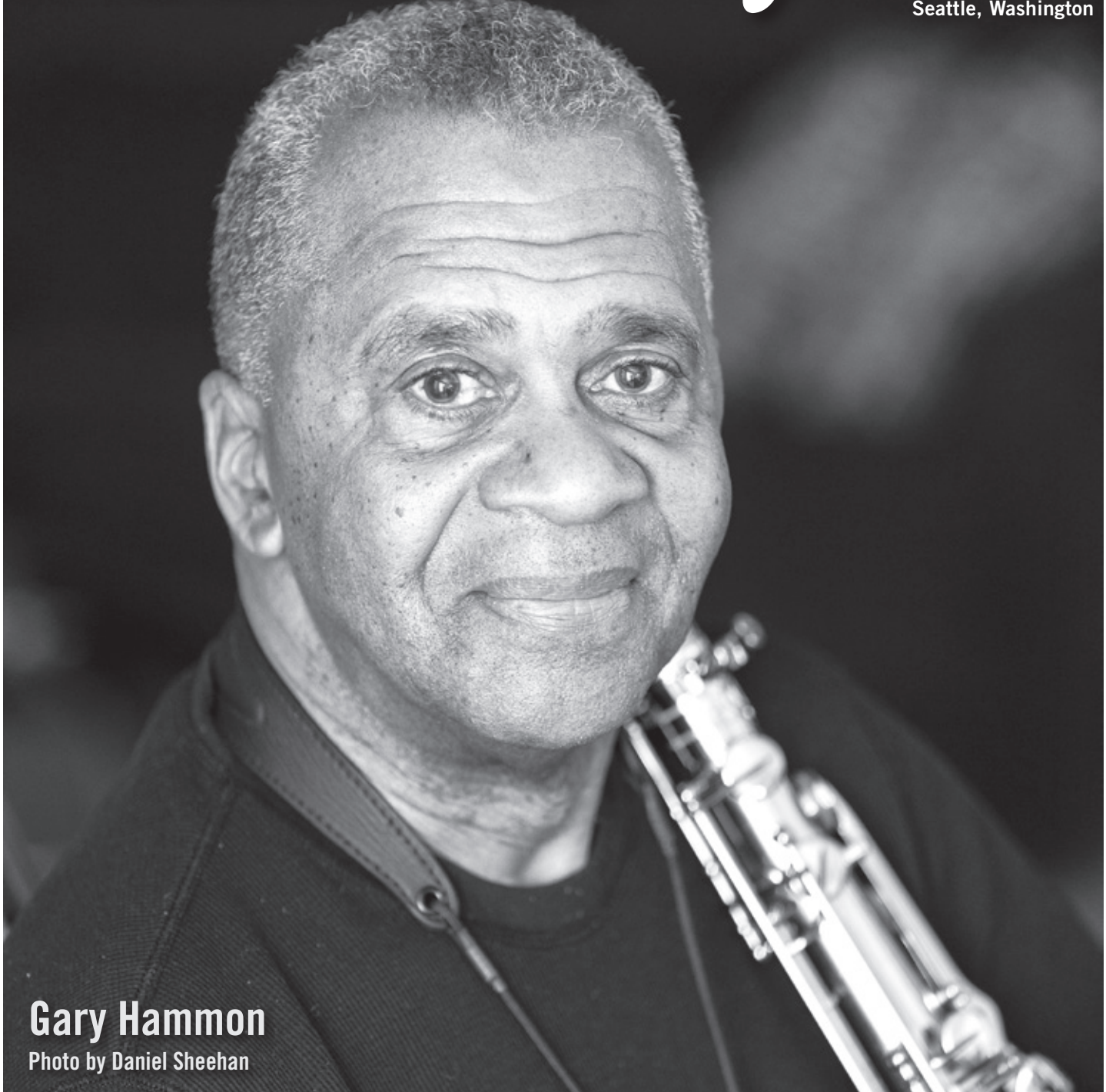


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2018 Vol. 34, No. 11
Seattle, Washington



Gary Hammon

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

Falling Up!

What an incredible festival!! The music has been so deep and rich, with each day offering a fresh experience, remarkably different than the night before. Thank you all—musicians, audiences, media, funders, educators, and YOU—for making this 30th anniversary Earshot Jazz Festival the best ever.

Duke Ellington once said, “Jazz is a good barometer of freedom. In its beginnings, the United States of America spawned certain ideals of freedom and independence through which, eventually, jazz was evolved, and the music is so free that many people say it is the only unhampered, unhindered expression of complete freedom yet produced in this country.” And though it may seem like the country is actually becoming more polarized and less focused on ideals of actual freedom, it’s clear that jazz is bringing the good news about a future that is full of potential for both individual expression and harmony.

About twelve days into this year’s festival, I had a clear dream image that all of the weight had come off of the word JAZZ. Pinned to the floor at first—by a society in apparent cultural decline, by stark economic realities, and even by the limits of expectations that its own history has projected onto its future—JAZZ suddenly took off, falling up into the sky and opening up wide over the gusts of ideas, expressions, permission, and potential that were flying up from every direction. (Okay, I get a little delirious after a couple of weeks and a couple of dozen concerts, but the image is still there for me, and I’m grateful for it.) This is a remarkably fertile time for jazz, and we’re happy to be able to share it with you here in Seattle.

Of course, in coming to our work every day we have to negotiate the intersection of Art and Commerce. Looking both ways before proceeding, it’s clear that Art Boulevard is wide and busy, constantly flowing, with no beginning or end in sight. Commerce Street, on the other hand, often only runs for a few blocks at a time, and is busy with detours, dead ends, pot holes, and barricades. A festival like ours, however rich artistically, typically offsets only 50% of its costs through ticket-sales income. And before artists are engaged and venues are secured, funding for each year has to be in place. We need your help.

If you’ve been moved by the music, or seen it hit home in your favorite student, please join us in this work. Become a member, drop us a suggestion, and join us in our upcoming annual campaign. Support what you love. Jazz already has a home in Seattle, but there are a lot of new citizens here. Let’s build continuous and positive additions on this jazz community, this cultural community, this civilization.

Thank You!!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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



Arts Innovator Awards

Funded by the Dale and Leslie Chihuly Foundation, the Arts Innovator Award is an unrestricted award of \$25,000 given annually to two Washington State artists of any discipline. The award recognizes artists who demonstrate innovation in their art practice. Applications are due **November 12**. Learn more at artisttrust.org.

