (Outside Inside Out) and "mysterious, provocative, fanciful" (Something Else).

#### TUESDAY, OCTOBER 23, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM



Co-presented with Langston.

"Jazzmeia Horn IS the future of Jazz!" the legendary, late producer Larry Rosen once proclaimed of the superb vocalist, whose electrifying stage presence has won her the Thelonious Monk Vocal Jazz prize and the hearts of every audience she's regaled.

Reared in Dallas churches and steeped in the spirit of Betty Carter, "every word, gesture, and ornament becomes an expression of her total conviction" (*London Jazz News*). Following a stellar appearance at this year's Jazz Port Townsend, Jazzmeia Horn returns to the Pacific Northwest, along with her band of Victor Gold (piano), Barry Stephenson (bass), and Henry Conerway III (drums).

Winner of the 2015 Thelonious Monk International Vocal Jazz Competition and 2013 Sarah Vaughan International Jazz Vocal Competition, Jazzmeia Horn has a name that captures her essence. Intent on pursuing a solo career, Horn graced the New York scene from 2009 and earned her degree in jazz and contemporary music at The New School in Manhattan. Sooner after, she began performing with Winard Harper, Junior Mance, Billy Harper, Vincent Gardner, Delfeayo Marsalis, and many others. She then began to appear at leading jazz festivals and legendary jazz clubs such as The Blue Note, Minton's, and The Jazz Standard. Her accolades include DownBeat Student Music Award Recipient 2008 and 2009 and Best Vocal Jazz Soloist Winner 2010, The 2013 Betty Carter Jazz Ahead Program at The Kennedy Center, the Rising Star Award for the 2012 Sarah Vaughan International Vocal Jazz Competition, Finalist for Mid-Atlantic Jazz Vocal Competition 2014, and the 2015 16th Annual Central Brooklyn Jazz Consortium's Young Lioness Award.

Currently, Horn is a teaching artist in The NJPAC Wells Fargo Jazz for Teens Program and Jazz In The Schools Program in Newark, New Jersey. She also appears in various clubs on the jazz scene nationally and internationally leading her dynamic group The Artistry of Jazz Horn.





#### TUESDAY, OCTOBER 23, CHAPEL PERFORMANCE SPACE, 8PM

# Neil Welch: Concepcion Picciotto

For many people, the name "Concepcion Picciotto" might not ring a bell. Yet from August 1981 until her death in 2016, at the age of 80, Picciotto, a Spanish-born activist, camped on a street right outside the White House in a vigil—the longest standing protest in US history—protesting the proliferation of nuclear arms.

Inspired by Picciotto's lifesized act of conviction, Seattlebased saxophonist and composer Neil Welch presents a new work for large ensemble; he opens his program with his solo work *Puh*pohwee.

One of Welch's most ambitious works to date, Concepcion Picciotto is scored for an ensemble of saxophones, rhythm section, and string trio, with mezzosoprano vocal and tenor saxo-



NEIL WELCH PHOTO BY DANIEL SHEEHAN

phone soloists. Contrasts between solo and ensemble sections are accented with Welch's dynamic orchestral mimesis of Picciotto's vigil, while saxophone multiphonics—multiple notes produced as a chord on a single pitch instrument—are written as part of the orchestration itself.

It's easy to expect such thoughtful innovations from Welch, half of longtime Seattle avant-jazz duo Bad Luck with drummer Chris Icasiano, and member of Luke Berman's Haitian Voodoo-inspired group King Tears Bat Trip. After thriving in the music program at the University of Washington, Welch traveled to India where he studied traditional classical music with Pandit Debi Prasad Chatterjee. With six albums released on Table & Chairs, where he was once an organizer, Welch has managed to tour nationwide all while keeping a remarkable presence in the local scene as an artist and educator.

Awarded Golden Ear Emerging Artist of the Year in 2009 and a Jack Straw Residency in 2017, Welch has embarked on previous solo projects, including *12 Moons*, a recording documenting solo improvisations daily over the course of a year. Concepcion Picciotto forms a new musical extension to his unmistakably fervent and endlessly exploratory voice, usually heard on soprano, tenor, and C melody saxophones.

Audiences can expect a new, rebelliously political expression of "an impassioned tenor player" (*DownBeat*) of "an impassioned tenor player" (*DownBeat*) stretching out in new directions.

## Tom Harrell Quartet

The legendary Tom Harrell, instantly recognizable for the burnished sound of his trumpet and flugelhorn, presents the unparalleled harmonic and rhythmic sophistication of his playing and writing with regular bandmates Ugonna Okegwo (bass) and Adam Cruz (drums).

This time around, the quartet is completed with a true emerging giant of Cuban piano jazz, David Virelles, *DownBeat*'s 2017 piano Rising Star.

"A supreme trumpet/ flugelhorn player, Tom



TOM HARRELL BHOTO BY ANGELA HARRELL

Harrell has an endless flow of bubbling, intricate ideas conveyed with an almost serene delivery," said *Mojo Magazine*. His recordings prove his "equal ability as a formidable post-bop composer"—"from dangerous tear-ups...to near abstract... to conventional balladry...Harrell is a master."

His selection this year as the Jazz Journalists Association Trumpeter of the Year comes as no surprise, more than five decades and 280 recordings into a stellar career. The innovative and resourceful Harrell paid his dues with the likes of Horace Silver, Bill Evans, Phil Woods, and Charlie Haden's Liberation Orchestra, to name but a few. From there, his career has flowed along multiple currents of the jazz tradition. He has been acclaimed for his prolific abilities as an arranger and composer for larger ensembles and small. His performance at Earshot 2018 allows us to experience his dynamic sound in a quartet setting.

"Being the only horn gives me the opportunity to take a different approach to phrasing," says Harrell." It allows for some freedom to embellish the melody. As a writer, I wanted to explore the resources of the quartet with piano, bass, drums and trumpet."

So deep now into a fabled career, Harrell has managed to stay fresh, current, and active. His music is at once intelligent, soulful, fresh, and accessible. No matter the size of the group he works with, he deftly weaves complex and innovative harmonies with daring rhythmic concepts and unforgettable melodies.

For any great bandleader, playing with young, on-the-rise musicians can be a creative breath of fresh air. The addition of pianist Virelles to the band promises to be a new jumping-off point for Harrell's warm and imaginative trumpet style. Virelles represents a new school of modern Cuban pianists. Combined with the far-reaching modernism of Harrell, the results should be magical.

\$24 adults, \$22 Earshot members & seniors, \$10 students & military/veterans



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# James Brandon Lewis Trio / Gary Hammon's Last of the Tribe

Co-presented with Langston.

The powerful New York City-based tenor saxophonist carries the torch of today's Black avant-garde with the verve and drive of bassist Luke Stewart and drummer Warren "Trae" Crudup III. Raised in the church in Buffalo, New York, James Brandon Lewis has earned a reputation not only in jazz but also gospel and R&B. Ebony Magazine hailed him as one of the "7 Young Players to Watch" and it is his versatility as well as passionate approach that have drawn attention.

In jazz, he leads several groups and has also worked with a stylistically diverse range of well-known figures, many of them among the more adventurous, such as William Parker, Hamiet Bluiett, Ravi Coltrane, Joe Lovano, Dave Douglas, and Marc

Ribot. He echoes other champions of independent musical thought and performance like James Blood Ulmer and Ornette Coleman, all while "not clearly evoking a particular past" (*New York Times*). He is steeped in the tradition so profoundly that tenor legend Sonny Rollins has observed that he had the "potential to do great things, having listened to the elders."

Drummer Warren "Trae" Crudup III, who also came up playing in church, told The Washington Post that his models were diverse, including not Elvin Jones, Milford Graves, and Paul "Buggy" Edwards. Crudup and Mississippi-raised, Washington, DC-resident bassist Luke Stewart work as a "heady yet emotionally transcenden-



JAMES BRANDON LEWIS PHOTO BY INGRID HERTFELDER

tal duo" (*DownBeat*) that thrives on "scalding, cathartic surges of energy."

Opening the evening are five Seattle masters who are kindred souls of Lewis and Co. In his Last of the Tribe. veteran saxophonist Gary Hammon features fellow saxophonist Booker T. Williams and trumpeter Nathan Breedlove, with a rhythm section of bassist Phil Sparks and drummer Adam Kessler. Hammon, a renowned Seattle "saxophone colossus," grew up in the Central District and began playing tenor saxophone as a junior at Garfield before gigging around Seattle clubs. He then was in the first cohort of African-American jazz students admitted to the New England Conservatory of Music, in 1969, and went on to work in New York with the likes of Big John Patton, Ray Charles, Jaki

Byard, Rahsaan Roland Kirk, Stevie Wonder, and many other key figures in jazz and R&B. He has been back in Seattle for several years, teaching jazz at Ballard High School and performing relatively infrequently. In recent months, however, he has been back on the scene, encouraged by Nathan Breedlove, who says of Hammon's reemergence: "People really sense the real thing when they see/hear it."

Memphis-reared, two-time Grammy-nominated trumpeter/composer Nathan Breedlove has performed over the years with a vast array of the more adventurous and original figures in jazz, including statesmen like Art Blakey and adventurers in the Black avant-garde such as Cecil Taylor. He spent several years working in European cities, and

has also been a traveler among musical styles, at one time a member of the Lionel Hampton Orchestra, and a frontman for the The Skatalites. Over the years, Breedlove has also spent long stretches in or near Seattle, and has worked here memorably with the likes of Hadley Caliman, Julian Priester, Buddy Catlett, and Bert Wilson. Seattle owes him huge gratitude for getting Gary Hammon back on the scene, too. He has done that so successfully that another icon, Booker T. Williams Jr., tenor saxophonist and flutist, also has joined their band. With Last of the Tribe, the pulse of a rich, deep vein of Seattle cultural life beats strong.

## Allos Musica

"I'm interested in the space where freedom liberates form and form contextualizes freedom," Chicagoanturned-Seattleite clarinetist, composer, and educator James Falzone has remarked on his approach to music. Chair of Music at Cornish College of the Arts since 2017, Falzone's spiritual depth and intellectual curiosity have affected students and audiences alike, and takes living form with his acoustic group, Allos Musica.

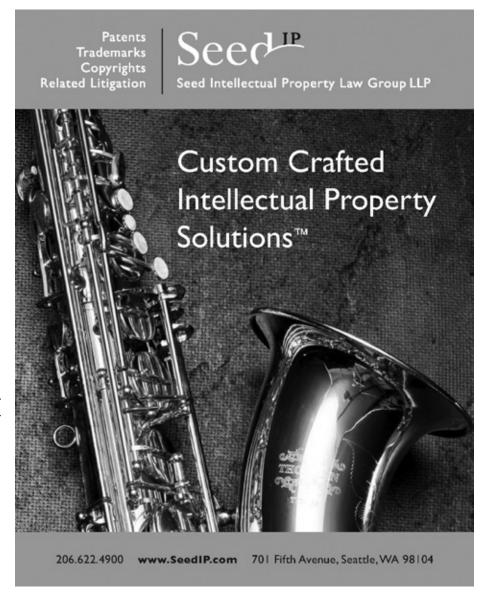
Founded in 2006, the group features Falzone (clarinet and launeddas, a Sardinian three-pipe woodwind), Jeremiah McLane (accordion), Ronnie Malley (oud, harmonium, voice), and Tim Mulvenna (percussion). Drawing from the improvisational structures of jazz, the formal challenges of contemporary classical music, and the scales, modes, and moods of the Middle East and Europe, the quartet finds cross streets that are continents away. "When they launch into a tune," writes Robert Rodi for *Newcity*, "the time zones drop away, the centuries, too."

