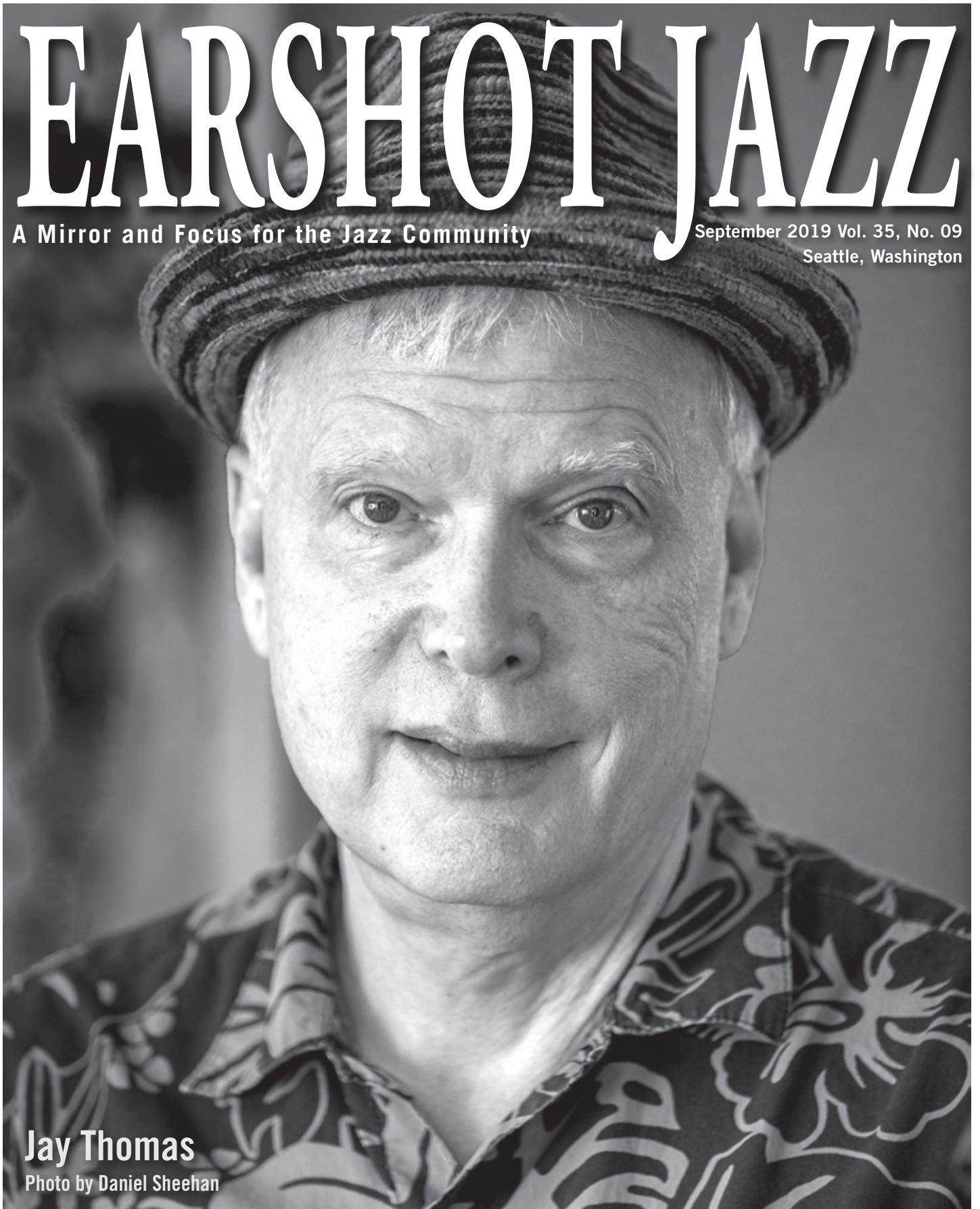


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

September 2019 Vol. 35, No. 09
Seattle, Washington



Jay Thomas

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

New Jazz/New City

When Earshot Jazz co-founder Gary Bannister coined the title “New Jazz/New City” back in 1986, he was working specifically on Earshot’s initial foray into concert producing; a series featuring original music to be performed on the stage of the New City Theater on Capitol Hill.

But, given the prolific expansion of both jazz and the city of Seattle over the past 33 years, the title was sufficiently prophetic to apply even today, especially to an expansive jazz festival like the one we’re cooking up for you now for the growing megalopolis of this great city (see page 6).

To a great extent, jazz is always new. And clearly, this city is in an unparalleled period of expansion. Growing pains aside, it is not difficult for us to envision a dynamic new city that, like jazz, honors its heritage, celebrates its diversity, and thrives on innovation as expressed by the human spirit. We believe that the growing population of bright young hearts and minds holds great promise for Seattle’s unique cultural identity, and we program our festival accordingly.

We are excited to introduce a new jazz festival into this evolutionary flow. With a ton of tradition, a focus on invention and inclusion, a healthy dose of New York and Philly, an open door to international expression, and a massive connection to our home community, this year’s festival builds on our common legacy as a jazz city.

Jay Thomas knows about Seattle tradition and international expression. As this year’s featured resident artist, Jay shares his experience and considerable chops with several jazz education programs, and introduces us to more blazing jazz talent from Japan, where he has been a long-time ambassador of Seattle jazz. We thank Paul de Barros for this month’s cover feature (see page 8), and invite you to join Paul and Jay as they swap stories on stage before Jay’s East West Alliance concert on October 23.

Though the festival officially starts in early October, we’re proud and excited to present the west-coast premier of Brian Blade & Life Cycles, the new and expanded ensemble honoring the jazz vibes legend, Bobby Hutcherson. Brian’s connection to Seattle seems to get sweeter and deeper with each appearance here. We hope you’ll join us on September 27 at Town Hall as we tune up for this year’s festival (see page 13).

The entire upcoming festival schedule is available in print and online, and tickets are on sale for all of the events now at earshot.org. Mark your calendars and clear your schedule; the Earshot Jazz Festival is right around the corner, and it’s packed with brilliant experiences.

As always, we thank all of our members and donors for support that makes the deep connections of this festival possible. Join us!

See you soon!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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



More Music at The Moore Audition Sign-Ups

Young artists (14-21) who are interested in taking part in next year's More Music at The Moore on March 13, 2020, can sign-up for auditions in September. This opportunity is open to musicians of any style. Artists will have the opportunity to perform their own works as well as support their peer musicians. Led by a music director, the production is framed not as a competition, but rather a creative col-

laboration celebrating the music talent in our community. For more details visit stgtpresents.org.

Correction

In the August 2019 edition of the *Earshot Jazz* magazine, we wrongly identified Andy Majors as the photographer for the cover photo of Roxy Coss. The correct photograph credit goes to Desmond White. We apologize for this error.

Mary Anne Carter Confirmed as National Endowment for the Arts Chairman

Last month The United States Senate voted to confirm Mary Anne Carter as the 12th chairman of the National Endowment for the Arts (NEA). Carter had been serving as acting chairman since June, 2018. We congratulate Carter on her new position.

CONTINUED ON PAGE 23



Nathan Breedlove



Gail Pettis



Seattle Steel Band Project



Eugenie Jones



Gary Hammon



Reggie Goings

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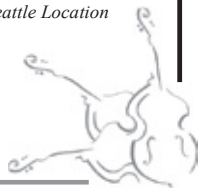
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NEWS

Tula's Restaurant & Jazz Club Set to Close

It's no secret that brick-and-mortar Seattle is vanishing and a new, glass-and-steel city is rising up to take its place, but somehow, some way, jazz lovers believed their beloved Bell-town jazz mecca, Tula's, would survive the city-snatching. Though they had known since 2015 that a high rise would replace their modest home at 2214 Second Ave., Tula's owner Mack Waldron and manager Jason Moore always sounded cautiously optimistic when they said they were looking to relocate.

