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All photos by Daniel Sheehan taken at the 2018 Earshot Jazz Festival. Top: Brian Blade, Kate Olson, Jovino Santos Neto, Logan Richardson, Jazzmeia Horn, Bill Frisell, Ryan J. Lee, Maria Schneider. Middle: Regina Carter, Jasnam Daya Singh, Tia Fuller, Wayne Horvitz, Burniss Travis, Roosevelt High School Jazz Band, Myra Melford, Joel Ross. Bottom Row: Dawn Clement, Johnaye Kendrick, Jay Thomas, Jen Shyu, Keyon Harrold, Caroline Davis, Donovan Kranzler-Lewis, Mark Turner.

Welcome to Earshot Jazz Feast-ival!

The table is set, the flavors are varied and rich, and the music is hot. From the tantalizing appetizer of Brian Blade and Life Cycles, to the satisfyingly sinful desert of Chick Corea with the entire Seattle Symphony Orchestra, this is a feast for every appetite. And you don't have to be a sophisticated jazz gourmet to enjoy this banquet; you can pull up a chair for the entire affair, or come and go as your tastes move you, but we guarantee that you'll discover new delicacies that will expand your palate and leave you hungry for more.

Earshot Jazz is Seattle's non-profit jazz support organization. We're proud to be a valued part of this city's incredible cultural scene; celebrating Seattle's place at the table with the past, present, and future of jazz. As the National Endowment for the Arts 50th anniversary magazine pointed out in a recent profile titled, "Seattle's Earshot Jazz, Improvising with the Community," this organization is widely respected for "thinking globally and acting locally." Our goal is to increase the overall sustainability of jazz by nourishing the civic appetite for this music, through programming that cultivates, sources, and serves the creative abundance of our students and artists.

Growing from our 30-year legacy as one of the most organically forward-thinking and inclusive festivals in the country, this year's spread serves up a bold lineup of international masters and locally sourced pleasures, alongside a robust menu

of some of the most important jazz artists of our time. Yes, there are artists from 15 different countries, and many of the top names on the New York scene, but it is the connections to Seattle's own, acclaimed jazz history that resonate most deeply here.

We'll directly connect to the past, present, and future of jazz in Seattle's Central District through three important presentations: Gary Hammon's *In Case You Didn't Know* reveals the essence of Black artists

in the development of Seattle jazz; while the Folks Project of D'Vonne Lewis, Evan Flory-Barnes, and Darrius Willrich carries the tradition forward through contemporary influences in performance and discussion led by Dr. James Gore of the Jackson Street Music Program; both at Langston Seattle. Supporting the future of that continuum is the Jazz Up Jackson Street program we'll help to mount at Town Hall Seattle, to benefit the long-standing connection between the Central District's Washington Middle School and Garfield High School, and help to ensure equity and inclusion as those programs move forward in these challenging times.

Of course, there are many cooks in this festival kitchen. This event is only sustained successfully through the combined energies of literally hundreds of participants. It could



not happen without the artists at its core, and it cannot continue without the educators, students, parents, and civic leaders whose dedication to the importance of arts education and creative individual expression will only benefit our collective culture.

We are enormously grateful to all of our partners in this endeavor. Thank you all!!

And that means you, too. 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 nocost 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! Bon Appétit!

-John Gilbreath, Executive Director

EARSHOT JAZZ 2019 FESTIVAL LINEUP

FRIDAY OCTOBER 4

Kris Davis' Diatom Ribbons w/ **Terri Lyne Carrington & Val** Jeanty

Seattle Art Museum, 8pm

SATURDAY OCTOBER 5

Seattle Jazz Showcase: Marina Albero / Jacqueline Tabor / Mandyck, Johnson, Bishop

Town Hall Forum, 7pm

SUNDAY OCTOBER 6

Jamaaladeen Tacuma Trio featuring Gary Bartz

Langston Hughes Performing Arts Institute, 7:30pm

Bria Skonberg

Town Hall Forum, 7:30pm

MONDAY OCTOBER 7

Tinariwen

Benaroya Hall, 7:30pm

Trey McLaughlin & The Sounds of Zamar

Triple Door, 7:30pm

TUESDAY OCTOBER 8

Gerald Clayton Quartet / The Westerlies

Triple Door, 7pm

WEDNESDAY OCTOBER 9

Kneebody / Trio Subtonic: Galen Clark. Dan Balmer. D'Vonne Lewis

Nectar Lounge, 8:30pm

THURSDAY OCTOBER 10

Wally Shoup

Royal Room, 7:30pm

Jazz Up Jackson Street: A Benefit for Washington Middle School & **Garfield High School**

Town Hall Great Hall, 7pm

Clave Gringa

Seattle Art Museum, 5:30pm

FRIDAY OCTOBER 11

Tribute to Tony Williams Lifetime

Royal Room 6:30pm & 9:30pm

Orrin Evans Trio w/ Jeff Tain Watts

Town Hall Forum, 8pm

SATURDAY OCTOBER 12

Julian Lage Trio

Columbia City Theater, 8pm

Afro-Electric: Val Jeanty & Ravish Momin / Fay Victor & Myra Melford

Town Hall Forum, 7:30pm

Makaya McCraven

Royal Room, 7pm & 9:30pm

SUNDAY OCTOBER 13

Youn Sun Nah

Triple Door, 7:30pm

DJ J-Justice / Afrocop w/ visuals by blazinspace

Timbre Room, 9pm

MONDAY OCTOBER 14

Darius Jones

Chapel Performance Space, 7:30pm

DakhaBrakha

Triple Door, 7:30pm

TUESDAY OCTOBER 15

Seattle Modern Orchestra w/ **Darius Jones & Wayne Horvitz**

Town Hall Forum, 7:30pm

DakhaBrakha

Triple Door, 7:30pm

Here to Play

Royal Room, 7:30pm

WEDNESDAY OCTOBER 16

Aaron Parks Little Big

Columbia City Theater, 7:30pm

Knife Knights / Darius Jones / Stas Thee Boss

Langston Hughes Performing Arts Institute, 7:30pm

THURSDAY OCTOBER 17

Chucho Valdés Jazz Batá

Town Hall Great Hall. 8pm

FRIDAY OCTOBER 18

Clarice Assad

Chapel Performance Space, 8pm

Cécile McLorin Salvant w/ Aaron Diehl Trio

Town Hall Great Hall. 8pm







LET'S GET SOCIAL!

Follow @earshotjazz for up-to-date information on concerts and events. Share your photos from Earshot Jazz 2019 Festival concerts using the hashtag #earshotjazz.

SATURDAY OCTOBER 19

Joel Ross 'Good Vibes'

Seattle Art Museum, 8pm

Roosevelt Jazz Band w/ Jay Thomas EWA

Roosevelt High School, 7:30pm

SUNDAY OCTOBER 20

Shai Maestro Trio / Wayne Horvitz & Sara Schoenbeck

Seattle Art Museum, 7:30pm

DJ OCnotes / Smacktalk w/ Visuals by OCnotes

Timbre Room, 9pm

MONDAY OCTOBER 21

Anton Schwartz Sextet

Town Hall Forum, 7:30pm

Briggan Krauss

Chapel Performance Space, 7:30pm

WEDNESDAY OCTOBER 23

Larry Grenadier / Kelsey Mines & Carlos Snaider

Chapel Performance Space, 7:30pm

Jay Thomas EWA

Town Hall Forum, 7:30pm

THURSDAY OCTOBER 24

Jenny Scheinman & Allison Miller's Parlour Game

Town Hall Forum, 7:30pm

Folks Project

Langston Hughes Performing Arts Institute, 7:30pm

FRIDAY OCTOBER 25

Tyshawn Sorey Quintet

Town Hall Forum 8pm

SATURDAY OCTOBER 26

Seattle Women's Jazz Orchestra w/ Rosana Eckert

Rainier Arts Center, 7:30pm

Kiki Valera y su Son Cubano

Town Hall Great Hall, 8pm

Dreamstruck: Marilyn Crispell, Joe Fonda, Harvey Sorgen

Town Hall Forum, 7pm

Thomas Marriott with Friends from Philly / Stuart MacDonald Trace Generations

Royal Room, 7pm & 9:30pm

SUNDAY OCTOBER 27

Kassa Overall & Sullivan Fortner

Langston Hughes Performing Arts Institute, 7:30pm

Sasha Berliner

Royal Room, 7:30pm

DJ Nathan Womack / sunking & guest emcee Kassa Overall w/ Visuals by Scott Keva James

Timbre Room, 9pm

MONDAY OCTOBER 28

SPL Playback: Lori Goldston / Hound Dog Taylor's Hand

Royal Room, 7:30pm

TUESDAY OCTOBER 29

Avishai Cohen Quartet

Seattle Art Museum, 7:30pm

WEDNESDAY OCTOBER 30

Egberto Gismonti

Town Hall Great Hall, 7:30pm

Options: Eric Revis, Bennie Maupin, Nasheet Waits

Langston Hughes Performing Arts Institute, 7:30pm

FRIDAY NOVEMBER 1

Flat Earth Society

Town Hall Forum, 8pm

SATURDAY NOVEMBER 2

Seattle Repertory Jazz Orchestra: "Jazz of the Harlem Renaissance"

Benaroya Hall, 7:30pm

Schedule subject to change.

Seattle Jazz Showcase: Bill Anschell Standards Trio / LaVon Hardison / Tarik Abouzied, Joe Doria, Cole Schuster

Town Hall Forum, 7pm

SUNDAY NOVEMBER 3

Seattle Repertory Jazz Orchestra: "Jazz of the Harlem Renaissance"

Kirkland Performance Center, 2pm

Gary Hammon: "In case you didn't know"

Langston Hughes Performing Arts Institute 7:30pm

MONDAY NOVEMBER 4

Travis Laplante

Chapel Performance Space, 7:30pm

TUESDAY NOVEMBER 5

Yemen Blues Plays Hallel

Triple Door, 7:30pm

Emmet Cohen Trio

Town Hall Forum, 7:30pm

WEDNESDAY NOVEMBER 6

Amendola vs. Blades w/ Skerik, Jeff Parker, and Cyro Baptista

Triple Door, 7:30pm

Chick Corea Rhapsody in Blue w/ Seattle Symphony Orchestra

Benaroya Hall, 7:30pm

Satellite Series Earshot at Large

More info on page 30

BIMA Within/Earshot

Bainbridge Island Museum of Art

Earshot on Vashon

Vashon Center for the Arts

Sunday Night DJ Series

Timbre Room

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the Stranger







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TICKETS & DISCOUNTS

Tickets to concerts sold separately.

All events are all-ages except: Columbia City Theater, Nectar Lounge, Timbre Room, 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 online for most Earshot Jazz presented concerts with discount code at checkout:

- Save 10% on Earshot Jazz concerts when you buy tickets to five or more separate concerts with discount code SAVE10
- Save 15% on Earshot Jazz concerts when you buy tickets to eight or more separate concerts with discount code SAVE15

Jazz Festival Gold Card

A special pass is available for entrance to all festival events: \$550 general, \$500 members. Available at earshot.org and 206-547-6763. Benefits include:

- More than 50% savings off regular price
- · Preferred seating for most events

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Seattle Women's Jazz Orchestra
Town Hall Seattle
Triple Door
Vashon Center for the Arts
Washington Middle School

SITES & ADDRESSES

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

Columbia City Theater

4916 Rainier Ave S, Seattle

Kirkland Performance Center

350 Kirkland Ave, Kirkland

Langston Hughes Performing Arts Institute

104 17th Ave S. Seattle

Nectar Lounge (21+)

412 N 36th St, 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

Timbre Room

1809 Minor Ave, Seattle

Town Hall Seattle

1119 8th Ave, Seattle

Triple Door

216 Union St, Seattle

Vashon Center for the Arts

19600 Vashon Hwy SW, Vashon

EARSHOT JAZZ 2019 FESTIVAL PREVIEWS

FRIDAY, OCTOBER 4, SEATTLE ART MUSEUM, 8PM

Kris Davis' Diatom Ribbons w/ Terri Lyne Carrington & Val Jeanty



TERRI LYNE CARRINGTON, KRIS DAVIS, VAL JEANTY PHOTO COURTESY COMPANY OF HEAVEN

The opening night concert synchronizes—to the day—with the highly anticipated album release of Diatom Ribbons by rising pianist Kris Davis. This album is the first recorded collaboration to place the ceaselessly inventive Davis next to superlative drummer Terri Lyne Carrington and the Haitian exponent of Vodou electronica and drumming Val Jeanty.

Her first release since being named a 2017 *DownBeat* Rising Star, Diatom Ribbons marks Davis' 14th studio album as a leader. It is the realization of nearly two decades of collaboration, a homage to piano giants, and a compositional and improvisational marvel.

Inspired by the micro and macro zigzag patterns of unicellular microalgae called diatoms, Davis drew a connection between the process of composition and the experience of nature: "Changing your proximity to the same object or idea can dramatically alter your experience of it, often yielding unexpected and inspiring results."

Three-time Grammy Award-winning Terri Lyne Carrington is well known for her multifaceted career confronting a wide array of social justice issues through her art and education, including founding the Institute of Jazz and Gender Justice at Boston's Berklee College of Music. Her newest project as a leader, Social Science, features pianist Aaron Parks and emcee Kassa Overall.

Sound artist Val Jeanty incorporates Haitian traditional ritual music with electronic instruments into a genre she defines as "Afro Electronica." Jeanty has spent the last decade in New York City sharpening her unique and revered talents. On Jeanty's contributions to Diatom Ribbon, Davis says "her hip-hop influence, being able to shape the music using words and also 'nature' sounds and percussion—it opened a whole new palette for me to consider when I was conceptualizing this project."

Seattle audiences would be remiss to miss this performance. As the *New York Times* states, "One method for deciding where to hear jazz on a given night has been to track down the pianist Kris Davis."

\$10–33. For details visit earshot.org.

Seattle Jazz Showcase: Marina Albero / Jacqueline Tabor / Bishop, Mandyck, Johnson



JACQUELINE TABOR BY CHRISTINE QUETOLA

In the first of two Seattle Jazz Showcases, three divergent voices merge for an evening reflective of both today's vibrant jazz scene, and the rich history of jazz music in Seattle.

Marina Albero burst on the scene in Seattle in 2014 with a thrilling duo performance on vibraphone at the Ballard Jazz Festival with legendary flamenco jazz pianist Chano Domínguez. From that point forward, audiences in Seattle have been the fortunate recipients of her music that reflects the astonishing diversity of her life in music. The daughter of legendary Catalan musician/composer Mariano Albero, she has been performing since early childhood. Her music connects the different strands of her life including experiences with her family band, along with her training in percussion, classical piano, flamenco, and American jazz. While her prodigious talents are largely focused on piano, she's known for pioneering new sounds and techniques on the hammered dulcimer. Her infec-



JOHN BISHOP BY DANIEL SHEEHAN

tious sound refutes the notion of musical categorization, strongly communicating the unity that music can bring to humanity.

Vocalist Jacqueline Tabor conjures images of the blues, and of the gospel roots from which American jazz music blossomed. Riding the wave of her most recent release, *The Lady In The Gown*, Tabor has been engaging jazz audiences around the Northwest with her original interpretations of jazz classics. Her audacious, bold musical personality has created a strong following for her much anticipated dates in area clubs and concert halls.

Origin Records recording artists Rick Mandyck (tenor saxophone), Jeff Johnson (bass), and John Bishop (drums) reinterpret the art of the trio in sonic fashion. Mandyck recently returned to music after a 14-year hiatus due to injury. While his sound evokes images previously illuminated by John Coltrane and Wayne Shorter, his approach to melodic improvisation



MARINA ALBERO BY LISA HAGEN GLYNN

is chant-like, possessing elements of spirituality.

Trailblazing bassist Johnson is an icon to those hip enough to know. His use of chordal clusters and lush vibrato are markers of his true originality. His compositions are transcendent, providing for this perfectly matched trio, an open canvas.

Drummer and Origin founder John Bishop has been described as having an approach that is symphonic in nature, projecting a rhythmic wash of sound that moves time and space to its outer boundaries. Playing here with the same trio with whom he recorded his 2005 release on Origin, *Nothing If Not Something*, Bishop's imagination will set the outermost parameters of this session.

Between sets, Stuart MacDonald's Trace Generations project pairs Seattle jazz veterans with up-and-comers.

\$10-25. For details visit earshot.org.

Jamaaladeen Tacuma Trio feat.Gary Bartz



JAMAALADEEN TACUMA BY SOUND EVIDENCE

Co-presented with Langston. Welcomed by Rainier Avenue Radio.

In a collision of jazz innovation, electric bass pioneer Jamaaladeen Tacuma, and transcendent saxophonist Gary Bartz are joined by highly-regarded drummer Ronnie Burrage to form a musical conversation with ever-expanding boundaries. Performing at the historic Langston Hughes Performing Arts Institute provides the evening with a true neighborhood vibe.

A legendary avant-garde bassist, Tacuma speaks or sings through his instrument with sophistication and intelligence, all the while immersed in his deep roots in the Philadelphia music idiom. He has performed with Pharoah Sanders, Odean Pope, and The Roots, but it was his time with Ornette Coleman's Prime Time that

his musical identity morphed into a state of originality.

"Ornette thought of the music as being compositional improvising with each instrument being equal in its own right, with everything stemming from the composition. The improvising you did was based on that," recalls Tacuma.

Saxophonist Gary Bartz' personal legacy is tied to jazz legends, having performed with Max Roach, Abbey Lincoln, Charles Mingus, McCoy Tyner and Eric Dolphy before he joined Art Blakey & the Jazz Messengers. By 1970, he was a foundational member of Miles Davis' band, performing with him famously at the Isle of Wight Festival in August of 1970.

Bartz has a sound steeped in the experience of playing with these masters, as is aptly displayed on his 2012

release, Coltrane Rules: Tao of a Music Warrior. Focusing mainly on alto, his sound, approach, and musical soul is more drawn from the great tenor players, with Coltrane standing front and center. Bartz' 45-year association with Coltrane's pianist, the great McCoy Tyner, has further strengthened his tie to that legacy. Bartz was awarded the BNY Mellon Jazz 2015 Living Legacy Award, presented at a special ceremony at The Kennedy Center.

Tacuma and Bartz both have placed tap roots into a diverse spiritual amalgam of the jazz tradition. Their combined fusion on this evening represents not a look into their storied past, but a deep journey into the unknown, of what 's next to come.

\$10–33. For details visit earshot.org.

SUNDAY, OCTOBER 6, TOWN HALL FORUM, 7:30PM

Bria Skonberg

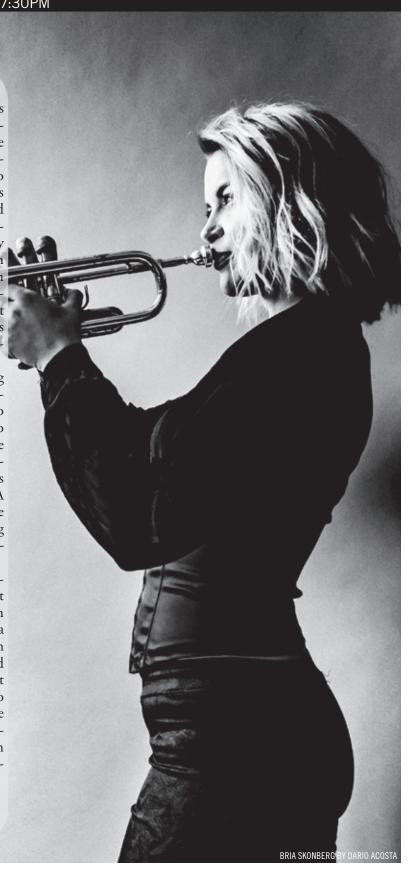
Welcomed by KNKX.

A sparkling performer who deftly combines traditional jazz chops and old-school entertainment savvy inspired by Louis Armstrong, the Canadian trumpeter/vocalist has been characterized by the Wall Street Journal as "poised to be one of the versatile and imposing musicians of her generation." Skonberg won a Juno Award (Canada's Grammy) in 2017 for her debut release, Bria. She also represented the Monterey Jazz Festival this year on an all-star tour with Cécile McLorin Salvant and others, which came through Seattle this past April. Her tribute at the Monterey festival in 2018 to the great trumpet player Valaida Snow, "High Hat," was the high point of a set that showcased her graceful mastery of early jazz.