Allos Musica's first release, 2010's Lamentations, grew compositionally from Falzone's interest in Arabic aesthetics, and drew on Malley's and Mulvenna's sympathetic graces. Malley, a multi-instrumentalist, educator, and theatrical performer, understood well the material's dramatic yearning and mounting joy. A composer of plays such as Ziryab, the Songbird of Andalusia, he has also produced and performed in works such as The Sultan's Dilemma. Mulvenna, another maestro of Chicago, marks fine nuances with the touch of a veteran who has played with the likes of Ken Vandermark, John Abercrombie, and Roscoe Mitchell.

Falzone's rotating ensemble expanded for 2016's *Gnossienne*, for which, in a nod to the Eastern-inspired French composer Debussy, the trio was joined by Jeremiah McLane. Born in New England and raised on jazz before studying the gamelan and traveling Europe, McLane's taste for folk—his band Le Bon Vent specializes in Breton and French music—shifts the ensemble's sphere into new direc-

tions. From these disparate pieces, the mysterious draw of Allos, Greek for "other," emerges in the new synthesis of Falzone's ensemble—an unknown worth getting to know.

Allos Musica's "emotional clarity and lyrical grace are universal," said the *Chicago Reader*.



#### THURSDAY, OCTOBER 25, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM



MICHAEL POWERS PHOTO BY SUSAN SCOTT

# Michael Powers / Deems Tsutakawa

Co-presented with Langston.

For more than three decades and across over half a dozen albums as a bandleader, Seattle contemporary jazz legend Michael Powers has dazzled music fans with his chops and his grooves, which sway from easy blues to funk and jazz. His current band features Ronnie Bishop on drums and Douglas Barnett on bass.

Guitar wasn't Powers' first love—that was skateboarding. Powers picked

up the guitar as therapy after a skateboarding injury as a teenager and it's been a focus of his life ever since. He left his native New York City for Seattle's Cornish College of the Arts, where he studied under Gil Evans and Sam Rivers, bassist Gary Peacock, pianist Art Lande, and trombonist Julian Priester. In 1982, he graduated Magna Cum Laude with a Bachelor of Fine Arts in Composition and Performance.

Since then, he's performed and recorded with some of the biggest names in music across a variety of genres, including Herbie Hancock, Eddie "Clean Head" Vinson, Dr. Lonnie Smith, Gil Scott Heron, Keiko Matsui, Nancy Wilson, Les McCann, Najee, and many, many more.

The *Tacoma News Tribune* said of Powers: "His technique is stunning, but he never employs it at the expense of the musicality of the melodic line. Blues has always been at the core of Michael's inspiration and expression."

Opening is another Seattle institution, keyboardist Deems Tsutakawa, a performer who has carved his own place in Seattle's music scene while continuing his family's long, prized dynasty in Seattle art and culture.

A true Seattle native, Tsutakawa has been playing piano since the age of five and won his first award for performing when he was just nine years old. He has performed with Kenny G, Roy Ayers, Tony Gable, and Julian Priester, to name a few, and has opened for Spyro Gyra, Hiroshima, Maynard Ferguson, and more.

Deems says: "My music is accessible to most people because it's not harsh or frantic. It's a smooth groove, a style of music that comes across peaceful and makes you feel good."



# Brandee Younger / Gretchen Yanover

Co-presented with Langston.

Of harpist Brandee Younger, saxophonist Ravi Coltrane has said: "No harpist thus far has been more capable of combining all of the modern harp traditions—from Salzedo, through Dorothy Ashby, through Alice Coltrane—with such strength, grace, and commitment." Young shares a double bill with the extraordinary cellist Gretchen Yanover.

Born in Hempstead, New York, Younger studied classical music at The Hartt School, but moved to improvised music at the behest of the late Jackie McLean. Since then, she has blazed a trail of her own, working with popular artists such as Lauryn Hill, John Legend, Drake, and Mack Wilds, along with jazz legends Pharoah Sanders, Charlie Haden, and Reggie Workman. Produced by Casey Benjamin of the Robert Glasper Experiment, her 2016 album Wax and Wane (featuring Seattle-reared flutist Anne Drummond) paid tribute to Coltrane and Ashby through a contemporary lens.

Benjamin said of the project. "I can't think of a better person than Brandee to channel the true essence and continue the lineage of Ms. Ashby's work through her own voice, spirit, and experience.

Younger said: "I wanted to place the harp in a totally different context than what listeners are generally accustomed to and continue to position the harp in a way that's relevant today."

Like-minded cellist Gretchen Yanover, a Seattle native, moved similarly from the classical world into improvisation, pairing her daring instrumental skill with electronic looping to poignant and transformative effect. She has brought the emotional depth of her playing to varied projects: recording classical symphonies with the



BRANDEF YOUNGER PHOTO BY IERRIS MADISON

Northwest Sinfonietta, playing with the indie rock band Built to Spill, and advancing the singular vision of violist Eyvind Kang. She plays in the multichamber project, Different Drummer, and has released three solo albums to date. "The invention is wonderful, the textures meltingly beautiful," conductor David Lockington said of her first album, *Bow and Cello*.

# Randy Halberstadt Septet: Open Heart CD Release

Co-presented with Cornish Presents.

Pianist/composer Randy Halberstadt has been a major force on the Seattle jazz scene for over 40 years, both as an educator at the esteemed Cornish College of the Arts and as a highly regarded pianist. His tenure at Cornish, and his time holding down the piano chair with the Seattle Repertory Jazz Orchestra have been his most visible contributions to the jazz scene in Seattle.

His performance at the festival is, as Halberstadt calls it, a "harmonic convergence" of happy coincidences. The concert will celebrate his first CD release in eight years, occurring just after his announced retirement from Cornish, and, in fact, taking place at PONCHO Concert Hall on the Cornish campus.

Halberstadt will perform original music from his upcoming release, *Open Heart* (Origin, 2018), as well as

a variety of standards. Joining him will be six of the city's best, creating a formidable septet. Included is bassist Chuck Deardorf, a longtime colleague at Cornish, as well as a valued musical collaborator. "My relationship with Chuck Deardorf goes back to even before I started teaching at Cornish in 1977," says Halberstadt. "I kind of alternate between thinking of him as a colleague/friend/brother and thinking of him as a god."

The frontline features three of the true giants of Seattle jazz. Jay Thomas has been amazing jazz audiences internationally for over 40 years, and does so with the rare ability to play brilliantly on both brass and woodwind instruments. Saxophonist Mark Taylor has gained international prominence both as a leader and sideman. Trombonist David Marriott Jr. has thrilled audiences with his compositions and arrangements, as well as his adept skills on trombone. Cornish alumnus Adam Kessler adds his intuitive skills on drums, while vibraphonist Ben Thomas brings another dimension, previously unexplored by the veteran pianist.

Halberstadt's acute listening skills, and unquestioned sense of swing has made him the perfect pianist for vocalists. His skills have accentuated the talents of such notable vocal artists as Greta Matassa, Ernestine Anderson, Dee Daniels, and Jay Clayton. *Open Heart* marks his first recording strictly as an instrumentalist since his 2010 release *Flash Point* (Origin, 2010). His performance at the 2018 Earshot Jazz Festival is indeed a convergence—one not only of happy coincidences, but of varied aspects of Halberstadt's brilliant career coming home to roost.



# Naomi Moon Siegel + Birch Pereira's Haden/Bley LMO Tribute

Naomi Moon Siegel, a trombonist and composer of great style and distinction, presents a performance of her small group works, and then collectively with bassist Birch Pereira,

delves into the critically acclaimed arrangements of Carla Bley for The Charlie Haden Liberation Music Orchestra.

Siegel, a former Se-attle resident, now lives and works in rural Montana. Her latest compositions reflect that major change in lifestyle inspired by closeness to the natural world.

Seattle with a new band debuting some brand-new pieces of music from a body of material I'm working on for my next live studio album," she says. "This new material is a stream-of-consciousness response to living in a small-town closer to the natural world, holding paradox, and all the broken parts that make up wholeness. Playing at The Royal Room feels especially apropos, because it is like my home turf, my musical home. It is a place where I

"I'm thrilled to be coming back to

Her quintet features sensational Barcelona-born pianist Marina Albero,

have felt supported to express, reach,

collaborate, and connect."

guitarist Andy Coe, Bad Luck drummer Chris Icasiano, and bassist Pereira. For Seattle fans, this performance is an opportunity to catch up with the ever-evolving Siegel, who thrilled fes-



NAOMI MOON SIEGEL PHOTO BY STEVE KORN



BIRCH PEREIRA PHOTO BY DANIEL SHEEHAN

tival goers in 2017 in her duo with saxophonist Kate Olson, Syrinx Effect. Her work connects with her audience authentically and honestly.

Bassist Birch Pereira has become largely known for his band The Gin Joints, who explore Prohibition Era jazz and swing. But Pereira's musical foundation is extensive, beginning as a classical cellist, and then morphing into the jazz world, studying with bass titans Doug Miller and Phil Sparks.

For this performance, Pereira turns to the inspiration he experienced from the groundbreaking 1983 release, *The Ballad of The Fallen*, by The Charlie Haden Liberation Music Orchestra. The album featured the arrangements

of the amazing Carla Bley. "I'm calling it the Haden/Bley LMO because I don't think she got enough credit for arranging this record," says Pereira. "I've been very inspired by the album,

specifically drawn to the arrangements Blev made. She worked traditional and modern from songs countries like Salvador, Portugal, Chile, and Catalonia seamlessly, with originals by herself and Charlie Haden. ľm presenting side A of the LP, which has

seven songs that seamlessly move from one to the other."

The Liberation Music Orchestra focused on oppression and injustice in different areas of the world, within multiple cultures. Pereira explores the musical expressionism forged by Haden and Bley, utilizing the talents of Albero, Siegel, Icasiano, and Coe, as well as saxophonist Kate Olson.

Featuring original compositions and groundbreaking historical arrangements, Siegel and Pereira seek the commonality between the two, and the inspiration they both proclaim.

# Seattle Women's Jazz Orchestra w/ Sheryl Bailey

A tribute to guitar virtuoso Emily Remler (1957-1990) with special guest Sheryl Bailey who "combines an astonishing command of the fingerboard with a seemingly endless flow of melodic invention" (*Soundstage*), this performance by the beloved Seattle Women's Jazz Orchestra also features the world premiere of the 2018 Composition Contest winner, *A Step To My Dream*, by Tracy Yang.

Barbara Hubers-Drake and Ellen Finn formed SWOJO to encourage women to become involved in jazz performance and composition as a career. Since the first rehearsal in January of 2000, the band has appeared at clubs, jazz festivals, and concert halls on two continents and performed with many distinguished artists including Don Lanphere, Mimi Fox, Becca Duran, Susan Pascal, Nelda Swiggett, Greta Matassa, Gail Pettis, Kelley Johnson, Hazel Leach, Jill Townsend, Christine and Ingrid Jensen, Sherrie Maricle, and Grace Kelly.

In this festival performance, they welcome Pittsburgh-born, New York-

based jazz guitarist and educator Sheryl Bailey. Bailey originally set out to become a rock guitarist, but switched to jazz after hearing Wes Montgomery on the radio. She studied at Berklee College of Music, where she now teaches. *Just Jazz Guitar* has ranked her "among the best bop guitar players with a fresh approach and something new," while *DownBeat* has called her "one of the new greats of her chosen instrument."