Jazz in the City Presents: Hiroshima

Jazz in the City presents multi-Grammy Award-nominated jazz band, Hiroshima, in a fundraising event for the Jackson Street Music Program on Saturday, November 10, at the Triple Door.

Hiroshima, a group whose music falls between R&B, pop, world music, and jazz, has long had its own niche. The band integrates traditional Japanese instruments into their musical blend and has created a rich sound both unique and relatable; the result-

ing sound is a pioneering voice in the contemporary world music movement of the late 20th century.

The Jackson Street Music Program is a volunteer organization that teaches youth about the business of the music industry. More information at jacksonstreetmusicprogram.org.

Tickets for the event can be purchased online at thetripledoor.net. For more information about this event, visit jazzinthecity.com.

On the Horizon

Delvon Lamarr Organ Trio
December 31, 7 & 10:30pm
Triple Door, 216 Union St

Join celebrated B-3 organist and bandleader Delvon Lamarr in his last Seattle performance before he moves to Austin, Texas, in 2019! Lamarr leads his organ trio with guitarist Jimmy James and drummer Doug Port in a celebratory night of soul, jazz, funk, and rock to ring in the New Year with two hard-hitting sets at the Triple Door.

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.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts, and community events to jazzcalendar@earshot.org.

News'n'Notes

Email news about Seattle-area jazz artists and events for *Earshot Jazz* Notes to editor@earshot.org.

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 Rob-in 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.

CONTINUED ON PAGE 23



Gary Hammon: Last of the Tribe



GARY HAMMON PHOTO BY DANIEL SHEEHAN

By Steve Kohl

I first meet Gary Hammon on a sunny autumn day at the Ethiopian Community Center down on Rainier Avenue South. He's playing a gig to help the Center mark the end of its season. Surrounded by the smell of incense and roasting coffee Gary sways, his body relaxed, a contented smile on his lips. He's listening to Erik Esvelt, his longtime collaborator, lay down the melody for Hancock's "Cantaloupe Island" on his flugelhorn. Gary traces Erik's vector, uses the first couple of beats of his own solo to lean softly into his tenor sax, raise the reed to his lips, and blow.

Born and raised in the Central District, Gary took up tenor sax while

at Garfield High School. In 1969 he went on to attend the New England Conservatory as part of its first intake of black students. After a career that took him coast to coast and through almost every modern musical genre, Gary returned to Seattle 15 years ago in order to devote himself to the full-time care of his ailing parents. His forthcoming concert at the Langston Hughes Performing Arts Institute will mark the opening of a new chapter for this singular tenor saxophonist.

Listening to Gary play that afternoon, I am immediately struck by his easy, almost lazy, style and his soothing, tender tone: how he chooses to break down the center of the major II-V-I progressions of Joe Henderson's "Recorda Me" with a series of

descending flats in order to shift the Real Book standard toward a slower and more mysterious mood. I also notice his generosity as a bandleader: how he will encourage his fellow players through their solos, often uttering a "Yes sir!" at the end of a bar, or how occasionally he will end his own solos on the upbeat in order to stir the melody, keep the rhythm simmering, and create new opportunities for his band mates to riff off.

To his left sit the elders of the community. Their placement is not lost on Gary when he and I sit down to talk the following day: "I learnt a lesson that afternoon. You have to respect your Elders. It's important. They were honored by the young people that day.

You have to know where you came from to know where you're going."

"Jazz is an expression of self"

That sense of history and purpose is very much part of Gary and his music. He has played with most of the greats. In fact, it would be easier for a writer to list whom he hasn't played with. Among his collaborators and mentors are "Big" John Patton, Barbara Donald, Sonny Simmons, Grant Green, Carter Jefferson, John Stubblefield, Hadley Caliman, Sonny Rollins, Joe Henderson, Kenny Dorham, and local legend Joe Brazil. He's also led his own outfits at such storied spots as Wally's in Boston and Manny's Car Wash in New York City. When Gary recounts any aspect of his life, or his own evolution as a jazzman, he does so with great humility, leading not with himself but with the men and women who have supported him. And, after his mom and dad, that list begins in earnest for Gary with Kenny Dorham, the trumpeter, singer, and composer, and Gunther Schuller, the former director of the New England Conservatory of Music:

"Kenny Dorham fought for me. And Gunther. They really wanted me. There were twenty-five of us black kids that first year, out of a school of 900. It was pretty crazy. Gunther's idea was to bring more people of color to that school. He'd bring Ornette Coleman, Cecil Taylor, and Jimmy Lyons. He'd bring these guys in and have them play a Duke Ellington Suite. He'd do some pretty interesting things and people would be like, 'Wow,' 'Boom.'"

"At the time I arrived at NEC, it was still all classical. We would study and play jazz down in the trash room in the basement. We would do everything in that smelly trash room. Then in '72, we had to put on a big performance, so jazz could become an elective. We had to prove ourselves in Jordan Hall. Gunther came and told us, 'If you don't make it, if this program doesn't make

it, you can still remain at the school, but jazz will not be a credit.' And Isaac Stern, and Arthur Fiedler were there from the Boston pops. The place was packed. And our band played, and the rest is history."

I ask Gary about what he picked up at NEC: "Oh I didn't learn a whole lot about playin' but I learned classical ways. I learned classical harmony. I

"You have to know where you came from to know where you're going."

learned how to interpret. Kenny Dorham, Jaki Byard, Jackie McLean, and Ray Copeland, those cats all encouraged us to stick with it.

"I had Mary Lou Williams as a teacher, and she was responsible for Monk and a lot of people writing. And Melba Liston, and also the First Lady of Trumpet, Barbara Donald. They were all big. They weren't always nice to me, but they liked me. They saw the potential in me and they wanted me to do more, not take things for granted and really learn and they'd always tell me about how much potential I had.

"Carmen McRae tried to get me to just be a writer. She was funny. She didn't want me to starve as a jazz musician. When she realized that it was too late. She looked in my eyes and she said, 'Oh my god, you're going to do this. All I can say to you is good luck.' She said, 'Boy, you don't know what you're getting yourself into.' I said, 'Well, you did it too.' And she said, 'That's why I'm trying to stop you from doing it!'"

Gary pauses to laugh with the memory before continuing:

"You gotta understand that jazz is an expression of self. You can bring all the classical technique and all the classical approach you want, but that's not the whole thing. Keith Jarrett has plenty of technique, but he's also very expressive.