Skonberg, 36, is practically local, having grown up in the Fraser Valley town of Chilliwack, BC. She got a music degree at Capilano College, in North Vancouver, then moved to New York in 2010, where she studied with the great trad trumpet player Warren Vaché. A major player in the trad jazz revival back east, she is a co-founder of New York's Hot Jazz Festival. A longtime favorite at Jazz Port Townsend, where she also has served as an instructor, Skonberg was voted a "rising star" by the critics at *Down-Beat* magazine.

Skonberg sings in a slightly raspy, full-throated alto and knows how to spin a lyric with just the right emotional sass. Seattle jazz patriarch Quincy Jones has said of Skonberg, "It's such a groove watching my skol sister follow in the path of Pops, Louis Armstrong, the one who started it all...She even follows his motto, 'Play it, don't say it!' Skonberg has appeared at the Apollo Theater alongside U2 and has performed at the Newport Jazz Festival, New Orleans Jazz & Heritage Festival and the Montreal Jazz Festival. On November 1, Skonberg will release a new album, *Nothing Never Happens*.

\$10–33. For details visit earshot.org.



Trey McLaughlin & The Sounds of Zamar

Presented by Triple Door.

The dynamic gospel choir, Trey McLaughlin & The Sounds of Zamar, grace The Triple Door stage for an enchanting and uplifting evening.

McLaughlin, founder and leader of The Sounds of Zamar is a jack of many trades, including vocalist, educator, composer, performer, and master clinician. For the Augusta, Georgiaborn McLaughlin, community reigns supreme

McLaughlin serves as Director of Worship and Arts at Tabernacle Baptist Church of Augusta, as well as the Artistic Director and Student Director at Creative Impressions, the choral nonprofit from his youth committed to educating and empowering young folks to "seek higher educational goals and other positive life experiences."

Uniquely but unmistakably a gospel choir, Trey McLaughlin & The Sounds of Zamar masterfully arrange harmonies and ballads that whisk the listener through an active spiritual journey. The 26-piece choir, formed in 2009, has performed with modern gospel pioneers including William McDowell, Kierra "Kiki" Sheard, Richard Smallwood, VaShawn Mitchell, Earnest Pugh, and James Fortune. "A lot of people call us gospel because of the message," says McLaughlin, "But our concerts don't sound like anything most people would consider

to be gospel. You'll hear something of everything with this show...rock-and-roll, jazz, contemporary pop and R&B and some theatrical and classical elements as well." (*South Coast Today*). In 2012, the ensemble released their debut album, *Limitless*.

The ensemble has found a global audience, leading to tour stops in Paris, France; Krakow, Poland; and Menorca and Rajadell, Spain.

The Sounds of Zamar speak to the power of unification. Come prepared to feel invigorated, revitalized, and restored.

\$46–55. Tickets available through Triple Door. For details visit earshot.org.

MONDAY, OCTOBER 7, BENAROYA HALL, 7:30PM

Tinariwen

Presented by Live at Benaroya Hall.

Performing entrancing North African desert blues, Tinariwen are the beloved guitar-bards of two generations of exiled Tuaregs of West Africa. The band's name translates as the people of the desert. In Tinariwen's case, it's the Sahara of northern Mali.

While exiled in Algeria, Ibrahim Ag Alhabib, a self-taught musician who cobbled together a guitar, formed the band in 1979 among fellow exiles there and in Libya. Tinariwen went on to become "a grassroots voice of rebellion" (AllMusic).

The band performs swirling traditional melodies and rhythms of their desert roots, normally played on the shepherd's flute, one-string fiddle, and tindé drum, but adapted to electric guitars and thrillingly merged with music from elsewhere. It includes strains of

other north African traditions, as well as Western styles that inspired them: from electric bands like Led Zeppelin and the Jimi Hendrix Experience to neo-folk icons like Bob Dylan, and country star Kenny Rogers.

Tinariwen's fame and fortunes increased after a 1991 peace accord and the establishment of Mali as a democratic state, but political and military troubles have recurrently caught up with them. That has created a résumé that very few globally popular bands could lay claim to, one with both musical and military components. In the early 2000s, they opened for the Rolling Stones—it was a natural pairing, as the American blues within the Stones' rock shared West African roots with Tinariwen's Tuareg riffs. But at times some members of the band have had to lay down their guitars to take

up arms as Tuareg rebels. In 2012, several members fled to the American Southwest when a rebellion in northern Mali resulted in a rival group seeking to impose fundamentalist sharia law, and to target music like Tinariwen's.

Their recent, ninth album *Amadjar*, meaning "the unknown visitor" speaks of inner exile and journeying, but Tinariwen's musical path is now more triumphant and liberated than troubled. They recorded the album while encamped for 15 days in the desert near Nouakchott, the ancient seat of Berber life in West Africa. Accompanied on some tracks by the likes of Warren Ellis, the violinist in Nick Cave's bands, they captured soaring songs in a few live takes, without effects, under the stars.

\$42–62. For details visit earshot.org.

Gerald Clayton Quartet / The Westerlies

Presented in cooperation with Western Jazz Presenters Network and NEA. Welcomed by KBCS.

The flowering of pianist Gerald Clayton, son of the great bassist, compos-

er, and producer Clayton, John has been especially astonishing to witness. The 35-year-old pianist and composer has been catching ears on the West Coast since he was a teenager, when he debuted at the Monterey Jazz Festival and worked as a sideman at Los Angeles' Jazz Bakery.

Born in Holland. Clayton grew up in L.A.. He received a B.A. at the University of Southern California's Thornton School of Music. studying with Billy Childs, and was subsequently mentored by Kenny Barron at New York's Manhattan School of Music.

In 2006, Clayton came in second at the Thelonious Monk Institute piano competition and his first album, *Two Shade* (2010), netted the first of four Grammy nominations.

Clayton has gone on to work with a host of A-list artists, including Diana Krall, Roy Hargrove, and saxophone legend Charles Lloyd, who once called Clayton "a poet of the piano." Clayton plays with muscular energy and harmonic density and is comfortable in traditional settings as well as coloring outside the lines.

GERALD CLAYTON BY KEITH MAJOR

This past summer, Clayton offered the Northwest debut of his music theater epic, "Piedmont Blues, A Search for Salvation," at Jazz Port Townsend. His excellent 2017 album, *Tributary Tales*, features two stunning musicians who will appear here with his quartet: alto saxophonist Logan Richardson (who appeared at last year's Earshot

Jazz Festival) and bassist Joe Sanders. Drummer Kendrick Scott "one of the finest drummers of his generation" rounds out the band (*JazzTimes*).

Opening the show for Clayton are

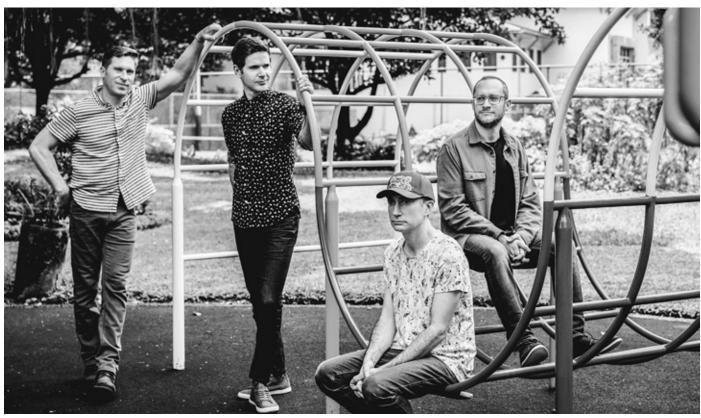
The Westerlies, the Seattle-born, New York-bred brass band of trumpeters Riley Mulherkar and Chloe Rowlands and trombonists Willem de Koch and Andy Clausen.

The Westerlies have recorded two albums for the Vancouver, B.C. label Songlines, Wish the Children Would Come On Home: The Music of Wayne Horvitz and The Westerlies. The great trumpeter Dave Douglas featured them on his album Little Giant Still Life. The band is set to release its third full-length album, Wherein Lies The Good, in early 2020, a year

that will also bring the group back to Seattle, in February, for the second annual Westerlies Fest, which includes concerts, a workshop, and school performances.

\$10–37, available through the Triple Door. For details visit earshot.org.

Kneebody / Trio Subtonic: Galen Clark, Dan Balmer, D'Vonne Lewis



SHANE ENDSLEY, BEN WENDEL, NATE WOOD, ADAM BENJAMIN BY ROBBIE SUHARLIM

"One of the smarter bands blenderizing postbop, indie rock, hip-hop and classical music" (*New York Times*), Kneebody returns to the Earshot stage in anticipation of their latest release, *Chapters*, out October 18 on Edition Records.

Since the departure of bassist and founding member Kaveh Rastegar earlier this year, the now-quartet of some of today's most dazzling, innovative musicians continues to slam in pinpoint ensemble work powered by the extraordinary drummer/multi-instrumentalist Nate Wood, who "has been stunning audiences with [his] multitasking wizardry for years" (WBGO). Saxophonist Ben Wendel, trumpeter Shane Endsley, and keyboardist Adam Benjamin, each bringing their own

masterful command of their instruments and inventive explorations of sound, round out the Grammy-nominated outfit that, year after year, demonstrates a keen "ability to appeal to a diverse audience while confounding anyone trying to put them in a single stylistic box" (*Earmilk*).

After nearly two decades of performing together, this collective creative spirit shines whether playing in their longstanding ensemble form or when collaborating with fellow genre-bending artists, including producer Daedelus in an incredible "display of bionic jazz" (*Vice*). In the continuing spirit of collaboration, Kneebody's new album *Chapters* will also feature guest appearances from artists including Gretchen Parlato, Gerald Clayton, and

Becca Stevens. While their Earshot appearance remains the foursome, Kneebody is sure to be at the height of their musical game, continuing to push boundaries and exemplify collaborative musicianship in the 21st Century.

Opening the evening is Trio Subtonic, a groove-heavy local outfit that blends genre-bending funk with slow-burning underground soul jazz. Comprised of keyboardist Galen Clark, guitarist Dan Balmer, and drummer D'Vonne Lewis, these musicians have "made their mark on the Northwest independent and jazz music scenes" (KNKX).

21+ \$10–22. For details visit earshot.org.

Jazz Up Jackson Street: A Benefit for Washington Middle School & Garfield High School

Presented by Jazz Up Jackson Street.

What would happen if you put an instrument in the hands of every 6th grader? Washington Middle School wants to find out. It's one of the initiatives behind Jazz Up Jackson Street—a community celebration benefiting public school music programs at Washington Middle, Garfield High, and elementary feeder schools.

The evening showcases performances by future jazz greats from the two school bands, and special guest alumni artists.

The school music programs in the Central District and the channel flowing between them have a long history of excellence that has been recognized both regionally and nationally. However, the student musicians in these programs have historically underrepresented the diversity in the schools and neighborhood.

To counter this, Washington Midde School is striving for a five-year goal of reaching more equal demographic representation across their music programs, particularly in advanced ensembles. The first step—enrolling all 6th grade Washington Middle School students in a performing ensemble for the 2019-2020 school year.

Proceeds from Jazz Up Jackson ticket sales and donations will help in the necessary purchase of new instruments, method books, and sheet music to ensure that all students can participate fully. Attending Jazz Up Jackson helps push forward the ongoing work of building equity and creating more sustainable and demographically representative music programs at these schools.

Jazz has been an important part of Seattle's school music community for well over 40 years, and the greater Seattle community long before during the height of Jazz on Jackson street. And it's community that's at this distinctly American art form's core—come celebrate its power and potential. \$5–100. For details visit earshot.org.

THURSDAY, OCTOBER 10, SEATTLE ART MUSEUM, 5:30PM

Art of Jazz: Clave Gringa

Co-presented by the Seattle Art Museum and KNKX.

Fusing American jazz with Cuban and Afro-Cuban music is the Seattle-based band Clave Gringa, led by composer, vocalist, and pianist Ann Reynolds. Reynolds 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.

Her latest release, *Joy*, came out earlier this year. Latin Jazz Net praises the release, "Afro-Cuban forms such as 'son cubano' 'danzón' and 'guaguancó' are worked into this sublime music as if they were written by a native of the region... the 'feel' comes only to those who don't simply inhabit the art, but embrace it as one does a member of the

family; not simply a loved one, but one who is 'especially loved."

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.

"Cuban popular music is really about getting people to dance," says Reynolds, a dancer herself. Expect to hear originals and the band's take on Cuban classics, from the charm of the cha-cha-cha to deep veins of less familiar AfroCuban rhythms.

For her 2019 festival appearance, Reynolds is joined by ubiquitous bassist Kelsey Mines, Daniel Barry on



ANN REYNOLDS BY DANIEL SHEEHAN

trumpet, Steve Smith on congas, and Ricardo Guity on drumkit/timbales. *Free. For details visit earshot.org.*

Wally Shoup

Wally Shoup has long been a devoted explorer of the outer edges of improvised music-except, of course, that for a musician like Shoup, the outer edges are at the core, or the vanguard, of where he locates his vital musical practice. For decades, the alto saxophonist has pursued his own aesthetic so impressively that earlier this year he was elected to the Seattle Jazz Hall of Fame.

Early in his career, Shoup set a benchmark for non-idiomatic freely improvised music that was in the British mode championed by the likes of guitarist Derek Bailey, saxophonist Evan Parker, and others associated with the Music Improvisation Company. But Shoup's playing was also laced with the strains of his Southern upbringing amidst blues, R&B, and jazz.

It was in North Carolina, Georgia, and then Colorado and Birmingham, Alabama, that he first plied his trade. He came to Seattle in 1985 and with cellist Brent Arnold formed Project W. Its 1994 album of the same name was "the stuff of legend," as Andrew Bartlett wrote for Earshot Jazz.

Also in the 1990s, Shoup was one fourth of the juggernaut quartet Stackpole. Comprised of drummer Gregg Keplinger, bassist Geoff Harper, and electric guitarist Dennis Rea, it seared, unleashed and uncompromising, into the memory of many an astonished Seattleite.

By the time the eponymous Stackpole appeared in 2001, Shoup had won national notice. His CD with Sonic Youth guitarist Thurston Moore and idiosyncratic Japanese drummer Toshi Makihara had appeared the year before, and in 2003 and 2004 the fabled Leo Records released three of his albums with such collaborators as Moore, Arnold, Makihara, and renowned American free improvisers, saxophonist Paul Flaherty and drummer Chris Corsano.

Shoup has long been an organizer and instigator of free improv, free jazz, and other approaches to music-making, including organizing installments of the Seattle Improvised Music Festival, the longest running such gathering in the country.

Some of Shoup's exploratory range is on show during this evening, a tribute to his tireless pursuit of a personal musical expression. He appears with three of his projects: with Dom Chiavereni (electric bass) and Al Hashimoto (drums); with Tom Scully (electric guitar) and Casey Adams (drums); and with Bob Rees (vibes), John Seman (bass), and Mark Ostrowski (drums).

\$10–19. For details visit earshot.org.



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FRIDAY, OCTOBER 11, ROYAL ROOM 6:30PM (EARLY SHOW) 9:30PM (LATE SHOW)

Tribute to Tony Williams Lifetime

Presented by the Royal Room.

Tony Williams Lifetime was a power fusion trio formed in 1969 upon Williams' departure from the Miles Davis Quintet. It featured organist Larry Young and electric guitarist John McLaughlin, and in later incarnations, ex-Cream bassist Jack Bruce. *Emergency* was the original trio's debut album, which was initially rejected by jazz listeners as being too heavily rock influenced.

That attitude changed in time, with the now 50-year-old recording being looked upon as a jazz, rock, and fusion classic. Three Seattle musicians—organist Joe Doria, drummer D'Vonne Lewis, and guitarist Cole Schustertake to the Royal Room stage in homage to this groundbreaking music. As one would expect, this trio will infuse their tribute with their signature souloriented and funk sound, staying true to themselves as well as honoring the unique approach of the original Lifetime band.

Emergency was an interpretive work in its time, a radical departure from the jazz world, a groundbreaking innovation in the rock world. That aspect of the work continues for this performance, as this formidable Seattle trio takes on Williams' vision a half century after its making.

\$15–20. For details visit earshot.org.



D'VONNE LEWIS BY DANIEL SHEEHAN

FRIDAY, OCTOBER 11, TOWN HALL FORUM, 8PM

Orrin Evans Trio w/ Jeff "Tain" Watts

Welcomed by KNKX.

Across over 25 albums as a leader or co-leader, endless miles on the road, and countless hours in the studio, pianist Orrin Evans has always followed an original path. While the past year has seen him receive accolades as both the newest member of The Bad Plus, and leader of his Captain Black Big Band, his brilliance as a pianist and composer has been plainly evident from the very beginning of his career.

Evans is also a widely respected bandleader with a gift for finding young, meteoric talent. With a Grammy-Award nomination for his album *Presence*, and his newfound adventure in The Bad Plus, Evans' prodigious talents are finally being recognized broadly, and given their due.

Drummer Jeff "Tain" Watts may be the best known drummer in jazz. He gained great visibility at a young age, playing in the dynamic and ground-breaking quintet of Wynton Marsalis in the 1980's. His 25-year association with saxophonist Branford Marsalis yielded a treasure trove of recordings, as well as a three-year stint as the drummer on The Tonight Show with Jay Leno. Watts' solo projects tend to be adventurous in a polyrhythmic sense, as are his musical partnerships over the years with the likes of McCoy Tyner, Geri Allen, and George Cables to name but a few.

The piano trio is perhaps the most expressive format in jazz. It strips the music down to its core elements, making rhythmic and melodic movement and shapes more pliable and movable. In the wrong hands, it can sound like a retread of piano trios since the dawn of Bill Evans. In the right hands, as in those of Evans, it can be a potent force illuminating paths of imagination and



ORRIN EVANS BY JIMMY KATZ

invention. The often percussive nature of Evans' playing, and the iconic rhythmic impulses of Watts should result in many revolutions around a common center.

\$10–33. For details visit earshot.org.

Makaya McCraven

One of the most talked-about musicians in jazz, 36-year-old, genrebending drummer Makaya McCraven has been doing what few jazzers can do these days—draw a young crowd.

Deeply steeped in hip-hop, straight-ahead jazz, the avant-garde, and R&B, McCraven has been called "urgent and fresh" by Rolling Stone, which rightly dubbed his work "brainy beat music." McCraven wowed crowds at his Earshot concert at the Royal Room this past April, seemingly inspired by the hard-hitting rock drumming of Tony Williams of the late '60s and early '70s, as well as hip-hop and African drumming.

Born in Paris and raised in Western Massachusetts, McCraven was mentored as a young man by jazz avantgardists Archie Shepp and Yusef Lateef, who played with his father, drummer Stephen McCraven.

By middle school, he'd formed a band with friends which backed up his mother, Agnes Zsigmondi's Jewish folk songs. In high school, Makaya led a band

that played jazz-influenced hip hop and once opened a show for Digable Planets, the groudnbreaking hip-hop group founded by now Seattle-based Ishmael Butler (Butler performs with his latest project, Knife Knights, on October 16 at the Langston Hughes Performing Arts Institute).

McCraven attracted a lot of early attention in the U.K. and has collaborat-

ed with Sons of Kemet sax man Shabaka Hutchings. The *New York Times* has called McCraven, "one of the best arguments for jazz's vitality." While that may be true, McCraven does not



MAKAYA MCCRAVEN BY DAVID MARQUES

see himself as part of any movement meant to make jazz "more relevant" by mixing it with club beats. On the contrary, he approaches the genres as equally primary.

After a stint at the University of Massachusetts, he moved with his wife to Chicago and found his aesthetic home at the jam sessions at the Velvet Lounge, Fred Anderson's fabled southside club.

where many musical languages were spoken fluently. By 2012, *The Chicago Reader* was calling McCraven "one of the city's most versatile and in demand drummers." Since then, he has

produced five albums: Split Decisions (2012), In the Moment (2015). Highly Rare (2017), Where We Come From (CHICAGOxLONDON Mixtape) (2018) and Universal Beings (2018).