No more. In August, Waldron announced that the 25-year-old club Wynton Marsalis once described as "a cool place" and that the local jazz community regards as its informal clubhouse, was closing for good.

"We looked up and down and all around," said Waldron, a trombone player who opened Tula's on New Year's Eve, 1993, after retiring from a Navy career. "Anything that might work was just too expensive." Waldron added that he was ready to retire, anyway. "At 77, I'm not buying any green bananas," he joked with familiar Texas wit. "And I'm not in the mood for investing a half million dollars to get a room set up when I know that it won't be able to sustain a rent of \$10,000-plus a month."

Moore, who has managed Tula's the past eight years and was groomed as Waldron's successor, said he might have taken on the club if it had a lease. But Tula's has been operating month-to-month and a lease in the new building would be unaffordable. There are other challenges, as well.



MACK WALDRON PHOTO BY DANIEL SHEEHAN

"The piano is 30 years, old," said Moore, who has taken a job as maître d' at Fontana, nearby. "The lights are old. In the wintertime, the ceiling leaks. We don't have a computer system. And it's hard to find kitchen staff." Indeed, with rents rising so dramatically all over the city, "It's getting like San Francisco," said Waldron, "where people you can afford to hire can't afford to live in the city."

For all that, Waldron has no regrets. "We've paid the rent and we're not in debt," he said. "It's been a wonderful experience and I wouldn't take anything for it. I've enjoyed every day. But now it's that time in my life when I've given basically what I can give to Seattle jazz and it's time to move on with what little life I have left."

Amen to that. Thanks, Mack and Jason.

If you want to get a last blast at this convivial, intimate watering hole, a farewell party is scheduled for Sunday, September 29, featuring the Bill Anschell Trio.

—Paul de Barros

THE Royal Room

MUSIC · DINNER · DRINKS

SEPTEMBER HIGHLIGHTS

- 9.2 YESOD (Amy Denio, Ahmad Reza Yousefbeigi, Bill Wolford, Tige Decoster)
- 9.5 Josh Hou Trio CD Release: Bilingualism // 200 Trio
- 9.8 Columbia City Beatwalk ft. High Pulp
- 9.13 Greta Matassa Quintet ft. Alexey Nikolaev
- 9.14 Keeping it Cool: a Benefit for Climate Solutions
- 9.16 & 9.30 The Royal Room Collective Music Ensemble
- 9.17 Willow ft. Bob Lovelace // Kristy Smith and the 350s // McTuff
- 9.18 Piano Starts Here: The Music of Brad Mehldau/Jason Moran
- 9.23 Lucibela

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Great Records of 1969

- 9.7 "The Band" // Janis Joplin - I Got Dem Ol' Kozmic Blues Again Mama!
- 9.27 Come Together: Abbey Road

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2:30PM Mark Lewis Quartet

4:00PM Blues Union

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2019 Earshot Jazz Festival Schedule

Friday, September 27, Town Hall Forum, 8pm

Festival Warm-Up – Brian Blade & Life Cycles

Friday, October 4, Seattle Art Museum, 8pm

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

Saturday, October 5, Town Hall Forum, 7pm

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

Sunday, October 6, Langston Hughes Performing Arts Institute, 7:30pm

Jamaaladeen Tacuma Trio featuring Gary Bartz

Sunday, October 6, Town Hall Forum, 7:30pm

Bria Skonberg

Monday, October 7, Benaroya Hall—Taper Auditorium, 7:30pm

Tinariwen

Monday, October 7, Triple Door, 7:30pm

Trey McLaughlin & The Sounds of Zamar

Tuesday, October 8, Triple Door, 7pm

Gerald Clayton Quartet The Westerlies

Wednesday, October 9, Nectar Lounge, 8:30pm

Kneebody

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

Thursday, October 10, Royal Room, 7:30pm

Wally Shoup

Thursday, October 10, Town Hall Great Hall, 7pm

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

Thursday, October 10, Seattle Art Museum—Brotman Forum, 5:30pm

Clave Gringa

Friday, October 11, Royal Room, 6:30pm & 9:30pm

Tribute to Tony Williams Lifetime

Friday, October 11, Town Hall Forum, 8pm

Orrin Evans Trio w/ Jeff Tain Watts

Saturday, October 12, Columbia City Theater, 7pm

Julian Lage Trio

Saturday, October 12, Town Hall Forum, 7:30pm

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

Saturday, October 12, Royal Room, 7pm & 9:30pm

Makaya McCraven

Sunday, October 13, Triple Door, 7:30pm

Youn Sun Nah

Sunday, October 13, Café Racer Sessions, 8pm

Monday October 14, Chapel Performance Space, 7:30pm

Darius Jones

Tuesday, October 15, Town Hall Forum, 7:30pm

Seattle Modern Orchestra w/ Darius Jones & Wayne Horvitz

Monday, October 14, & Tuesday October 15, Triple Door, 7:30pm

DakhaBrakha

Tuesday, October 15, Royal Room, 7:30pm

Came to Play

Wednesday, October 16, Columbia City Theater, 7:30pm

Aaron Parks Little Big

Wednesday, October 16, Langston Hughes Performing Arts Institute, 7:30pm

Knife Knights Darius Jones / Stasia Irons

Thursday, October 17, Town Hall Great Hall, 8pm

Chucho Valdés Jazz Batá

Friday, October 18, Chapel Performance Space, 8pm

Clarice Assad

Friday, October 18, Town Hall Great Hall, 8pm

Cécile McLorin Salvant w/ Aaron Diehl Trio

Saturday, October 19, Seattle Art Museum, 8pm

Joel Ross 'Good Vibes'

Saturday, October 19, Roosevelt High School, 7:30pm

Roosevelt Jazz Band w/Jay Thomas EWA

Sunday, October 20, Seattle Art Museum,
7:30pm

**Shai Maestro Trio
Wayne Horvitz & Sara
Schoenbeck**

Monday, October 21, Town Hall Forum,
7:30pm

Anton Schwartz Quintet

Monday, October 21, Chapel Performance
Space, 7:30pm

Briggan Krauss

Wednesday, October 23, Chapel
Performance Space, 7:30pm

**Larry Grenadier solo
Kelsey Mines & Carlos
Snaider**

Wednesday, October 23, Town Hall Forum,
7:30pm

Jay Thomas EWA

Thursday, October 24, Town Hall Forum,
7:30pm

**Jenny Scheinman / Allison
Miller Parlour Game**

Thursday, October 24, Langston Hughes
Performing Arts Institute, 7:30pm

Folks Project

Friday, October 25, Town Hall Forum, 8pm

Tyshawn Sorey Quintet

Saturday, October 26, Rainier Arts Center,
7:30pm

**Seattle Women's Jazz
Orchestra w/ Rosana Eckert**

Saturday, October 26, Town Hall Great Hall,
8pm

Kiki Valera y su Son Cubano

Saturday, October 26, Chapel Performance
Space, 7pm

**Dreamstruck: Marilyn
Crispell, Joe Fonda, Harvey
Sorgen**

Saturday, October 26, Royal Room, 7pm &
9:30pm

**Thomas Marriott with
Friends from Philly**

**Stuart MacDonald Trace
Generations**

Sunday, October 27, Langston Hughes
Performing Arts Institute, 7:30pm

**Kassa Overall & Sullivan
Fortner**

Sunday, October 27, Royal Room, 7:30pm

Sasha Berliner

Monday, October 28, Royal Room, 7:30pm

**Playback: Seattle Public
Library Showcase**

Tuesday, October 29, Seattle Art Museum,
7:30pm

Avishai Cohen Quartet

Wednesday, October 30, Town Hall Great
Hall, 7:30pm

Egberto Gismonti

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

**Options: Eric Revis/Bennie
Maupin/Nasheet Waits**

Friday, November 1, Town Hall Forum, 8pm

Flat Earth Society

Saturday, November 2, Illsley Ball
Nordstrom Recital Hall, Benaroya Hall,
7:30pm

Sunday, November 3, Kirkland Performance
Center, 3pm

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

Saturday, November 2, Town Hall Forum,
7pm

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

Sunday, November 3, Langston Hughes
Performing Arts Institute, 7:30pm

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

Monday, November 4, Chapel Performance
Space, 7:30pm

Travis Laplante

Tuesday, November 5, Triple Door, 7:30pm

Yemen Blues Plays Hallel

Tuesday, November 5, Town Hall Forum,
7:30pm

Emmet Cohen Trio

Wednesday, November 6, Triple Door,
7:30pm

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

Wednesday, November 6, Benaroya Hall—
Taper Auditorium, 7:30pm

**Chick Corea Rhapsody in
Blue w/
Seattle Symphony Orchestra**

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Oct 20 – DJ OCnotes / SmackTalk