\$20 adults, \$18 Earshot members & seniors, \$10 students & military/veterans

#### SATURDAY, OCTOBER 27, SEATTLE ART MUSEUM, 8PM

## Jakob Bro Trio

The Jakob Bro Trio, based out of Copenhagen, brings its darkly intense yet texturally ethereal sound to Seattle.

The Danish guitarist, who apprenticed with Paul Motian and Tomasz Stanko, has found a home at the vaunted ECM label. His current project, the Jakob Bro Trio, features avant-garde jazz drummer Joey Baron (also known for his work with Bill Frisell and John Zorn) and bass phenom Thomas Morgan (who has performed with Bill Frisell and Paul Motian). The trio performs uplifting compositions that *The Guardian* described as both "highly melodic and unpredictably dramatic" and full of "laid-back character."

Streams, their highly acclaimed debut album released in 2016, was lauded for its "spherical, beautiful and melancholic soundscapes" and its "fascinating and original lyricism."

In addition to his work with the Jakob Bro Trio, Bro is actively working with Palle Mikkelborg and has another project called Bro/Knak, a collaboration with the Danish electronica producer Thomas Knak. Bro is a for-



JAKOB BRO, JOEY BARON, THOMAS MORGAN PHOTO BY EMANUELE MANISCALCO

mer member of Paul Motian & The Electric Bebop Band (*Garden of Eden*, ECM, 2006) and a current member of Tomasz Stanko's Dark Eyes Quintet (*Dark Eyes*, ECM, 2009).

Bro's list of works as a bandleader is expansive. He has released 13 records as a bandleader featuring musicians like Lee Konitz, Bill Frisell, Paul Motian, Kenny Wheeler, Paul Bley, Chris Cheek, Thomas Morgan, George Garzone, Craig Taborn, David Virelles, and many more.

He also boasts numerous awards since 2003, most recently The Carl

Prize in 2016 for Jazz Composer of the Year and Danish Music Award for Danish Jazz Album of the Year in 2015 for the album Gefion. In June 2018, he was noted as Rising Star – Guitarist by the 66th Annual *DownBeat* International Critics Poll.

Bro's style, marked by "an understated soulfulness" (*JazzTimes*), guarantees a transporting listening experience.

# Madison McFerrin / SassyBlack

Co-presented with Langston.

Two arresting singer/songwriter/producers in daring solo performance: New Yorker Madison McFerrin de-

ploys "wonderful vocal dexterity, deftly swerving from sharp, clearly enunciated staccato bursts to fluttery, freeform melismata" (New York Times), while Seattle's SassyBlack (Cath-Harris-White) erine conjures up "electronic psychedelic soul" and "hologram funk" rooted in classical and jazz music.

Two years ago, New Yorker Madison McFerrin booked her first solo show. It is inherently an extreme idea: performing alone leaves you exposed; it demands a level of rigorous technique and showmanship possessed by very few. Of course, in that regard Madison McFerrin had an ideal role model: her father, Bobby McFerrin. But the younger McFerrin has been spared no challenge while carving out a path for herself distinct from those of the members of her family of celebrated musicians, including not only Bobby McFerrin

but also 2017 Earshot Jazz Festival favorite Taylor McFerrin.

McFerrin debuted her vocally lush and layered EP *Finding Foundations: Vol. I* the same year as her inaugural show. A powerful sequel, *Vol. II.*, was

released this past February, and touches on themes of self-love and police brutality.

Olivia Horn wrote in Pitchfork:

MADISON MCFERRIN PHOTO BY KARSTON "SKINNY" TANNIS

"What she does onstage is inherently risky—being a one-woman band requires a tricky combination of rigorous technique and showmanship. But she's so eager to befriend her audience, to confide in them, that she willingly makes herself even more vulnerable."

The wonder is how compellingly she does it.

Opening: One of Seattle's most exploratory producers, Cat Harris-White, a.k.a. SassyBlack. Many first heard her as one-half of Afrofuturist duo THEESatisfaction or with Shabazz Palaces. Since going solo, SassyBlack's collection of self-released EPs and LPs have spanned from the soulfully strange No Weak Dates (2016) to this summer's Wakanda Funk Lounge, embodying Black's self-coined term "hologram funk."

Last June, the modern songstress nailed a promising niche with her '90s-inspired Black Swing. Packed with spacious synth and R&B tones, SassyBlack's signature melody remains frontand-center, falling somewhere between haunting alto harmony and rich silk. She has solidified her knack for tactful tongue-incheek lyricism and dishes up her own ver-

sions of "pop" love songs loosely woven around the topics of technology and diversifying gender roles.

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

The quiet genius of trumpeter/cornetist Ron Miles is gaining long-deserved international acclaim enjoyed by his Circuit Rider band mates. drummer Brian Blade and Miles' frequent collaborator way back to the 1990s, guitarist Bill Frisell.

For years Miles, along with drum giant Brian

Blade, have worked with Frisell to create a jazz-oriented genre of Americana that is all their own. With Circuit Rider, Miles steps out front with the same bandmates, but with results quite his own, as heard now on two albums, *Quiver* (2012) and the self-titled *Circuit Rider* (2014). The music is lyrical, translucent, and transporting, extending from deep in the jazz idiom through compositions deeply inlaid with folk and gospel traditions. Throughout, Miles' tone is perfectly balanced between quietude and attack, contemplation and elation.

Miles is, indeed, known for his compositions with spiritual inflections. Circuit riders were, indeed, traveling clergymen who took Christianity to the furthest corners of the country in the 18th century. Miles says: "We, as



BILL FRISELL, RON MILES, BRIAN BLADE PHOTO BY JOHN SPIRAL

musicians, are traveling Circuit Riders preaching every day at any place available and are always on the move."

Like Frisell's bands, Miles's possesses an uncanny, almost telepathic empathy among the players. He says of Frisell and Blade: "Their astounding capacity for playing impacted how I approached the music. When you have musicians as perceptive and responsive as Bill Frisell and Brian Blade, the music just takes off!" whether originals or covers of such sleeper modern jazz standards by the likes of Jimmy Giuffre and Charles Mingus.

Many bandleaders have enjoyed Miles's own capacity for creating music in that way. He has worked with the likes of Madeleine Peyroux, Don Byron, Myra Melford, Ben Goldberg, The Bad Plus, Jason Moran, and Joshua Redman. They all have in common,

and find perfectly complemented by Miles, an embrace of melody, distinctive contributions by all members of their outfits, and a masterful way with their instruments.

DownBeat said of Circuit Rider: "Trumpeter Ron Miles revels in wide-open spaces ... But more importantly, he makes judicious use of silent passages to craft melodies that are magnetically lyri-

cal yet just off-kilter enough to convey the right amount of mystery."

Opening: The distinctive classical compositions of another frequent Bill Frisell collaborator, keyboardist and composer Wayne Horvitz (see also, Horvitz's Snowghost Trio, October 11, Chapel Performance Space, above).

In the vein of his work for the Seattle Symphony Orchestra, debuted at an earlier Earshot festival, this year Horvitz presents the premiere of his concerto, "These Hills of Glory," scored for string quartet and improvising clarinetist, Beth Fleenor.

As a pianist, keyboardist, electronic musician, and composer, Wayne Horvitz has traveled extensively with his acclaimed groups, including the Gravitas Quartet, Sweeter Than the Day, Zony Mash, and The Four plus

One Ensemble, and was a co-founder of the New York Composers Orchestra

He has performed and collaborated with world-renowned leaders like Bill Frisell, Butch Morris, John Zorn, George Lewis, and Carla Bley, among others. Commissioners include the NEA, Meet the Composer, Kronos String Quartet, Seattle Chamber Players, BAM, and Earshot Jazz. He also has mentored and inspired two generations of younger Seattle players finding their way in innovative music of various forms.

He has long been active in dance and film, and has received numerous national and regional awards. He is the music programmer for The Royal Room, a cherished Seattle venue, and a professor of composition at the Cornish College of the Arts.

Beth Fleenor is a composer, clarinetist, and vocalist renowned both for her skill as a clarinet player and for her expressive daring in the guise of "Crystal Beth" of her performance ensemble Crystal Beth & the Boom Boom Band. Her work has been heard internationally in 100,000 seat rock festivals, maximum-security prisons, rural bars, art galleries, bunkers, sidewalks, sacred spaces, and prestigious concert halls, museums, clubs and theaters.

When not overturning sonic and performance convention, she expands expectations as a member of such bands as the Sam Boshnack Quintet, Wayne Horvitz: Royal Room Collective Music Ensemble, and Wayne Horvitz: Electric Circus.

On this blockbuster evening of innovative performance and composition, a fine time is guaranteed for all.

\$35-100 (\$100 ticket includes private reception before performance; tickets available through Benaroya Hall; for lower ticket fees go to the Benaroya Hall Ticket Office on Third Avenue and Union Street.)

# SUNDAY, OCTOBER 28, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM

## Thiefs w/ Guillermo E. Brown



CHRISTOPHER PANZANI, GUEILLERMO E. BROWN, KEITH WITTY BY MATT MEREWITZ

Presented with support from the French-American Jazz Exchange.

With the Paris-meets-New York trio Thiefs, musical worlds conjoin in a surprising salvo of international musicality that redefines the possibilities of "jazz." Joined by original member Guillermo E. Brown, Thiefs, consists of Parisian Christophe Panzani (sax, electronics) and New Yorkers Keith Witty (bass, electronics) and David Frazier Jr. (acoustic & electric drums). Begun with "no rules about roles," according to Witty, Thiefs steals what it can from the diverse but unified experiences of its members.

One of the premier saxophonists in France, Panzani has made a name with his own acclaimed groups, such as Drops, and as a sideman with the likes of Carla Bley. With Frazier, a graduate of NYU whose collaborations include work on Gabriel Garzón-Montano's Jardín, he also has worked in the worlds of hip-hop and electronic music.

Witty, who has played with leaders like Anthony Braxton and Jonathan Finlayson, also keeps roots in jazz but plays with singers such as Somi, Amel Larrieux, and Pyeng Threadgill.

Guillermo E. Brown, a performer disciplined in multi-disciplinarity, has performed solo theater, created sound installations, and is currently the drummer for ex-Seattleite Reggie Watts' band on "The Late Late Show with James Corden." He has collaborated with David S. Ware, Vijay Iyer, DJ Spooky, Arto Lindsay, Twin Shadow, Wangechi Mutu, and others.

He features on Thiefs' 2018 release *Graft (La Greffe)*, which includes collaborations with pianist Aaron Parks, Rwandan-French MC Gaël Faye, and American poet/hip-hop artist Mike Ladd.

The buzz about the new Thiefs outfit — and there is quite a buzz — stems from its "natural and synthetic, resonant and fractured" (*New York Times*) mix of jazz, hip-hop, electronica, spoken word that becomes more than the sum of those parts.

# Roosevelt High School Jazz Band with Special Guest Jovino Santos Neto

The Roosevelt Jazz Band—regarded as one of the nation's top high school jazz orchestras—takes to their home stage with 2018 Festival Resident Artist, pianist Jovino Santos Neto.