In the Moment, composed of meticulously edited, looped and altered tapes of his band's live performances, was a breakthrough. It was named album of the week on BBC 6 Radio and wound up on 2015 "best of" lists at the Los Angeles Times, the NPR Music Jazz Critics Poll, and Apple Music. Universal Beings was named one of the best albums of 2018 by the New York Times.

Though editing and electronics are significant parts of his process, McCraven is fanatically committed to the sound and feel of live music bouncing off the walls and the crowd. At his spring performance in Seattle, he created an intense

vibe that recalled the spirit if not the letter of Pharoah Sanders, hooking up ferociously on the one with bassist Junius Paul. Personnel for this festival gig have not yet been announced, but you can count on McCraven and his band to set the vibe.

\$10–29. For details visit earshot.org.

Julian Lage Trio

Presented by Seattle Theatre Group.

From an early age, guitarist Julian Lage has wowed audiences as someone "who can enact thoughts and impulses as they receive them" (The New Yorker). For his newest album, Love Hurts, recorded with Dave King (drums) and Jorge Roeder (bass), he makes his own explorations of American music in the 1960s and 70s. Among his many projects as a leader, Love Hurts completes his trilogy of Americana recordings, following Arclight (2016), and Modern Lore (2018).

Classically trained at the San Francisco Conservatory of Music and a graduate of Berklee College of Music, Lage has developed from a Mozartian prodigy to mature maestro, matching minds in high-profile duos with experimental guitarist Nels Cline, bluegrass guitarist Chris Eldridge, and pianist Fred Hersch. He's joined Gary Burton, John Zorn, Kris Davis, and others, with what DownBeat describes as an "incisive musicality and clean fretwork [that] go a long way to bridging aesthetic divides."

For his Seattle performance, Lage is joined by King on drums and in-demand New York bassist Chris Tordini. King's energies overflow across New York's downtown scene, in projects including The Bad Plus and Broken Shadows with saxophonist Tim Berne. He and Tordini collaborated with saxophonist/clarinetist Chris Speed, whose album *Platinum on Tap* (Intakt) was a DownBeat Editor's Pick in 2017. Tordini, longtime low-end theorist with drummer/composer Tyshawn Sorey, has played and recorded in bands led by Steve Lehman, Ari Hoenig, Jim Black, and others.

21+ \$22-25. For details visit earshot.org.



JULIAN LAGE BY NATHAN WEST



Afro-Electric: Val Jeanty & Ravish Momin / Fay Victor & Myra Melford

Welcomed by KBCS.

Turning Jewels Into Water is the transformative project between Indian-born drummer and producer Ravish Momin and Haitian percussionist and spinner of "Vodou electronica," Val Jeanty (Val-Inc). The two met in New York City in 2017 at Pioneer Works, while Momin was an artist-inresidence, and have since recorded two EPs, Which Way Is Home? (2018) and Map of Absences (2019).

While the duo's process is forward-thinking—

plumbing the creative depths of digital potential through techniques like outfitting acoustic drums with Sensory Percussion triggers and using Force Sensing Resistor drum pads—the resulting layers of electro-acoustic beats create a hypnotic soundscape that em-



VAL JEANTY AND RAVISH MOMIN BY ED MARSHALL

phasizes the ancient relationship of ritual to creation.

Momin received private instruction from master-drummer Andrew Cyrille while working as a civil engineer in New York in the late 1990s. In 2003, Momin switched focus full time to being a professional musician and has since worked with such legends ranging from avant-saxophonist Kalaparusha Maurice McIntyre to pop-icon Shakira.

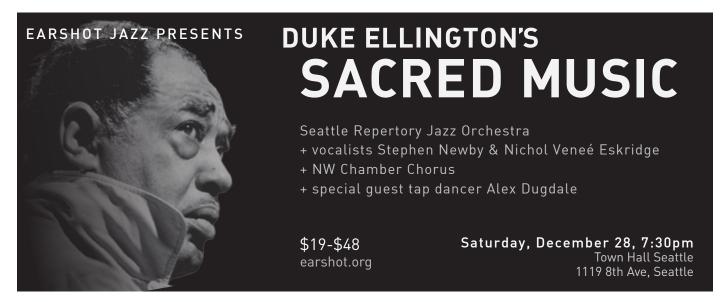
Jeanty was raised in Bizoton Fontamara, Haiti. Speaking on her practice, Jeanty told Voices from Haiti, "I use these electronic tools, but the music is spiritual...It's the kind of sound that gives your spirit freedom to roam."

Through improvisational traditions rooted in jazz and Indian folk music, Jeanty and Momin reflect on "the regressive state of

human rights, deepening refugee crises and the worsening impacts of climate change worldwide" and imagine a better, free-flowing future.

Opening: Avant-garde vocalist Fay Victor and pianist Myra Melford.

\$10–33. For details visit earshot.org.



DJ J-Justice / Afrocop w/ visuals by blazinspace

Arguably, there's no one more qualified to kick-off this Sunday night DJ series than Seattle's J-Justice, who has dedicated twenty years to "music with soul"—from house to boogie, disco to jazz, techno to hip-hop. J-Justice has become an indispensable participant in Seattle nightlife. Best known as a founding member of acclaimed DJ crew SunTzu Sound and co-host of the 91.3 KBCS Friday night radio show "City Soul," J-Justice is driven by a faithful following in Seattle and beyond.

Then, it's a spacey synth-and-beats journey with Seattle composer and keyboardist Noel Brass Jr. and his Afrocop trio: Carlos Tullos (bass and baritone guitar) and Andy Sells (drums and percussion).

The trio explores ambient realms that veer toward intuition, and sublime dreamy movements. The improvisational aspects of jazz are as much an element of inspiration as are elements of punk, electronic music, gospel, afrobeat, funk, soul, and psych.

"We make people feel psychedelic," says keyboardist Noel Brass Jr. The

jazz-ish trio has garnered plenty of attention, *The Stranger* comments that Brass Jr.'s kaleidoscopic tone poetry is a range from beatific to strident, touching on the crucial work of Chick Corea and Keith Jarrett during their Miles Davis tenures, John Medeski, and Wolfgang Dauner.

A favorite from last year's festival, Afrocop is back with loud splashes of light and color by "Video Jockey" blazinspace.

21+. \$10–16. For details visit earshot.org.

SUNDAY, OCTOBER 13, TRIPLE DOOR, 7:30PM

Youn Sun Nah

Welcomed by KBCS.

The daughter of a choir conductor and a musical actress, South Korean singer Youn Sun Nah is at home on stage. Through worldwide tours, gold records, and accolades from the governments of France and Korea, she is celebrated by audiences and critics alike.

Her education includes time spent in France at the National Institute of Music at Beauvais. It was through competitions and festivals where she steadily garnered accolades playing in a trio with guitarist Ulf Wakenius, accordionist Vincent Peirani, and bassist Simon Tailleu.

Her newest release, *Immersion*, continues her eclectic approach covering everything from American folk music, to Leonard Cohen, to the Supremes. Of her 2013 release *Lento*, Medium wrote that "there are moments... that take the listeners breath away...every



YOUN SUN NAH BY SEUNG YULL NAH

jazz singer should give this album a listen."

She is joined by producer Tomek Miernowski (guitars, piano, synthesizer) and Brad Jones (bass). Miernowski shares Sun Nah's showbiz savvy, having produced and performed for TV and radio and worked with the likes of Mos Def, Chris Thile, and others.

Youn Sun Nah sings with stylistic abandon that reflects her expansive

personality and wide experience, uniting traditions from Korea, French chanson, and her own take on hits that range from Joni Mitchell to Nine Inch Nails. She's able to move "seamlessly... between impressionistic high drama, abstract improv, or a folk artist's candid simplicity" (*The Guardian*).

\$10–39. For details visit earshot.org.

Darius Jones



DARIUS JONES BY PETER GANNUSHKIN

Welcomed by Rainier Avenue Radio.

Over the past decade, Darius Jones has created a recognizable voice as a critically acclaimed saxophonist and composer by embracing individuality and innovation in the tradition of African-American music. He has been recognized not only for his dynamic emotional and technical range on the alto saxophone, but for his compositional and improvisational breadth and depth that pulls uncompromisingly from every corner of his self in search for more pure and absolute ways to communicate and be under-

stood. He is equally at home in a classic avant-garde setting with open air to fly as he is composing focused vocal chamber ensemble compositions.

At any in time, he is able to call on the rich melodic histories of soulful blues and church traditions and then seamlessly transition to powerful splittones reminiscent of Pharoah Sanders and Roscoe Mitchell.

He tells Avant Music, "I love good music and I want to create good music. For me, there is no style. There is no genre. There is no One Way. This is just a love thing, and the more organic

the process, the better. It doesn't matter what you want to call it, I just want to feel it in my soul."

In the ever-growing catalogue of Jones' ambitious, intentional, and vulnerable exploration, we do indeed witness the epic transcription of an open soul. Perhaps this is no more evident than his ongoing album cycle. His 2009 debut album as a leader, *Man'ish Boy (A Raw & Beautiful Thing)*, marked the start of the Man'ish Boy album cycle that is set to be completed after the 9th album is released. We are currently on album number five, *Le bébé de Brigitte (Lost in Translation)*, released in 2015.

On this evening of the festival, Jones will be performing a solo set in the intimate sonic sanctuary of The Chapel Performance Space. In the perpetual unveiling of his own story and relentless pursuit of truth, his extensive command of musicality and humanity promises to reveal something to all who attend.

In the words of Jones, "When we get outside our comfort zones we feel the discomfort from the unknown because we don't know where we belong, where to step. In that lack of knowing, we actually begin to surprise ourselves. We begin to open up, and our perspective widens. We see and understand things we didn't before. I believe that this makes us more patient and compassionate, which can break down barriers of hatred and fear."

Seattle/New York poet and jazz thinker, Paul Harding, will take the stage with Darius Hones after the music set for an interview and discussion. \$10–23. For details visit earshot.org.

DakhaBrakha

Presented by Triple Door.

From Ukraine comes the inimitable DakhaBrakha, which evolved from avant-garde theater accompaniment to create its own brand of "ethnic chaos" music.

The quartet's name means "give and take" in old Ukrainian, and its members certainly live up to that. They formed in 2004 at the behest of innovative theater director Vladyslav Troitskyi at the Kyiv Center of Contemporary Art (DKAH). Those theatrical origins remain evident in their flamboyant performances, as they transform the folk traditions of their nation. They add music of nearby regions, and crank it all up with instruments from around the world.

"We want people to know as much as possible about our corner of the world," says Marko Halanevych. A vocalist and player of the darbuka (drum), tabla, and accordion, he grew up amidst village life, made his mark in the theater of DAKH, and draws on his rural upbringing still in his singing and playing. Like Halanevych, Iryna Kovalenko performs at the DAKH theater, and in the band sings and plays percussion, accordion, and piano. So too does Olena Tsybulska, a specialist in folkloric wedding songs at the National University of Ukraine. On cello and vocals is the self-taught Nina Garenetska.

With its taut balance of the avantgarde theater and village celebration, the band swirls far away from the Soviet era of ideologically straitened pseudo-aesthetic folklore. It's a band that has to be seen live to truly savor its daring, riveting bravura.

\$45–55. For details visit earshot.org.



IRYNA KOVALENKO, MARKO HALANEVYCH, NINA GARENETSKA, OLENA TSYBULSKA BY VITALIY VOROBYOV

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Here to Play



NEIL WELCH, GREGG KEPLINGER, KELSEY MINES BY HALEY FREEDLUND

Three Seattle musicians are possessed by the free-jazz spirit and aesthetics of late-era John Coltrane and compelled to breathe life into their own, endlessly searching, music. Never rehearsing, always playing.

Called Here to Play, the virtuosic trio of expansive power and energy is comprised of Kelsey Mines (upright bass), Gregg Keplinger (drum set and hand-hammered metal), and Neil Welch (tenor sax/electronics).

Keplinger and Welch have always shared this inescapable spirit. Keplinger was a witness to Coltrane's "Live in Seattle" sessions at the Penthouse—a singular experience that forever seared an impression on the percussionist. Welch—stalwart of Seattle's improvised music scene and half the duo of Bad Luck—has long channeled the raw intensity and advanced techniques of Coltrane's tenor partner Pharoah Sanders. Mines, with her anchoring and surgical force, transforms the music into something truly special.

As drum, bass, and sax goes, Here to Play brings the traditional trio to a modern sound.

Mines—who draws her own influences from the likes of Abbey Blackwell, Jimmy Garrison, Larry Grenadier, Stephan Crump, and Carmen Rothwell—combines her extensive palette of harmony and technique with Welch's use of multiphonics and electronics to lay a rich and dense conceptual framework for the group. In this foundation, freedom is found by all. It allows Keplinger to color the rhythmic propulsion without restraint, Mines to dig deeper into and around the energy center, and Welch to embody the liberating, unrestrained improvisational might that came to define late-era Coltrane.

It's a group that is built for the transcendent moments of live performance.

This festival performance also serves as an album-release for their self-released album, *Here to Play*.

\$10-23. For details visit earshot.org.

Seattle Modern Orchestra w/ Darius Jones & Wayne Horvitz

Welcomed by KBCS.

With co-artistic directors Julia Tai and Jérémy Jolley at the helm, there are few better equipped to present the ever deep and broad imagination of contemporary music than Seattle Modern Orchestra—the only large ensemble in the Pacific Northwest solely dedicated to the music of the 20th and 21st centuries.

SMO and Earshot Jazz are collaborating for the first time to present an exceptional evening of composition and performance. In addition to featuring compositions by Anthony Braxton, Earle Brown, George Lewis, and Tyshawn Sorey, the evening will also feature the highly distinguished performers and composers Darius Jones (Alto Sax) and Wayne Horvitz (piano).

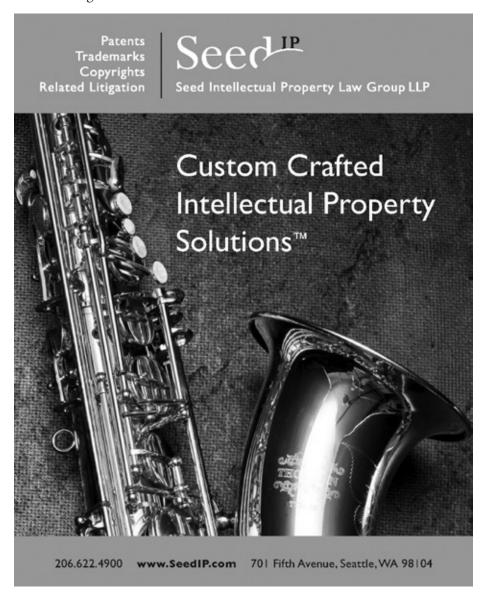
Jones has firmly established himself as an iconic voice in music today, being hailed by the *New York Times* as "the most visceral and distinctive alto saxophonist of this era." His sound pulls directly from the heart and is uncompromising in its display, shifting from the rich melodic history of soulful blues and church traditions one moment and into the powerful Earthshattering split-tones of Pharoah Sanders the next.

Horvitz—a Seattle treasure and 2016 Doris Duke Performing Artist Award winner—is a prolific and heralded composer who has spent a career blurring the lines of contemporary jazz and classical music in both composition and performance. SMO will be commissioning and performing a world premiere of Horvitz' entitled Vagabond: Constructions for Chamber Orchestra and Improvisers (2019).

The demands of the music being performed not only require the highest caliber of musicianship, but, due to the core nature of improvisation, also require a sincere belief in the power of surprise to transcend expectation. It's a practice that does not always come easily for musicians or audience members who might prefer the protection of controlling their own emotional ex-

perience. It requires reaching beyond one's own preconceptions into the unfamiliar to gain a better understanding of others through their music. But perhaps there is not a better time for engaging in new music than now, for as Jolley says, "The exploration of new music is a state of empathy."

\$10-23. For details visit earshot.org.



Aaron Parks Little Big



AARON PARKS, DAVID "DJ" GINYARD, GREG TUOHEY, TOMMY CRANE BY DENEKA PENISTON

Welcomed by KNKX.

Forward-thinking Seattle-born, NYC-based pianist Aaron Parks leads his fresh quartet, Little Big, into exciting soundscapes. At age 34, Parks is 17 years into a distinguished career, and continues to prove himself as not just an in-demand accompanist, but a brilliant leader.

Parks entered the public eye during his time playing with trumpeter Terence Blanchard. The *New York Times* has praised Parks for being "a step ahead of everyone else." At just 15, the Seattle-raised pianist was a triple-major in math, computer science, and music at the University of Washington. That same year, Parks was selected to participate in the GRAMMY Jazz Band, which led to a move to New York to attend the Manhattan School of Music at age 16.

At 18, while a member of Blanchard's band, he earned the title of Cole Por-

ter Fellow from the American Pianists Association. Parks has appeared on three Blue Note albums by Blanchard, including Blanchard's 2007 Grammy Award-winning opus *A Tale of God's Will (A Requim for Katrina)*.

The young pianist worked with guitarist Kurt Rosenwinkel steadily between 2008-2015. Of Parks, Rosenwinkel says, "When I think of the word 'genius,' I think of a connection to nature, that nature can express itself undisturbed through human activity. I feel that in Aaron's playing. He illuminates natural shapes and figures. His intuitive understanding is so strong and powerful that it's always informing his technique, which is homegrown. He has a high-level intellect, which serves to embrace and give headroom to his daydreams." (Down-Beat).

Parks is increasingly stepping out as a leader as he approaches the third

decade of his career. His color-rich electro-acoustic quartet Little Big sees impressive members backing Parks: Greg Tuohey (guitar), David "DJ" Ginyard Jr.(bass), and Tommy Crane (drums). Each player brings their varied experiences from jazz, improvised music, electronica, R&B, indie pop, alt-country, and much more to this "genre-fluid" music, which creates a world of its own.

Aaron Parks Little Big's self-titled 2018 release on the Ropeadope label picks up where 2008's *Invisible Cinema* left off: "Like that disc, this is the product of a piano-and-guitar quartet playing modern rock-and electronica-influenced postbop. Time, though, has altered Parks' music: less ostentation, more gravitas. It's the beauty and vision of the older album, filtered through maturity" (*JazzTimes*).

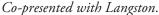
21+. \$10–33. For details visit earshot.org.

WEDNESDAY, OCTOBER 16, LANGSTON HUGHES PERFORMING ARTS INSTITUTE, 7:30PM

Knife Knights / Darius Jones / Stas Thee Boss



DARIUS JONES BY PETER GANNUSHKIN



After more than a decade of collaboration, local mystic minds Ishmael Butler and Erik Blood have released their first full-length album, *1 Time Mirage*, together under the moniker Knife Knights.

Butler is well known as one part of Shabazz Palaces, the future-forward hip-hop duo that's been at the outer frontier of the genre since their formation in 2009. Prior to Palaces, Butler is known as the founder of the Grammy-Award winning hip-hop trio, Digable Planets, formed in 1987 in Brooklyn, New York. After the disbanding of Planets in the early 90s, Butler returned to Seattle and performed briefly under the name Cherrywine, after a chance encounter led to guitar lessons and mentorship from Thaddeus Turner.

Fast-forward to 2003 and another chance encounter—this time at a Spir-



ERIK BLOOD, MARQUETTA MILLER, ISHMAEL BUTLER, OCNOTES BY OCNOTES

tiualized show with Erik Blood, the Tacoma-born, Seattle-based engineer, producer, songwriter, and film composer—and the beginning of a new partnership.

Blood has had his hand in projects from Seattle luminaries as varied as the Moondoggies, THEESatisfaction, Tacocat, and Champagne Champagne, and has released two solo albums, *Touch Screens* (2014) and *Lost in Slow Motion* (2016). As the engineer behind Shabazz Palaces, Blood has been an undeniable force in shaping the sound and vision.