"Where I learned to play was in the streets, the streets of New York, the streets of Boston. You learn how to make a living. And through Harold Vick, that's what I learned. Because when Harold couldn't do the Apollo, he called me to do it...if he couldn't do Manny's Car Wash, he'd call me. He said: 'So you want to be able to be a musician? Don't stay in your com-

fort zone. Play everything you can.' So what's taken me out of my comfort zone is playing around all those major musicians. They're not here anymore, but they inspired me. Those guys changed my life. They made me realize that the music is bigger than me. And it is. Just when you think you know something, there's always going to be someone who comes along and can do it better.

"These days, you have kids that are trying to be the next 'Trane and they don't understand that he got to his sound through working with others. Jazz is a collective effort. 'Trane was in all kinds of bands around all kinds of great musicians. He didn't walk around and ask, 'What school did you go to?' Because his music wasn't created in the school. It was created in the streets of New York."

"It's all about finding your own voice"

Gary himself is now an educator at Ballard High School and the irony is not lost on him:

"Yeah. Kenny, Jacki, Barbara. They'd all be smiling now. I was inspired to become an educator by other cats that were doing it already, like Charli Persip (The New School), Larry Ridley (Rutgers), you know, those guys were always pushing me on this, and, a couple other Jazzmobile alums, Billy Taylor (U Mass, Howard, and

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7:30 pm | \$39-\$74

Troy 'Trombone Shorty' Andrews has God-given talent, natural charisma, and a relentless drive to bridge music's past and future. In the last four years, Andrews banked his fifth White House gig; backed Macklemore and Madonna at the Grammys; opened tours for Daryl Hall & John Oates and Red Hot Chili Peppers; inherited the esteemed annual fest-closing set at the New Orleans Jazz & Heritage Festival in the tradition of Crescent City greats like the Neville Brothers and Professor Longhair; and released *Trombone Shorty*, a children's book about his life that was named a Caldecott Honor Book in 2016.

Yale), and Jimmy Heath (Queens College, New York), they all were very inspiring to me."

I ask Gary for an example of how their inspiration impacts his own work teaching. Without missing a beat, Gary answers: "So take this young guy I was playing with on Saturday. I'm going to work with him because he has great potential. And first, I want him to not double up so much. I told him: 'You don't have to fill up the space when it's just the bass and two horns. We'll do that. We're the keyboard now. And if you let us alone, we'll really take you in some places that you haven't been; and harmonically it'll be all right. And he'll be like, 'Wow.'"

"Young people are taught now that you have to play amazing notes, and the teacher might mention Miles Davis. And when I hear that I laugh, and say to the kids: 'But I knew Miles. He might start playing a phrase today and finish it tomorrow. You have to understand that. He knew he couldn't play as fast as Kenny Dorham or Dizzy or Charlie, so he listened and he found his way into his own style.' And that's what I try to teach kids: it's all about interpretation, finding your own voice."

"The elders I walked with. If they heard me playing something exactly like they played it, they'd say, man, that's my shit, man. Don't play my shit. So, you play your own. You got to take chances. You hearing me? I'm still taking chances. I'm still not afraid to move forward."

"What do I have to lose?"

Reflecting on the state of the scene today, and the hand-to-mouth conditions so many of Seattle's jazz musicians find themselves working in, Gary's voice shifts to a more sober tone:

"In order to make it as a jazz musician, you have to stop thinking about survival. I'm not going to chase down gigs. When I come out, I'm going to be respected and I'm going to get paid

what I want to be paid, not what they think I need to be paid, because that's the way it was. It's not that way anymore because somebody came into this town while I was away and broke down and deprogrammed everybody, but they're not deprogramming me, because I'm not having it. You have got to stand up and take a stand. I'm the way I am because I got paid. Quincy got paid. We all got paid. People who make money out of jazz, they owe something to jazz. It's time to try to restructure everything and go at it another way."

I ask Gary how the gig at Langston fits into his broader goals for the jazz scene in Seattle, and for himself:

"When I heard about the gig with Nathan (Breedlove), I sat down with Booker (T. Washington) and I said, well, this is an opportunity for me to get back in this, because if I can get in this, I'm going to help everybody and I mean, I'm really going to help them."

"We're calling it 'Last of the Tribe,' because we are. Everybody's gone. People need to understand that it takes a village to play this music."

"And the audience that night, I'd like for them to know that when they come to hear a concert with me, that everybody's involved, you know? I grew up here, and Booker grew up here, we're homeboys. I wanna welcome my folks and folks that I don't know; and when they come in, I want them to feel comfortable because we're going to make them a part of something that they're going to enjoy, that they'll go home and say, 'Yes, that was nice what they did.'"

"I don't come to play for me, I come to play for them...I come to present something that I've been working on, and that's all...I'm presenting me to you...because what do I have to lose? I'm an elder now, so there's nothing to lose anymore. So there's plenty to gain. It's going to be a real nice night."

EARSHOT JAZZ FESTIVAL IN NOVEMBER

THURSDAY, NOVEMBER 1, ROYAL ROOM, 7:30PM

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



BRAM WEIJTERS, CHAD MCCULLOUGH, JOHN BISHOP, AND PIET VERBIST
PHOTO COURTESY OF THE ARTIST

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 McCullough "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 released 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, Vijay 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

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

Nate Chinen in Conversation with Maria Schneider

Cornish College of the Arts, 12pm

Now's the Time: A Benefit for Initiative 1631, feat. Nate Chinen

The Royal Room, 7pm

Vernon Reid Band of Gypsies Revisited Band

The Triple Door, 7pm & 9:30pm

Jovino Santos Neto Big Band & Quinteto

Seattle Art Museum, Plestcheeff Auditorium, 8pm

SATURDAY, NOVEMBER 3

Playing Changes: Reading with Nate Chinen

Elliott Bay Book Company, 5pm

Jay Clayton & Dawn Clement w/ Julian Priester

The Royal Room, 7:30pm

Tia Fuller Quartet

Seattle Art Museum, Plestcheeff Auditorium, 8pm

Maria Schneider with Seattle Repertory Jazz Orchestra

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

SUNDAY, NOVEMBER 4

Maria Schneider with Seattle Repertory Jazz Orchestra

Kirkland Performance Hall, 2pm

Jane Bunnett and Maquette

The Triple Door, 6pm & 8:30pm

Myra Melford: Snowy Egret

Seattle Art Museum, Plestcheeff Auditorium, 8pm

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



RAUL MIDÓN PHOTO BY BLAIR ALLEN

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), \$25 Earshot members & seniors

ART OF JAZZ

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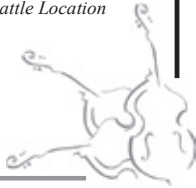
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THURSDAY, NOVEMBER 1, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM

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, and the Art Ensemble of Chicago.