Under Scott Brown, a dedicated teacher and accomplished jazz musician who has led the program for more than 30 years, the Roosevelt Jazz Band maintains its long tradition of excellence in big-band jazz. The renowned program has put out some of the best talent in the Seattle scene today, including fellow festival artists D'Vonne Lewis and Alex Dugdale.

From its triumphs as regional and national annual competitions, the ensemble's trophy case becomes more and more crowded. Most recently, Roosevelt garnered an Honorable Mention at this spring's Essentially Ellington Competition at New York City's Lincoln Center.

A hard-swinging unit that can outpace many of the nation's college bands, Roosevelt has competed in the finals at Essentially Ellington 18 times, and has won first place three times, and second place five times, and third place twice. It's a staggering record!

As Scott Brown says—can say, every year: "We're going to have a great band this year!"

Appearing with the young musicians is Jovino Santos Neto, a celebrated musician and educator and this Earshot Festival's Artist in Residence. Known for his fine piano players and his arrangements for big bands, his appearance with the Roosevelt Jazz Band is sure to provide a rare learning opportunity over the course of an energetic and inspiring evening.

\$20 adults, \$18 Earshot members & seniors, \$10 students & military/veterans

#### TUESDAY, OCTOBER 30, LANGSTON HUGHES PERFORMING ARTS CENTER, 7:30PM

# Alex Dugdale Fade Quintet

Co-presented with Langston.

Saxophonist and tap master Alex Dugdale is a rare performer: an instrumentalist and tap dancer, both. Though not well known outside of the Pacific Northwest, Dugdale's energetic, free-flowing style on both tenor and alto saxophones, combined with his artistic interpretation of tap, sets him apart as a complete jazz artist.

Dugdale, who has occupied both the second alto and baritone chairs of the Seattle Repertory Jazz Orchestra, burst onto the scene several years ago with his skillful tap interpretation as part of the band's annual concert featuring Duke Ellington's Sacred Music. While the Ellington classic is a perfect vehicle for more traditional tap fare, Dugdale has been turning heads applying the art form to hard bop, and post-bop modern rhythms.

He has been back in Seattle and solidifying his reputation since 2012 after obtaining a degree in jazz performance at Eastman School of Music in Rochester, NY. In his live performances, his high-energy saxophone virtuosity, and personality, light up audiences. He creates joyous interpretation of hard bop classics and original compositions.

Joining Dugdale for this performance will be the members of Seattle's 200 Trio. Guitarist Cole Schuster, bassist Greg Feingold, and drummer Max Holmberg bring an uncommon, intrinsic chemistry. Schuster has been opening ears on the Seattle scene with his organ trio as well, and delivered a stellar performance as part of the Ballard Jazz Festival's annual Guitar Summit.

Longtime piano ace John Hansen adds a refined harmonic and melodic sensibility to the band. A constant on the Seattle jazz scene, Hansen has a great sense of swing, and uncanny



ALEX DUGDALE PHOTO BY JIM LEVITT

ability to unite the variant musical impulses of any performance.

This concert grants Dugdale the opportunity to present his music to the community at large, in a classic setting, with the respect his artistic integrity deserves and warrants.

# Sarah Manning's Underworld Alchemy: Transmuting Anger

"Sarah Manning proves to be a harmonious creature herself, capable of balancing order and chaos, shadows and light, and the simple and complex

without issue," *All About Jazz* writes about the mercurial saxophonist.

This evening, Manning and her band, Underworld Alchemy, perform her composition Transmuting Anger. Premiered in January 2014 as part of the NYC Winter Jazzfest, the work is a framed improvisation focused on the principle of women's anger relating to sexism and sexual harassment. The alchemical symbols that code the improvisor's roles reflect recurring themes of emotional transformation in the altosaxophonist, composer, and bandleader's music.

Manning began her career in San Francisco before relocating to New York. She has played and toured with a host of musicians, including John Zorn, Ebony Bones, and Eyvind Kang, but has also led multiple groups with her distinctive compositional voice.

Her fourth album as a leader, *Harmonious Creature* (2014), received four stars in *DownBeat*, and the *LA Times* chose it as a Top Ten Jazz Album of 2014. She has received several awards including a Fellowship in Composition from the MacDowell Colony in 2012.

Manning's fellow alchemists in Underworld Alchemy include saxophonist Briggan Krauss, who transmutes base metal into gold on his second instrument, guitar. A longtime player on the New York scene, Krauss has relentlessly explored new sonic territories with Wayne Horvitz, Kenny Wollesen, and



SARAH MANNING PHOTO BY JAIME BLEY

others on albums for Knitting Factory Records and on his own releases.

Canadian cellist and improvisor Peggy Lee has a background in classical performance, but after a residency in Alberta's Banff Centre, she began to approach other systems of music. She has since become a member of the New Orchestra Workshop, and collaborated with the likes of Tony Smith, Butch Morris, and George Lewis. She has five releases with her own group, and has spearheaded projects like Echo Painting, a ten-piece Vancouver improvising collective. Crossing lines of chamber and jazz, theirs is a "music

that possesses great personality without an interest in category" (*Musicworks*).

Another Vancouverite, drummer Dylan van der Schyff has toured throughout North America and Europe, with over 200 recordings under his belt in multiple genres of jazz and new music. His 2006 album The Distance, recorded with guitarist Ben Monder and pianist Chris Gestrin, "is ongoing evidence that free improvisation needn't imply a lack of either direction or focus" (All About Jazz). A research fellow in the Faculty of Music at the University of Oxford, he is also an accomplished scholar whose multidisciplinary work centers on cognitive science and the meaning of music.

Together, the band promises a memorable performance. "Not only is Sarah Manning a fearless and intense player, she's a fearless and intense

composer," wrote *Lucid Culture*, "restless, irrepressible, unafraid and unfailingly terse, much of what she does here is transcendent."

And her own musicianship is particularly arresting: "Manning played her alto saxophone like a blade cutting into viscera" (Josh Jackson, WBGO. org).

# Chad McCullough & Bram Weijters Quartet

Seattleite John Bishop, drummer of choice for a multitude of visiting leaders, brings three of his longtime musical friends to town. He and Chicago-

based Chad McCullough worked together at the international Seattle label, Origin Records, that Bishop so ably runs with fellow drummer Matt Jorgensen, while McCullough was building a reputation as one of the city's finest trumpeters and flugelhornists around.

About a decade ago, McCullough met pianist/keyboardist Bram Weijters at a workshop in Banff. Even before graduating in jazz piano from Antwerp Conservatory

and then in jazz composition and arranging at the Brussels Conservatory, Weijters had become an accomplished and eclectic musician in his childhood and youth. He trained classically in piano, but also taught himself percussion, including by playing drums in several alternative rock bands. He

also experimented with tape recorders and electronic circuits, influences still heard in his open-eared music, today.

Then, Bishop recalls, he and Mc-



CHAD MCCULLOUGH PHOTO BY DANIEL SHEEHAN

Cullough "were going to MIDEM in Cannes every year, so we figured out that we could stop off in Belgium and do some gigs with Bram and his favorite bass player, Piet Verbist. We've been doing Belgian tours every year for the past eight years now....Antwerp is a little home away from home for us now. We've recorded two albums in Seattle and the most recent one in 2014 in Brussels."

McCullough and Weijters also re-

leased a duo album last year. Reviewing Abstract Quantities, Bird is the Worm wrote: "Together they make music that features fine tunesmithing and expertly paced and sparkling execution that rivets attention. Whether melodic and savored, or upbeat and driving, it all progresses with tightly sprung restraint and release."

Their sound is at once classic and of-the-moment, as Harold Taylor of KUCI, Irvine observed: "Like Robert Glasper, Vi-

jay Iyer, The Bad Plus, and Kris Bowers, sometimes they use traditional jazz instrumentation and structure to enhance melodies and beats that might resonate for audiences weaned on acid jazz and hip-hop."

\$18 adults, \$16 Earshot members & seniors, \$10 students & military/veterans



RAUL MIDON PHOTO BY BLAIR ALLEN

#### THURSDAY, NOVEMBER 1, TRIPLE DOOR, 7:30PM

## Raul Midón

Presented by Triple Door.

The singer-songwriter and guitarist with seven acclaimed albums, when not collaborating with Herbie Hancock, Stevie Wonder, Jason Mraz, Queen Latifah, and Snoop Dogg, is — as tonight — "a one-man band who turns a guitar into an orchestra and his voice into a chorus" (New York Times).

A native of New Mexico who was educated in the jazz program of the University of Miami—and who now lives in Maryland after years in New York City—Midón has earned acclaim the world over.

Ever since being told by some when he was a child that his blindness meant that "you can't do this, you can't do that," Midón has lived a life devoted to beating the odds and shattering stereotypes, learning his own lessons along the way.

"As someone who has never seen, I've always felt at a disadvantage in that lyric writing is usually very visual," he says. "People really relate to images, and I've never seen images. But what I realized early on is that you have to write from what you know, and I hear, touch and feel intensely — and those are sensations and experiences that everyone can relate to."

The title of Midón's 2017 release *Bad Ass and Blind* came from an apt description of its maker that soul icon Bill Withers endorsed; the album saw Midón collaborating with such top jazz players as trumpeter Nicholas Payton and pianist Gerald Clayton, and it earned the singer his Grammy nomination for "Best Jazz Vocal Performance."

This past spring, Midón performed in National Public Radio's popular "Tiny Desk Concert" feature, with NPR prefacing the broadcast by saying: "Raul Midón lives in a world of sound — blind since birth, Midón's interpretation of his surroundings is borderless. He sings with the passion of the best classic soul singers, and his instrumental chops stand alongside the most accomplished jazz musicians."

Now, with his new album If You Really Want, Midón's voice and guitar ride the waves of an actual orchestra: the acclaimed Metropole Orkest, the Grammy Award-winning Dutch ensemble that has collaborated with artists from Al Jarreau and Elvis Costello to Laura Mvula and Snarky Puppy. Already garnering praise, this album finds Midón drawing "energy from the brass and the strings and the orchestra has an understanding of the myriad musical influence that this artist brings to fore" (Soultracks).

\$27 advance, \$30 day of show (front row \$35), Earshot members & seniors \$25

# THURSDAY, NOVEMBER 1, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM

## Harriet Tubman: The Band

Co-presented with Langston.

The New York power trio of Brandon Ross (guitars), Melvin Gibbs (bass), and JT Lewis (drums) is named for the slave who freed hundreds of others, and has for 20 years engaged her spirit of liberation. With credentials miles long, their "Open Music" invokes forebears like Ornette Coleman, Jimi Hendrix, Parliament-Funkadelic,



MELVIN GIBBS, JT LEWIS, BRANDON ROSS PHOTO BY MICHAEL HALSBAND

and the Art Ensemble of Chicago.

Harriet Tubman formed in 1998, inspired by Tubman's ideals of freedom. The band's pursues liberated musical expression in the spirit of musical forebears, with a credo: "Recontextualizing musical technology to create innovative compositional and cultural spaces is an important part of the African-American cultural tradition. Harriet Tubman is part of our contribution to that tradition."

That's a credo that has a historic context, the band says: "Harriet Tubman's music reflects the essential impulse of the wave of energy that entered and embraced our world at that time [the late 1960s]: depth, creativity, communication, spirituality, love, individuality, determination, expression, revelation. We feel that our choice to perform Open Music has a value and relevance that connects with the re-awakening, the new search for restored meaning that we see and experience wherever and whenever we perform."