Butler seems to be in a constant state of becoming. His "single-take ingenuity came from studying intuitive maestros Miles Davis and Sun Ra" realizing that "the magic is in the moment" (*Pitchfork*). With their shared affinity for hip-hop, shoegaze rock, ambient soundscapes, and in-the-moment improvisation, a proper collaboration

between Butler and Blood was inevitable.

Knife Knights effortlessly fuses ambient synths and drums with elements of rap and R&B; forever pushing the definitions of genres and the envelope of music itself.

Butler and Blood are two of Seattle's "most legendary contemporary artists" (KEXP) and together revel in creative candor. For their festival appearance, Butler and Blood are joined in Knife Knights by OCnotes and Marquetta Miller.

Opening: New York based alto saxophonist, Darius Jones and South Seattle's own hip-hop artist and Knife Knights collaborator, Stasia Irons, better known by her stage name Stas Thee Boss.

\$10–27. For details visit earshot.org.



Chucho Valdés Jazz Batá

Sponsored by BECU.

The powerful Cuban piano virtuoso Chucho Valdés has been on a roll the past decade, issuing one outstanding concept album after another, including last year's *Jazz Batá 2*.

Valdés appears at the Earshot Jazz Festival with his quartet, an elegant, creative band that has more "air" in it than many Valdés projects and features the woody, full-bodied bass of Yelsy Heredia, the restrained percussion of Yaroldy Abreu Robles, the percolating batá drums and pining chants of Dreiser Durruthy Bombalé, and, not least, the dazzling accuracy, wild flourishes and percussive clang of Valdés' piano.

Jazz Batá 2 explores the Yoruban drum music from Nigeria that informs much Cuban culture, through the Afro-Cuban faith Santeria. Valdés' return to batá—so called because of the two-headed, hourglass-shaped Nigerian drum of the same name—is a return to his own roots as well as the roots of Cuban music. His breakthrough 1972 album was titled Jazz Batá. Back then, bringing Yoruban elements forward in Cuban music, so common today, was not only avant-garde, but frowned on by the government.

Born in 1941 near Havana, Valdés graduated from the Conservatorio Municipal de Música de la Habana when he was 14 and a year later formed his first jazz trio. In 1959, he debuted with his father's band, Sabor de Cuba, then joined Orquesta Cubana de Música Moderna. One of the singers they backed in those days was Omara Portuondo, who would gain fame outside Cuba through the Buena Vista Social Club recordings.

Until the late '90s, Valdés had worked primarily as a sideman, but in 1998 he launched a solo career, which has showcased his extraordinary virtuosity, as well as his composer's pen and knack for concept albums. All this has not gone unnoticed. He has won six Grammy awards, was given a Lifetime Achievement Award from the Latin Recording Academy, and in 2018 was inducted into the Latin Songwriters Hall of Fame.

\$18-60. For details visit earshot.org.

Cécile McLorin Salvant w/ Aaron Diehl Trio

Welcomed by KNKX.

2019 *DownBeat* Artist of the Year and Female Vocalist of the Year, 30-year-old Cécile McLorin Salvant is the voice to know in jazz's second

century. A—what Wynton Marsalis calls—"once in a generation or two" singer, her talent transcends virtuosity.

McLorin Salvant's meteoric rise has been unconventional. The daughter of a French mother and Haitian father, she was raised in a bilingual household amidst the rich cultural mix of Miami. Early studies included piano and singing Broadway.

Moving to France to study law and opera in 2007, she began studying Baroque voice at the Darius Milhaud Conservatory. There, McLorin Salvant began to explore the deep roots of jazz and American music under the direction of multi-reedist Jean-François Bonnel.

Three years later, she entered and won the Thelonious Monk International Jazz Competition, which netted her a recording con-

tract with Mack Avenue Records. Her first recording, *Womanchild* (2014), gained her international acclaim and a Grammy-nomination. It also marked the beginning of her working relationship with the Aaron Diehl trio.

The album and its Grammy-Award winning follow-up, For One to Love, established her style, showing her full range, and ability to stretch and in-

habit a lyric without employing scat or other standard jazz vocal practices.

Two years later, her third Mack Avenue release, *Dreams and Daggers*, also took home a Grammy, as did 2015's



CÉCILE MCLORIN SALVANT BY MARK FITTON

For One to Love and 2018's duo with pianist Sullivan Fortner, The Window.

Recording accolades aside, McLorin Salvant's true genius lies onstage. To hear her is transporting, to see her is transfixing. As an artist, she embodies her work, taking on multiple personas—"judicious, confiding, theatrical, skeptical (Nate Chinen, *New York Times*)—in just one song or phrase alone. She notes, "jazz would not be

what it is without its theatrical origins, vaudeville, and minstrel shows." Her unflinching performances point us to consider race, sex, gender, and power.

McLorin Salvant has found a match

in the Aaron Diehl Trio. The group, still reeling from the untimely death of young drummer Lawrence Leathers, continues to offer up hope in the magnificence of their music. Diehl, 33, is a classically trained pianist and composer celebrated for his "melodic precision, harmonic erudition, and elegant restraint" (New York Times). The pianist has been called "The Real Diehl" by Wynton Marsalis, after touring with his septet. He has also performed with Wycliffe Gordon, Warren Wolf, and Matt Wilson, among others.

McLorin Salvant and the trio's approach is sophisticated, with an uncommon wisdom and understanding of harmony, yet their style is accessible to the listener. She taps into the audience's emotions, with a playful, often mischievous delivery to well-worn, seemingly

out of touch lyrics, enabling her to transform a tune without altering a single word—"her singing amounts to a kind of re-writing" (*The Nation*).

In the new century, now nearing its twentieth year, McLorin Salvant is clearly the standard for the next generation of jazz vocalists to aspire to.

\$18-60. For details visit earshot.org.

WITHIN/EARSHOT

presented by Bainbridge Island Museum of Art

BIMA and Earshot Jazz are excited to partner for the third year in a row to present Within/Earshot, a month-long, all-ages 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

Look

As part of the Within/Earshot festival, BIMA is proud to present Jazz Combo II, an exhibition of portraits by noted Northewest photojournalist, Daniel Sheehan. The Pulitzerprize winning photographer has been documenting the Seattle jazz scene for decades, capturing venues, clubs, and musicians with an impeccable sense of timing and authenticity.

Sheehan has captured the spirit of such local legends as Clarence Acox, Jay Thomas, Buddy Catlett, Ruby Bishop, Overton Berry, and many more. The exhibtion is free of charge and runs from October 5-October 24.

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 is celebrated vocalist and educator, Johnave Kendrick on October 5. Offering up original compositions and re-imaginings of standards, Kendrick's infectious sound has won over audiences in the Northwest and beyond.

On October 12, BIMA presents Best of the West Sound, a toe-tapping afternoon of free jazz concerts in celebration of the museum's fall exhibitions.

Best of the West ensembles include The Cuban Heels, a Bainbridge Island Latin Jazz band; Sus 4, a Kitsap-based quartet offering electric jazz and progressive rock; and the Chuck Easton & George Radebaugh Quartet, a group



JOHNAYE KENDRICK BY DANIEL SHEEHAN

of Port Townsend area musicians offering standards and contemporary straight-ahead jazz.

Next up on October 18 is a night of piano-driven music with the Bill Anschell Trio. Joining Anschell are fellow stalwarts on the Seattle scene, Ieff Johnson on bass and D'Vonne Lewis on drums.

Get ready to get down on Saturday, October 19, with the soulful grooves of Grace Love. The transporting vocalist dishes up powerful performances rooted in soul.

Saxophonist Neil Welch and drummer Chris Icasiano have been collaborating for over a decade. Their experimental duo, Bad Luck, will "bear down on you like a cyclone of fire" (The Stranger). Their music defies boundaries, drawing from electronic, metal,

folk, jazz, and more. They're joined by Lorraine Lau on October 25.

The last concert showcases the Savani Latin Jazz quartet on October 27. Bringing a jazz inflection to traditional Cuban and South American rhythms, the songs breathe with deep lyricism, inviting the audience into a rich and sometimes undpredictable musical ladscape.

Learn

Dive deeper into the history of the art form with a number of educational events. Returning this year is the popular Jazz with Jim lecture series, presented by James Cauter, professor of music at Seattle Central College. Topics covered include Be-Bop, Cool, and Hard Bop (October 10, 7pm) and Jazz Fusion (October 24, 7pm).

Within/Earshot offers up two films. Buena Vista Social Club follows aging Cuban musicians whose talents had been virtually forgotten following Castro's takeover of Cuba, the musicians are brought out of retirement by Ry Cooder, who travelled to Havana with the goal of bringing the musicians together for sessions. Screenings take place October 8 at 2pm and 7:30pm.

A Great Day in Harlem is a documentary covering a remarkable day in jazz history when some of the greatest players in jazz gathered early one morning in in 1958 New York City for a photograph commemorating the golden age of jazz. The screening takes place October 13 at 2pm.

EARSHOT AT VASHON

presented by Vashon Center for the Arts

A new year, new series, a new island. Earshot Jazz is pleased to partner with the Vashon Center for the Arts to offer a new satellite series of concerts at the stunning Katherine L. White Hall.

The Vashon Center for the Arts is a collaborative and community-based organization that initiates quality arts experiences for all ages and provides opportunities for artists to perform and exhibit their work. For tickets and information, visit vashoncenterforthearts.org.

October 4, 7:30pm

Starting off the series on October 4 is 2017 Golden Ear Vocalist of the Year and 2016 winner of the Seattle-Kobe Sister Jazz Vocalist Audition,

LaVon Hardison. Serving up joyful and creative reinterpretations of jazz standards, country, pop, and punk songs, nothing is off limits for Hardison's imagination, from Katy Perry to the Clash. Hardison also performs as part of the Seattle Jazz Showcase on November 2 at Town Hall (see pg. 51).

October 18, 7:30pm

Next up, Chicago-born, New York city-based vibraphonist Joel Ross and his 'Good Vibes' ensemble. At just 23 years old, the young musician's star is rapidly on the rise. Ross found a mentor in the great Stefon Harris and has performed alongside Herbie Hancock, Makaya McCraven, Louis Hayes, James Francis, and more.

Ross performs at Vashon on October 18 at 7:30pm prior to his performance at the Seattle Art Museum on October 19 at 8pm (see pg. 33).

October 25, 7:30pm

Closing out the series on a high note is multi-instrumentalist Kiki Valera and his quartet, offering son cubano sounds to move to. Son cubano is one of the most popular styles of music in Cuba and Valera is one of its foremost exponents.

Valera is most known as a master of the Cuban cuatro, a mid-size, 8-string guitar. He makes another festival appearance on October 26 at Town Hall Seattle (see pg. 43).

SUNDAY NIGHT DJ SERIES

presented by Earshot Jazz at the Timbre Room

Earshot Jazz and the Timbre Room present an ambitioius new series rooted in one of the foundations of the tradition of jazz: collaboration.

Over the course of three Sunday nights in October, Earshot Jazz show-cases a few great Pacific Northwest DJs who are excelling as exciting newcomers to jazz. The jazz genre itself is expanding its horizons and listener base through the reach of modern music distribution.

Earshot Jazz engages the musical perspectives of these local, studied giants, each offering their own uniqe spin. Between an early and late vinyl set, up-and-coming local bands offer tremendously varying sounds inspired by jazz. From moments of world jazz, soul, African blues, and hip-hop, to garage-leaning experimental tones and

dissonant improvisation, these multifocus events honor current interpreetations and impurities along the spectrum.

Expect appearances by recognizable guest emcees. Adding texture to the experience, top Seattle visual artists enhance the intimate, spirited room with live projected visuals.

Timbre Room—the upstairs of Kremwerk, a large dance bunker-boasts a warm sound quality. The room was designed with sound in mind. The relatively new nightclub is a wooden haven and hidden gem centered in the Denny Triangle in downtown Seattle, with room edge seating, a cozy dance floor, full bar, and tiki patio.

Concerts begin at 9pm with a DJ set, followed by a live band, and close with a DJ set that runs until late.

October 13, 9pm

DJ J-Justice (City Soul, KBCS) Afrocop

Visuals: blazinspace

October 20, 9pm

DJ OCnotes (Sunday Soul, KEXP) Smacktalk

Visuals: OCnotes

October 27, 9pm

DJ Nathan Womack (Vinyl Internationale, Wax Thematique) sunking w/ guest emcee Kassa Overall

Visuals: Scott Keva James

The Timbre Room is 21+ Doors open at 8:30pm. Tickets \$10–16.

Clarice Assad

Presented by Nonsequitur.

A "serious triple threat" (San Francisco Chronicle), the Brazilian-American virtuoso is a bold composer, brilliant pianist, and inventive vocalist all rolled into one. She deftly spans the worlds of classical, jazz, and Brazilian music.

Classically trained as a pianist, Assad set out to create a personal musical idiom that reflects Brazil's musical melting-pot heritage of African rhythms mixed with European melodies and harmonies. The result is a dazzling harvest of evocative color, rich textures, and captivating stylistic range.

As a composer, she is prolific. She's commissioned music for the likes of Evelyn Glennie, Yo-Yo Ma, and Nadja Salerno-Sonnenberg. Assad has released seven solo albums and has appeared on or had her works performed on another 30.

Assad was born in Rio de Janiero into a musical family: her father Sérgio Assad and uncle Odair Assad comprise a renowned guitar duo, and her aunt is singer/songwriter Badi Assad. With family members as guides, Clarice Assad has been performing professionally since she was seven. She went on to complete degrees in music and composition from Roosevelt University in Chicago and the University of Michigan.

For this concert, in addition to performing solo works for piano and voice, she will present three works for a chamber ensemble of Seattle newmusic stars, Brandon Vance (violin), Alina To (violin), Heather Bentley (viola), Gretchen Yanover (cello), and Taina Karr (oboe).

They perform "Synchronous" (2015), for string quartet and solo oboe; "Ob-



CLARICE ASSAD PHOTO COURTESY OF THE ARTIST

rigado" (2011), for string quartet and mandolin; and "Rodapião" (2016), for string quartet and bass, the latter played by Assad.

\$5–20 sliding scale. For details visit earshot.org.

SATURDAY, OCTOBER 19, ROOSEVELT HIGH SCHOOL, 7:30PM

Roosevelt Jazz Band w/ Jay Thomas EWA

The Roosevelt Jazz Band—regarded as one of the nation's top high school jazz orchestras—takes to their home stage with 2019 Festival Resident Artist, Jay Thomas and his EWA (East West Alliance) project with friends from Japan, including tenor saxophonist Yasuhiro Kohama, pianist Yuki Hirate, alto saxophonist Atsushi Ikeda, explosive drummer Daisuke Kurata, Seattle bassist, Phil Sparks, and vocalist Maya Hatch—a Roosevelt High School grad who enjoys a successful career in Japan.

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 excel-

lence in big-band jazz. The renowned program has put out some of the best talent in the Seattle scene today, including fellow festival artist D'Vonne Lewis.

From its triumphs at regional and national annual competitions, the ensemble's trophy case becomes more and more crowded. Most recently, Roosevelt took home the first place prize at this spring's Essentially Ellington Competition at New York City's Lincoln Center after a stunning performance of the challenging Dizzy Gillespie tune, "Things to Come."

A hard-swinging unit that can outpace many of the nation's college bands, Roosevelt has competed in the finals at Essentially Ellington 19 times,

and has won first place four 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 Jay Thomas, a celebrated musician and educator and this Earshot Festival's Artist in Residence. Known as a horn and reeds player and one of the few remaining links between Seattle's storied jazz past and promising future, his appearance with the Roosevelt Jazz Band is sure to provide a rare learning opportunity over the course of an energetic and inspiring evening.

\$10-27. For details visit earshot.org.

Joel Ross 'Good Vibes'

Welcomed by Rainier Avenue Radio.

Chicago-born, Brooklyn-based vibraphonist, Joel Ross is one to watch. At 23 years old, the young vibraphon-

ist is on "his own rocket-like trajectory" (New York Times).

Ross comes from a musical family and began playing drums at age three alongside his twin brother. Admitting his brother is "the better drummer," Ross took to mallet percussion. Ross began music studies at the Jazz Institute of Chicago, later becoming one of the first students at the city's first public arts high school, Chicago High School for the Arts.

Soon after, he found a mentor in the great vibraphonist, Stefon Harris, who encouraged Ross to pursue a two-year fellowship with Harris' Brubeck Institute Jazz Quintet in Northern California. After completing the fellowship, Ross transferred to the New School, where he would meet the peers that make up his Good Vibes quintet: Immanuel Wilkins (alto saxophone), Jeremy Corren (piano), Benjamin Tibe-

rio (bass), and Jeremy Dutton (drums). For their Earshot performance, bassist Kanoa Mendenhall will perform in place of Tiberio.

The "earnest interiority" and "kinetic magnetism" of Ross' playing is palpable (Nate Chinen, *NPR*). *Pitchfork*

agrees, saying "It's clear that he is a maestro at the vibraphone, malleting out repeated patterns and complex phrases that work as melodic state-



JOEL ROSS PHOTO COURTESY OF THE ARTIST

ments as well as percussive shapes."

Ross has played with such luminaries as Herbie Hancock, Makaya Mc-Craven, Louis Hayes, and recorded on pianist James Francies' recent album, *Flight*.

The Chicago-based drummer and producer McCraven named a track off of 2018's *Universal Beings*—on which Ross performs—"Young Genius" in

the vibraphonist's honor.

The young genius has stacked up an impressive list of titles including two-time recipient of the Thelonious Monk Institute National All-Star award, a 2013 YoungArts Jazz Finalist, first place at the 2016 BIAMP PDX "Jazz Forward" competition, and winner of the Keep an Eye International Jazz Award, in Amsterdam, More, we're sure, are soon to follow for this rising talent.

Ross released his debut album *Kingmaker* on Blue Note Records earlier this year. Upbeat melodies and passionate notes filled with stories of faith, family, and hope reverberate as slyly into the listener's ears as they flow from Ross' knowing hands.

2018 festival attendees might recall his lightning flow with Marquis Hill's Blacktet—this year's performance will be no less electrifying.

Ross performs a day before at the

Vashon Center for the Arts on October 18. More information at vashoncenterforthearts.org.

\$10–28. For more information visit earshot.org.

Shai Maestro Trio / Wayne Horvitz & Sara Schoenbeck



"Hearing Shai Maestro is like awakening to a new world" (*All About Jazz*). The spellbinding Israeli pianist performs with breathtaking fluidity, grace, and imagination in a powerful, harmonious trio with Peruvian bassist Jorge Roeder and Israeli drummer Ofri Nehemya

Maestro has earned his family name through stellar performances around the world and a series of riveting releases, most recently last year's *The Dream Thief*, his fifth album and first on ECM.

Maestro began his classical piano training at the age of five. At eight, hearing Oscar Peterson's The Gershwin Songbook inspired him to become a jazz musician. He won the National Jazz Ensemble Competition, Jazz Signs, in 2002 and 2003, and along the way studied Indian classical music.

Early in Maestro's career, Avishai Cohen, the long-time bassist in Chick Corea's band, invited him to join his trio. The pianist formed his own trio in 2010. His approach, both steeped in the output of jazz pianists before him and yet highly personal and explorative, is enthralling. His motto: "I always try to remember to embrace history while not trying to be anything or anyone else—to let the music come out of me." On his approach to the jazz trio: "Our mission is to blur the differences between life and music, and to try to express the rawest form of our being."

Opening: Bassoonist Sara Schoenbeck and keyboardist Wayne Horvitz call their collaboration "a study of the crossroads where texture and extended technique meet with and support the expression of melody and song."

Horvitz is, of course, renowned in Seattle and far beyond as a musician and composer who can do it all. Long resident here but a global musician, he has excelled in genre-expanding jazz and various related fields such as theater, and film.

Schoenbeck is classically trained and currently on the faculty at Brooklyn Conservatory of Music and Packer Collegiate Institute. the *New York Times* has called her performances "galvanizing" and "riveting, mixing textural experiments with a big, confident sound."

\$10-35. For details visit earshot.org.