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

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.”

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

Vernon Reid Band of Gypsies Revisited

On the final day of the 1960s, Jimi Hendrix recorded one of the greatest live albums in the history of rock: *Band of Gypsies*. A trio comprised of Hendrix along with drummer Buddy Miles and bassist Noel Redding, Band of Gypsies 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 and influential 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 Gypsies 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 Gypsies. 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 Gypsies Revisited is channeling something deep and resonant, tapping into the same mystically psychedelic well

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

Vernon Reid occupies a revered spot in the pantheon of modern creative guitarists. To simply call him "eclectic" is to drastically underrepresent

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 Gypsies 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 just a few.

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



CLOCKWISE FROM TOP LEFT: VERNON REID, ANDRÉ "DRÉ GLO" LASSELLE, JAMES "BISCUIT" ROUSE, AND JARED MICHAEL NICKERSON
PHOTO COURTESY OF THE ARTIST

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

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 milestone."

For this performance, Santos Neto debuts his talents as a big band composer, with his long-time 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

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



JOVINO SANTOS NETO PHOTO BY GLENN NELSON

1986, with Hermeto."

At the epicenter of this musical icon'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

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FRIDAY, NOVEMBER 2, CORNISH COLLEGE OF THE ARTS, 12PM
FRIDAY, NOVEMBER 2, ROYAL ROOM, 7PM
SATURDAY, NOVEMBER 3, ELLIOTT BAY BOOK COMPANY, 5PM

Nate Chinen, *Playing Changes: Jazz for the New Century*

Building context and connection to the world-class musical performances we've served up, we're also happy to provide free and open community engagement events. This year, our outreach efforts include several events featuring the renowned journalist and author, Nate Chinen.

Nate Chinen is a well-established and respected writer and journalist who worked for 12 years as the jazz and pop music critic for the *New York Times*. Currently, Chinen works as Director of Editorial Content for WBGO and as an advisor on jazz programming for NPR. He's a ten-time winner of the Helen Dance-Robert Palmer Award for Writing Excellence. To much acclaim, Chinen's most recent offering is his book, *Playing Changes: Jazz for the New Century* (Pantheon, 2018).

On Friday, November 2, in partnership with Cornish College of the Arts as part of their Pivot Convocation Series, Earshot Jazz presents Chinen in conversation with distinguished composer and bandleader, Maria Schneider, who was recently awarded an NEA Jazz Masters Fellowship Award.

Later the same evening, he will be taking part in the Now's The Time: A Benefit for Initiative 1631 (The Washington Carbon Emissions Fee

and Revenue Allocation Initiative) at The Royal Room. Chinen will read from his new book, and participate in an interview with Seattle jazz pianist, Wayne Horvitz. The Royal Room event also includes musical performances by a variety of artists in mini-sets from 7–9pm, followed by a headline performance from Electric Circus.

On Saturday, November 3, in partnership with Elliott Bay Book Company, Nate Chinen will once again read from his new book and participate in a Q&A. Chinen's book has received great praise from many, including jazz legend Herbie Hancock who notes that "Chinen's passion for the art form and deep understanding and knowledge of jazz make for a fascinating read. His firm support of the music and belief that



NATE CHINEN PHOTO BY MICHAEL LIONSTAR

the changes taking place within it will continue to serve it well—solidifying jazz as a global mode of communication without bounds—are truly uplifting."

Earshot Jazz: A Conversation with Maria Schneider and Nate Chinen

Friday, November 2, 12pm
PONCHO Concert Hall
Cornish College of the Arts, Kerry Hall
710 East Roy St
Free and open to the public
Details: www.earshot.org

Reading and interview with Wayne Horvitz and Nate Chinen

Friday, November 2, 7pm
The Royal Room
5000 Rainier Ave S
Cover by donation. All proceeds go to yeson1631.org
Details:
www.theroyalroomseattle.com

Nate Chinen Reading and Q & A at Elliott Bay Book Company

Saturday, November 3, 5pm
1521 10th Ave
Free and open to the public
Details: www.elliottbaybook.com

KEXP Jazz Theater Conversation: John Gilbreath and Nate Chinen

Airs Monday, November 5, 12am

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 Wa-

ters, 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.

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

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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 included 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.

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

Joshua Redman, and Robert Glasper. He also collaborated with Thundercat on Kendrick Lamar's Grammy Award-winning *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 veterans/military



TIA FULLER PHOTO BY JERRY MADISON

Barber, and others.

Bassist Chris Smith has played with a dizzying variety of artists, including Quincy Jones, Jeff “Tain” Watts,

SATURDAY, NOVEMBER 3, ILLSLEY BALL NORDSTROM RECITAL HALL, BENAROYA HALL, 7:30PM
SUNDAY, NOVEMBER 4, KIRKLAND PERFORMANCE CENTER, 2PM

Maria Schneider with Seattle Repertory Jazz Orchestra

Presented in partnership with SRJO.

The 2019 NEA Jazz Masters Fellowship 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 cat-

egorization. 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



MARIA SCHNEIDER PHOTO BY BRIENE LERMITTE

Acox, a nationally recognized director 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.

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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, and Pedrito Martínez, and David Virelles.

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 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 now-renowned 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 Jane Bunnett on soprano saxophone and flute, virtuoso drummer Yissy García, Tailin Marrero on bass, Dánae Olano on piano, Melvis Santa, vocals and percussion, and Mary Paz, on congas, batás, 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."

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



THE Royal Room

MUSIC DINNER DRINKS

NOVEMBER HIGHLIGHTS

- 11.1 -- Earshot Jazz Presents:
Chad McCullough &
Bram Weijters Quartet
- 11.2 -- Now's The Time: A Benefit for
Initiative 1631 ft. Electric Circus
& more!
- 11.3 -- Earshot Jazz Presents:
Jay Clayton & Dawn Clement
Birthday Celebration with
special guest, Julian Priestor
- 11.4 -- The Orbit of Benny Goodman
- 11.8 -- An Evening w/ Jazz Underground
- 11.10 -- The Ain't No Heaven Seven
Dixieland Band
- 11.11 -- Pacific MusicWorks Underground
Presents: Avant (Baroque) Garde
- 11.13 -- Invisible Bird - Scott Amendola,
Shane Endsley (Kneebody)
& Dave Devine
- 11.15 -- Casa de la Trova hosted by
Supersones with Latino Twist!
- 11.18 -- Evan Flory-Barnes' On Loving The
Muse and Family Kickstarter
Donor Appreciation Concert
- 11.20 -- Hopscotch
- 11.21 -- KNKX Presents: Piano Starts Here:
The Music of Andrew Hill
& Mal Waldron
- 11.24 -- Orca Concert Series:
Trio Pathétique
- 11.24 -- Barrett Martin Group
- 11.29 -- K.O. Ensemble & Thomas Marriott

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



MYRA MELFORD PHOTO BY BRYAN MURRAY

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 talent 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 soundscapes of tomorrow.