The trio certainly has personnel able to breathe fresh cultural life into any ears it reaches. All have long, fabled histories in cutting-edge jazz and many other areas of music. Brandon Ross's CV includes time with Henry Threadgill, Cassandra Wilson, Arrested Development, Oliver Lake, Muhal Richard Abrams, Archie Shepp, and many, many others. Melvin Gibbs is a one-time member of the Rollins Band and Arto Lindsay's samba-cum-no wave groups, and many others: Punk-Funk All-Stars, DJ Logic, Arto Lindsay, Power Tools (with Bill Frisell), and J.T. Lewis, similarly, has been there for major developments in American music, with Living Colour, Dave Sanborn, Stanley Jordan, Lou Reed, Herbie Hancock, and Don Pullen.

Harriet Tubman is a band unlike any other. As *The Observer* observed last year: "Going on two decades, Harriet Tubman…have been a steadfast anchor of NYC's experimental music scene" bringing "a message of freedom, hope, and protest in the form of their soul-baring, politically-tweaked fusion of funk, rock, jazz, and dub that is spiritually cleansing as it is earth-scorching when we most need it."

# Vernon Reid Band of Gypsys Revisited

On the final day of the 1960s, Jimi Hendrix recorded one of the greatest live albums in the history of rock: Band of Gypsys. A trio comprised of Hendrix along with drummer Buddy Miles and bassist Noel Redding, Band

of Gypsys outlined a template and set a standard for modern rock guitar, creating a musical shock wave that is still echoing to this day. As lasting influenand tial as much of Hendrix's work was with his original band, The Jimi Hendrix Experience, the earthy, funky, and deep-grooving sound of the

Band of Gypsys dug to a deeper level, providing Hendrix with a thick bed of rhythmically flexible sound that pushed him to new heights of freedom and fiery creativity.

Nearly a half century later, iconic guitar master Vernon Reid lands in Hendrix's hometown, riding the still-breaking wave of inspiration from Band of Gypsys. Powering a blazing quartet of like-minded musicians, Reid's updated project is not merely paying tribute to the original band but using it as a launching pad for this band's own sonic interpretations and high-flying improvisations. Band of Gypsys Revisited is channeling something deep and resonant, tapping into the same mystically psychedelic well of transcendent rocking groove that

powered the original Band of Gypsys. As Reid says: "We are not going to play a note-for-note recreation of the Band of Gypsys, but reinterpret it from an improvisational viewpoint."

Vernon Reid occupies a revered spot



VERNON REID, ANDRÉ "DRÉ GLO" LASSELLE, JARED MICHAEL NICKERSON, JAMES "BISCUIT" ROUSE PHOTO COURTESY OF THE ARTIST

in the pantheon of modern creative guitarists. To simply call him "eclectic" is to drastically underrepresent the staggering variety of music he has made, over a career spanning close to four decades. Best known as the founder of the multi-platinum rock band Living Colour, Reid's de facto mission has seemingly been to defy the boundary expectations of what a black musician, a rock musician, a jazz musician, or an avant-garde musician is supposed to play.

Reid came to prominence in the early '80s as a key member of iconoclastic and influential drummer Ronald Shannon Jackson's Decoding Society. He made a duet album with Bill Frisell (Smash & Scatteration), worked with John Zorn and Public Enemy, and

produced albums from avant-blues guitar maestro James "Blood" Ulmer. Reid also has an activist bent: In 1985, he co-founded (along with journalist Greg Tate) the vitally important (and active to this day) non-profit music

advocacy organization the Black Rock Coalition, a collective formed to "maximize exposure and provide resources for Black artists who defy convention."

Reid and the rest of the Band of Gypsys Revisited band share a lot of history and have played together in varying configurations since the

mid-1980s. The quartet is all heavy hitters: André "Dré Glo" Lassalle (guitar) has performed with the Burnt Sugar Arkestra, Miles Davis, and John Scofield; James "Biscuit" Rouse (drums) served for five years as the musical director for Lauryn Hill, and has also worked with Nile Rogers, Stevie Wonder, and Chaka Khan; Jared Michael Nickerson (bass) came out of the legendary Dayton funk scene that spawned the Ohio Players and Slave, and has also worked with Charlie Musselwhite, The Roots, Bernie Worrell, Wadada Leo Smith, and many of Vernon Reid's other projects, to name iust a few.

# Jovino Santos Neto Big Band & Quinteto

In the 25 years since his arrival in Seattle from his native Brazil, Jovino Santos Neto has captivated Northwest audiences with his compositional flair and instrumental dynamism. The pianist/composer has been chosen as the Resident Artist at this year's festival.

"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."

For this performance, Santos Neto debuts his talents as a big band composer, with his longtime quintet serving as the core members of the band. In a very real and full sense, he will put on display his varied musical skills that have been honed to a fine point since

his days of studying and performing with Brazilian legend, Hermeto Pascoal, from whom he learned to write for big band.

"That's something I've never done in Seattle. I've done it pretty much all over the world," Santos Neto says. "I've been working with big bands since 1986, with Hermeto."

At the epicenter of this musical iconoclast's activities has been his Quinteto; he has performed with its four stellar members since first arriving in Seattle.

"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 (Deardorf) and Mark (Ivester), then Jeff (Busch) came after that, and Ben (Thomas) a couple years after. That was really beautiful in that we're still great friends and enjoy playing music together."

Santos Neto cites the influence of Jim Knapp as essential in his progression as a large ensemble composer and performer. It was the next logical step after his time with Pascoal. "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 aspect of his musical persona here in Seattle.

\$22 adults, \$20 Earshot members & seniors, \$10 students & military/veterans

#### FRIDAY, NOVEMBER 3, THE ROYAL ROOM, 7:30PM

# Jay Clayton & Dawn Clement Birthday Celebration w/ special guest, Julian Priester

Many friendships and musical alliances have formed among faculty members and students alike within the walls of Cornish College of the Arts. A perfect reflection of this is the connection between dynamic vocalist Jay Clayton and pianist Dawn Clement. Add an iconic figure in jazz in the person of trombonist Julian Priester, and a perfect storm of jazz lineage is formed.

Clement was hired immediately upon graduating from the esteemed arts college, and until her recent move to Denver, became a valued mentor to up-and-coming jazz artists over nearly two decades. At the same time, she developed an international profile as a recording and touring artist. Her latest release, Tandem (Origin, 2018), an album of duo performances

with her closest musical collaborators, has gained critical acclaim. Her performances as a member of Jane Ira Bloom's band illuminate her ability to take the music into uncharted territory.

Clement counts Clayton as a major influence during her time as a student, when the veteran singer was thrilling audiences and enlightening students during her time here in Seattle. With more than 40 recordings to her credit, Clayton has an impressive resume of performances including those with longtime collaborator, minimalist composer Steve Reich.

Special guest Julian Priester has been at the center of many of the most important performances and recordings in jazz history. He began by roving the blues clubs of his native Chicago, sitting in with the influx of blues musicians moving north to Chicago from the rural south. Before long, Priester was performing with Muddy Waters, Sun Ra, Lionel Hampton, and Dinah Washington. His association with Max Roach and Abbey Lincoln began in 1959, culminating in a torrent of recordings under his leadership, as well as under such historic jazz notables as Roach, Lincoln, Booker Little, and Eric Dolphy. He participated in John Coltrane's Africa/ Brass sessions as well, and, after a brief stint with the Duke Ellington Orchestra, became a founding member of Herbie Hancock's Mwandishi Band. Clayton, Clement, and Priester represent a historic jazz lineage that has to our great fortune, passed through Seattle.



# Tia Fuller Quartet

Saxophonist Tia Fuller has a sound direct and intelligent, but articulate in its passion, a "versatile, creative voice on alto saxophone, soprano, and flute," according to trumpeter Jon Faddis. Having just released her fifth album as a leader, Diamond Cut, featuring Jack DeJohnette and Dave Holland, Fuller comes to the Earshot Festival with her quartet.

Fuller grew up in a musical family listening to the likes of Sarah Vaughan and John Coltrane. After earning her undergraduate degree at Spelman College in Atlanta and her master's degree at the University of Colorado in Boulder, she is now a faculty member at Berklee College of Music. In musical performance and recording, her collaborators have include the late Ray Charles, Nancy Wilson, Esperanza Spalding, and Ralph Peterson, and she is currently a member and featured soloist of Beyoncé's all-female touring band.

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Fuller's band includes guitarist Andrew Renfroe, bassist Chris Smith, and drummer Mark Whitfield, Jr. A graduate of Juilliard and the Jackie McLean Institute of Jazz, Renfroe has played in groups led by Nat Reeves, Steve Davis, and Terrace Martin, and played in working groups with Braxton Cook, Jonathan Barber, and others.

Bassist Chris Smith has played with a dizzying variety of artists, including Quincy Jones, Jeff "Tain" Watts, Joshua Redman, and Robert Glasper. He also collaborated with Thundercat on Kendrick Lamar's Grammy Awardwinning To Pimp a Butterfly.

Hailing from Brooklyn, Mark Whitfield Jr., the son of guitarist Mark Whitfield, is a graduate of the Berklee who has studied with the likes of Joe Lovano, Hal Crook, and Ralph Peterson. His current collaborators include Myron Walden and Yasushi Nakamura.

Together they promise an evening of riveting music from a singular figure in jazz. As Ron Savage, chair of music at Berklee when Fuller signed on there, told DownBeat: "It's not typical for any musician to go from playing hardcore, straightahead jazz to playing with one of the world's biggest pop stars, and also have a master's degree. She's a complete package."

\$26 adults, \$24 Earshot members and seniors, \$10 students and military/veterans

# Maria Schneider with Seattle Repertory Jazz Orchestra

Presented in partnership with SRJO.

The 2019 NEA Jazz Masters Fellow leads Seattle's all-star SRJO in performances of her genre-redefining compositions which combine ethereal, layered sounds with rich density and unexpected rhythms.

Schneider is highly experienced and accomplished as a band leader, and with her expressive conducting style she promises to lift the polished performance of the SRJO to new heights. Schneider is, says NPR, "a national treasure." The *New York Times* similarly praises her as "a composer and orchestrator of penetrating insight" and leader of "the pre-eminent large ensemble of our time."

Schneider has led her jazz orchestra in New York since 1992, producing seven albums, appearing in 80 countries, and collecting 12 Grammy nominations and five Grammy awards along the way. Ever since her orchestra's first release, *Evanescence* in 1994, critics have hailed her music in such terms as evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization. She blurs the lines among

genres—she is, in fact, one of the few musicians to have received Grammys in multiple genres, in her case in the jazz and classical categories.

With that stylistic range, she has received many, varied commissions. They extend from Jazz at Lincoln Center, to The Saint Paul Chamber Orchestra, to the Australian Chamber Orchestra, to David Bowie. Her collaboration with Bowie resulted in his single, "Sue (*Or In A Season of Crime*)," and brought her a 2016 Grammy for best arrangement: instruments and vocals.

Schneider also has several film credits, but her core love clearly is big band jazz, as will be apparent during her SRJO concert featuring compositions from her many top-selling jazz albums including *Hang Gliding*, Last Season, and Coming About.

The Seattle Repertory Jazz Orchestra includes a host of top players from the Seattle region, all dedicated to the organization's mission of promoting appreciation of large ensemble jazz. Co-directed by drummer Clarence Acox, a nationally recognized direc-



MARIA SCHNEIDER PHOTO BY BRIENE LERMITTE

tor of bands at Seattle's Garfield High School, and saxophonist/arranger Michael Brockman, a longtime faculty member at the University of Washington School of Music, the orchestra's repertoire is drawn from the 100-year history of jazz, from turn-of-the-20th century ragtime to turn-of-the-21st century avant-garde.