DJ OCnotes / SmackTalk w/ visuals by OCnotes

Starting off the evening, DJ OCnotes takes the reins on vinyl and visuals. Best known for his wildly unpredictable and consistently on-point DJ sets, OCnotes has been the host of "Sunday Soul" on 90.3 KEXP since May 2018.

Born Otis Calvin III, OCnotes has been a vibrant figure on Seattle's music scene since the turn of the decade, releasing over fifty albums, mix tapes, and EP's over the years. OCnotes records as a solo entity, but also as one-half of Metal Chocolates with rapper Rik Rude, one-third of Indian Agent with Nicholas Galanin & Zak Dylan Wass, one-half of FREEKAZOIDZ with longtime friend Thrills, and is a member of the Black Con-



OCNOTES PHOTO COURTESY OF THE ARTIST

stellation (Shabazz Palaces' universe), among other collaborations.

OCnotes juggles performing and DJ'ing with his work as a live visual artist, often collaborating with Shabazz Palaces. His visual talents are out front-and-center of his own beats for this not-to-miss Timbre Room show.

Smacktalk is a five-piece jazz-fusion collective. With a focus on original music, the group harnesses the powerful capabilities of the saxophone and rhythm section to create textural landscapes across a variety of genres. Formed in 2016, SmackTalk is party music for smart people. The ensemble is Natalie Barry (saxophone), Luca Cartner (drums), Sidney Hauser (saxophone), Ori Levari (keys), and Seth Thomsen (bass). Their jazz chops fuse with funky soul and indie rock energy for a brand of modern music all their own.

SmackTalk is one of several New Cool (88.5 KNKX) favorites attracting a younger audience. Sax frontwoman Barry tells KNKX: "Jazz qualities are absolutely appealing to younger listeners, because everyone likes to emotionally connect with the music they're listening to. I think that jazz tonalities are particularly good at doing that. There's nothing that says that the jazz scene is only inclusive of people that are hip to complicated chord changes and fast, intricate lines...but jazz influences are exploding and showing up everywhere."

\$10–16. For more information visit earshot.org.



Anton Schwartz Sextet

Saxophonist/composer Anton Schwartz presents his ideas in harmonic layers that unfold into open space for interpretation, never straying far from his hard bop roots.

Schwartz performs new compositions for sextet on this evening. Joining is in-demand, Los Angeles-based pianist Josh Nelson. He has a reputation as an accompanist for vocalists, having toured and recorded extensively with Natalie Cole, Kurt Elling, and John Pizzarelli. His keen melodic sense is a worthy fit for Schwartz's compositions. David Marriott, Jr. is the first-call trombonist in Seattle and a fine composer and arranger. His 13-piece ensemble Triskaideka band has enjoyed a seven-year residency at the recently closed Tula's Jazz Club in Belltown. Trumpeter and bandleader Jared Hall

burst onto the Seattle scene a few years back. Hailing from Spokane, Hall spent time studying with the likes of Terence Blanchard and Brian Lynch. His 2017 release *Hallways* has been well received by jazz critics. Bassist Michael Glynn and drummer Julian MacDonough form a hard-swinging rhythm section, the necessary undercurrent for Schwartz's contemporary take on hard bop.

Schwartz plays tenor with an ardent, grinding style that should be well complemented by Hall's lyrical prose. His writing is very much within the tradition of the classic bop quintet, tempered with modern flares and sophistication. While many of his contemporaries seek innovation through new rhythms, modern technology, and fusion forms, Schwartz finds spac-



ANTON SCHWARTZ BY DANIEL SHEEHAN

es, and opens new doors in a post-bop sense, while still maintaining a foothold in the blues and hard bop traditions. For Schwartz and his mates, the tune is the thing.

\$10-23. For details visit earshot.org.

MONDAY, OCTOBER 21, CHAPEL PERFORMANCE SPACE, 7:30PM

Briggan Krauss

Throughout his career, saxophonist and composer Briggan Krauss has pushed the limits of acoustic performance and improvisation. An iconic performer, his approach to composition has developed into a morphology of sound, documented most recently on this year's release *Art of the Saxophone: The Lethe Lounge Sessions* (Ilusso).

Krauss' connection to Seattle is strong. He studied at Cornish College of the Arts, worked with guitarist Brad Shepik, and played in pianist Wayne Horvitz' Pig Pen quartets. Moving to New York City in 1994, he immersed himself in the downtown scene, stretching sound as part of Steven Bernstein's Grammy-winning group Sexmob, among other projects.

With a roving musical imagination that has brought him to the guitar, sound art, and media installation, Krauss has counterbalanced his critically acclaimed recordings as a leader and sideman—notably on Bill Frisell's 2004 release *Unspeakable*—with academic work and installation art. Currently, he is a professor in the Performance and Interactive Media Arts [PIMA] and Sonic Arts MFA programs at Brooklyn College.

Art of the Saxophone continues a series of landmark recordings that mark his major contribution to solo-saxophone performance. Recorded over two days at the Lethe Lounge, Krauss practically manifests his experimental extension of practice. Through various forms of muting—including his signa-



BRIGGAN KRAUSS BY DANIEL SHEEHAN

ture towel-mute—he uses a repertoire of long tones and multiphonics to rigorously sculpt his sound. The product is boundary-pushing.

\$10-23. For details visit earshot.org.

Jay Thomas EWA



YUKI HIRATE, DAISUKE KURATA, MAYA HATCH, PHIL SPARKS, ATSUSHI IKEDA, JAY THOMAS, YASUHIRO BY HAROLD ROSENCRANTZ

Welcomed by KBCS.

As the 2019 Earshot Jazz Festival featured resident artist, Jay Thomas introduces us to friends from Japan, where he often ventures and performs, in his East West Alliance (EWA). One of the very few who plays both brass and woodwind instruments, Thomas is equally compelling on trumpet as he is on saxophone. He has performed in Seattle and around the world for the past half century, with a history in this city that dates back to teenage gigs at the Black and Tan on Jackson Street.

Thomas met his current musical collaborators in Japan while looking for a good flute. He describes his friend Yasuhiro Kohama as the "spiritual center of the group," as well as a "monster sax player." With Kohama on tenor, and Atsushi Ikeda on alto, Thomas is in a position to freely drift from trumpet to alto, from flugelhorn to tenor and flute. Young pianist Yuki Hirate doubles on trumpet as well, adding a di-

mension to arrangements by Thomas and Kohama.

Vocalist Maya Hatch adds a special element to the performance. An alumnus of the acclaimed jazz program at Roosevelt High School, Hatch attended the New School in New York and recorded a CD with pianist Gerald Clayton. She toured Japan, where she met Kohama, who in turn asked her if she knew Thomas. That led to the three in collaboration on this special occasion.

In-demand bassist Phil Sparks has performed with the Seattle Repertory Jazz Orchestra for 25 years. He is a visible presence on the Seattle scene, with a history dating back to the New Orleans sessions with Floyd Standifer.

Drummer Daisuke Kurata lived for many years in New York, attending the New School, and receiving mentorship from Grady Tate. He has spent time in Cuba studying Latin rhythms. This performance celebrates jazz, in a real and tangible sense, as an international music. While jazz was born from and belongs to the Black American experience, the free exchange of multi-cultural musical ideas has defined the last half century of the art form.

Thomas will give a pre-concert interview with historical photos beginning at 7pm.

\$10–29. For more information visit earshot.org.

Jay Thomas: 2019 Festival Resident Artist

Multi-horn player, composer, and educator Jay Thomas has been a pivotal figure on the Seattle jazz scene since the late 1960s.

Jay Thomas EWA perform with the Roosevelt Jazz Band on Saturday, October 19 at 7:30pm.

Larry Grenadier / Kelsey Mines & Carlos Snaider

Welcomed by KNKX.

Though the bass can sometimes drop to the background, bassist Larry Grenadier has always stood out. He's been a key part of Brad Mehldau's trio since the early nineties and has recorded with Paul Motian and Charles Lloyd. His recent work includes the supergroup Hudson, with Jack De-Johnette, John Medeski, and John Scofield.

Grenadier's newest album, *The Gleaners* (ECM) is a solo-outing that takes its title from Agnés Varda's film, *The Gleaners and I.* Like the "gleaners" in the documentary—scavengers who gather the remains of crops after harvest—Grenadier finds his own way in what he calls a "search for a center of sound and timbre, for the threads of harmony and rhythm that formulate the crux of a musical identity."

The album has been praised by *DownBeat* as "a purposeful artistic vision—at points melodic, athletic and gut-wrenchingly vulnerable—that ex-



LARRY GRENADIER BY JUAN HITTERS

plores not only the full range of the instrument's technical possibilities, but also the emotional range of a deeply sensitive jazz artist."

Guitarist/vocalist Carlos Snaider and bassist Kelsey Mines open with their duo, EarthToneSky-Tone. The group combines the storytelling of song with fresh harmonic and rhythmic concepts, in what Snaider calls "a meditation of collectivity and community." A graduate of Harvard University, where he studied with Vijay Iyer, Yosvany Terry, and others, Snaider's incumbent curiosity and serious creativity has flowered in projects with performance artist Josefina Báez, percussionist Rajna Swaminathan, among others. Mines, a ubiquitous and adroit musician, plays in symphonies and teaches at the university and high school level throughout the Northwest. A recipient of the Holland Scholarship where she studied with contrabassist Sorin Orcinschi and a graduate of the University of Washington, her recent work includes recordings with Neil Welch

and tours with singer-songwriter ings. \$10–27. For details visit earshot.org.



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Folks Project

Co-presented with Dr. James Gore, Jackson Street Music Program, and Langston.

Folks Project is a local collective joined by the bonds of friendship, music, and reverence to a city's storied past. Familiar folks make up this project—Darrius Willrich (piano), D'Vonne Lewis (drums), and Evan Flory-Barnes (bass). The project is a love letter to Seattle's jazz history, especially Jackson Street and the Central Area artists who came of it, including Quincy Jones, Jimi Hendrix, Ernestine Anderson, Ray Charles, Dave Lewis (D'Vonne Lewis' grandfather), Floyd Standifer, Buddy Catlett, and Anthony Ray (who many would recognize by his stage name, Sir Mix-A-Lot).

Each band member is a titan in Seattle's music scene and beyond. Willrich's time spent playing keys for Grammy-Award winning rap trio Digable Planets led him to perform at mega festivals including Pitchfork Music Festival and Sasquatch Music Festival. Flory-Barnes and Lewis are one half of the much-loved Industrial

Revelation, who won a 2014 Stranger Genius Award for music. While Industrial Revelation has taken a step back, Flory-Barnes and Lewis have kept busy pursuing other projects. In 2018, Flory-Barnes debuted his symphonic work at On the Boards, "On Loving the Muse and Family," a mélange of music, memoir, comedy, and storytelling. Lewis is tireless on the scene as a sought-after leader and sideman. He made an impressive showing at this year's Jazz Port Townsend.

The opportunity to perform with big names at a national and international stage often pulls artists away to L.A. or the other coast, NYC. We're lucky that these folks have stayed in Seattle, enriching our community and pushing the dialogue of jazz in our city ever forward.

Folks project honors the past and looks to the future at the historic Langston Hughes Performing Arts Institute in the Central District, an historically Black neighborhood facing rapid gentrification. Together they explore what it looks and sounds like to thrive and stand resilient in the face of



EVAN FLORY-BARNES BY DANIEL SHEEHAN

an ever-changing city. Charles Mudede for *The Stranger* recommends, "If you live in and love this city, this event is like going to the church of its deepest culture and structures of feelings."

As part of the program, Dr. James Gore will lead a discussion with these contemporary African American jazz artists on their experiences and community influences.

\$10-23. For details visit earshot.org.



Jenny Scheinman and Allison Miller's Parlour Game



CARMEN STAAF, TONY SCHERR, JENNY SCHEINMAN, ALLISON MILLER BY SHERVIN LAINEZ

With signature charisma and a melodious groove that's at once fresh and rooted, Jenny Scheinman and Allison Miller's Parlour Games explores the frenetic depths of jazz's history and the social nature of musicians and their instruments in conversation. The name is a nod to social games and music born from parlors of the twentieth century.

Enlisting the talents of Seattle-born pianist Carmen Staaf and bassist Tony Scherr, the quartet represents a confluence of top jazz artists, each bringing to the stage impressive résumés and well-honed, diverse experiences.

Staaf and Scherr subbed in Miller's award-winning sextet, Boom Tic Boom (in which Scheinman plays the violin), for a show and according to Miller, the affinity was immediate. "Even the edgiest material swung, and

we realized that we had found something really special," Miller said. Parlour Game was born.

Jazz Times calls the group "practically flawless" in their musical relationship. Miller and Scheinman's musical bond is nearly 20 years in the making, beginning in the early in 2000s when they met in Brooklyn.

Miller, an accomplished drummer, composer, and teacher at the New School, got her start in the D.C. swing scene and has since played with Dr. Lonnie Smith, Natalie Merchant, Ani Difranco, and Brandi Carlile.

Scheinman has made a name for herself as a critically acclaimed jazz violinist wending her way through jazz and roots Americana, collaborating extensively with Bill Frisell, and playing

alongside Lucinda Williams, Jason Moran and Bruce Cockburn.

A graduate of Garfield High School, Staaf, who takes after Thelonious Monk's explosive improvisational style, has long worked with Miller on other projects—including their release *Science Fair*, named a Best of 2018 album by the *New York Times*—as well as Herbie Hancock and Wayne Shorter. Bassist Scherr has played extensively with Bill Frisell, Sex Mob, and Maria Schneider.

The quartet "swings in its own way yet with a consistent sense of commitment, embodying what musicians call 'the pocket': a rhythmic feel that is firmly locked in but also relaxed to the point of elasticity," says the *Wall Street Journal*.

\$10–37. For details visit earshot.org.

Tyshawn Sorey Quintet

The prodigious drummer, multiinstrumentalist, composer, and allaround musical mind presents his

quintet to demonstrate to us what jazz is *now*.

New Yorker critic Alex Ross says Sorey "transcends the borders of jazz, classical, and experimental music."

Sorey, who is the Seattle Symphony's current Composerin-Residence. has been lauded for his breathtaking virtuosity and musical vision. New York Times says he "plays not only with galephysicality, force but also a sense of scale and equipoise." The Wall Street Journal notes that Sorey is, "a composer of radical and seemboundless ingly ideas."

Sorey grew up in Newark, NJ, playing makeshift drum kits and learning jazz and other musical forms from his father's records. He taught himself to play piano in a church basement,

added trombone at his middle school, and then specialized on drums at Newark Arts High School.

He attended William Paterson University as a classical trombone major, but soon was playing drums with the

bands of pianist Vijay Iyer, saxophonist Steve Coleman, and another musical visionary, Butch Morris.



TYSHAWN SOREY BY DANIEL SHEEHAN

In graduate programs, Sorey apprenticed with other expansive minds in jazz and related music: at Wesleyan University (where he now teaches music and African American Studies there), with Anthony Braxton; and at

Columbia University with trombonist, ethnomusicologist, and electronic-music experimentalist George Lewis.

Sorey composes for and performs with new-music ensembles, often working at the intersections of composition and improvisation. His works have premiered in settings as varied as Lincoln Center's Mostly Festival. Mozart Ojai Music Festival, Walt Disney Hall, and the Stone music club in Manhattan. His large-scale compositions have included a song cycle paying tribute to Josephine Baker. In 2017, Sorey was named a MacArthur Fellow through one of its "genius grants."

Appearing with Sorey, emerging talents bassist Nick Dunston, an "indispensable player on the New York avantgarde" (New York Times); vibraphonist Sasha Berliner, winner of LetterOne's 2018 Rising Stars Jazz Award; reeds

player Morgan Guerin, who has worked with Terri Lyne Carrington, Ellis Marsalis, Esperanza Spalding, and many others; and rising piano star Lex Korten.

\$10–35. For details visit earshot.org.

Dreamstruck: Marilyn Crispell, Joe Fonda, Harvey Sorgen

Avalanches of chords, earthquakes of hits and rolls, tsunamis of pizzicato plucks: these are the warp and woof of the improvisational trio Dreamstruck, featuring pianist Marylin Crispell, bassist Joe Fonda, and drummer/educator Harvey Sorgen.

Veterans orbiting the cosmos of the experimental scene, the three bring "a broad spectrum of moods and color..." from their instruments, released on their self-titled debut this year. *All About Jazz* calls it a "distinctive and fascinating interplay that explores the

contours of romance, blues, free playing, and abstraction."

Exploring the repertoire of players like Paul Motian and guitarist Bob Windbiel, Dreamstruck recombines the codes of musical genes spread across a spectrum of velocity, impact, and delay. Sorgen is a cunning time-keeper with a big heart. An educator and recipient of multiple grants, he's played and recorded with the likes of Ahmad Jamal, Dewey Redman, Dave Douglas, and others.

Sorgen has long cultivated his interplay with Joe Fonda, a primary member of Anthony Braxton's iconic groups from 1984-1999. Fonda, a student of the Berklee College of Music, is a commissioned composer whose creative focus has been paired most recently with Barry Altschul and Jon Irabagon in the trio 3dom Factor; with reedman Gebhard Ullmann in his supergroup Conference Call; and in his own groups, including the Off Road Quartet.

Crispell remains "one of the very few pianists who rise to the challenge of free jazz," (New York Times). In a career that boasts six ECM albums, she has been an integral part of Reggie Workman's group and has played with Henry Grimes, Anders Jormin, Wadada Leo Smith, Roscoe Mitchell, and others. As of recent she has expanded her bluesy sound-world with Tyshawn Sorey, and in Trio Tapestry, with saxophonist Joe Lovano, and drummer Carmen Castaldi.

\$10-29. For details visit earshot.org.



SATURDAY, OCTOBER 26, RAINIER ARTS CENTER, 7:30PM

Kiki Valera y su Son Cubano

KIKI VALERA PHOTO COURTESY OF THE ARTIST

Welcomed by KNKX.

Kiki Valera y su Son Cubano plays from deep within the grain of Cuba's musical traditions. Led by Valera, a virtuoso of the eight-stringed guitar "quatro cubano," the group conjures the tropical metropole of Havana, playing a genre of music (son cubano) merged in Eastern Cuba from the songs, instruments, and dances of Spain and Africa, and popularized by groups such as Buena Vista Social Club.

Son Cubano practically runs in Valera's blood. The eldest son of Félix Valera Miranda, Kiki Valera took on the traditions of his ancestors—subsistence farmers of Sierra Maestra mountain region—cutting his teeth playing alongside his father in the septet La Familia Valera Miranda. Recording and touring internationally, this family group became, and remains, an important torch holder for the Son Cubano style, collecting and preserving traditional songs.

Himself a founder of the Septeto Turquino and former member of the orchestra Los Kurachi, Kiki Valera has continued the spirit of the tradition, now contributing his knowledge to the Pacific Northwest. Here he shares his incredible chops with Coco Freeman, former singer of NG La Banda and Adalberto Alvarez y su Son; Carlos Cascante, three-time Grammy winning vocalist of the Spanish Harlem Orchestra; and trumpeter Leider Chappotín, the great grandson of the famous Cuban bandleader Felix Chappotín. His band also includes Yanill Nario (bass), Pedro Vargas (bongos), Steve Mostovoy (trumpet), Joe de Jesus (congas), Alfredo Polier (maracas), and Javier Marú (guitar).

Released this October, their album *Vivencias En Clave Cubana* (Origin) is a memoir of stories from the streets of Havana, the rolling hills and rugged mountains of Cuba. It features original sones, songs written for the "tres," a three-course guitar, Cuban boleros, (not to be confused with the Spanish style of the same name), a 2/4 time vocal dance music, and guarachas, a quick-tempoed vocal music once sung in brothels and musical theaters. Valera's creative employment of tradition continues the evolution of music almost bigger than the island it emerged from. As his strings begin to buzz, get ready to dance.

\$10-33. For details visit earshot.org.

Seattle Women's Jazz Orchestra w/ Rosana Eckert

Presented by Seattle Women's Jazz Orchestra.

The Seattle Women's Jazz Orchestra (SWOJO) presents some of the best female jazz artists in the region and provides an invaluable avenue for female composers to showcase their creative work through an annual competition.