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

Chemical Clock *Plastic Reality* Self-released

“Ode to a Great Band”

Plastic Reality is Chemical Clock’s final album. Let us all mourn the end of this visionary band. Their music will live on. It is a gift.

Synth wizard Cameron Sharif’s compositions are held in a weird and deeply intuitive special universe. None of us (the listeners) have ever been to the universe from which this music comes; only the band has been there. Each song is a musical story spun from that universe. We get the pleasure of experiencing the stories unfold in twists and turns as unfamiliar as they are fascinating.

Sharif, Evan Woodle (drums), Mark Hunter (bass), and Ray Larsen (trumpet) met while at the University of Washington Jazz program, where they became the heartbeat of the creative music scene coming out of the UW at the time. Like many of their compatriots, Chemical Clock floated between DIY, jazz, and experimental scenes in

Seattle, playing both lo-fi house shows and rock clubs. They have three previous albums, all of which are superb (including their trippy, blown-out Christmas album that sounds like it was recorded on someone’s phone in the basement of UW). Many have drawn comparisons between listening to their music and taking psychedelics, which may be true—but this most recent album has a certain lucid quality.

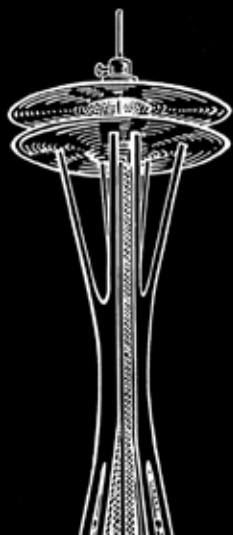
On *Plastic Reality*, threads of house music run throughout, while the layering of sounds from different musical spheres is constant. Each band member plays at least two roles: the first, playing the composition (no small feat when it comes to Sharif’s pieces); the second, drawing from their individual musical worlds to add to the collective. The effect is a group sound that is constantly being stretched and pulled in a malleable and elegant dance. Sometimes these sounds are tugged almost to the brink of combustion, as in the track “Pre-historic Treatment.” Other times the



group drives forward together, steadfast in their collective direction, as in my personal favorite track, “Donut Cat.” This musical interplay is a mystifying pleasure to behold. In short, buy this album.

And a final toast to Chemical Clock: a sincere thank you for the enduring stories from your universe. May you return there and live out your days in peace and prosperity. We will be listening for years to come.

—Levi Gillis



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FOR THE RECORD

Victor Janusz Band *Café Pluvieux* Self-released

Some music transports us to other times and places and *Café Pluvieux* is an easygoing but engaging journey through different destinations and moods. *Café Pluvieux* is the latest offering from the Seattle singer, songwriter, and pianist, Victor Janusz. This is his fourth full-length studio recording, following his most recent offering, *Living in a Blue State* (2015). The title of his new album *Café Pluvieux* translates as “rainy café,” and as the name suggests, the album delivers somber tunes but unexpectedly balances the tone out with some upbeat numbers.

The first song is one of those exceptions. “Don’t Start the Show Without Me” is a cabaret-esque, playful tune full of spirited piano and vocals by Janusz and even a surprise interlude with steel drums. The following track, which is also the title track, lives up to its name: “Café Pluvieux” is a slower, moody song that conjures up images

of dark skies and rainstorms, and talks of doubts and queries about life, with a few ironic lines like, “It’s all in God’s hands or maybe Godot’s.” There are some pleasant instrumental interludes in this piece with the piano and double bass making their presence known.

These first two songs are Janusz originals, but he mixes things up with his interpretation of some standards like Cole Porter’s “Night and Day.” Instead of Ella Fitzgerald’s swooning, smooth tones, Janusz gives us a mid-tempo beat duet between him and his regular vocal accompanist, Arwen Dewey. Further cementing the French theme is the classic “Sous le ciel de Paris,” made famous by Édith Piaf. Channeling Piaf, Dewey hums and effectively spins out a song of sadness, accompanied by the accordion and piano. Meanwhile, Janusz’s version of “Over the Rainbow” is refreshing and purely instrumental.

This album also showcases strong Northwest musicians including



Medearis “MD” Dixson on alto and tenor saxophone; Spencer Hoveskeland on double bass, electric bass, and guitar; Eric Wilcox on drums; and several others. The final offering, an original titled “Le Baiser,” is another duet with Dewey singing in French. It’s a more mid-tempo piece that melds some of the sadness and sweetness that exists in us all wherever we happen to be.

—Lucienne Aggarwal

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JAZZ AROUND THE SOUND

November

11

THURSDAY, NOVEMBER 1

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BI In Her Hands, 7pm
 BP Darelle Holden Duo, 8:30pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 FD Cool Blarney, 7pm
 JA Tower of Power – 50th Anniversary Tour, 7:30pm
 LH Harriet Tubman: The Band, 8pm
 MQ Kareem Kandi Band, 9pm
 RR Chad McCullough & Bram Weijters Quartet, 7:30pm
 SB Super Jam, 11pm
 TD Raul Midón, 7:30pm
 TU Jeremy Bacon Quartet, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, NOVEMBER 2

BI ¡WEPA!, 7:30pm
 BT Live Jazz Trio, 6pm
 CH William O. “Bill” Smith, 7:30pm
 CM George Fremont Trio, 7pm
 CX Jazz Impressions: Francesco Crosara, Ted Enderle, Glenn Young, 6pm
 CZ Jump Ensemble & All About Monk Jazz, 7:30pm
 EB Tom Kellock, 6pm
 EG SwingShift Jazz, 7pm
 ES Daniel Davison, 6pm
 JA Tower of Power – 50th Anniversary Tour, 7:30 & 9:30pm