Oct 27 – DJ Nathan Womack /

Sunking & guest emcee Kassa
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Oct 18 – Joel Ross 'Good Vibes'

Oct 25 – Kiki Valera Quartet

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Jay Thomas: Festival Resident Artist

By Paul de Barros

It's hard to name a musician who might more aptly fill the role of "artist in residence" at this year's Earshot Jazz Festival than multi-instrumentalist Jay Thomas. One of the few remaining links between our city's storied jazz past and its promising present, the 69-year-old trumpet and reed player has enjoyed a mostly local career that spans six decades. That includes, among other highlights, '60s jam sessions at the Central District's Black and Tan and the U-District's Queequeg and Llahngaelhyn; a *Down-Beat* "Talent Deserving Wider Recognition" award when he was 17; stints with Machito, in New York, and with Harold Land and George Cables at the old Pioneer Square club, Parnell's; recordings with James Moody and Cedar Walton; a founding member of Jim Knapp's Composers and Improvisors Orchestra in the '80s and the Seattle Repertory Jazz Orchestra in the '90s; touring and recording in England with Slim Gaillard; coaching students at Garfield High School and the University of Washington; and forging collaborations with a steady stream of first-rate Japanese musicians, five of whom join Thomas at this year's festival.

Thomas met tenor saxophonist Yasuhiro Kohama in Japan in 1997 and since then has flown to Japan 44 times, with a 45th trip scheduled for the end of October. Previous editions of the Earshot Jazz Festival have showcased Thomas and Kohama in the Japan-based CUG (Continued in the Underground) Jazz Orchestra as well



JAY THOMAS PHOTO BY DANIEL SHEEHAN

as the smaller group, East West Alliance (EWA). This year, EWA features two new faces: piano tyro Yuki Hirate, featured on Thomas' and Michael Van Bebbler's album, *The Promise*, and the reedy, expressive vocalist Maya Hatch, a Roosevelt High School grad who enjoys a successful career in Japan. The band is rounded out by gritty tenor saxophonist (and CUG big band leader) Kohama, fleet alto sax man Atsushi Ikeda, explosive drummer Daisuke Kurata, and Seattle bassist, Phil Sparks, who has toured Japan often with Thomas. If you want a sneak preview of East West Alliance (EWA), check out the album *Band of Brothers*

(CUG Records); for Hatch, try tracks with the CUG Jazz Orchestra on *Old and New Dreams* and *Twenty Five and Counting!*

Thomas' collaboration with Kohama began serendipitously in Nagoya, about 200 miles southwest of Tokyo. Sitting in the living room of the cozy Wallingford home where he and his wife, vocalist Becca Duran, have lived since the early '90s, Jay recalls their first meeting in a roundabout manner that is classic Thomas.

"It was a complete accident," he begins. "I was doing a lot of vintage horn dealing and I wanted to get a really good flute. I had played several Japa-

nese made flutes and they were killer dillers. There were waiting lists for Haynes and Powells (quality American flutes) and they were very expensive, so I thought, ‘Wow, if I’m going to Japan, I should get one of these flutes.’ I found this one music store that had all kinds of high-end flutes. I was doing a lot of vintage horn dealing at the time, and I had this Otto Link tenor (saxophone) mouthpiece and I showed it to the guy at the store and his eyes lit up. He sent for Kohama, who was teaching upstairs. He slaps the mouthpiece on his horn and immediately I can see he is a jazz player, he’s got a jazz sound, he’s playing jazz licks. I also had a little one sheet (promotional biography) and

Jay Thomas has a thousand stories like this and they are the stuff of the jazz life, which he has lived to the fullest—sometimes for better, sometimes worse.

From the “worse” side came drug addiction, which Thomas succumbed to in New York in the late ‘60s and which impeded his career until 1985, when he left it all behind, for good. On the better side is the fact that for Thomas, the life of a musician isn’t just about playing the high art of jazz, it’s about working.

Back in Seattle’s late ‘60s and early ‘70s, he was learning jazz from the best of the best—Freddie Greenwell, Floyd Standifer, Jabo Ward—but

“It was one of those magic times where everything fell into place.”

Kohama looked at it and went, ‘Oh, Cedar Walton. James Moody. I’d like to play with you.’ He gives me a card that says ‘Star Eyes Wednesday night.’ Our gig got done at the Nagoya Castle Hotel at 9 o’clock, so we go to Star Eyes. It was one of those clubs that has a nice sound for a horn, all wood, just live enough, and warm. Kohama runs up to me and goes, ‘You play now.’ The tune was ‘Lover Man.’ I’ve been knowing ‘Lover Man’ since (Seattle trombonist) Dick Thorlakson showed it to me in high school, so I played ‘Lover Man’ and it was one of those magic times, where everything fell in place. I couldn’t do anything wrong. That was the beginning of a hang that lasted the rest of our gig over there.”

And the flute? The mouthpiece? “Oh,” says Thomas, smiling, as if amused by his own circuitousness. “My son, Miles, was coming over, and I had him bring a Mark VI (Selmer) tenor. They were very expensive there. So I basically traded straight across for a flute. I sold the Otto Link mouthpiece to somebody else.” OK, got it.

he was also playing with fabled keyboard man Dave Lewis (“Little Green Thing”), trumpeter Mark Doubleday (Mike Bloomfield’s Electric Flag) and the great local rock guitarist Joe Johansen.

“It was a different time, before there became kind of a divide even in the jazz community between somebody that could play a goddam wedding and somebody who couldn’t,” says Thomas. “A wedding was something where you had to be familiar with R&B. All those Blue Note guys, like Stanley Turrentine, they could do that. There’s a folk element to this music.”

That “folk element,” that ability to spin out a melody in a big, pure tone, and give a bluesy, soulful twist to a lick that makes you feel good all over—to actually speak to an audience—is what keeps listeners coming back to hear Thomas, year after year. It will be a pleasure to hear that sound again in October, whether it’s with the East West Jazz Alliance, the Seattle Repertory Jazz Orchestra or sitting in with the Roosevelt High School Jazz Band.

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Town Hall Seattle Comes Home

By Whitney Bashaw

For two years, one of Seattle's beloved cultural institutions was closed for renovations. Town Hall Seattle's programming returns home to the former church on Eighth and Seneca.

Built about a century ago as a Christian Science Church, the historic landmark preserves the sacredness of the space, albeit in a more secular manner. The point is still to bring people together, to form community through shared experience, something the non-profit has done since its founding in 1998.

Those familiar with Town Hall will find a lot just as they have known it—the Great Hall still holds its original splendor, made more so by state-of-the-art sound system upgrades to improve resonance. Historic pews remain in a half moon ripple around the stage, illuminated by the original stained glass pouring in from the windows and ceiling dome.

A large part of the building's history will now be visible. Formerly hidden behind wooden lattice on the Great Hall's stage, a massive wooden organ—dormant since its days as a church—has been given new life. The pipes are repurposed throughout the space, made into sculptures, seats, and bar tops; the landmark's history entwined with its present.