Commemorating its 7th annual composition contest concert, SWO-JO proudly premiers the 2019 winning composition, "L'illusionniste" by Seulah Noh. Born in South Korea but now Boston-based, Noh's musical background encompasses classical and jazz genres. She attended Ewha Woman's University in Seoul then went on to study at Berklee College of Music where she received a degree in Jazz Performance and Jazz Composition. Noh is currently pursuing a Masters in Jazz Composition at New England Conservatory, all while performing with her own jazz ensemble, and working on her first album with her 18-piece jazz orchestra.

SWOJO welcomes special guest Rosana Eckert, an internationally renowned vocalist, songwriter, arranger, and jazz educator. She invokes an effortless blend of tradition and originality, sincerity and virtuosity, humor and heart. Her fifth solo album titled *Sailing Home*, produced by renowned singer/pianist/arranger Peter Eldridge, was released in June of this year to rapturous reviews. "This album should prove to all that she is a world-class artist, fluent in many genres, and absolutely compelling as a vocalist and composer." (*Jazz History Online*).

\$10-20. For details visit earshot.org.





Thomas Marriott with Friends From Philly / Stuart MacDonald Trace Generations

Seattle-based trumpeter Thomas Marriott remains at the forefront of the Seattle jazz scene. His sense of community here in Seattle, has been strengthened paying dues in New York, and his continued travels to Philadelphia as a member of Orrin Evans' Captain Black Big Band.



THOMAS MARRIOTT PHOTO COURTESY OF THE ARTIST

For this perfor-

mance, Marriott brings in some of the Philadelphia jazz scene's brightest stars. Bassist Mike Boone is one of the elders of the Philly scene, and has worked alongside Joe Henderson, James Moody, Clark Terry, and Donald Byrd.

Talented young drummer Mekhi Boone is Mike's thirteen-year-old son. To Marriott, he is emblematic of jazz culture in Philadelphia.

"Mekhi represents what I've come to love about the jazz community in Philadelphia, namely that older musicians still consider it their responsibility to educate the younger musicians, and the younger musicians still seek out and listen to the elder musicians," says Marriott.

Tenor saxophonist Victor North rounds out the band. Born in Tacoma, North wandered into Philadelphia jazz culture by way of Alaska. He seems to be at the epicenter of jazz in Philly at all times, meeting Marriott along the way in the Captain Black Big Band.

This performance celebrates jazz culture in two great American cities, united on one stage for one evening. It is the product of musical partnerships made through Marriott's friendship and collaborative efforts with Evans.

Veteran saxophonist Stuart MacDonald opens with a quartet of top young players, including pianist Dylan Hayes and drummer Xavier Lecouturier, who often perform together as DX-Tet, and first-call bassist Michael Glynn completes the quartet.

\$10-29. For details visit earshot.org.

Kassa Overall & Sullivan Fortner





KASSA OVERALL BY SPENCER OSTRANDER

Co-presented with Langston. Welcomed by Rainier Avenue Radio.

Pair a Garfield High School Jazz Band drummer turned up-and-coming emcee/ producer with one of the best young pianists in jazz and what do you get? An evening of brilliant and creative duets.

Kassa Overall, whom *Time Out New York* has called a "renaissance man," played drums at Garfield in the early 2000s, got a degree in music at Oberlin in 2006, came home for a while, then moved to New York, where he has collaborated with a host of creative artists, including Vijay Iyer, Terri Lyne Carrington, Das Racist, Carmen Lundy, Arto Lindsay and the late Geri Allen, as well as appearing with Jon Batiste & Stay Human on *The Late Show with Steven Colbert*.

Overall appeared this past summer at Capitol Hill Block Party on the heels of his well-received debut full-length, *Go Get Ice Cream and Listen to Jazz*, which the *New York Times* described as "one of the few genuine-sounding, full scope amalgams of contemporary hip-hop and jazz." Overall came up listening to both Ornette Coleman and Public Enemy but says it took him a a while to make the connection. When he embraced both jazz and hip-hop as equal partners, he says he started to make good music.

Overall expands and improves practically everything he touches. At the 2018 Detroit Jazz Festival tribute to Geri Allen, Overall—a laptop "crate digger" par excellence—interpolated Allen's poem, "Metaphor," and snippets of her performing "Bemshaw

Swing" and reciting a tribute to Betty Carter into a stunning performance with Carrington, Esperanza Spalding, and pianist Leo Genovese.

Fortner, who turned in a sparkling set at the Royal Room last spring; was featured to good effect on last year's Blue Note at Sea Jazz Cruise; played in Roy Hargrove's band for seven years and has also worked with Stefon Harris and Etienne Charles. His duets with vocalist Cécile McLorin Salvant on her album *The Window* won a Grammy-Award.

New-Orleans-raised, Fortner attended the New Orleans Center for the Creative Arts, then got de-

grees from Oberlin and the Manhattan School. He has two albums as a leader, *Aria* and *Moments Preserved*, on Impulse! with more promised from Mack Avenue. Fortner is an expansive, harmonically brilliant, virtuosic player with a crisp touch who draws a variety of influences into his playing.

Fortner appears on two of the best tracks on *Go Get Ice Cream*, the dark "Prison and Pharmaceuticals," which Fortner co-wrote; and "Who's On the Playlist," which Overall produced. No telling what this talented, multi-directional duo might perform in Seattle, but whatever they do, it will probably include Overall's talent with his laptop as well as his drums.

\$10-29. For details visit earshot.org.



DJ Nathan Womack / sunking w/ Kassa Overall; visuals by Scott Keva James

The last date of the new Earshot Jazz Festival DJ-led audio/visual series.

International vinyl expert and record-producer DJ Nathan Womack spins before and after a one-time-only collaborative concert from elusive studio duo sunking, with guest emcee, indemand New York frontman and beatmaker, Kassa Overall. Extra magic comes in the captivating shapes and forms of monochromatic screen projections by visual artist Scott Keva James.

Sunking is the collective experimental sights and sounds of bobbygrooves and sous chef. Originally intended as a studio project to explore the crossings of avant-garde, hip-hop, jazz, and experimental music, sunking has morphed into a full-



NATHAN WOMACK PHOTO COURTESY OF THE ARTIST

fledged band featuring a rotating cast of talent. Their debut, self-titled album received critical acclaim after its release in February of 2019, "[It] sounds like it could've come out on the Ninja Tune or Mo Wax labels in 1998; I mean that in the most positive way possible way," writes Dave Segal (*The Stranger*).

Drummer/rapper Kassa Overall is a Seattle-reared revelation on the New York scene in his own bands and with the likes of Vijay Iyer. "One of the few genuine-sounding, full-scope amalgams of contemporary hip-hop and jazz." (*New York Times*)

Wax Thematique label founder and music producer, Nathan Womack has spent the last few years traveling Asia digging for obscure recordings that would otherwise likely be lost forever. In between curating vinyl releases for Wax Thematique, Nathan produces for the Seattle/St. Louis instrumental hip-hop project, Paces Lift and Ben Bounce. After a year of living and traveling in Asia, Womack returns to the Earshot Jazz festival with newly discovered records and an itch to share them.

\$10–16. For more information visit earshot.org.

Sasha Berliner

Presented by LetterOne. Welcomed by KBCS.

There must be something in the water—the Bay Area has produced a spoil of riches in the music world, each artist infused by the region's creative and entrepreneurial spirit. At 21 years old, San Francisco-reared musician, com-

poser, bandleader, and producer Sasha Berliner joins the ranks, blasting onto the scene as one of today's most vibrant young artists.

Since earning the LetterOne 2018 Rising Stars Jazz Award, having convinced the jury with "her musicality, dedication [and] pushing the jazz envelope forward," Berliner has toured the country and is now set to release her next recording Azalea, project, this fall—all while continuing her studies at The New

School of Jazz and Contemporary Music in New York.

Drawing her approach to jazz—a politically charged "multi-inspirational hybrid"—from the likes of Björk, Radiohead, Frank Zappa, the Flaming Lips, and more, the vibes and percussion phenom notes that she seeks to explore other genres and become "known as someone who can do all of it," she tells *JazzTimes*.

Berliner has also proven herself to be an avid advocate for gender justice. She has put her Non Fiction Writing Minor to good use—which she earned in tandem with her Jazz BFA—publishing a series of personal essays, poems, and critiques. She gained attention with her well-received essay, "An Open



SASHA BERLINER PHOTO COURTESY OF THE CELL THEATRE

Letter to Ethan Iverson (And the Rest of the Jazz Patriarchy)." Berliner is an supporter of the We Have Voice Collective—a group of musicians, performers, and scholars who have developed an accountability policy for discrimination in performing arts spaces.

Stemming from that "do-it-all" credence, Berliner has shaped her career not solely as a performer, but an arranger and bandleader in her own right.

Indeed, recent performances have seen her leading ensembles through her own tight, stellar compositions while she fluidly moves her way among vibes and MalletKAT—a MIDI percussion mallet controller—producing compelling melodies and harmonies.

When she's not leading her own group

or performing solo, Berliner can be seen collaborating with musicians including trumpeter Nicholas Payton and vibraphonist Warren Wolf. On October 25 at Town Hall Seattle, Berliner appears in drummer-composer Tyshawn Sorey's quintet, along with Morgan Guerin, pianist Lex Korten, and bassist Nick Dunston.

In her Royal Room performance, expect nothing short of sonic brilliance, as her new project, *Azalea*, takes

its inspiration from rock, funk, alt, and more.

"There's also a good balance of full-length songs and interludes that will display a harmonic and rhythmic palette that's very diverse," Berliner tells *JazzTimes*. "It is definitely going to take the listener on a journey."

\$10-20. For details visit earshot.org.

SPL Playback w/ Hound Dog Taylor's Hand and Lori Goldston

Presented by Seattle Public Library.

Seattle Public Library is proud to present a free concert with Earshot Jazz, featuring two PlayBack musicians: Hound Dog Taylor's Hand and Lori Goldson.

PlayBack is the library's streaming and downloadable local music collection launched in 2016. The online platform helps new audiences discover a wealth of today's local music, carefully curated by a jury of music community leaders and library staff. 100 albums are made available to the public for free each year. Check out the collection at playback.spl.org

Classically trained and rigorously detrained, possessor of a restless, semiferal spirit, Lori Goldston is a cellist, composer, improviser, writer, and teacher based in Seattle. Her voice as a cellist, amplified or acoustic, is full, textured, committed and original. Her work wanders restlessly across borders that separate genre, discipline, time and geography. She performs as a soloist and collaborator throughout the U.S. and abroad.

Her work has been commissioned by and/or performed at the Kennedy Center, Frye Art Museum, Portland's Time Based Art Festival (TBA), WNYC, The New Foundation, Northwest Film Forum, On the Boards, Seattle International Film Festival, Seattle Jewish Film Festival, Bumbershoot, Crossing Border Festival, and more.

Hound Dog Taylor's Hand takes its name from the six-fingered blues slide guitarist. The group creates spontaneous compositions rooted in the language of the blues and free jazz. Veterans of Seattle's avant-garde-jazz and underground-rock scenes, Hound Dog Taylor's Hand is guitarist Jeffery Taylor, bassist John Seman, and drummer Mark Ostrowski.

Free. For details visit earshot.org.

TUESDAY OCTOBER 29, SEATTLE ART MUSEUM, 7:30PM

Avishai Cohen Quartet

ECM recording artist Avishai Cohen has been an impactful voice on the global jazz scene. Cohen's approach as a bandleader brings an ensemble sense to the proceedings, with teamwork an essential and intuitive process. The weaving of harmony allows Cohen to soar as a trumpeter, unleashing his exquisite tone, and unrelenting emotion. His playing can be dark and mournful one moment, building to a dramatic swell the next, conveying an ability to express strong sentiment lyrically.

Cohen arrives with members of his Israeli quartet in tow, in the vapor trail of acclaim for their 2017 release *Cross My Palm with Silver*, their second on ECM. Each composition offers hope and healing to its listeners. It arrives in a time when cultural and sociological narratives are defining modern jazz composition. The quartet for the Seattle performance includes Barak Mori

(bass), Fabian Almazan (piano), and Ziv Ravits (drums).

While his quartet is his main focus, Cohen also leads the trio Triveni with Omer Avital and Nasheet Waits, and was a member of the SF JAZZ Collective for six years. In September of this year, he released the album, *Playing The Room*, with long-time friend Yonathan Avishai. He also records and tours with The 3 Cohens Sextet, the hit family band with his sister, multireedist Anat, and brother, saxophonist Yuval. In a sense, the three Cohens from Tel Aviv are akin to the Jones family of Detroit, and the Marsalis family of New Orleans.

Festival goers will hear much of the ancestral trumpet legacy of jazz in Cohen's playing. While his music is compositionally audacious and original, like most jazz trumpeters, there are unmistakable remnants of Miles Da-



AVISHAI COHEN BY JOHAN JACOBS

vis in his probing curiosity, and bold adventurism. What is striking is his ability to approach emotional content in broad terms without relinquishing a tether to beauty and colorful imagery.

\$10–33. For details visit earshot.org.

Egberto Gismonti

Sponsored by Bainbridge Island Museum of Art.

Brazil has one of the deepest, most vibrant musical cultures on the planet, and even among Brazilians, Egberto Gismonti stands out as a singular talent.

A virtuoso on both guitar and piano, as well as an astounding composer and improvisor, Gismonti is able to seamlessly bridge many different musical realms. He's fully at home in the classical world, having studied in Paris with the legendary compositional mentor Nadia Boulanger. Gismonti has navigated a deep immersion into the music and culture of his native Brazil's rainforest, and the natural world forms a core element of his expressive palate.

Gismonti's path through the worlds of modern jazz and improvised music is uniquely idiosyncratic. He first began recording in the late '60s and has released a long line of superb albums on the ECM label, starting with *Dança das Cabeças* in 1976, a revelatory duet album with a fellow Brazilian iconoclast, percussionist Naná Vasconcelos. Over the decades he has played as a solo artist, and in various configurations in groups with other ECM masters including Norwegian saxophonist Jan Garbarek, the late bassist Charlie Haden, guitarist Ralph Towner, and percussionist Collin Walcott.

As a musician, Gismonti has a unique identity, and in solo performances he often achieves a body of sound that scarcely seems like it could come from one player. He taught himself how to play guitar and, because he was accustomed to the wider range of the piano, he felt constricted by the conventional six string instrument, so he simply designed his own 8 and 10-string guitars.

Gismonti's music is elemental: the sound of earth, sky and living creatures, rich in technical nuance and skill yet flowing with a seemingly cellular connection to the physical world. His appearances in the U.S. are rare, and not to be missed.

\$10-55. For details visit earshot.org.



EGBERTO GISMONTI BY ROBERTO CIFARELLI

Options: Eric Revis, Bennie Maupin & Nasheet Waits

Co-presented with Langston. Welcomed by Rainier Avenue Radio.

Three jazz masters spanning two generations, Options features long-time collaborators Eric Revis (bass), and Nasheet Waits (drums), known for their work together in the trio Tarbaby with Orrin Evans. They are joined by iconic multi-reedist Bennie Maupin, whose résumé includes stints with many of the historic masters of jazz.

Maupin appeared on Miles Davis' game changing album *Bitches Brew*, and was a founding member of Herbie Hancock's Head Hunters. Also a member of the eclectic Mwandishi Sextet, Maupin has collaborated with Horace Silver, Jack DeJohnette, Woody Shaw, and Lee Morgan, among others.

Seattle fans are likely to be acquainted with Revis as the long-time bassist of the Branford Marsalis Quartet. He has performed with Avishai Cohen, Kurt Rosenwinkel, and Jeff "Tain"



ERIC REVIS BY DANIEL SHEEHAN

Watts to name but a few. His solo work falls on the eclectic side, with adventurous playing and composing by the compelling bassist. Revis' most recent release, *Sing Me Some Cry* is a foray into improvisational adventurism. In any musical setting, his playing is bold and daring, lashing together the

disparate parts of any musical journey in any ensemble setting.

Drummer Nasheet Waits is a New York native who has been active on the scene since very early in his life. He is known for his work with pianists Jason Moran and Fred Hersch, bassist Christian McBride, as well as in the trio Tarbaby with Revis and Evans. He is the son of drummer Freddie Waits, and received an education on the Max Roach side of things coming up. Waits' playing has evolved into a modern amalgam of jazz percussion along with the rare ability to stretch parameters and create departure points for soloists without losing sight of the journey at hand.

Options Fall 2019 West Coast tour marks the ensemble's debut performance. Festival goers in Seattle will bear witness to a group in full exploration mode, in search of a common center.

\$10-29. For details visit earshot.org.

FRIDAY, NOVEMBER 1, TOWN HALL FORUM, 8PM

Flat Earth Society

Welcomed by KBCS.

The mammoth 18-piece Belgian juggernaut unleashes jazz of unrivaled spirit and verve with staggering chops. Wildly innovative, complex, incendiary, and as tight as a fine classical orchestra.

On this US tour, some 20 years after its founding, FES presents a special anniversary "best of" repertoire. The Flat Earth conspiracy was hatched in an Antwerp club, Cartoons, by Peter Vermeersch, who describes himself as "a no-nonsense artist, former architect, clarinettist, saxophonist, keyboard player, composer, and producer." Be-

fore forming FES, he worked with a host of iconoclasts, from cult band X-legged Sally to guitarist Fred Frith to revolutionary choreographer Anne Teresa De Keersmaeker.

At first as a way to accompany a circus act, he hit upon the big-band format to explore his expansive musical vision. The result has been liberated and inspired. FES has become an eclectic behemoth, but one so friendly and thrilling that it has won acclaim from audiences both within and far beyond jazz circles.

As a very big big band, FES is anything but unwieldy, it follows Vermeersch's

lead brilliantly. Of 2006's *Psychoscout*, Nic Jones said in *All About Jazz* that it "takes in a kind of homage to Kurt Weill, incidental music for old TV detective series, and perhaps a touch of Henry Cow at its most formal. All that makes for listening that could have you laughing out loud or wondering happily over the sheer bravura of it all."

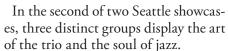
For points of comparison, think Vienna Art Orchestra, or Willem Breuker Kollektief. But also think: once-in-a-lifetime opportunity. How often do 18 rip-roaring jazz aces tour from anywhere close by, let alone Belgium?

\$10-37. For details visit earshot.org.

Seattle Jazz Showcase: Bill Anschell Standards Trio / LaVon Hardison / Tarik Abouzied, Cole Schuster, Joe Doria



BILL ANSCHELL BY STEVE KORN



Bill Anschell has produced a legacy of recordings and live performances that have firmly established his star as a pianist and composer. His Standards Trio released their latest album, Shifting Standards, last year on the Origin label. Anschell favors spontaneity, eschewing a set-list, instead relying on his band's expertise to deliver unique interpretations. Standards' bassist Jeff Johnson has contributed mightily to the trio tradition as a member of Hal Galper's groundbreaking rubato style trio and The Jessica Williams Trio. Drummer Byron Vannoy has no fear in leading the trio down a divergent path from which it first wandered.

Vocalist LaVon Hardison is a singer with a penchant for transforming pop



LAVON HARDISON BY LISA HAGEN GLYNN

classics into vehicles for her soulful approach to modern jazz. Her performances exude a positive glow and infectious excitement, which draw from her background in the theatrical arts, and opera. In 2016, Hardison won the Seattle-Kobe Sister City Jazz Vocalist audition at Jazz Alley, leading to performances in Kobe, Osaka, and Tokyo, Japan. In 2017, she was named Earshot Jazz Vocalist of the Year. In 2018, she released her latest album, There Will Be Trouble, which includes Hardison's renditions of songs by The Clash, Katy, Perry, Simon and Garfunkel, and more.