\$55 standard, \$20 students. Tickets available through SRJO.



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# Jane Bunnett and Maqueque

Supported by the Government of Canada.

Maqueque is a Cuban women's ensemble led by soprano saxophonist Jane Bunnett that has thrilled festival and concert goers around the world

since its debut now several years ago. The group blends scintillating Afro-Cuban rhythms, folkloric influences, exhilarating jazz, and soulful vocals, with a leader who has a long history of exploring Cuban music.

With Maqueque, Jane Bunnett has reached a peak in that long embrace of the island's culture, particularly its Afro-Cuban melodies. It has been a glorious history: her longstanding ensemble Spirits of Havana, for example, has provided early opportunities to such future greats as Dafnis Prieto, Yosvany Terry, Pedrito Martínez, and David Virelles. JazzTimes said: "Bunnett integrates her flute and soprano sax into the Cubans' music, giving us the best of the past and the contemporarv."

Bunnett has won five Juno

Awards and several other top honors in her native Canada, and has been nominated for three Grammy Awards. Her Cuban collaborations have been depicted in two documentary films about her work, Spirits of Havana and Embracing Voices.

With Maqueque she brings together some of Cuba's most outstanding female musicians. She says she formed the group because, during her decades of visiting Cuba, she observed that almost three-quarters of the students in the country's many conservatories were female, and yet the jam sessions she attended at night would be almost exclusively male. Of the woman musicians, Bunnett says: "When they finish all their training, you don't see



JANE BUNNETT AND MAQUEQUE PHOTO COURTESY OF ARTIS

them out on the scene. At jam sessions, I would notice some of the young girls I had seen at the schools just sitting on the sidelines, happy to watch their boyfriends up there playing. It seemed really strange."

It was a chance encounter with a nowrenowned vocalist, Daymé Arocena, that finally prompted Bunnett to do something about the situation. First, she and her husband, trumpeter Larry Cramer, met Arocena during a trip to Havana. At a hotel jam session that Bunnett organized for some Cuban artists, the vocalist sat in and proved so remarkable that a few months later, when she served as artistic director for "Funny Girls and Dynamic Divas," an annual fundraising event for Sistering,

a Toronto-based social service agency for women, she brought Arocena to Toronto to perform and the singer, Bunnett says, "brought the house down."

Bunnett and Cramer scouted Cuba with Arocena, looking for similar talent—outstanding female musicians in their 20s. The result has been an evolving group of early-career and more established players. The Seattle lineup is expected to be Jane Bunnett on soprano saxophone and flute, virtuoso drummer Yissy García (a veteran already of the Cuban music scene with additional experience with David Sanborn and Roy Hargrove), Célia Jiménez on bass, Dánae Olano on piano, Magdelys Savigne on batás and congas, Melvis Santa, vocals and percussion, and Mary Paz, congas

and vocals.

Arocena's grandmother, a practitioner of the Afro-Cuban Yorùbá religion, provided the band's name, which translates to "the spirit of a young girl." That, says Bunnett, captures the vibe of the group: "I imagine that's what I was like as a ten-year-old girl. I was very energetic, I could be sweet and I could be feisty. That's Maqueque."

# Myra Melford: Snowy Egret

Pianist Myra Melford brings her newest release, *The Other Side of Air*, to the Earshot Festival with her stellar working ensemble, Snowy Egret. Melford's ambitious musical vision, a postmodern skyscraper built on a bedrock of blues, gets decked out by some of the most forward-thinking minds in

improvised music: cornetist Ron Miles, guitarist Liberty Ellman, bassist Stomu Takeishi, and drummer Tyshawn Sorey.

"Melford is an explosive player, a virtuoso who shocks and soothes. and who can make the piano stand up and do things it doesn't seem to have been designed for," writes the San Francisco Chronicle. Born in Chicago, Melford studied with Art Lande and Gary Peacock at Cornish College of the Arts, moving from the Northwest to New York in 1982. Studying with

Henry Threadgill, Jaki Byard, and Don Pullen, her force set fire on the New York scene. A professor at University of California at Berkley since 2004, she has lead numerous boundary-pushing ensembles with artists such as Chris Speed, Cuong Vu, and Ben Goldberg, and, in 2013, received a Guggenheim Fellowship and Doris Duke Charitable Foundation Performing Artist Award.

As NPR writes, Denver-based cornetist Ron Miles, "sings through his horn," rounding out the group's upper register. A graduate of the Manhattan School of Music, Miles has spread his cool with artists including Joshua

Redman, Fred Hess, Ginger Baker, and others. His 2017 album *I Am A Man*, with Bill Frisell, Thomas Morgan, Jason Moran, and Brian Blade, took on the themes of the Civil Rights era, connecting "African-American blues and gospel roots to the tangled branches of contemporary genre-



MYRA MELFORD PHOTO BY BRYAN MURRAY

bending jazz with rare perceptiveness" (*The Guardian*).

Brooklyn-based guitarist Liberty Ellman wields his rhythm instrument with a percussive bite matched to Melford's. Having played with Wadada Leo Smith, Steve Lehman, and John Zorn, Ellman, a former member of Melford's teacher Henry Threadgill's Zooid, channels the tight order of Melford's compositions. Similarly inquiring, Ellman has produced remixes and worked in hip-hop with artists like Midnight Voices. For his fourth solo album, 2015's *Radiate*, "his touch and vision are omnipresent: in the album's stuttering funk, its electronic

interludes, and its general tone, which is jagged but somehow delicate, like eggshells in a careful pile" (*New York Times*).

Another former member of Zooid, Stomu Takeishi has a long collaborative history with Melford, including their trio Crush with Kenny Wollesen.

Takeishi began in Japan as a koto player, moving to the US in 1984 where he attended Berklee College of Music, and later the New School. Now based in New York, he has performed with Paul Motian, Pat Metheny, and Don Cherry, among others.

Tyshawn Sorey, another New York veteran and 2017 winner of a MacArthur fellowship, given for "defying distinctions between genres, composition, and improvisation," has worked with Muhal Richard Abrams, John Zorn, and Vijay Iyer. He is "an extraordinary tal-

ent who can see across the entire musical landscape" (*New Yorker*), with six acclaimed recordings as a bandleader. Having taught improvisation worldwide, he is now in Anthony Braxton's former seat as assistant professor of composition and creative music at Wesleyan University.

With compositions written to the voices of the ensemble, Snowy Egret made its debut in 2012 with performances in New York and Los Angeles. Balanced on a foundation of history, it pushes forwards to the new sound-scapes of tomorrow.

# JAZZ AROUND THE SOUND October

#### **MONDAY, OCTOBER 1**

- CC Cider Jam Mondays, 9:30pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- MQ Adam Williams Trio, 5pm
- MT Jazz Night, 9pm
- RR Horvitz/Previte Duo // The Voodoo Orchestra (The Music of Electric Miles Davis), 7:30pm
- RR The Salute Sessions, 9:30pm
- RY Bill Anschell Quartet, 8pm

#### **TUESDAY, OCTOBER 2**

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Stanley Jordan, 7:30pm
- RR Horvitz/Previte Duo // The Voodoo Orchestra (The Music of Electric Miles Davis), 7:30pm
- RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm
- SB 5 Stories Jazz, 8pm
- SB Joe Doria Presents, 9:30pm
- TU Tim Kennedy Band, 7:30pm

#### WEDNESDAY, OCTOBER 3

- BP The Billy Stapleton 3-Oh's feat. Annie Eastwood, 8pm
- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Stanley Jordan, 7:30pm
- NC Jazz Jam w/Darin Clendenin Trio, 7pm
- RR One 2 three 4 Music !, 7:30pm
- SC The Jared Hall Quartet, 7pm
- TU Eric Verlinde Trio, 7:30pm
- WY Jeff Ferguson's Triangular Jazztet, 7pm

#### THURSDAY, OCTOBER 4

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- BI Notable Big Bands, 7pm
- BP The Darelle Holden Quartet, 8pm
- EG Eric Verlinde, 6pm
- EG Jacob Zimmerman Group, 7pm
- ES Alexey Nikolaev, 8pm
- ES Daniel Davison, 6pm
- FD Cool Blarney, 7pm

- JA Bob James Trio, 7:30pm
- NC Maggie Laird Trio, 7pm
- RR Casa de la Trova hosted by Supersones with Special Guests!, 8pm
- Super Jam, 11pm
- TU Overton Berry and Bruce Phares, 7:30pm
- Casey MacGill, 5:30pm
- Marina Christopher Trio, 9pm

#### FRIDAY, OCTOBER 5

- BT Live Jazz Trio, 6pm
- CL The Pazific and Duende Libre feat. Frank Anderson, 8pm
- Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA Bob James Trio, 7:30 & 9:30pm
- LA Happy Hour Jazz w/ Phil Sparks, 5pm
- Mel Brown Trio, 7pm
- TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
- VI Jovino Santos Neto, 9pm

#### SATURDAY, OCTOBER 6

- BH Seattle Repertory Jazz Orchestra: A Night at the Village Vanguard, 7:30pm
- Live Jazz Trio, 6pm
- CM Climate Change, 7pm
- EG Frank S. Holman III, 6pm
- ES Daniel Davison, 6pm
- Bob James Trio, 7:30 & 9:30pm
- NC Forman-Finley Band w/Cherrie Adams, 8pm
- OS Megan Moreau Trio, 8pm
- SB The Lique, 10pm
- TU Thomas Marriott Quintet, 7:30pm
- Kareem Kandi, 9:30pm
- VI The Tarantellas, 6pm
- WP Mark Lewis Cool Jazz Trio, 6pm

#### SUNDAY, OCTOBER 7

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- Gail Pettis Quartet, 7:30pm
- CM The Scott Lindenmuth Group, 12:30pm
- CR Racer Sessions, 8pm

- CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
- Darrell's Tavern Jazz Jam, 8pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde with Josephine Howell, 6pm
- Stephanie Porter , 5:30pm Bob James Trio, 7:30pm
- Seattle Repertory Jazz Orchestra: A Night at the Village Vanguard, 2pm
- Marquis Hill Blacktet / Logan Richardson blues PEOPLE, 5pm
- Logan Richardson blues PEOPLE, 9pm
- RR The Elnah Jordan Experience, 4pm
- SY Vic Janusz, 10am
- TD Regina Carter, 6 & 8:30pm
- TU Jim Cutler Jazz Orchestra, 7:30pm
- Lennon Aldort, 6pm
- Ron Weinstein Trio, 9:30pm

#### MONDAY, OCTOBER 8

- CC Cider Jam Mondays, 9:30pm
- CH Helen Sung, 7:30pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- RR Marquis Hill Blacktet, 7:30pm

#### TUESDAY, OCTOBER 9

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- EW Edmonds-Woodway Jazz Orchestra w/ special guest Helen Sung, 7:30pm
- JA Nikka Costa, 7:30pm
- NC Jazz Night School w/ Jay Thomas, 7pm
- Jovino Santos Neto & Jasnam Daya Singh,
- Rochelle House with Evan Flory-Barnes & Andy Coe, 8pm
- The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm
- 5 Stories Jazz, 8pm
- TU Emerald City Jazz Orchestra, 8pm