The nonprofit's mission is one of accessibility and representation, and the space has become more dynamic to further serve this purpose. There are now three venues within the space—



TOWN HALL SEATTLE PHOTO BY STEVE DUBINSKY

the Great Hall, the Forum, and the Reading Room.

"We want to be a resource to the community in as many ways and as much as we can," Jonathan Shipley, Associate Director of Communications for Town Hall, told Earshot. "Three different spaces with three looks and feels means we can cater to more rental partners"

The Reading Room seats 75 and is intended for intimate community events, from poetry readings to meetings. A subterranean library, bar, and modular event space dubbed The Forum (formerly known as Downstairs) seats about 300 and makes up the majority of the basement, offering a second entrance to Town Hall.

Renovations, some obvious and others not, included seismic retrofitting

and making the entire space ADA accessible. Additionally, 17 brand new gender-neutral bathrooms are available on the first floor. BuildingWork designed the \$33 million renovation and Rafn Co. is the general contractor.

Town Hall programming didn't cease in the time since renovations began—the organization became nomadic through its "Inside/Out" series, holding events in more than 40 different venues around the city.

The summer has been a "soft launch" for Town Hall, with events mostly occurring in the new event rooms, but September sets the stage for Homecoming, Town Hall's 28-day grand opening. Featuring more than 40 events, it's a marathon of musical performances, lectures, readings

and workshops, that will christen the space. Other notable Seattle cultural institutions are coordinating events, as well, including Elliot Bay Books, Seattle Arts and Lectures, and Earshot Jazz.

On September 27, Earshot Jazz presents Grammy-award winning drummer and composer Brian Blade, who will bring to the stage his new project "Life Cycles," a tribute to late vibraphonist and jazz legend Bobby Hutcherson (see page 13).

Earshot Jazz will return to Town Hall in October as part of its 31st Annual Earshot Jazz Festival with 17 performances, including Chucho Valdés Jazz Batá (October 17), Cécile McLorin

CONTINUED ON PAGE 17

Bellhaven Jazz Festival 2019

Saturday, September 7, 1pm
Samson Estates Winery, Everson
Free & open to the public

There's one more thing to do before we can officially check summer 2019 off of our list, and that's to attend the highly anticipated Bellhaven Jazz Festival on September 7. An annual production by drummer and founder of the The Jazz Project, Jud Sherwood, the festival returns for its 9th anniversary at its new location—Samson Estates Winery in Everson, Washington from 1-7pm.

Festivities begin with the food trucks, beer and wine garden opening at noon, followed by a thoughtfully curated bill of jazz, blues, and Latin sounds serenading into the night. Seating is provided at the pavilion, or guests can bring their picnic blankets or lawn chairs to sprawl out onto the winery grounds. Dancing is highly encouraged. Always free. Always all ages and family friendly. Always a good time.

The Ed Dunsavage/Dmitri Matheny Quartet kicks off the festival at 1pm with Matheny on the flugelhorn, Dunsavage on guitar, accompanied by Jeff Johnson (bass) and The Jazz Project's own Jud Sherwood (drums). This ensemble is comprised of some of the richest talent and community driven forces in the jazz scene. Dunsavage is the Artistic and Education Director for the Siskiyou Music Project, and Sherwood the founder of the Jazz Project—both nonprofits dedicated to supporting new and upcoming musicians.



JOVINO SANTOS NETO PHOTO BY DANIEL SHEEHAN

Following their act at 2:30pm is the Mark Lewis Quartet. A celebrated jazz saxophonist and flutist, with accolades from Jazz Station Awards, Lewis has traveled from San Francisco to Rotterdam to Paris, only to return to his beloved Seattle. Joining Lewis are Bill Anschell (piano), Jeff Johnson (bass), and Sherwood (drums).

Blues Union returns to its annual 4pm slot with bandleader, keyboardist, and vocalist John Carswell, Josh Cook (tenor saxophone), Brian Cunningham (guitar), and Sherwood (drums). Carswell has shared the stage with the royalty of R&B and blues, including Aretha Franklin, B.B. King, Tower of Power, Ray Charles, and more. He and Sherwood have spent the last two decades creating and vibing their way across the Northwest. The Bellhaven Jazz Festival adds another page to a history of entrancing sounds and powerful artists coming out from the Pacific Northwest.

To close out the night, the Seattle based Jovino Santos Neto Quinteto takes the stage from 5:30-7pm. Led by Brazilian master of the piano, flute, compositions, and three-time Latin Grammy nominee, Santos Neto earned his place in the Seattle Jazz Hall of Fame in 2012. The quinteto, comprised of Chuck Deardorf (bass), Mark Ivester (drums), Jeff Busch (percussion), and Ben Thomas (vibraphone), was named the Best Northwest Acoustic Group in the Earshot Jazz Golden Ear Awards in 2011, 2012, 2015, and 2018.

The 2019 Bellhaven Jazz Festival is made possible with the support of generous donors and sponsors. A complete list of sponsors is available on jazzproject.org.

—Rayna Mathis

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

DjangoFest Northwest 2019

September 18–22

Whidbey Island Center for the Arts,
Langley, WA

Considered North America's premier gypsy jazz festival, DjangoFest Northwest was conceived in 2000 by the late Nicholas Lehr, fueled by his vision to bring great European gypsy jazz music to the United States. Lehr had attended the annual Festival Django Reinhardt in Samois-sur-Seine, the small town in north-central France where the iconic musician once lived. Transformed by this experience Lehr brought his aspiration to life by launching DjangoFest NW in Langley, attracting thousands of fans to this scenic locale on South Whidbey Island.

Originally a two-day event, the festival has evolved into a highly anticipated celebration of the life and music of Django Reinhardt, one of Europe's most iconic and significant guitarists and composers. Having blossomed into a five-day event in late September, the festival lineup offers a spectrum of the genre's biggest names.

Seattle's own Pearl Django and The Hot Club of Troy fire up the festivities on Wednesday evening. Celebrating 25 years of infectious rhythm and unmistakable swing, Pearl Django has garnered a devoted and enthusiastic following and just recently released their 14th CD. Thursday's concert features The Hot Club of San Francisco, invoking music from the 1930s and the small, smoky jazz clubs of Paris. They showcase the Grammy Award-winning violinist Evan Price, keeping historic music fresh and alive. Joining them on stage is Whidbey Island



CHRISTINE TASSAN ET LES IMPOSTEURS PHOTO BY SYLVIANE ROBINI

native Eric Vanderbilt-Matthews on clarinet and saxophone.

Friday promises more highlights with the dazzling guitarist Richard Smith, a highly respected performer with a myriad of concerts across the globe. Having collaborated with musical giants Tommy Emmanuel, Eric Clapton, Albert Lee, Dave Peacock, Martin Taylor, Smith shows off his magic together with multi-instrumentalist Rory Hoffman and his unique guitar sound.

Hailing from Germany, Gismo Graf is a rising star of gypsy swing who owns his place among the world's leading guitarists. Graf is accompanied by his father and mentor Joschi Graf on rhythm guitar, and Joel Locher on the double bass. They share Friday's Benefit House Concert with the great Dutch double bassist Simon Planting, DjangoFest NW's Artistic Director. French violinist Aurore Voilqué, jazz master Angelo Debarre, Mathieu

Chatelain, Claudius Dupont and The Christiaan Van Hemert Seattle Trio light up the DFNW Mainstage in the evening.

On Saturday virtuoso fiddler Jason Anick and his trio create their own brand of acoustic music with traditional instrumentation spinning ear-catching melodies. Sharing the stage is award-winning accordionist and educator Dallas Vietty, a highly sought-after accordionist performing jazz and swing in the United States today. The Greg Ruby 6 performs the compositions and arrangements of swing guitar legend Oscar Alemán.