Drummer Tarik Abouzied and B-3 organist Joe Doria have serious history together, notably in Doria's soul jazz trio, McTuff. Drawing from their collective experiences in jazz, soul, and funk, the pair have developed



TARIK ABOUZIED BY DANIEL SHEEHAN

an intuitive sense no matter what the musical pretense. Guitarist Cole Schuster is one third of The 200 Trio and performs with saxophonist Alex Dugdale's group, Fade. He has proven himself over the last few years to be a first-call player around Seattle and the Northwest. His stellar performance at the 2017 Ballard Jazz Festival Guitar Summit put his trio alongside bands led by the likes of Brad Shepik and Dan Balmer. No matter where this trio ventures for this performance, the journey will be soulful and burning on the edge.

Between sets, saxophonist Stuart MacDonald's Trace Generations project brings together Seattle veterans and up-and-comers.

\$10-25. For details visit earshot.org.

Seattle Repertory Jazz Orchestra: "Jazz of the Harlem Renaissance"

Presented by Seattle Repertory Jazz Orchestra.

The Seattle Repertory Jazz Orchestra continues its series celebrating the Harlem Renaissance. The orchestra honors the music by performing it as it was originally created with original instrumentation. Soulful baritone vocalist Reggie Goings and sultry alto Jacqueline Tabor join the SRJO in a special tribute to Ma Rainey, Ivie Anderson, and others.

Ma Rainey—"Mother of the Blues"—was one of the earliest African-American singers to sing blues

professionally, and among the first generation of blues singers to record.

Ivie Anderson is well known for her scat vocalizations and for the many years spent touring with Ellington's band.

The program includes early hits by the Jimmie Lunceford Orchestra and work by Cab Colloway and Fats Waller.

Special guest speaker Jason Turner from the Northwest African American Museum will share insights about the history and personalities of this important period in the development of American culture.

The Seattle Repertory Jazz Orchestra includes a host of top players from the Seattle region. Co-directed by drummer Clarence Acox, a nationally recognized, recently retired 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.

\$20-50. For details visit earshot.org.

SUNDAY, NOVEMBER 3, LANGSTON HUGHES PERFORMING ARTS INSTITUTE,7:30PM

Gary Hammon: "In case you didn't know"

Support provided by 4Culture. Co-presented with Langston. Welcomed by Rainier Avenue Radio.

"You gotta understand that jazz is an expression of self."

Driven by a sense of history and purpose, Seattle jazz titan Gary Hammon debuts his brand-new project, "In case you didn't know," at this year's Earshot Jazz Festival in an evening rooted in Seattle's Central District jazz legacy.

Blending live storytelling and original compositions, this show is inspired by Hammon's experience growing up in the CD in the '60s and '70s before his storied career in New York with key figures like Big John Patton, Ray Charles, Jaki Byard, Rahsaan Roland Kirk, Stevie Wonder, and many more.

Learning saxophone as a student at Garfield High School, Hammon later studied under Joe Brazil, and played with many Seattle-based bands including Dave Lewis, the Black and White Affair, Chuck Metcalf, and Booker T. Williams. In 1969, he went on to attend the New England Conservatory as part of its first intake of black students. After spending decades in the New York and Boston jazz scenes, he returned to Seattle to "give back to the community that raised him." Hammon performed with another great Seattle based saxophonist, Hadley Caliman, eventually making a two tenors album Fangs (2005).

Continuing to enrich the local scene, Hammon often performs with seasoned Seattle stalwarts including

trumpeters Nathan Breedlove and Erik Esvelt, and saxophonist Booker T. Williams Jr., among others. Passing on his knowledge to a new generation, Hammon mentors and coaches the award-winning jazz band at Ballard High School.

The festival apperance marks the project's debut in its entirety. Hammon is joined by Carter Yasutake (trumpet), Booker T. Williams (saxophone), and special guests.

As Seattle continues to rapidly change, it is more vital than ever to honor the cultural arts districts and heroes that brought the city to life: Gary Hammon's "In case you ddn't know," is an illuminating work of art that does just that.

\$10–23. For details visit earshot.org.

Travis Laplante

Travis Laplante is a saxophonist, composer, and qigong practitioner. His tornado of a performance with Gerald Cleaver at last year's festival was one of the great Earshot shows. He returns, this time solo, for what is sure to be a breathless showing.

Laplante has made a name for himself through his imaginative compositions and fierce playing style, endlessly fueled by circular breathing. His mystifying and transporting playing qualities align with his belief that music "should be played and heard with every cell of the body."

Heavily influenced by Daoism and the practice of qigong, Laplante seeks to empty the ego of its own desires and wants. He'll often walk into a room with no agenda except to become one with the room and the audience.

This was the inspiration for performing live and recording seven consecutive nights of pure improvisation in southern Vermont—a brutal process of emptying to discover moments of magic and crushing vulnerability. The result are self-churning moments of humility and growth with profound new depth, compiled on Laplante's album, *human*, set to be released in October on New Amsterdam Records.

Laplante returns to share the sincere joys and intimacy of solo improvisation with Earshot audiences in one of Seattle's most sacred spaces for the



TRAVIS LAPLANTE PHOTO COURTESY OF NEW AMSTERDAM

experience of music, The Chapel Performance Space.

\$10–27. For details visit earshot.org.

TUESDAY, NOVEMBER 5, TOWN HALL FORUM, 7:30PM

Emmet Cohen Trio

Welcomed by KNKX.

A young piano virtuoso and composer from New York, Emmet Cohen has emerged on the jazz scene as one of his generation's key figures.

With his fluid technique, innovative tonal palate, and an extensive repertoire, Cohen plays with the command and passion of an artist fully devoted to his medium.

Earlier this year, Cohen received the prestigious American Pianists Awards and the Cole Porter Fellowship in Jazz from the American Pianists Association. "Favoring swinging phrasing and concise melodic arcs colored by rich harmonic vocabulary, the tasteful pianist never lets his nimble, cleanly articulated technique overflow into clutter. His music's uplifting attitude

is frequently colored with wit," says DownBeat.

Adding to his burgeoning discography, Cohen released his latest album as a leader, *Dirty In Detroit* this year. The rising star's résumé already comprises stints with some of jazz's most esteemed elders, including drummers Billy Hart and Jimmy Cobb, and bassist Ron Carter.

When he's not leading his trio, Cohen is an in-demand sideman, having appeared with Benny Golson, George Coleman, Jimmy Heath, Tootie Heath, and Christian McBride, among others. Connecting deeply with the music of Louis Armstrong, Duke Ellington, Earl 'Fatha' Hines, Fats Waller, James P. Johnson and Willie 'The Lion' Smith,' Cohen says "All of [these artists] brought some-



EMMET COHEN BY JOHN ABBOTT

thing different to the foundation of jazz. I love connecting with the ancestors through music." Tokyo native and former Seattle bassist Yasushi Nakamura and New York based drummer Evan Sherman complete the trio.

\$10–27. For details visit earshot.org.

Yemen Blues Plays Hallel

Presented by Triple Door.

"Music shows us how to be a human being in this world," says bassist Ravid Kahalani, aptly describing the

universal mindset behind his globe-trotting big band, Yemen Blues.

First formed in 2010 with bassist Omer Avital in New York, Yemen Blues ignited audiences by incorporating mid-career Miles Davis' sprawling multi-national vision, the locomotive halleluiahs of Duke Ellington, and the power of ancient Arabic and Hebrew song, all in a gumbo-beat of Yemenite and West African influences.

Called "ridiculously charismatic" by *National Geographic*, Kahalani leads his

ensemble with boundless creativity and energy. His journey began in Israel, where he grew up in a traditional Yemenite family, learning synagogue chants, traditional Arabic music, and mastering the three-string bass, or gimbri. He was drawn to the musical diaspora of America in artists like Skip James, Blind Lemon Jefferson, and to the music of Morocco.

From opera-singing, acting, dancing, and tours with the Israeli singer-song-

RAVID KAHALANI COURTESY OF THE ARTIST

writer Idan Raichel, his search led him to New York, where his otherworldly chops found worldly-wise partners. Yemen Blues embodies Kahalani's forward vision with a super group of musicians from around the world including Rony Iwryn (percussion), Shanir Blumenkranz (bass, oud), Nikki Glaspie (drums), Salit Lahav (flute, sax), Yoed

Nir (Cello), Yonatan Voltzok (trombone), and Asa Kook (trumpet). The world-renowned violinist Navid Kandelousi joins them on violin and Per-

sian four string kamancheh.

Kahlani's lyrics can be heard in his language of origin, Yemenite Arabic, mother tongue, Hebrew. well as in Moroccan and Cre-French ole. His newcompositions use words and images found in the Tehillim, the Hebrew-language psalms. Hallel is a Jewish Prayer recitation from Psalms 113-118, spoken by observant Jews on holy days as an act of praise and thanksgiving.

"It doesn't matter where you come from, your language is my language," Kahalani sings in the song "Um Min Al Yaman." True missionaries of music, Yemen Blues mixes praise, lament, and celebration in a multi-dimensional ritual held on the stage's sacred gathering.

\$32–40. For details visit earshot.org.

Amendola vs. Blades w/ Skerik, Jeff Parker & Cyro Baptista

Presented by Triple Door.

Drummer/composer Scott Amendola, and Hammond B-3 organ master Wil Blades are long time collaborators. The two can lay down grooves with an almost telepathic bent. For this showing at the Triple Door, the duo are joined by experimental guitarist Jeff Parker, eclectic world percussionist Cyro Baptista, and Seattle's dark lord of the saxophone, Skerik.

Amendola creates a balanced array of sounds from his drums and electronics, as his ecordings and performances with the likes of Bill Frisell, Pat Martino, and Charlie Hunter attest. He has formed over the years an uncommon alliance with Blades, creating in Amendola vs. Blades an explorative sound on the edge of the funk/soul universe.

The music is groove based, but hardly dance-centric, or for that matter, straight ahead. Incorporating guitarist Parker from the experimental rock band Tortoise pushes the sound fur-



SCOTT AMENDOLA BY LENNY GONZALEZ

ther towards the outermost orbits of soul-jazz.

Baptista's Brazilian and world percussion add adventurous, textural sounds. Skerik—who's playing escapes category—is free to feel his way through the music, in an environment that flexes his core impulses as an interpreter of jazz, rock, funk, soul, and the vast unknown.

Amendola vs. Blades' newest album, *Everybody Wins*, expanding upon their first release, titled simply, *Greatest Hits*. The band's Earshot performance culminates a West Coast tour in support of their new release, giving Seattle fans the opportunity to hear the band at its peak.

\$25–28. For details visit earshot.org.



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Chick Corea Rhapsody in Blue with the Seattle Symphony

Presented by Seattle Symphony Orchestra.

NEA Jazz Master Chick Corea has

attained living legend status after five decades of unparalleled creative output. He is the fourth most nominated artist in the history of the Grammys, with 63 nominations resulting in 22 awards.

Whether delving into straight ahead or avantgarde, probing the intricacies of bebop or fusion, or exploring the world of children's music, Corea has touched an astonishing number of musical bases in his career, including some forays into symphonic works both as an interpreter and composer. What is most astonishing, is the consistent standard of excellence both in the studio and in concert.

Since embarking on a solo career in 1966, Corea has been at the forefront of jazz, both as a pianist forging new ground with his acoustic jazz ensembles and as a pioneering electric keyboardist with Return to Forever, the Elektric Band, and now the electro/acoustic Vigil.

Corea took over the piano chair in Miles Davis' band from Herbie Hancock in 1968. Between then and 1970, he appeared on the groundbreaking Davis recordings Filles de Kilimanjaro, In a Silent Way, Bitches Brew, and Live-Evil. Corea is a relentlessly creative spirit, continually reinventing his approach to music in the process. His foray into

CHICK COREA PHOTO COURTESY OF THE ARTIST

classical composing includes the masterful "Piano concerto #1," an original he recorded with the London Philharmonic. In this festival performance, Corea partners with the Seattle Symphony to perform this concerto, which

combines the sounds of Spain, Cuba, and Brazil, with whispers of Gershwin and Ravel.

The evening is highlighted by Corea's interpretation of the beloved Gershwin classic, "Rhapsody in Blue." The piece resonates from the opening clarinet trill and unfolds into the classical rhapsodic piano passage that has seen and heard interpretation from classical and American jazz masters alike.

The piece is considered the quintessential American masterpiece that bridges the worlds of European classical music and American jazz. Originally commissioned by bandleader Paul Whiteman in 1924, the piece cemented Gershwin's reputation as a serious composer. It began the conversation of renewing improvisation as a classical element. The symphony orchestra scoring was introduced in a 1942 performance, though completed much earlier.

The Seattle Symphony will perform under the baton of guest conductor, Steven Mercurio. Innovative in its approach to pro-

gramming and frequency of recording, the orchestra appears to be a prime fit for this much-anticipated partnership.

\$67-127. For details visit earshot.org.



JAZZ AROUND THE SOUND

10

TUESDAY, OCTOBER 1

- BP Billy Stapleton/Annie Eastwood Duo, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Eliane Elias, 7:30pm
- MT Open Mic, 9pm
- OT Hot Jazz Hootenanny, 7:30pm
- OW Tuesday Jam, 9:30pm
- SB Joe Doria Presents, 10pm

WEDNESDAY, OCTOBER 2

- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Eliane Elias, 7:30pm
- RR Wayne Horvitz: The Snowghost Sessions / Blackwell, Horvitz, McGreevy & Moore, 7:30pm
- SC Bellingham Jazz Walk 2019, 6pm
- VI Marco de Carvalho Trio, 9pm
- WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, OCTOBER 3

- BC Adam Kessler, Phil Sparks & guests, 9pm
- BP Darrelle Holden Quartet, 8pm
- EB Eric Verlinde, 6pm
- EC Los Lobos, 7:30pm
- ES Daniel Davison, 6pm
- JA Billy Cobham Crosswinds Project feat. Randy Brecker, 7:30pm
- NC Trish, Hans & Phil, 7pm
- NF Jeremy Shaskus & Rob Sheps, 7pm
- SB Proud & Nasty Jam Session, 10pm
- VI Casey MacGill, 5:30pm
- VI Marina Christopher, 9pm

FRIDAY, OCTOBER 4

- BI Johnaye Kendrick Group, 7:30pm
- BP Mark Dufresne Band, 9pm
- CM Clave Gringa, 7pm
- EB Tom Kellock, 6pm
- ES Daniel Davison, 6pm

- FX Billy Cobham Crosswinds Project feat. Randy Brecker (early show), 7:30pm
- JA Billy Cobham Crosswinds Project feat. Randy Brecker (late show), 9:30pm
- LA Happy Hour w/ Phil Sparks, 5pm
- NC Stephanie Porter, 8pm
- RX Secret Jazz Club Show, 7pm
- SE Kris Davis' Diatom Ribbons w/ Terri Lyne Carrington & Val Jeanty, 8pm
- VC LaVon Hardison, 7:30pm
- VI Jovino Santos Neto, 9pm

SATURDAY, OCTOBER 5

- BH SRJO: Count Basie Meets Duke Ellington, 7:30pm
- CM Eugenie Jones, 7pm
- DA The Real Imposters, 8pm
- EB Frank S. Holman III, 6pm
- EG Dorothy Rodes, 7pm
- ES Daniel Davison, 6pm
- JA Billy Cobham Crosswinds Project feat. Randy Brecker (early show), 7:30pm
- JA Billy Cobham Crosswinds Project feat. Randy Brecker (late show), 9:30pm
- LT Hip Shot, 7pm
- RR Skerik Band, 8:30pm
- SB Latin & Cuban Night, 7pm
 - TF Seattle Jazz Showcase: Jacqueline Tabor, Marina Albero, Mandyck/ Johnson/ Bishop, 7pm
- VI The Tarantellas, 6pm
- VI Suffering F-ckheads, 9:30pm

SUNDAY, OCTOBER 6

- AB Max Holmberg & the 200 Trio, 9pm
- CR Racer Sessions, 8pm
- CZ Choro Music Open Jam, 2pm
- DT Darrell's Sunday Jam, 8pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde w/ Josephine Howell, 6pm
- FB Seattle Jazz Vespers: Eugenie Jones, 6pm

- JA Billy Cobham's Crosswinds Project feat. Randy Brecker, 7:30pm
- KP SRJO: Count Basie Meets Duke Ellington,
- LH Jamaaladeen Tacuma Trio feat. Gary Bartz, 7:30pm
- MO Keb' Mo' Solo, 7pm
- RR Eland Jordan, 4pm
- RR Katrina Kope & Friends: Nancy Wilson Tribute, 7:30pm
- TF Bria Skonberg, 7:30pm
- VI Lennon Aldort, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, OCTOBER 7

- BH Tinariwen, 7:30pm
- CC Cider Sessions, 9:30pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- JA Jontavious Willis, 7:30pm
- NL Mo' Jam Mondays, 9pm
- RR Salute Sessions, 10pm
- TD Trey McLaughlin & The Sounds of Zamar, 7:30pm

TUESDAY, OCTOBER 8

- BI Buena Vista Social Club Film, 2pm
- BI Buena Vista Social Club Film, 7:30pm
- BP Billy Stapleton/Annie Eastwood Duo, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Jimmy Webb, 7:30pm
- MT Open Mic, 9pm
- NC Naomi Moon Siegel Quartet w/ Marina Albero, 7pm
- OT Hot Jazz Hootenanny, 7:30pm
- OW Tuesday Jam, 9:30pm
- RR FrancescoJAZZ Quartet: Velocity CD Release, 7:30pm
- SB Joe Doria Presents, 10pm
- TD Gerald Clayton Quartet / The Westerlies, 7pm

Calendar Key

- AB The Angry Beaver
- BC Barça
- BH Benaroya Hall
- BI Bainbridge Island Museum of Art
- BP Bake's Place Bellevue
- CC Capitol Cider
- CM Crossroads Bellevue
- CR Cafe Racer
- CT Columbia City Theater
- CZ Couth Buzzard Books
- DA The Dane
- DT Darrell's Tavern
- FB FI Gaucho Bellevue
- EC Edmonds Center for the Arts
- EG Egan's Ballard Jam House
- ES El Gaucho Seattle
- FB Seattle First Baptist Church

- FX The Factory Luxe
- JA Dimitriou's Jazz Alley
- KP Kirkland Performance Center
- IA Latona Puk
- LH Langston Hughes Performing Arts Institute
- LT Luther's Table
- MO Moore Theater
- MQ Triple Door MQ Stage and Lounge
- MT Mac's Triangle Pub
- MV Marine View Church
- NC North City Bistro & Wine Shop
- NF New Frontier Lounge NL Nectar Lounge
- OT Oliver's Twist
- OW Owl 'n Thistle PN Phinney Neighborhood Center
- PT Paramount Theater

- RA Rainier Arts Center
- RH Roosevelt High School Performing Arts Theatre
- RR The Royal Room
- SB Sea Monster Lounge
- SC WJMAC at Sylvia Center for the Arts
- SE Seattle Art Museum
- ST Stage 7 Pianos
- SW Stone Way Café
- TD Triple Door
- TF Town Hall Forum TH Town Hall
- TR Timbre Room
- UP University Place Civic Center
- VC Vashon Center for the Arts
- WW Whisky West

WEDNESDAY, OCTOBER 9

- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Jimmy Webb, 7:30pm
- NL Kneebody / Trio Subtonic: Galen Clark, Dan Balmer, D'Vonne Lewis, 8:30pm
- SC Naomi Moon Siegel Quartet, 7pm
- VI Thomas Marriott, 9pm
- WW Hartman Friction, 7pm

THURSDAY, OCTOBER 10

- BI Jazz with Jim Lecture, 7pm
- BC Adam Kessler, Phil Sparks & guests, 9pm
- BP Darrelle Holden Quartet, 8pm
- CH Don't Move, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Manhattan Transfer, 7:30pm
- MQ Mochima, 5pm
- NC Danny Godinez & Lorrie Ruiz, 7pm
- RR Wally Shoup, 7:30pm
- SB Jean Chaumont Band, 8pm
- SB Proud & Nasty Jam Session, 10pm
- SE Art of Jazz: Clave Gringa, 5:30pm
- TH Jazz Up Jackson Street: A Benefit for Washington Middle School & Garfield High School, 7pm
- VI Casey MacGill, 5:30pm
- VI Jennifer Kienzle, 9pm