#### WEDNESDAY, OCTOBER 10

CH Amy Denio, 8pm

#### Calendar Key

- AB The Angry Beaver
- AT Admiral Theatre (Bremerton)
- BC Barca
- BH Benaroya Hall
- BI Bainbridge Island Museum of Art
- BP Bake's Place Bellevue
- BT Brass Tacks
- CC Capitol Cider
- CF Caffe Musica
- CH Chapel Performance Space
- CL Clock-Out Lounge
- CM Crossroads Bellevue
- CR Cafe Racer CU. The Church
- CZ Couth Buzzard Books
- DT Darrell's Tavern
- EB El Gaucho (Bellevue)

- EG Egan's Ballard Jam House
- ES El Gaucho
- EW Edmonds-Woodway High School Little Theater
- FB Seattle First Baptist Church
- FD Foodshion
- JA Dimitriou's Jazz Alley
- KC Kirkland Performance Center
- KX KEXP Gathering Space
- LA Latona Pub
- LF Lo-Fi Performance Gallery
- LH Langston Hughes Performing Arts Institute
- MQ The Triple Door Musicquarium

NC North City Bistro & Wine Shop

- MT Mac's Triangle Pub
- MV Marine View Church
- NL Nectar Lounge OS Osteria la Spiga

- PO PONCHO Concert Hall
- RA Rainier Arts Center
- RO Roosevelt High School Performing Arts Theatre
- RR The Royal Room
- RY Rhythm & Rye
- SB Seamonster Lounge
- SC WJMAC at Sylvia Center for the Arts
- SE Seattle Art Museum
- SH The Showbox
- SY Salty's on Alki
- TD Triple Door
- TT Tractor Tavern TU Tula's
- VI Vito's
- WP Westside Pizza
- WY Whisky West

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Nikka Costa, 7:30pm
- NC Kelley Johnson, 7pm
- RR Bill Laurance, 8pm
- SB Danny Godinez, 10pm
- SC The Bill Anschell Trio, 7pm
- TT Noah Preminger Quartet / KO Electric, 8pm
- TU Dan Kramlich 90's Jazz Grunge Trio, 7:30pm
- VI Rik Wright, 9pm

#### THURSDAY, OCTOBER 11

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- BI Notable Voices, 7pm
- BP The Darelle Holden Quartet, 8pm
- CH Subtle Degrees: Travis Laplante & Gerald Cleaver / Wayne Horvitz Snowghost Trio, 8pm
- EG Eric Verlinde, 6pm
- ES Alexey Nikolaev, 8pm
- ES Daniel Davison, 6pm
- FD Cool Blarney, 7pm
- JA John Scofield's Combo 66 ft. Gerald Clayton, Vincente Archer and Bill Stewart, 7:30pm
- SB Super Jam, 11pm
- SE Art of Jazz: Elena Maque, 5:30pm
- TU Jory Tindall Art Blakey Tribute, 7:30pm
- VI Casey MacGill, 5:30pm
- VI Jennifer Kienzle, 9pm

#### FRIDAY, OCTOBER 12

- BT Live Jazz Trio, 6pm
- CH Marina Albero, 8pm
- CM Ranger and the Re-Arrangers, 7pm
- EG Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA John Scofield's Combo 66 ft. Gerald Clayton, Vincente Archer and Bill Stewart, 7:30 & 9:30pm
- LA Happy Hour Jazz w/ Phil Sparks, 5pm
- NC Kiki Valera & Cubache, 8pm
- RR Samantha Boshnack: Seismic Belt, 7:30pm
- SE Tigran Hamasyan, 8pm
- SY Mel Brown Trio, 7pm
- TU Greta Matassa "Light out of Darkness" Ray Charles Tribute with Alexey Nikolaev, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm
- VI Bar Tabac, 9pm

#### SATURDAY, OCTOBER 13

- BT Live Jazz Trio, 6pm
- EG Frank S. Holman III, 6pm
- EG Overton Berry Ensemble, 7pm
- ES Daniel Davison, 6pm
- JA John Scofield's Combo 66 ft. Gerald Clayton, Vincente Archer and Bill Stewart, 7:30 & 9:30pm
- NC Jeff Busch Trio w/Marko de Carvalho & Jeff Johnson, 8pm
- OS Rick Mandyke Duo, 8pm
- RR Adam O'Farrill Quartet, 7 & 9:30pm
- TU Greta Matassa "Light out of Darkness" Ray Charles Tribute with Cliff Colón, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm
- VI Don't Move, 9pm
- VI Jerry Zimmerman, 6pm
- WP Mark Lewis Trio, 6pm

#### SUNDAY, OCTOBER 14

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- BI Tom Collier Quartet, 7:30pm
- CR Racer Sessions, 8pm
- CZ Open Jazz Jam with Kenny Mandell, 2pm
- DT Darrell's Tavern Jazz Jam, 8pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde with Josephine Howell, 6pm
- JA John Scofield's Combo 66 ft. Gerald Clayton, Vincente Archer and Bill Stewart, 7:30pm
- LF Afrocop / Paces Lift, 9pm
- MV The 100th concert of the series with Special EFX featuring Chieli Minucci, 5pm
- RR Oliver Groenewald NewNet CD release featuring Jay Thomas, 7:30pm
- SY Vic Janusz, 10am
- TD Keyon Harrold, 6 & 8:30pm
- TU Jazz Police, 4pm
- TU Jim Cutler Jazz Orchestra, 7:30pm
- VI Lennon Aldort, 6pm
- VI Ron Weinstein Trio, 9:30pm

#### MONDAY, OCTOBER 15

- CC Cider Jam Mondays, 9:30pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- RR Caroline Davis, 7:30pm
- TD Ethan Iverson & Mark Turner / Johnaye Kendrick, 7pm

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## **CURTAIN CALL**

weekly recurring performances

#### MONDAY

CC EntreMundos Jam, 9:30

EG Tom Kellock, 6

ES Eric Verlinde, 6

#### **TUESDAY**

- EG Eric Verlinde, 6
- ES Daniel Davison, 6
- SB 5 Stories Jazz, 8

#### **WEDNESDAY**

- EG Eric Verlinde, 6
- ES Daniel Davison, 6

#### **THURSDAY**

- BC Adam Kessler & Phil Sparks, 9
- BP The Darelle Holden Quartet, 8
- EG Eric Verlinde, 6
- ES Daniel Davison, 6
- ES Alexey Nikolaev, 8
- SB Super Jam, 11

#### **FRIDAY**

- BT Live Jazz Trio, 6
- EG Tom Kellock, 6
- ES Daniel Davison, 6
- LA Happy hour w/ Phil Sparks, 5
- SY Mel Brown Trio. 7

#### **SATURDAY**

- BT Live Jazz Trio, 6
- EG 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
- EG Tom Kellock, 6
- ES Eric Verlinde with Josephine
- Howell, 6
- SY Victor Janusz, 10am
- TU Jim Cutler Jazz Orchestra, 7:30
- VI Ron Weinstein Trio, 9:30

#### TUESDAY, OCTOBER 16

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Walt Wagner Trio with Dan Dean and Ben Smith, 7:30pm
- RR Max Hatt & Edda Glass, 7:30pm
- SB 5 Stories Jazz, 8pm
- TU LineUp! Mark Taylor and Dawn Clement, 7:30pm

#### WEDNESDAY, OCTOBER 17

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Walt Wagner Trio with Dan Dean and Ben Smith, 7:30pm
- RR McTuff with Skerik and Will Bernard, 7:30pm
- SC Brian Dean with Kevin Woods, 7pm
- SH Kamasi Washington, 7pm
- TD David Sanborn Jazz Quintet, 7 & 9:30pm
- TU Jim Sisko Bellevue College Jazz Orchestra, 7:30pm
- VI Brad Gibson Presents, 9pm
- WY Jeff Ferguson's Triangular Jazztet, 7pm

#### THURSDAY, OCTOBER 18

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- BI Jazz with Jim Lecture Series: "Notable Instrumentalists and Composers," 7pm
- BP The Darelle Holden Quartet, 8pm
- EG Eric Verlinde, 6pm
- ES Alexey Nikolaev, 8pm
- ES Daniel Davison, 6pm
- FD Cool Blarney, 7pm
- JA ConFunkShun 45th Anniversary!, 7:30pm
- NC Grupo Amoroso, 7pm
- PO Fay Victor Trio, 8pm
- SB Super Jam, 11pm
- TU Carrie Wicks Quartet, 7:30pm
- VI Casey MacGill, 5:30pm
- VI Marco de Carvalho, 9pm

#### FRIDAY, OCTOBER 19

- BT Live Jazz Trio, 6pm
- CF Instrumental Ladies of Jazz: Leah Pogwizd and Ann Reynolds duo, 7pm
- CU Ted Poor: The Blues and Otherwise, featuring Kris Davis and Tyler Chester, 8pm
- EG Tom Kellock, 6pm

- ES Daniel Davison, 6pm
- A ConFunkShun 45th Anniversary!, 7:30 & 9:30pm
- LA Happy Hour Jazz w/ Phil Sparks, 5pm
- NC Rod Cook & Toast, 8pm
- PO Allison Miller Boom Tic Boom, 8pm
- SY Mel Brown Trio, 7pm
- TU Frank Catalano Quartet, 7:30pm
- VI Michael Owcharuk Quartet, 9pm

#### SATURDAY, OCTOBER 20

- BI McTuff feat. Skerik, 7:30pm
- BT Live Jazz Trio, 6pm
- EG Frank S. Holman III, 6pm
- ES Daniel Davison, 6pm
- JA ConFunkShun 45th Anniversary!, 7:30 & 9:30pm
- NC Gail Pettis & Jovino Santos Neto, 8pm
- OS Clave Gringa Trio, 8pm
- PO Jen Shyu: Nine Doors, 8pm
- RR George Colligan, Buster Williams, Lenny White Trio, 7 & 9:30pm
- TU Frank Catalano Quartet, 7:30pm
- VI The Tarantellas, 6pm
- VI Tim Kennedy Trio, 9:30pm
- WP Mark Lewis sax / Overton Berry piano, 6pm

#### SUNDAY, OCTOBER 21

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- AT An Evening with Pat Metheny w/ Antonio Sánchez, Linda May Han Oh, & Gwilym Simcock, 7pm
- CR Racer Sessions, 8pm
- CZ Music Improv Session w/ Kenny Mandell, 7pm
- DT Darrell's Tavern Jazz Jam, 8pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde with Josephine Howell, 6pm
- JA ConFunkShun 45th Anniversary!, 7:30pm
- LH Tribute to Dave Lewis featuring D'Vonne Lewis and Friends, 8pm
- RR Clave Gringa, 7:30pm
- SY Vic Janusz, 10am
- TU Jim Cutler Jazz Orchestra, 7:30pm
- VI Lennon Aldort, 6pm
- VI Ron Weinstein Trio, 9:30pm

#### MONDAY, OCTOBER 22

- CC Cider Jam Mondays, 9:30pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- JA Christian Sands, 7:30pm
- LH Garfield High School Jazz Band, 7:30pm
- RR Cuong Vu and Indigo Mist featuring George Garzone, 8pm
- RR The Salute Sessions, 9:30pm

#### TUESDAY, OCTOBER 23

- CH Neil Welch: Concepcion Picciotto, 8pm
- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Alice Smith Duo, 7:30pm
- LH Jazzmeia Horn, 8pm
- RR Cascadia Big Band with guest artist Alex Dugdale, 7:30pm
- RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm
- SB 5 Stories Jazz, 8pm
- TU David Marriott's Triskaidekaband, 7:30pm