Concluding the festival, Christine Tassan et les Imposteures, the fabulous Canadian band of four display their fireworks of boundless creativity. The all-woman quartet reinvents this timeless music while integrating new ideas and influences with originality and flair. They are joined by Samuel

CONTINUED ON PAGE 17

Brian Blade & Life Cycles

September 27, 8pm
Town Hall Forum

Brian Blade, one of the greats of modern jazz drumming, sets the mood for the 2019 Earshot Jazz Festival with this much-anticipated festival warm-up appearance.

Originally formed in 2001 as Subterranean Sextet, Life Cycles boasts two of Blade's Fellowship Band colleagues, pianist Jon Cowherd, a friend since their days at Loyola University, and saxophonist/bass clarinetist Myron Walden. When the sextet first formed, its name reflected that it mostly played in underground night clubs around Manhattan.

Blade had hoped the band would go into the studio with vibes great Bobby Hutcherson, whom Blade had come to know as a founding member of the SFJAZZ Collective. But before that could happen, he passed away in 2016.

Now, the reformulated band perform originals as well as Hutcherson compositions, particularly from his landmark 1970 Blue Note release *Now!* The band's new name, Life Cycles, signifies how life's roads loop back. In addition to Blade, Walden, and Cowherd, three other Subterraneans are along: Doug Weiss on bass, Monte Croft on vibes and vocals, and John Hart on guitar.

After early albums on Columbia, Croft joined the bands of Branford Marsalis and James Spaulding. John Hart, who teaches jazz guitar at the University of Miami, "can burn his way through blues changes on a level that's right up there with fellow graduates George Benson and Pat Martino," (*JazzTimes*). The sole addi-



BRIAN BLADE PHOTO BY DANIEL SHEEHAN

tion to the earlier band is two-time Grammy Award-winning Brazilian percussionist Rogerio Boccato.

As for Blade, his renown has always been for his inspired, measured, and apt accompaniment to any musical setting. Reared in Shreveport, Louisiana, the son of a Baptist minister, he learned early about fellowship, soul, and—so evidently that it's worth mentioning—humility. A rich amalgam of grace and warmth runs through his tuneful support of many kinds of music.

He came up in the clubs of New Orleans while studying at Loyola. His mentors were fabled figures in the Crescent City, among them John Vidacovich and Ellis Marsalis.

He formed the Fellowship Band at age 27. By then he was already a first-call drummer. His credits include not only Wayne Shorter's quartet, since 2000, but also jazz greats as varied as Herbie Hancock, Chick Corea, Ellis Marsalis, Joshua Redman, Kenny Werner, and Wolfgang Muthspiel.

Then there have been vocalists as distinctive and varied as Joni Mitchell, Marianne Faithfull, Emmylou Harris, and Bob Dylan. In 2009, Blade joined the singer-songwriter ranks, himself, with *Mama Rose*, featuring songs honoring his grandmother and family.

His reputation rests on his keen attention both to what his bandmates are doing, and to what his and others' compositions call for. In Life Cycles, as in the Fellowship Band, he and his bandmates rein in their considerable technical facility to boost overall emotional depth.

"When there's a listener, when there's someone to receive all your vulnerability and all your hopes and all your open heart," says Blade, "it completes something."

The critics agree. In *The New York Times*, Nate Chinen called Blade "one of the most unaffectedly charismatic musicians in jazz."

—Peter Monaghan

Tickets and information at earshot.org.



Jazz for All Ages

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

Venues

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

Jazz Alley

2033 6th Ave
jazzalley.com

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

The Royal Room

5000 Rainer Ave S
theroyalroomseattle.com

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

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

Chapel Performance Space

4649 Sunnyside Ave N
waywardmusic.org

Nestled in the neighborhood of Wallingford, the historic Good Shepherd Center became a Seattle Landmark in 1984. Located on the fourth floor of this multi-purpose community center, the Chapel Performance Space is one of the city's best-kept secrets when it comes to live music. Each month, Steve Peters' Nonsequitur, and a community of like-minded organizations and artists present concerts of contemporary/post-classical composition, free improvisation, and the outer limits of jazz in this historic space. Immersed in the stellar acoustics, awe-inspiring stained-glass windows, and gorgeous wooden floors and columns, the Chapel Performance Space is a befitting venue for audience members to worship at the altar of innovative music. Most shows are sliding scale \$5–\$20. Afraid to dip your toes in the waters



GIRLS ELLINGTON PROJECT PHOTO BY MICHAEL CRAFT

of experimental music? Come to the Chapel and you'll become a believer.

Triple Door

216 Union St
thetripledoor.net

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

Jam Sessions

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

Couth Buzzard Jazz Sessions

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

Featuring concerts, open jams, poetry readings, open mic nights, and more, this bookstore with a community center feel has the motto: "Building community, One Book, One Cup, One Note at a Time."

Jazz saxophonist, Kenny Mandell, hosts open jazz jams at 2pm on the second and fourth Sundays of the month, as well as a music improv session at 7pm on the third Sunday of the month. On the first and third Sundays of the month at 2pm, guitarist Stuart Zobel leads the Choro music jams. And finally, Couth Buzzard hosts a concert series every First Friday and numerous concerts throughout the month. Each of these events is open to all ages and levels.

Egan's Ballard Jam House Vocal Jam

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

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

Racer Sessions at Café Racer

Sundays, 8pm
5828 Roosevelt Way NE
racersessions.com

Offering innovative performances and jam sessions since 2010, the Racer Sessions have become an integral part of Seattle's music scene. Each week, an individual or group leads the session, beginning with a performance that presents ideas and concepts that are developed in the jam session that follows. According to their website, the jam "frequently incorporates the aesthetic and techniques of avant-garde jazz and classical music," but "warmly welcome[s] musicians of any persuasion to share their voice." It is organized by Seattle record label Table & Chairs, and upcoming presenters are listed on racersessions.com.

Future Jazz Heads

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

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

Educational Opportunities

Camps, clinics, workshops, and more are available year-round, no matter your age. They are often led by local musicians, making them a great way to

connect with and find mentors within the tight-knit Seattle jazz community.

Jazz Night School

5415 Rainier Ave S
jazznightschool.org

Offering extensive jazz education and performance opportunities to all ages and all levels, Jazz Night School teaches improvisation in ensemble settings. The organization currently offers nine ensembles (standard combos, gypsy jazz, big bands, Brazilian, etc.), and classes in various music studies, periodic workshops, and private lessons.

Some of the most rewarding rotating classes include ear training classes, small jazz ensembles, Trad Jazz combo, Singing with Jazz Trio, the All Voices Gospel Choir, and the big bands, including the top level All-Star Big Band. The ensembles rehearse weekly and perform at the end of each ten-week session. The Jazz Night School opens up budding musicians to a pool of distinguished professional musicians, dedicated to helping folks learn about and perform music. The level of teaching here is on par with that at a conservatory or specialized school, but provided at accessible prices, with partial and full tuition waivers available.

Seattle JazzED

3201 E Republican St
seattlejazzed.org

The fun never stops at Seattle JazzED: the non-profit offering classes, workshops, camps, and ensemble performance opportunities year-round. JazzED provides access to excellent music education to youth all over the region with partial and full tuition waivers. They focus on musical excellence, character development, access to a quality education, and community. JazzED offers opportunities including the Girls Ellington Project, a Masterclass Series, All Star Combos, Big Band Ensembles, Jazz Boot Camp, and more. Students in several

ensembles, such as Big Band, also have the opportunity to travel to New York City, while other opportunities include performing at Seattle venues like the Triple Door, Royal Room, and Jazz Alley. JazzED hosts free jam sessions regularly, open to everyone even if you are not enrolled.

The Vera Project

305 Harrison Street
theveraproject.org

Proudly an all-ages, volunteer-fueled music and arts venue, The Vera Project offers private classes on recording, audio engineering, concert lighting, etc. You can book a private class for your friends, classmates, or high school jazz band. Vera offers group classes or you can work with the talented teaching staff on tailoring a class for your specific needs. Private classes cost \$30 per attendee, and you must have a minimum of six people participating.