FRIDAY, OCTOBER 11

- CH Amy Denio: Truth is Up For Grabs, 8pm
- CM Ranger & The Re-Arrangers, 7pm
- EB Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA Manhattan Transfer (early show), 7:30pm
- JA Manhattan Transfer (late show), 9:30pm
- LA Happy Hour w/ Phil Sparks, 5pm
- MQ The Hot McGandhis, 9pm
- RR Tribute to Tony Williams Lifetime (Early Show), 6:30pm
- RR Tribute to Tony Williams Lifetime (Late Show), 9:30pm
- TF Orrin Evans Trio w/ Jeff Tain Watts, 8pm
- VI Afrocop, 9pm

SATURDAY, OCTOBER 12

- BI Best of the West Sound, 12pm
- CH Amy Denio: Truth Is Up For Grabs, 8pm

- CM 2nd Act: Sonny Byers Band, 7:30pm
- CT Julian Lage Trio, 8pm
- EB Frank S. Holman III, 6pm
- ES Daniel Davison, 6pm
- JA Manhattan Transfer (early show), 7:30pm
- JA Manhattan Transfer (late show), 9:30pm
- LT Mercedes Nicole, 7pm
- NC Hopscotch, 8pm
- RR Makaya McCraven (Early Show), 7pm
- RR Makaya McCraven (Late Show), 9:30pm
- SB Latin & Cuban Night, 7pm
- TF Afro-Electric: Val Jeanty & Ravish Momin / Fay Victor & Myra Melford, 7:30pm
- VI Jerry Zimmerman, 6pm
- Kareem Kandi, 9:30pm

SUNDAY, OCTOBER 13

- AB Max Holmberg & the 200 Trio, 9pm
- BI A Great Day in Harlem Film, 2pm
- CR Racer Sessions, 8pm
- CZ Open Jazz Jam w/ Kenny Mandell, 2pm
- DT Darrell's Sunday Jam, 8pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde w/ Josephine Howell, 6pm
- JA Manhattan Transfer, 7:30pm
- MV Ann Reynolds and Clave Gringa, 5pm
- PN Duo Violão + 1, 7pm
- PT Postmodern Jukebox, 8pm
- TD Youn Sun Nah, 7:30pm
- TR DJ J-Justice and Afrocop, 9pm
- VI Jonas Myers, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, OCTOBER 14

- CC Cider Sessions, 9:30pm
- CH Darius Jones, 7:30pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- NL Mo' Jam Mondays, 9pm
- RR Indigo Mist, 7:30pm
- RR Salute Sessions, 10pm
- TD DakhaBrakha, 7:30pm

TUESDAY, OCTOBER 15

- BP Billy Stapleton/Annie Eastwood Duo, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Christian Sands, 7:30pm
- MT Open Mic, 9pm

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MONDAY

- CC Cider Sessions, 9:30
- EB Tom Kellock, 6
- ES Eric Verlinde, 6
- NL Mo' Jam Mondays, 8:30
- RR Salute Sessions, 10

TUESDAY

- BP Billy Stapleton & Annie Eastwood. 8
- EB Eric Verlinde, 6
- ES Daniel Davison, 6
- OT Hot Jazz Hootenanny, 7:30
- OW Jazz Jam, 9:30
- SB Joe Doria Presents, 10

WEDNESDAY

- EB Eric Verlinde, 6
- ES Daniel Davison, 6
- WW Triangular Jazztet (1st, 3rd, 5th)

THURSDAY

- BC Adam Kessler & Phil Sparks, 9
- BP The Darelle Holden Quartet, 8
- EB Eric Verlinde, 6
- ES Daniel Davison, 6
- OS Shawn Schlogel, 7
- SB Proud and Nasty Session, 10

FRIDAY

- EB Tom Kellock, 6
- ES Daniel Davison, 6
- KE Rick Kitaeff & Bruce Barnard, 6:30
- LA Happy hour w/ Phil Sparks, 5

SATURDAY

- EB Frank S Holman III, 6
- ES Daniel Davison, 6
- MQ Move On Up, 9
- SB Latin & Cuban Night

SUNDAY

- AB Max Holmberg & 200 Trio, 9
- CR Racer Sessions, 8
- CZ Choro Jam, 2 (1st & 3rd)
- CZ Jazz Jam, 2, (2nd & 4th)
- DT Darrell's Tavern Jazz Jam, 8
- EG Tom Kellock, 6
- ES Eric Verlinde w/ Josephine
- Howell, 6
- VI Ron Weinstein Trio, 9:30





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- NC Jonathan Ng Quartet, 7pm
- OT Hot Jazz Hootenanny, 7:30pm
- OW Tuesday Jam, 9:30pm
- RR Here to Play, 7:30pm
- SB Joe Doria Presents, 10pm
- TD DakhaBrakha, 7:30pm
- TF Seattle Modern Orchestra w/ Darius Jones & Wayne Horvitz, 7:30pm

WEDNESDAY, OCTOBER 16

- CT Aaron Parks Little Big, 7:30pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Christian Sands, 7:30pm
- Knife Knights / Darius Jones and Stas Thee Boss, 7:30pm
- MQ Sweetspot Combo. 5pm
- NC Jazz Jam w/ Darin Clendenin Trio, 7pm
- SB Shawn Schlogel Band, 8pm
- SB Ari Joshua Band, 10pm
- SC East-West Septet feat. Jay Thomas, 7pm
- UP Michael Martinez, 12:30pm
- VI Brad Gibson Presents, 9pm
- WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, OCTOBER 17

- BC Adam Kessler, Phil Sparks & guests, 9pm
- BP Darrelle Holden Quartet, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Madeleine Peyroux, 7:30pm
- SB Comfort Food, 8pm
- SB Proud & Nasty Jam Session, 10pm
- TH Chucho Valdés Jazz Batá, 8pm
- VI Casey MacGill, 5:30pm
- VI Emma Caroline Baker, 9pm

FRIDAY, OCTOBER 18

- BI Bill Anschell Trio, 7:30pm
- CH Clarice Assad, 8pm
- CM Joe Blue & The Roof Shakers, 7pm
- EB Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA Madeleine Peyroux, 7:30pm
- LA Happy Hour w/ Phil Sparks, 5pm
- NC Rod Cook & Toast, 8pm
- ST Yoginis Indian Jazz Project, 7:30pm
- SW Aureole, 7pm
- TH Cécile McLorin Salvant w/ Aaron Diehl Trio,
- Joel Ross 'Good Vibes,' 7:30pm
- VI Michael Owcharuk Trio, 9pm

SATURDAY, OCTOBER 19

- BI Grace Love, 7:30pm
- EB Frank S. Holman III, 6pm
- ES Daniel Davison, 6pm
- JA Madeleine Peyroux, 7:30pm
- RH Roosevelt Jazz Band w/ Jay Thomas EWA, 7:30pm
- SB Latin & Cuban Night, 7pm
- SB Big Tooth, 10pm
- SE Joel Ross 'Good Vibes', 8pm
- VI The Tarantellas, 6pm

SUNDAY, OCTOBER 20

- AB Max Holmberg & the 200 Trio, 9pm
- CM Little Bill & Rod Cook, 12:30pm
- CR Racer Sessions, 8pm
- CZ Choro Music Open Jam, 2pm
- Music Improv Session w/ Kenny Mandell, 7pm
- DT Darrell's Sunday Jam, 8pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde w/ Josephine Howell, 6pm

- JA Madeleine Peyroux, 7:30pm
- SE Shai Maestro Trio / Wayne Horvitz & Sara Schoenbeck, 7:30pm
- TR DJ OCnotes: Smacktalk, 9pm
- VI Alex Guilbert, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, OCTOBER 21

- CC Cider Sessions, 9:30pm
- CH Briggan Krauss, 7:30pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- NL Mo' Jam Mondays, 9pm
- RR Salute Sessions, 10pm
- TF Anton Schwartz Sextet, 7:30pm

TUESDAY, OCTOBER 22

- BP Billy Stapleton/Annie Eastwood Duo, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Leo Kottke, 7:30pm
- MT Open Mic, 9pm
- NC Dreams Come True Band, 7pm
- OT Hot Jazz Hootenanny, 7:30pm
- OW Tuesday Jam, 9:30pm
- RR Carrie Wicks Quintet: CD Release, 8pm
- SB Joe Doria Presents, 10pm

WEDNESDAY, OCTOBER 23

- CH Larry Grenadier / Kelsey Mines & Carlos Snaider, 7:30pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Leo Kottke, 7:30pm
- NC Vianni-Bergeron, 7pm
- SB DX-tet, 10pm
- SC Mike Allen Quartet, 7pm
- TF Jay Thomas EWA, 7:30pm
- VI D'Vonne Lewis Trio, 9pm
- WW Hartman Friction, 7pm

THURSDAY, OCTOBER 24

- BI Jazz with Jim Lecture, 7pm
- Adam Kessler, Phil Sparks & guests, 9pm
- BP Darrelle Holden Quartet, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Boney James, 7:30pm LH Folks Project, 7:30pm
- NC Chris Stevens Band, 7pm
- SB Proud & Nasty Jam Session, 10pm
- Jenny Scheinman/Allison Miller Parlour Game w/ Carmen Staaf & Tony Scherr, 7:30pm
- VI Jacqueline Tabor, 9pm

FRIDAY, OCTOBER 25

- BI Bad Luck w/ Lorraine Lau, 7:30pm
- CM Purple Passion Swing Band, 7pm
- EB Tom Kellock, 6pm
- ES Daniel Davison, 6pm
- JA Boney James (early show), 7:30pm
- Boney James (late show), 9:30pm
- Happy Hour w/ Phil Sparks, 5pm
- NC Sugartime Trio w/ Kim Maguire, 8pm
- Tyshawn Sorey Quintet, 8pm
- Kiki Valera Quartet, 7:30pm VC.
- Lushy, 9pm

SATURDAY, OCTOBER 26

- CH Dreamstruck: Marilyn Crispell, Joe Fonda, Harvey Sorgen, 7:30pm
- CM Hopscotch, 7pm
- EB Frank S. Holman III, 6pm
- EG Mark Christian Miller, 9pm
- ES Daniel Davison, 6pm

- JA Boney James (early show), 7:30pm
- JA Boney James (late show), 9:30pm
- LT Wendy Bradbury, 7pm
- NC Eric & Encarnacion, 8pm
- RA Seattle Women's Jazz Orchestra w/ Rosanna Eckert, 7:30pm
- RR Thomas Marriott w/ Friends from Philly (Early Show), 7pm
- RR Thomas Marriott w/ Friends from Philly (Late Show), 9:30pm
- SB Latin & Cuban Night, 7pm
- TH Kiki Valera y su Son Cubano, 8pm
- VI Jerry Zimmerman, 9pm

SUNDAY, OCTOBER 27

- AB Max Holmberg & the 200 Trio, 9pm
- BI Savani Latin Jazz, 7:30pm
- CC Forman-Finley Band w/ Cherrie Adams, 6pm
- CR Racer Sessions, 8pm
- CZ Open Jazz Jam w/ Kenny Mandell & Friends, 2pm
- DT Darrell's Sunday Jam, 8pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde w/ Josephine Howell, 6pm
- JA Davina & the Vagabonds, 7:30pm
- LH Kassa Overall & Sullivan Fortner, 7:30pm
- RR Sasha Berliner, 7:30pm
- TR DJ Nathan Womack: sunking & guest emcee Kassa Overall, 9pm
- VI Tim Kennedy, 6pm
- VI Ron Weinstein Trio, 9:30pm

MONDAY, OCTOBER 28

- CC Cider Sessions, 9:30pm
- EB Tom Kellock, 6pm
- ES Eric Verlinde, 6pm
- NL Mo' Jam Mondays, 9pm
- RR Playback: Seattle Public Library Showcase, 7:30pm
- RR Salute Sessions, 10pm

TUESDAY, OCTOBER 29

- BP Billy Stapleton/Annie Eastwood Duo, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA Davina & the Vagabonds, 7:30pm
- MT Open Mic, 9pm
- NC Songwriter Showcase, 7pm
- OT Hot Jazz Hootenanny, 7:30pm
- OW Tuesday Jam, 9:30pm
- SB Joe Doria Presents, 10pm
- SE Avishai Cohen Quartet, 7:30pm

WEDNESDAY, OCTOBER 30

- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- LH Options: Eric Revis/Bennie Maupin/Nasheet Waits, 7:30pm
- MQ The Diangomatics, 5pm
- ${\sf NC}\,$ Greta Matassa Student Showcase, 7pm
- SB The High Council, 10pm
- SC Charlie Porter Quintet, 7pm
- TH Egberto Gismonti, 7:30pm
- VI Wally Shoup, 9pm
- WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, OCTOBER 31

- BC Adam Kessler, Phil Sparks & guests, 9pm
- BP Darrelle Holden Quartet, 8pm
- EB Eric Verlinde, 6pm
- ES Daniel Davison, 6pm
- JA ConFunkShun, 7:30pm
- SB Proud & Nasty Jam Session, 10pm
- SB The High Council, 10pm
- VI Marina Albero Trio, 9pm

NOTES

Chamber Music America Presenter Consortium Application Deadline

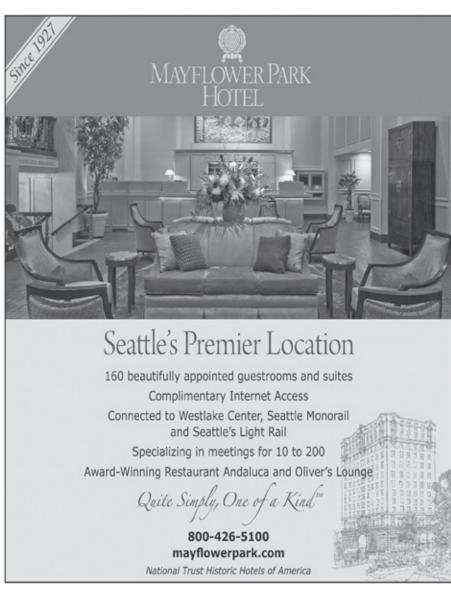
Not-for-profit U.S-based presenters may now apply for the 2020 Presenter Consortium for Jazz. The presenters can engage up to three professional U.S. jazz ensembles to perform at the presenter's venue. Presenters must be organization-level members of CMA. The application deadline is October 11.The Presenter Consortium for Jazz is funded by the Doris Duke Charitable Foundation. Application and de-

tails can be found at chamber-music. org.

Chamber Music America National Conference Registration

Early registration is now open for CMA's 2020 National conference. The conference takes place at the Westin New York at Times Square on January 16–19 and includes performances by ensemble music professionals, opportunities to hear speakers and network

CONTINUED ON PAGE 63



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 Jazz NW 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.

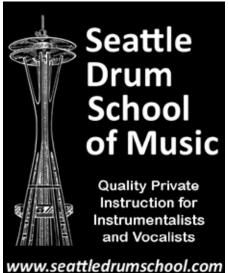
91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm.

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.

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.







Executive Director John Gilbreath
Managing Director Karen Caropepe
Programs Manager Tara Peters
Development Manager Errin Patton
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Aggarwal

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Send Calendar Information to: email / jazzcalendar@earshot.org

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MISSION STATEMENT

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

Notes, from page 61

with industry leaders and peers. Visit chamber-music.org for registration details.

Sue Coliton named ArtsFund's Interim CEO

Emeritus Earshot Jazz board member Sue Coliton has been appointed ArtsFund's Interim CEO, replacing the previous interim CEO, Sandy McDade. Coliton, a respected executive active in Seattle's arts community for decades, led the Paul G. Allen Family Foundation's philanthropic programs for 15 years, directed the west coast office of the Nonprofit Finance Fund, and has provided consultation for many arts organizations, including ArtsFund. She will steward the organization until a permanent President & CEO is appointed.

Jack Straw Artist Residency Programs Application

The Jack Straw Artist Residency Programs offer established and emerging artists in diverse disciplines an opportunity to explore the creative use of sound. Residencey artists receive free recording and production time with an engineer. Possible projects include recording a music CD, sound for a gallery installation, and music design for digital media work. An application workshop is available on October 2. The application deadline is November 1. Details can be found at jackstraw.org.

New Work by Naima Lowe

Multi-disciplinary artist Naima Lowe presents new music, video, sculpture, and drawing on the risks and pleasures of being Black and valuing love in her exhibition, "Aren't They All Just Love Songs Anyway?" The opening and reception is on October 4, 7pm at the Jack Straw New Media Gallery. The show runs through December 13. For more information see jackstraw.org.

National YoungArts Foundation Competition

National YoungArts Foundation encourages young artists in the visual, literary, and performing arts to apply to win cash rewards of up to \$10,000, master classes, mentoring opportunities, and national recognition. Applications in the jazz category are accepted for instrumental and composition work, and open to both U.S. citizens and permanent residents 15-18 years of age. The application deadline is October 11. For details visit youngarts.org

Jazz For All Ages Opportunity

The September issue of *Earshot Jazz* featured jazz opportunities in the Seattle area for those under age 21. Thank you to a reader who submitted another opportunity that was not included: Ev Stern's Jazz Workshop. Created in 1994, the Maple Leaf workshop is a community open to musicians of all ages, levels, and abilities. The workshop offers a combination of weekly ensembles tailored to your interests, instruments, ability, and schedule, as well as private lessons, performances, jam sessions, concerts, and more. Learn more at eystern.com.



Setival Support & Tickets Kris Davis' Diatom Ribbons w/ Terri Lyne Carrington & Val Jeanty Seattle Jazz Showcase: Marina Albero / Jacqueline Tabor / Bishop, Mandyck, Johnson Jamaaladen Tacuma Trio feat.Gary Bartz Bria Skonberg Tinariwen Trey McLaughlin & The Sounds of Zamar Gerald Clayton Quartet / The Westerlies Kneebody / Tio Subtonic: Galen Clark, Dan Balmer, D'Vonne Lewis Art of Jazz: Clave Gringa Jazz Up Jackson Street: A Beneft for Washington Middle School & Garfield High School Wally Shoup Orrin Evans Trio w/ Jeff "Tain" Watts Tribute to Tony Williams Lifetime Makaya McCraven Julian Lage Trio Afro-Electric: Val Jeanty & Ravish Momin / Fay Victor & Myra Melford DJ J-Justice / Afrocop w/ visuals by blazinspace Youn Sun Nah Darfus Jones DakhaBrakha Here to Play Seattle Modern Orchestra w/ Darius Jones & Wayne Horvitz Aaron Parks Little Big Knife Knights / Darius Jones / Stas Thee Boss Chucho Valdes Jazz Bata Cecile McLorin Salvant w/ Aaron Diehl Trio MA: WITHINKEARSHOT arshot At Vashon unday Night DJ Series Clarice Assad Roosevelt Jazz Band w/ Jay Thomas EWA Joel Ross 'Good Vibes' Shai Maestro Trio / Wayne Horvitz & Sara Schoenbeck DJ OCnotes / SmackTalk w/ visuals by OCnotes Anton Schwartz Sextet Briggan Krauss Jay Thomas EWA Larry Grenadier / Kelsey Mines & Carlos Snaider Folks Project Johnson Sundar William Forher Dy Shahm Sorey Quintet Dreamstruck: Marilyn Crispell, Joe Fonda, Harvey Sorgen Kiki Valera y su Son Cubano Seattle Women's Jazz Orchestra w/ Rosana Eckert Thomas Marriott with Friends From Philly / Stuart MacDonald Trace Generations Kassa Overall & Sullivan Fortner DJ Nathan Womack / Sunking w/ Kassa Overall/ Visuals by Scott Keva James Sasha Berliner DPL Palyaback w/ Hound Dog Taylor's Hand and Lori Goldston Awishai Cohen Quartet Egberto Gismonti Options: Eric Revis, Bennie Maupin & Nasheet Waits Flat Earth Society Seattle Jazz Showcase: Bill Anschell Standards Trio / LaVon Hardison / Tarik Abouzied, Cole Schuster, Joe Doria Seattle Repertor; Jaze Orchestra: "Jazz of the Harlem Renaissance" G	/elcome to Earshot Jazz Feast-ival!arshot Jazz 2019 Festival Lineup	
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