#### WEDNESDAY, OCTOBER 24

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Alice Smith Duo, 7:30pm
- LH James Brandon Lewis Trio / Gary Hammon's Last of the Tribe, 8pm



- RR Peppino D'Agostino, 7:30pm
- SB Cole Schuster Organ Trio, 10pm
- SC Axiom Quartet with John Hansen, 7pm
- SE Tom Harrell Quartet, 8pm
- TU pH Factor Big Band, 7:30pm
- VI Paul Gabrielson Ensemble, 9pm

#### THURSDAY, OCTOBER 25

- BC Adam Kessler, Phil Sparks and Guests, 9pm
- BI Jazz with Jim Lecture Series: "Jazz is Fusion," 7pm
- BP The Darelle Holden Quartet, 8pm
- EG Eric Verlinde, 6pm
- ES Alexey Nikolaev, 8pm
- ES Daniel Davison, 6pm
- FD Cool Blarney, 7pm
- JA Gerald Albright with Special Guest Salina Albright, 7:30pm
- LH Michael Powers / Deems Tsutakawa, 8pm
- RR Allos Musica, 7 & 9:30pm
- SB Super Jam, 11pm
- TU Jared Hall Quartet, 7:30pm
- VI Casey MacGill, 5:30pm
- VI Marina Albero Trio, 9pm

#### FRIDAY, OCTOBER 26

- BT Live Jazz Trio, 6pm
- EG Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA Gerald Albright with Special Guest Salina Albright, 7:30 & 9:30pm
- LA Happy Hour Jazz w/  $\dot{Phil}$  Sparks, 5pm
- LH Brandee Younger / Gretchen Yanover, 8pm
- NC Stephanie Porter, 8pm
- NL Consider the Source with Spyn Reset, & Ari Joshua Band, 8pm
- PO Randy Halberstadt Septet: Open Heart CD Release, 8pm
- RR Naomi Moon Siegel + Birch Pereira's Haden/ Bley LMO Tribute, 8pm
- SY Mel Brown Trio, 7pm
- TU Matt Jorgensen +451 performs THE ROAD BEGINS HERE and QUIET SILENCE with Rob Davis, Marc Seales, Phil Sparks, 7:30pm
- VI Lushy, 9:30pm

#### SATURDAY, OCTOBER 27

- BI Celebrate Dia de los Muertos with Malo Combo, 11:30am
- BI Wayne Horvitz & Guests, 7:30pm
- BT Live Jazz Trio, 6pm
- EG Frank S. Holman III, 6pm
- EG Hopscotch Halloween, 7pm
- ES Daniel Davison, 6pm
- JA Gerald Albright with Special Guest Salina Albright, 7:30 & 9:30pm
- LH Madison McFerrin / SassyBlack, 8pm
- NC Bossa In Wonderland, 8pm
- OS Jacob Zimmerman 3, 8pm
- RA Seattle Women's Jazz Orchestra w/ Sheryl Bailey, 7:30pm
- RR Melodic Poetry of Phoebe Snow (A Tribute Show), 7 & 9:30pm
- SE Jakob Bro Trio, 8pm
- TU Matt Jorgensen +451 performs HOPE and ANOTHER MORNING with Mark Taylor, Rob Davis, Thomas Marriott, Phil Sparks, 7:30pm

#### SUNDAY, OCTOBER 28

- AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
- BH Circuit Rider: Ron Miles, Bill Frisell, Brian Blade / These Hills of Glory String Quartet featuring Beth Fleenor, 8pm
- CR Racer Sessions, 8pm

- CZ Open Jazz Jam with Kenny Mandell & Friends, 2pm
- DT Darrell's Tavern Jazz Jam, 8pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde with Josephine Howell, 6pm
- JA Gerald Albright with Special Guest Salina Albright, 7:30pm
- LH Thiefs w/ Guillermo E. Brown, 8pm
- SY Vic Janusz. 10am
- TU Clipper Anderson Quartet, 7:30pm
- TU Greta Matassa Student Showcase, 3:00 pm
- VI Lennon Aldort, 6pm
- VI Ron Weinstein Trio, 9:30pm

#### **MONDAY, OCTOBER 29**

- CC Cider Jam Mondays, 9:30pm
- EG Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- JA Basia, 7:30pm
- RO Roosevelt High School Jazz Band w/ special guest Jovino Santos Neto, 7pm
- RR The Salute Sessions, 9:30pm

#### TUESDAY, OCTOBER 30

- CH Sarah Manning's Underworld Alchemy: Transmuting Anger, 8pm
- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Leo Kottke, 7:30pm
- LH Alex Dugdale Fade Quintet, 7:30pm
- RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm
- SB 5 Stories Jazz, 8pm
- TU Critical Mass Big Band, 7:30pm

#### WEDNESDAY, OCTOBER 31

- EG Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Leo Kottke, 7:30pm
- NC New Rhythmatics, 7pm
- SC The Naomi Moon Siegel Quintet, 7pm
- TU The Vibraphonics "Music of the Imagination" with Susan Pascal, Brian Monroney, Jared Hal, David Marriott, Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm
- VI Wally Shoup Quartet, 9pm
- WY Jeff Ferguson's Triangular Jazztet, 7pm

# Your Complete Guide to Seattle Events



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#### Columbia & Hillman Cities Designated as Arts & Cultural District

On August 18, Seattle's south side earned official status from Mayor Jenny Durkan as the city's newest Arts & Cultural District. The historic, diverse neighborhoods of Columbia City and Hillman City, with their multitude of arts and culture venues, organizations, and educational programs, have long been important forces in the greater Seattle community. Now designated as the Columbia Hillman Arts & Cultural District, these neighborhoods have access to the City of Seattle's "toolkit," including a \$50,000 stipend, to help preserve, strengthen, and expand arts and cultural places.

#### 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.

#### Office of Arts & Culture Neighborhood & Community Arts Grant

The City of Seattle Office of Arts & Culture's Neighborhood & Community Arts Program supports creativity at a grassroots level by investing in recurring festivals or events that promote arts and cultural participation, celebrate diversity, build community connections, and enhance the visibility of neighborhoods through arts and culture. The program is now accepting

applications for its Neighborhood & Community Arts Grant, with a dead-line of **October 23**.

Applicants must be a neighborhood arts council or local community-based group. Groups representing underresourced communities including low-income, people with disabilities, immigrant and refugee communities, and communities of color are encouraged to apply. More information available at seattle.gov/arts.

#### 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 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.

#### Earshot Jazz Welcomes New Board Members

Earshot Jazz is proud to welcome three new board members. Each new board member brings professional skills and enthusiasm that will enhance and strengthen the already vibrant board. Maurice James is a Senior Director of Integrated Marketing with T-Mobile, a fundraiser, and an avid music fan. Chris Nutter, Managing Director at Ankura Seattle, brings both his extensive technical and analytical skills, as well as his energy and commitment. And finally, many of you will already be familiar with Gail Pettis, one of Seattle's beloved jazz vocalists and a tireless champion of jazz. Welcome aboard.



Executive Director John Gilbreath
Managing Director Karen Caropepe
Programs Manager Tara Peters
Marketing & Development Associate Lucienne
Aggarwal

Earshot Jazz Editors Peter Monaghan & Caitlin Peterkin

Contributing Writers Lucienne Aggarwal, Halynn Blanchard, Marianne Gonterman, Ian Gwin, Emily Harris, Andrew Luthringer, Tara Peters, Paul Rauch

Calendar Editors Casey Adams, Jane Emerson & Caitlin Peterkin Photography Daniel Sheehan Layout Tara Peters Distribution Dan Dubie & volunteers

#### **Send Calendar Information to:**

3429 Fremont Place N, #309 Seattle, WA 98103 email / jazzcalendar@earshot.org

Board of Directors Danielle Leigh (President), John W. Comerford (Vice President), Jon Perrino (Secretary), Viren Kamdar (Treasurer), Sue Coliton, Sheila Hughes, Chris Icasiano, Maurice James, Chris Nutter, Gail Pettis, Ruby Smith Love, Diane Wah

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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.

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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.

#### 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 kbcs.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.

**Rainier Avenue Radio**, rainieravenueradio.world, Mondays and Sundays at 10pm, #MoJamMon-

days from the Nectar Lounge; Tuesdays at 6pm, Thursdays and Sundays at 2pm, and Saturdays at 5pm, Jazz from the Cabinets with Big Poppy. Rainier Avenue Radio will also be broadcasting live during several Earshot Jazz Festival events from the lobby of Langston Hughes Performing Arts Institute. Rainier Avenue Radio is an independent media resource that provides opportunities for the communities of Rainier Valley.



| Welcome to Earshot Jazz Festival #30!  | 3   |
|--|---|
| Earshot Jazz Festival 2018 Lineup  | 4   |
| Festival Support & Tickets<br>Marquis Hill Blacktet / Logan Richardson blues PEOPLE<br>Regina Carter   | 6   |
| Marquis Hill Blacktet / Logan Richardson blues PEOPLE  | 8   |
| Regina Carter  | 8   |
| Logan Richardson blues PEOPLE<br>Helen Sung  | 9   |
|  | 9<br>10   |
| Edmonds-Woodway High School Jazz Orchestra w/ guest Helen Sung_  |   |
| Jovino Santos Neto & Jasnam Daya Singh   |   |
| Noah Preminger Quartet / KO Electric   |   |
| Amy Denio  | 13  |
| Elena Maque  | 13  |
| Subtle Degrees: Travis Laplante & Gerald Cleaver /   | 1.4   |
| Wayne Horvitz Snowghost TrioSamantha Boshnack: Seismic Belt  | — 14<br>15  |
| Marina Albero  |   |
| Tigran Hamasyan  | 16  |
| Adam O'Farrill Quartet   | 17  |
| Keyon Harrold  | 18  |
| Oliver Groenewald NewNet CD release ft. Jay Thomas   | 18  |
| Afrocop / Paces Lift   | 19  |
| Caroline Davis   | 19  |
| Ethan Iverson & Mark Turner: Temporary Kings /<br>Johnaye Kendrick   | 20  |
| Max Hatt & Edda Glass  | —20<br>21   |
| Kamasi Washington  |   |
| Fay Victor's SoundNoise Trio   |   |
| Allison Miller Boom Tic Boom   | 24  |
| Ted Poor: The Blues and Otherwise, ft. Kris Davis and Tyler Chester  | 24  |
| George Colligan, Buster Williams, Lenny White Trio   | 25  |
| Jen Shyu: Nine Doors   |   |
| David Sanborn Jazz Quintet   |   |
| Jen Shyu: Nine Doors<br>An Evening with Pat Metheny w/ Antonio Sánchez,  | 26  |
| Linda May Han Oh & Gwilym Simcock  | 28  |
| Clave Gringa   | 29  |
| Tribute to Dave Lewis ft. D'Vonne Lewis and Friends  | 20  |
|  |   |
| BIMA: Within/Earshot   | _ 30  |
| BIMA: Within/Earshot   | _ 30<br>_ 31  |
| BIMA: Within/Earshot   | _ 30<br>_ 31<br>_ 32  |
| BIMA: Within/Earshot   | _ <b>30</b><br>_ <b>31</b><br>_ <b>32</b><br>34                                     |
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| BIMA: Within/Earshot   | <b>30 31 32</b> 34 35 36 37 38 39   |
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