Tacoma Jazz Association Classes at Ted Brown Music

6228 Tacoma Mall Blvd, Tacoma
tacomajazzassociation.org

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

Dance Opportunities

If swingin' tunes put you in the mood to move, check out these dance spots. With classes for all levels and styles,

you'll be doin' the Jitterbug, Boogie Woogie, and Jive in no time!

Century Ballroom

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

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

HepCat Productions

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

The host of the longest-running all-ages swing dance in Seattle, HepCat productions provides fun for all levels. Whether new or an old pro, classes and private lessons are available for you. Every Thursday night from 9pm to midnight, you can dance Swing, traditional Jazz, and the Lindy Hop. The dance is free if you're registered in one or more of their classes.

Seattle Swing Dance Club

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

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

SSDC also presents an annual "Easter Swing" convention and offers

workshops, instructional series, and a Step-by-Step West Coast Swing dance class for the public. Four levels of classes, taught by professional instructors in the area, are offered throughout the year.

Eastside Stomp

Fridays, 8:30pm
Aria Ballroom, 15300 NE 95th St
(Redmond)
syncopationfoundaiton.org

Take a trek to our Redmond neighbors via the 405 or 520 highways, and visit the massive 3,000 square foot Aria ballroom custom designed with sprung hardwood, surround sound, and air conditioning (a dancer's saving grace)! With live music week, the Aria Ballroom is well worth the journey. Just \$12 gets you in the door, including an absolute beginner's lesson. Student and military discounts also available.

Savoy Swing Club

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

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

Did we miss your favorite venue or opportunity? Are you a veteran musician with tips, or a younger musician with questions? We want to hear from you! E-mail editor@earshot.org.

—Rayna Mathis

Town Hall, from page 10

Salvant w/ Aaron Diehl Trio (October 18), Joel Ross 'Good Vibes' (October 19), Jay Thomas East West Alliance (October 23), Tyshawn Sorey Quintet (October 25), Egberto Gismonti (October 30), and many more.

Town Hall has taken this facelift opportunity to involve artists in the development of the space and the programming within. Sculptures, lecterns, furniture and murals were designed and created by local artists and artist-in-resident HATLO will have an artist takeover, infusing every part of the building with art and performance. Seattle-based artist group Electric Coffin is creating signage for Town Hall. Entering the main vestibule, patrons are met by an art deco mural of roses crawling up the walls that will display the names of donors. Seattle multi-disciplinary artist and woodworker Timothy Firth designed and built a resonant sound sculpture, walnut tables, and a modernist cherry lectern for the Reading Room.

Town Hall is positioned on a busy street that's getting busier—the former parking lot south of Town hall is becoming two residential towers in 2021 with commercial space at the ground floor and a greenway that will be used for outdoor events and is seen as an extension of Freeway Park.

The Homecoming Festival starts on September 2 with a celebration of Labor Day featuring a reading from local author Alex Gallo-Brown from his new book of poems and stories *Variations of Labor* and a talk with Congresswoman Pramila Jayapal and economist Robert Reich. All Town Hall produced homecoming events are free for youth ages 22 and under and almost all Town Hall produced events are just \$5 for everyone else.

For a full list of Homecoming events, visit townhallseattle.org.

Django, from page 12

Farthing, regarded as one of the finest young up-and-coming gypsy jazz guitarists. The show includes the Nick Lehr Memorial DJAM with performances by the DFNW 2019 artists.

The festival throws more riches into the musical mix. Workshops offer something for music enthusiasts of all interest and skill levels: soloing tips for beginners, hand picking techniques, advanced gypsy rhythms, just to name a few. Nightly jam sessions at the Whidbey Island Fairgrounds & Events Center Campgrounds round out each festival day.

Participants inclined to immerse themselves in the full experience of DjangoFest NW, including late-night mingling, music-making, fire circles, and camping are encouraged to camp at the Whidbey Island Fairgrounds & Events Center Campgrounds.

—Marianne Gonterman

For more details and to purchase tickets, visit djangofest.com.

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FOR THE RECORD

Greg Sinibaldi

Voices

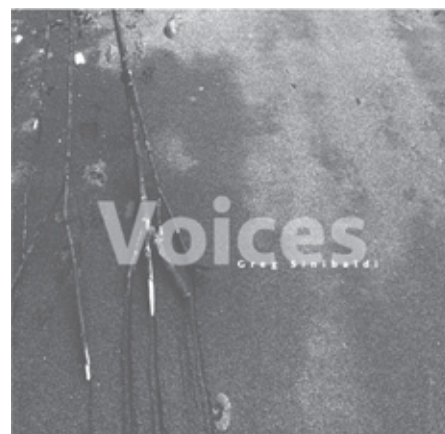
Self-Released

Over the past two years, with a sonic palette of saxophones, electronics, vocals, and a custom-programmed EWI, Seattle saxophonist and composer Greg Sinibaldi has been putting together a collection of solo compositions to create his new densely textured album, *Voices*. At times ambient,

and at others maximally experimental, the searching Sinibaldi brings us into a carefully constructed world.

Voices is supplemented by visual compositions offering surrealist landscapes of Sinibaldi's interpretation of the music. The audio alone leaves plenty of tasty room for the imagination to wander. Headphones recommended.

Each composition begins with a celestial synthetic bed, developing patiently with nuanced layers that seemingly weave together partitions of a





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cosmic self. Sinibaldi's phrasing often feels in time with one's own natural breathing. It's enjoyable to approach the pieces as if they are their own independent meditations, rather than listening straight through, to allow each track to settle.

The electronic-laced soprano sax in "He's Calling" gently leads us into a quiet, cavernous subterranean lake drenched in the reverberation of peaceful voices and the tone of Sinibaldi's gorgeous tenor sax. Shortly after, Sinibaldi brings back his soprano sax and abrasively compounds indiscernible lyrics to hold us at an edge of dissonance, until we are reminded once again of the breath in the music, and are led softly back to a contemplative state of mind.

"The Painted Faces" starts with EWI phrasing and then proceeds to power forward with the distorted, maxed-out vocals of Sinibaldi and his bari sax. To reach a higher intensity, Sinibaldi applies contact mics to his bari and records sequences of the sax's keys closing against the horn to create a fantastic percussive propulsion. Amongst the turbulence, we are swallowed by the crashing waves of a digitally compressed ocean and washed ashore, left to find our own serenity.

—Bryan Lineberry

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FOR THE RECORD

Josh Hou *Bilingualism* Self-released

Whatever you do, don't call Seattle accordionist/keyboardist Josh Hou a sentimentalist. Sure, his playing shows a love of catchy melody and the pastel moods of swing, and in projects like his standards duo with guitarist Andy Short, How Short Jazz, he sparks off humor and a little showbiz flair. For his debut recording as a leader, *Bilingualism*, Hou teams up with trumpeter Raymond Larsen and bassist Troy Schiefelbein, pushing his musical conception further by using traditional Chinese music as a point of inspiration.

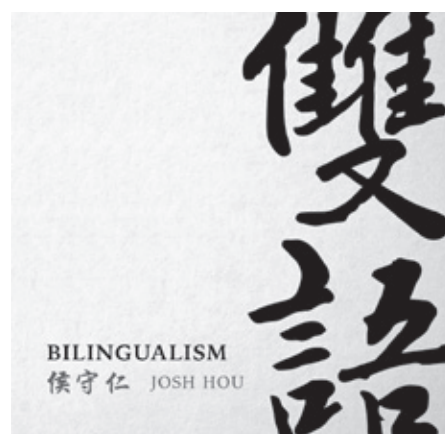
The trio's chamber sound might evoke Natsuki Tamura and Satoko Fujii's Gato Libre project, yet rather than evocative music searching for a nationality, Hou and company reveal a complex nationality, searching for a new music. Hou mixes traditional songs (the pentatonic "Jasmine Flower") with his own, musette-style compositions (the inventive "Maritime Serenade"), blending them in his ensemble's studied ethos of melody and swing. Hou's sense of classical reserve unfolds in the title track, where a pentatonic melody shifts between trumpet and accordion, playfully enacting the translation of self between two native languages.