MQ Happy Orchestra Trio, 9pm
 MQ The Djangomatics, 5pm
 NC Jacqueline Tabor w/200 Trio, 8pm
 PO A Conversation with Maria Schneider & Nate Chinen, 12pm
 RR Now's The Time: A Benefit for Initiative 1631 w/ Mini-Sets (Nate Chinen reading and interviews with Wayne Horvitz) & Electric Circus, 7pm
 SE Jovino Santos Neto Big Band & Quinteto, 8pm
 SY Mel Brown Trio, 7pm
 TD Vernon Reid Band of Gypsies Revisited, 7 & 9:30pm
 TU Fred Radke and Mike Vax – Trumpet Legends from Harry James and Stan Kenton Orchestras, 7:30pm
 VI Cole Schuster Organ Trio, 9pm

SATURDAY, NOVEMBER 3

BH Maria Schneider with Seattle Repertory Jazz Orchestra, 7:30pm
 BI Francesco Crosara & Sus 4, 7:30pm
 BT Live Jazz Trio, 6pm
 EB Frank S. Holman III, 6pm
 EG Mark Lilly, 7pm
 EL Nate Chinen Reading and Q&A, 5pm
 ES Daniel Davison, 6pm
 JA Tower of Power – 50th Anniversary Tour, 7:30 & 9:30pm
 NC Adriana Giordano & EntreMundos Quarteto, 8pm
 OS Key Up! Trio, 8pm
 PH Greg Ruby 6, 7:30pm

RR Jay Clayton & Dawn Clement Birthday Celebration w/ special guest, Julian Priestler, 7:30pm
 SE Tia Fuller Quartet, 8pm
 TU Bill Anschell Quartet, 7:30pm
 VI James Band, 9:30pm
 VI The Tarantellas, 6pm
 WP Mark Lewis Trio, 6pm

SUNDAY, NOVEMBER 4

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
 CM Dixie Gypsy Project, 12:30pm
 CO 322, 9pm
 CR Racer Sessions, 8pm
 CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
 FB Jovino Santos Neto Quinteto, 6pm
 JA Tower of Power – 50th Anniversary Tour, 7:30pm
 KC Maria Schneider with Seattle Repertory Jazz Orchestra, 2pm
 PH Greg Ruby 6, 7:30pm
 RR The Orbit of Benny Goodman, 7:30pm
 SE Myra Melford: Snowy Egret, 8pm
 SY Victor Janusz, 10am
 TD Jane Bunnett and Maqueque (Early Show), 6 & 8:30pm
 TU Jazz Police, 4pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 VI Scotty Bemis, 6pm

Calendar Key

AB The Angry Beaver	DT Darrell's Tavern	OW Owl'n'Thistle
BC Barca	DY Doyle's Public House	PH Phinney Neighborhood Center
BD Black Diamond Bakery	EB El Gaucho Bellevue	PO PONCHO Concert Hall
BH Benaroya Hall	EG Egan's Ballard Jam House	RA Rainier Arts Center
BI Bainbridge Island Museum of Art	EL Elliot Bay Book Company	RE Resonance at SOMA Towers
BP Bake's Place Bellevue	ES El Gaucho Seattle	RR The Royal Room
BT Brass Tacks	FB First Baptist Church	RY Rhythm & Rye
CC Capitol Cider	FD Foodshion	SB Seamonster Lounge
CE The Cellar at Nordo	JA Dimitriou's Jazz Alley	SC WJMAC at Sylvia Center for the Arts
CH Chapel Performance Space	KC Kirkland Performance Center	SE Seattle Art Museum
CM Crossroads Bellevue	LA Latona Pub	SL The Slab
CN Craft 19 Espresso + Creperie	LH Langston Hughes Performing Arts Institute	SY Salty's on Alki
CO The Crocodile	MQ The Triple Door Musicquarium	TD Triple Door
CR Cafe Racer	MT Mac's Triangle Pub	TU Tula's
CT The Cottage	MV Marine View Church	VI Vito's
CU Columbia City Theater	NC North City Bistro & Wine Shop	WA Watershed Pub & Kitchen
CX Casa Mexico	NL Nectar Lounge	WP Westside Pizza
CZ Couth Buzzard Books	OS Osteria la Spiga	WW Whisky West

MONDAY, NOVEMBER 5

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MQ Adam Williams Trio, 5pm
MT Jazz Night, 9pm
NL Mo Jam' Mondays, 7:30pm
RR The Salute Sessions, 10pm

TUESDAY, NOVEMBER 6

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Karrin Allyson CD Release Celebration –
Some of that Sunshine, 7:30pm
OW Jazz w/ Eric Verlinde, 10pm
SB 5 Stories Jazz, 8pm
SB Joe Doria Presents, 9:30pm
TU Tim Kennedy Band, 7:30pm

WEDNESDAY, NOVEMBER 7

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Karrin Allyson CD Release Celebration –
Some of that Sunshine, 7:30pm
NC Jazz Jam w/ Darin Clendenin Trio, 7pm
SC Joe Doria and McTuff, 7pm
TU Jim Sisko Bellevue College Jazz Orchestra,
7:30pm
VI Bar Tabac, 9pm

THURSDAY, NOVEMBER 8

BC Adam Kessler, Phil Sparks and Guests, 9pm
BP Darelle Holden Duo, 8:30pm
CE Jacqueline Tabor, 8pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm
FD Cool Blarney, 7pm
JA Karrin Allyson CD Release Celebration –
Some of that Sunshine, 7:30pm
NC Dan Duval Good Vibes Quartet, 7pm
RR An Evening with Jazz Underground, 8pm
SB Super Jam, 11pm
SL Secret Jazz Club Show, 7pm
SY Mel Brown Trio, 7pm
TU Anton Schwartz Sextet, 7:30pm
VI Casey MacGill, 5:30pm
VI Jennifer Kienzie, 9pm

FRIDAY, NOVEMBER 9

BT Live Jazz Trio, 6pm
CM Seattle Jazz Network, 7pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Boney James, 7:30 & 9:30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ Marina Christopher Trio, 9pm
NC Elspeth Savani Latin Jazz, 8pm
TD Paula Cole, 7:30pm
TD Sundae & Mr. Goessl, 5pm
TU Thomas Marriott Quintet, 7:30pm
VI Kate Olson Ensemble, 9pm

SATURDAY, NOVEMBER 10

BT Live Jazz Trio, 6pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm

JA Boney James, 7:30 & 9:30pm
MQ Lushy, 8:30pm
OS Jacob Zimmerman 3, 8pm
PH Greg Ruby 6, 7:30pm
RR Cyrille Gosselin Band and Guests, 8pm
TD Hiroshima, 7 & 9:30pm
TU Susan Pascal Quartet with Bill Anschell,
Chuck Deardorf, Mark Ivester, 7:30pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm
WA 322, 8pm
WP Mark Lewis & David Friesen, 6pm