Schiefelbein, a contributor to projects like Simon Henneman's New Series One; and Larsen, an essential part of Chemical Clock, answer well to Hou's encompassing sound on accordion. On tunes like "Afternoon Nap," Larsen shows his chops on ascending lines over a descending chord progression, while Schiefelbein holds down the low end. "Wrong Turn" stands out

as an ensemble piece—a funky, cruising anthem with a mean, percussive bass line and a stereo comp in the twin bellows of the accordion. Articulate, self-assured, and styling, each member of the trio brings their respective languages into play, announcing an identity outside of any single genre.

—Ian Gwin

The CD release concert for Bilingualism is September 5, at the Royal Room. Details at theroyalroomseattle.com.



JAZZ AROUND THE SOUND

September

09

SUNDAY, SEPTEMBER 1

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
 JA Maceo Parker, 7:30pm
 LR Lakedale Jazz Festival feat. Brian Nova Trio & Guests, 12pm
 RR Jonas Myers Trio / Shawn Schlogel Trio, 7:30pm
 TU Matt Williams Quintet, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 2

CC Cider Sessions, 9:30pm
 NL Mo' Jam Mondays, 9pm

TUESDAY, SEPTEMBER 3

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

WEDNESDAY, SEPTEMBER 4

BD Duende Libre feat. Frank Anderson, 12pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 SC George Colligan, 7pm
 VI Bar Tabac, 9pm
 WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, SEPTEMBER 5

BC Adam Kessler, Phil Sparks & guests, 9pm
 CH Ted Poor & Cuong Vu, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Sergio Mendes, 7:30pm
 MQ Jazzukha, 5pm
 NC Kings of Mongrel Folk, 7pm
 OS Shawn Schlogel, 7pm
 RR Josh Hou Trio CD Release // 200 Trio, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Marina Christopher, 9pm

FRIDAY, SEPTEMBER 6

CM Brazz, 7pm
 CZ Harris Lemberg // All About Monk, 7:30pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Sergio Mendes, 7:30pm
 KE Rick Kitaeff/ Bruce Barnard Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Kiki Valera & Cubache, 8pm
 OS Shawn Schlogel Trio, 8pm
 ST Duende Libre feat. Frank Anderson, 7:30pm
 TP Sound of Swing Big Band, 7:30pm
 TU Greta Matassa Quintet, 7:30pm
 VI Jovino Santos Neto, 9pm

SATURDAY, SEPTEMBER 7

CM Swamp Soul, 7pm
 EB Frank S. Holman III, 6pm
 EG The Chet Baker/Billie Holiday Songbooks, 7pm
 ES Daniel Davison, 6pm
 HD The Seattleites: Vinyl Release, 8pm
 JA Sergio Mendes (early show), 7:30pm
 JA Sergio Mendes (late show), 9:30pm
 MQ Move On Up, 9pm

OH Choroloco, 7pm
 PR Dan Duval Good Vibes Trio, 6pm
 PT Tony Bennett, 8pm
 SB Latin & Cuban Night, 7pm
 TP Gin Creek Blues, 7:30pm
 TU Bill Anschell Standards Trio, 7:30pm
 VI Frank Vitolo, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, SEPTEMBER 8

AB Max Holmberg & the 200 Trio, 9pm
 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 Sergio Mendes, 7:30pm
 TU Brian Monroney Quartet, 7:30pm
 VI Jeremy Bacon, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 9

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 9pm

TUESDAY, SEPTEMBER 10

BP Billy Stapleton/Annie Eastwood Duo, 7:30pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Pearl Django, 7:30pm
 KC Sonando, 12pm
 MT Open Mic, 9pm
 NC Phil & Angela Benoit, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Tuesday Jam, 9:30pm

Calendar Key

AB The Angry Beaver
 BC Barça
 BD Bellevue Downtown Park
 BP Bake's Place Bellevue
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Cafe Racer
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle

HD High Dive
 JA Dimitriou's Jazz Alley
 KC Key Center Bellevue
 KE Kelnero
 LA Latona Pub
 LR Lakedale Resort at Three Lakes
 MQ Triple Door MQ Stage and Lounge
 MT Mac's Triangle Pub
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 OH Ott & Hunter Wines
 OS Osteria la Spiga
 OT Oliver's Twist

OW Owl 'n Thistle
 PR Pacific Room Alki
 PT Paramount Theater
 RR The Royal Room
 SB Sea Monster Lounge
 SC WJMAC at Sylvia Center for the Arts
 ST Stage 7 Pianos
 TH Town Hall
 TP Third Place Commons
 VI Vito's
 WS Watershed Pub & Kitchen
 WW Whisky West

RR Cascade Big Band w/ Doug Ostgard, 7:30pm
SB Joe Doria Presents, 10pm
TU Emerald City Jazz Orchestra, 7:30pm

WEDNESDAY, SEPTEMBER 11

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Pearl Django, 7:30pm
SC Josh Cook, Jerry Steinhilber, King Dahl Trio, 7pm
TU Xavier Lecouturier Octet, 7:30pm
VI Tim Kennedy Trio, 9pm
WW Hartman Friction, 7pm

THURSDAY, SEPTEMBER 12

BC Adam Kessler, Phil Sparks & guests, 9pm
CM MusicWorks Afro-Cuban Jazz Ensemble, 7pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Tower of Power, 7:30pm
OS Shawn Schlogel, 7pm
SB Proud & Nasty Jam Session, 10pm
TU Trish, Hans & Phil, 7:30pm
VI Jennifer Kienzle, 9pm

FRIDAY, SEPTEMBER 13

CM Michael Powers, 7pm
EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Tower of Power, 7:30pm
KE Rick Kitaeff/ Bruce Barnard Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
NC Lee Oskar & Friends, 8pm
NL Tubaluba w/ Dirty Revival, 8pm
RR Greta Matassa Quintet feat. Alexey Nikolaev, 7pm
TP Scott Lindenmuth Group, 7:30pm
TU Tarik Abouzied Happy Orchestra, 7:30pm

SATURDAY, SEPTEMBER 14

EB Frank S. Holman III, 6pm
ES Daniel Davison, 6pm
JA Tower of Power (early show), 7:30pm
JA Tower of Power (late show), 9:30pm
MQ Move On Up, 9pm
NC Lee Oskar & Friends, 8pm
OS Eli Meisner Trio, 8pm
SB Latin & Cuban Night, 7pm
TP Ranger & the Re-Arrangers, 7:30pm
TU Thomas Marriott Quintet, 7:30pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm
WS Cole Schuster, 8pm
WS How Short, 12pm

SUNDAY, SEPTEMBER 15

AB Max Holmberg & the 200 Trio, 9pm
CR Racer Sessions, 8pm
CZ Choro Music Open Jam, 2pm
CZ 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 Tower of Power, 7:30pm
RR Ranger & the "Re-Arrangers", 6pm
TU Richard Cole Quartet, 7:30pm
VI Alex Guilbert, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 16

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 9pm

TUESDAY, SEPTEMBER 17

BP Billy Stapleton/Annie Eastwood Duo, 7:30pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Sara Gazarek CD Release, 7:30pm
MT Open Mic, 9pm
NC David Francis feat. Les Jeunes Artistes, 7pm
OT Hot Jazz Hootenanny, 7:30pm
OW Tuesday Jam, 9:30pm
SB Joe Doria Presents, 10pm
TU Axiom Quartet, 7:30pm

WEDNESDAY, SEPTEMBER 18

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Sara Gazarek CD Release, 7:30pm
NC Danny Godinez Student Showcase, 7pm
NL The Cumbieros, 7pm
RR Piano Starts Here: Music of Brad Mehldau & Jason Moran, 7:30pm
SB Eric Patterson Band, 8pm
SC Brad Shigeta Quintet, 7pm
TU Duende Libre, 7:30pm
VI Brad Gibson Presents, 9pm
WW Jeff Ferguson's Triangular Jazztet, 7pm

THURSDAY, SEPTEMBER 19

BC Rob Scheps w/ Adam Kessler Trio, 9pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Larry Carlton, 7:30pm
NC Greta Matassa Quartet, 7pm
OS Shawn Schlogel, 7pm
SB Automat, 8pm
SB Proud & Nasty Jam Session, 10pm
TU Anton Schwartz Band, 7:30pm
VI Katrina Kope, 9pm

FRIDAY, SEPTEMBER 20

EB Tom Kellock, 6pm
ES Daniel Davison, 6pm
JA Larry Carlton (early show), 7:30pm
JA Larry Carlton (late show), 9:30pm
KE Rick Kitaeff/ Bruce Barnard Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
NC Tupelo, 8pm
TP Kim Maguire Trio, 7:30pm
TU John Coltrane Birthday Celebration, 7:30pm
VI Johnny Astro, 9pm

CURTAIN CALL

.....
weekly recurring sessions & gigs
.....