SUNDAY, NOVEMBER 11

AB Jazz at the Beaver with Max Holmberg and
the 200 Trio, 9pm
CR Racer Sessions, 8pm
CT Elaine Skeffington & Brad Benefield, 11am
CZ Open Jazz Jam with Kenny Mandell, 2pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at
7pm, 6pm
JA Boney James, 7:30pm
MV Lavon Hardison Quartet, 5pm
PH Greg Ruby 6, 7:30pm
RR Pacific MusicWorks Underground Presents:
Avant (Baroque) Garde, 8pm
SY Victor Janusz, 10am
TU Kelley Johnson Showcase, 4pm
TU Steve Griggs, 7:30pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 12

CC Cider Jam Mondays, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
MQ Adam Williams Trio, 5pm
RR The Salute Sessions, 10pm
TD Still Dreaming with Joshua Redman, Ron
Miles, Scott Colley and Brian Blade, 6pm

TUESDAY, NOVEMBER 13

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Cherry Poppin' Daddies, 7:30pm
MQ Barrelhouse Gang, 5pm
NC Casey MacGill, 7pm
OW Jazz w/ Eric Verlinde, 10pm
RR Invisible Bird – Scott Amendola, Shane
Endsley (Kneebody), and Dave Devine,
7:30pm
SB 5 Stories Jazz, 8pm
SB Joe Doria Presents, 9:30pm
TU Emerald City Jazz Orchestra, 8pm

WEDNESDAY, NOVEMBER 14

BP The Billy Stapleton-Annie Eastwood Duo,
8:30pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Cherry Poppin' Daddies, 7:30pm
NC Leif Totusek, 7pm
SB Comfort Food, 10pm
SC The Emmet Cohen Trio, 6:30 & 7pm
TU Axiom Quartet, 7:30pm
VI Brazil Novo, 9pm

CURTAIN CALL

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

MONDAY

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

TUESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6
OW Tuesday Jazz Night Jam, 9
SB 5 Stories Jazz, 8
SB Joe Doria Presents, 9:30

WEDNESDAY

EB Eric Verlinde, 6
ES Daniel Davison, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Daniel Davison, 6
ES Alexey Nikolaev, 8
FD Cool Blarney, 7
SB Super Jam, 11
SY Mel Brown Trio, 7

FRIDAY

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

SATURDAY

BT Live Jazz Trio, 6
EB Frank S Holman III, 6
ES Daniel Davison, 6
PH Greg Ruby 6, 7:30
WP Mark Lewis & Friends, 6

SUNDAY

AB Beaver Sessions, 9
CR Racer Sessions, 8
DT Darrell's Tavern Jazz Jam, 8
EB Tom Kellock, 6
ES Eric Verlinde with Josephine
Howell, 6
PH Greg Ruby 6, 7:30
VI Ron Weinstein Trio, 9:30

WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, NOVEMBER 15

BC Adam Kessler, Phil Sparks and Guests, 9pm
BP Darelle Holden Duo, 8:30pm
EB Eric Verlinde, 6pm
ES Alexey Nikolaev, 8pm
ES Daniel Davison, 6pm
JA Cherry Poppin' Daddies, 7:30pm
MQ Ranger and the Re-Arrangers, 5pm
NC Greta Matassa Student Showcase, 7pm
NL The Midnight Hour Feat. Ali Shaheed Muhammad (A Tribe Called Quest) and Adrian Younge, Unsinkable Heavies, 8pm
RE Dmitri Matheny Group featuring Holly Pyle, 7:30pm
RR Casa de la Trova hosted by Supersones with Special Guests, 8pm
SB Super Jam, 11pm
SY Mel Brown Trio, 7pm
TU Cole Schuster Organ Trio, 7:30pm
VI Casey MacGill, 5:30pm

VI Kate Voss and the Big Boss Band, 9pm

FRIDAY, NOVEMBER 16

BD Dan Duval Good Vibes Trio, 6:30pm
BT Live Jazz Trio, 6pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Taj Mahal Trio, 7:30 & :30pm
LA Happy Hour Jazz w/ Phil Sparks, 5pm
MQ Birch Pereira & the Gin Joints, 5pm
MQ The Hot McGandhis, 8:30pm
NC Danny Godinez, 8pm
TU Stephanie Porter Quintet, 7:30pm
VI Jovino Santos Neto, 9pm

SATURDAY, NOVEMBER 17

BT Live Jazz Trio, 6pm
CH A Night 4 Drummers, 7pm
CZ Soul Jazz Night, 7:30pm
DY 322, 9pm
EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm

JA Taj Mahal Trio, 7:30 & Mahal Trio, 9:30pm
MQ The Whopperjohns, 8:30pm
NC Lorrie Ruiz Band, 8pm
PH Greg Ruby 6, 7:30pm
TU Greta Matassa Quintet, 7:30pm
VI Marina Alberio Trio, 9pm
VI The Taranetellas, 6pm
WP Mark Lewis & Milo Petersen, 6pm

SUNDAY, NOVEMBER 18

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm
CR Racer Sessions, 8pm
CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm
CZ Music Improv Session w/ Kenny Mandell, 7pm
DT Darrell's Tavern Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde joined by Josephine Howell at 7pm, 6pm
JA Taj Mahal Trio, 7:30pm

Open to All - Free



Sunday, November 4, 6 pm

Jovino Santos Neto Quinteto

Jovino Santos Neto (piano/flute/melodica)
Ben Thomas (vibraphone)
Chuck Deardorf (bass)
Mark Ivester (drums)
Jeff Busch (percussion)

SAVE THE DATE: 12/02
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100 Minutes of professional jazz
Family friendly concert / Free parking

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www.SeattleJazzVespers.org/GO/SJV

PH Greg Ruby 6, 7:30pm
 RR Evan Flory-Barnes: on Loving the Muse
 and Family Kickstarter Donor Appreciation
 Concert, 7:30pm
 TU Jim Cutler Jazz Orchestra, 7:30pm
 TU Katie King Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 19

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Adam Williams Trio, 5pm
 RR The Salute Sessions, 10pm
 VI Crack Sabbath, 9pm

TUESDAY, NOVEMBER 20

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Trio, 7:30pm
 MQ Brad Gibson Trio, 5pm
 NC Carrie Wicks & Nick Allison, 7pm
 OW Jazz w/ Eric Verlinde, 10pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TU Mark Taylor's LineUp!, 7:30pm

WEDNESDAY, NOVEMBER 21

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Trio, 7:30 & 9:30pm
 MQ Victor Horky & His Silk Road Swing, 5pm
 RR KNKX Presents: Piano Starts Here:
 Individualism with Grace – The Music of
 Andrew Hill/Mal Waldron, 7:30pm
 TU Richard Cole Band, 7:30pm
 VI Brad Gibson Presents, 9pm

THURSDAY, NOVEMBER 22

Check with venue for holiday hours.
 BC Adam Kessler, Phil Sparks and Guests, 9pm
 SY Mel Brown Trio, 7pm

FRIDAY, NOVEMBER 23

BT Live Jazz Trio, 6pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Trio, 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm

NC Susan Pascal Quartet, 8pm
 TU Evan Flory-Barnes Bet Trio with Tim Kennedy
 and Brad Gibson, 7:30pm
 VI Yada Yada Blues Band, 9:30pm

SATURDAY, NOVEMBER 24

BT Live Jazz Trio, 6pm
 CN The BrandonLee Cierley Trio (BC3), 3pm
 EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Trio, 7:30 & 9:30pm
 MQ Daniel Rapport Trio, 9pm
 NC duende libre, 8pm
 OS New Age Flamenco, 8pm
 PH Greg Ruby 6, 7:30pm
 RR Barrett Martin Group, 8pm
 RR Orca Concert Series: Trio Pathetique, 5pm
 TU Evan Flory-Barnes Bet Trio with Thomas
 Marriott and Kate Olson, 7:30pm
 VI Afrocop, 9:30pm
 VI Jerry Zimmerman, 6pm
 WP Mark Lewis & Bill Anschell, 6pm

SUNDAY, NOVEMBER 25

AB Jazz at the Beaver with Max Holmberg and
 the 200 Trio, 9pm
 CR Racer Sessions, 8pm
 CZ Open Jazz Jam with Kenny Mandell &
 Friends, 2pm
 DT Darrell's Tavern Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde joined by Josephine Howell at
 7pm, 6pm
 JA Taj Mahal Trio, 7:30pm
 PH Greg Ruby 6, 7:30pm
 TU Clipper Anderson Quartet, 7:30pm
 TU Greta Matassa Student Showcase, 3pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 26

CC Cider Jam Mondays, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Adam Williams Trio, 5pm
 RR The Salute Sessions, 10pm

TUESDAY, NOVEMBER 27

EB Eric Verlinde, 6pm

ES Daniel Davison, 6pm
 JA Whitney Mongé and Naomi Wachira,
 7:30pm
 OW Jazz w/ Eric Verlinde, 10pm
 SB 5 Stories Jazz, 8pm
 SB Joe Doria Presents, 9:30pm
 TU David Marriott's Triskaidekaband, 7:30pm

WEDNESDAY, NOVEMBER 28

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Whitney Mongé and Naomi Wachira,
 7:30pm
 SB Cole Schuster Organ Trio, 10pm
 TU pH Factor Big Band, 7:30pm
 VI Ben von Wildenhaus, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, NOVEMBER 29

BC Adam Kessler, Phil Sparks and Guests, 9pm
 BP Darelle Holden Duo, 8:30pm
 EB Eric Verlinde, 6pm
 ES Alexey Nikolaev, 8pm
 ES Daniel Davison, 6pm
 JA Steve Gadd Band ft. Kevin Hays, Jimmy
 Johnson, Michael Landau and Walt Fowler,
 7:30pm
 NC Endemic Ensemble, 7pm
 NC Steve Messick's Endemic Ensemble, 7pm
 RR K.O. Ensemble and Thomas Marriott
 Quintet, 7:30pm
 SB Super Jam, 11pm
 SY Mel Brown Trio, 7pm
 TU Alex Dugdale Jazz Band, 7:30pm
 VI Casey MacGill, 5:30pm
 VI Random Guys, 9pm

FRIDAY, NOVEMBER 30

BT Live Jazz Trio, 6pm
 CU KEXP presents: Meklit, 8:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Steve Gadd Band ft. Kevin Hays, Jimmy
 Johnson, Michael Landau and Walt Fowler,
 7:30 & 9:30pm
 LA Happy Hour Jazz w/ Phil Sparks, 5pm
 TU Jacqueline Tabor Jazz Band, 7:30pm
 VI Thomas Marriott Band, 9pm

Radio, from page 3

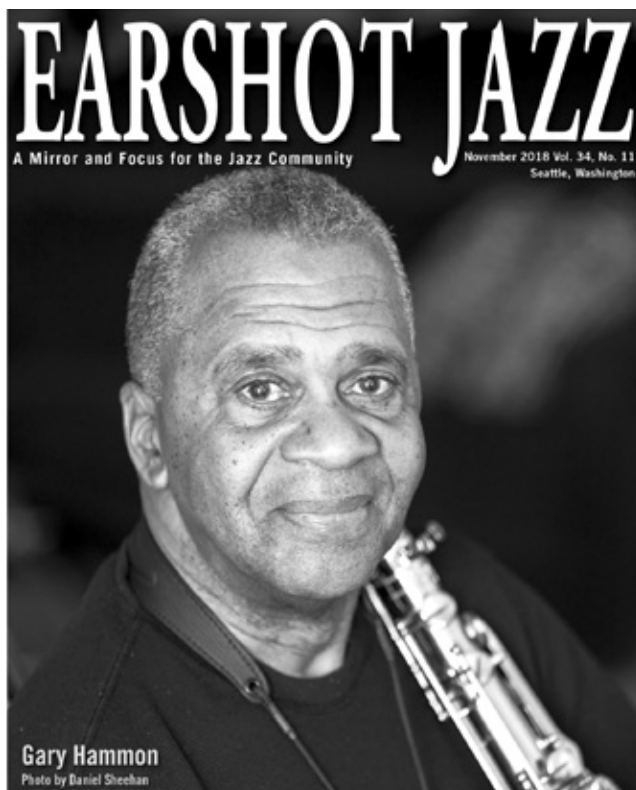
Hollow Earth Radio, hollowearthradio.org, Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Hollow Earth Radio is Seattle's free-form online radio station that supports the local music communities in the greater Pacific Northwest and tries

to create an open, encouraging stage for underrepresented voices. More at hollowearthradio.org.

Rainier Avenue Radio, rainieravenueradio.world, Mondays and Sundays at 10pm, #MoJamMondays 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.



GARY HAMMON PHOTO BY DANIEL SHEEHAN

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