MONDAY

CC Cider Jam Mondays, 9:30
EB Tom Kellock, 6
ES Eric Verlinde, 6
NL Mo' Jam Mondays, 8:30

TUESDAY

BP Billy Stapleton & Annie Eastwood, 6
EB Eric Verlinde, 6
ES Daniel Davison, 6
OW 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, 7

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Daniel Davison, 6
OS Shawn Schlogel, 7
SB Proud and Nasty, 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 & Cuba Night, 7

SUNDAY

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

SATURDAY, SEPTEMBER 21

EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Larry Carlton (early show), 7:30pm
 JA Larry Carlton (late show), 9:30pm
 MQ Move On Up, 9pm
 NC Magic Circle, 8pm
 OS Ray Larsen Trio, 8pm
 RR Rat City Brass, 8:30pm
 SB Latin & Cuban Night, 7pm
 TP Mach One Jazz Orchestra, 7:30pm
 TU John Coltrane Birthday Celebration, 7:30pm
 VI Monty Banks, 9:30pm
 VI The Tarantellas, 6pm

SUNDAY, SEPTEMBER 22

AB Max Holmberg & the 200 Trio, 9pm
 CC Forman and Finley Band with 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 Larry Carlton, 7:30pm
 TU Clipper Anderson Quartet w/ Special Guests, 7:30pm
 VI Marina Albergo, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 23

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 9pm

TUESDAY, SEPTEMBER 24

BP Billy Stapleton/Annie Eastwood Duo, 7:30pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm

JA Hot Club of Cowtown, 7:30pm
 MT Open Mic, 9pm
 OW Tuesday Jam, 9:30pm
 SB Joe Doria Presents, 10pm
 TU David Marriott's Triskaideka Band, 7:30pm

WEDNESDAY, SEPTEMBER 25

EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Hot Club of Cowtown, 7:30pm
 NC Greta Matassa Student Showcase, 7pm
 SB DX-tet, 10pm
 TU pH Factor, 7:30pm
 VI Ben Von Wildenhaus, 9pm
 WW Hartman Friction, 7pm

THURSDAY, SEPTEMBER 26

BC Adam Kessler, Phil Sparks & guests, 9pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Tierney Sutton & Ann Hampton Callaway, 7:30pm
 OS Shawn Schlogel, 7pm
 SB Jacques & Burns, 8pm
 SB Proud & Nasty Jam Session, 10pm
 TU Jared Hall Quintet, 7:30pm
 VI Angel Itenchi, 9pm

FRIDAY, SEPTEMBER 27

CH Different Drummer, 8pm
 CM Correo Aereo, 7pm
 EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Tierney Sutton & Ann Hampton Callaway (early show), 7:30pm
 JA Tierney Sutton & Ann Hampton Callaway (late show), 9:30pm
 KE Rick Kitaeff/ Bruce Barnard Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Danny Godinez, 8pm
 OS New Age Flamenco, 8pm
 TH Brian Blade: Life Cycles, 8pm

TP Centerpiece Jazz Band, 7:30pm
 TU Marc Seales Band, 7:30pm
 VI Wayne Horvitz, 9pm

SATURDAY, SEPTEMBER 28

EB Frank S. Holman III, 6pm
 ES Daniel Davison, 6pm
 JA Tierney Sutton & Ann Hampton Callaway (early show), 7:30pm
 JA Tierney Sutton & Ann Hampton Callaway (late show), 9:30pm
 MQ Move On Up, 9pm
 NC Duende Libre w/Frank Anderson, 8pm
 NL Huun Huur Tu w/ Carmen Rizzo, Yaima, 8pm
 RR Alma y Azucar & Correo Aereo, 8:30pm
 SB Latin & Cuban Night, 7pm
 ST To the Waltz, 7:30pm
 TP Portage Bay Big Band, 7:30pm
 TU Marc Seales Group feat. Special Guests, 7:30pm
 VI Jerry Zimmerman, 6pm

SUNDAY, SEPTEMBER 29

AB Max Holmberg & the 200 Trio, 9pm
 CR Racer Sessions, 8pm
 DT Darrell's Sunday Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 JA Tierney Sutton & Ann Hampton Callaway, 7:30pm
 RR Spain w/ Josh Haden & Friends, 7:30pm
 TU Tula's Closing Party w/ Bill Anschell Trio, 7:30pm
 VI Jeremy Bacon, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, SEPTEMBER 30

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 9pm

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

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Notes, from page 3

Sign-up for Fall Jazz Clubs at Seattle JazzED

Jazz students looking to improve their improvisation skills can sign up for JazzED's Fall Jazz Clubs. The course runs for 10 weeks and includes lessons on soloing, recognizing chord progressions by ear, and much more. All classes take place on Saturdays from early October through mid-December. Separate clubs for different grades allow for variances in experience. For details about the classes and information about registering, visit seattlejazzed.org.

Herbie Hancock Institute of Jazz Applications Open

Applications are now open for students wishing to enter the Herbie Hancock Institute of Jazz Performance at the UCLA Herb Alpert School of Music. The institute provides a space for masters of jazz to pass on their expertise to the next generation. All successful candidates will receive free tuition and stipends for the duration of the two-year program. The application is open through December 6. For application and details about the program see hancockinstitute.org.

Young Seattle jazzers stand out at Aspen Jazz Academy

Standouts this past August at the Jazz Aspen Snowmass Academy in Aspen, Colorado, included two talented young musicians from the Seattle area—trombonist Jered Byford and bassist Stanley Ruvinov. The summer program marked an expansion of the beautifully situated jazz camp from one to two weeks and the first year of collaboration between the University of Miami's Frost School of Music and the Academy.

Byford, who will turn 21 as he enters his third year at Frost this September, attended Mount Si High School, where he participated as an Essentially Ellington finalist four years in a row, and studied locally with Bill Anthony. Ruvinov, 22, went to Interlake High School, in Bellevue, and graduated in June from Michigan State University, in East Lansing. Ruvinov studied bass with Jon Hamar (who now works with the Jeff Hamilton Trio) and plans to move back to Seattle in the fall. Catch him while you can. His next move, he says, will be New York.

"I'm around such a high caliber of peers here," said Ruvinov, in an interview in Aspen, between rehears-

als, master classes and workshops. "I have so much respect for who's here." *Courtesy Paul de Barros.*

Eastside Jazz Club presents their 15th Jazz Extravaganza

On Saturday, September 21 the Eastside Jazz Club present their annual Jazz Extravaganza concert, featuring Ron Jones and The Jazz Forest Band at Resonance Theatre. This 12-piece ensemble led by veteran Hollywood arranger and composer, Ron Jones, includes a roster of Seattle's finest musicians—Jeff Kashiwa, Jared Hall, Susan Pascal, Bill Anschell, Matt Jorgensen, and Nate Omdal, along with LA-based musicians.

Formed in 2017, the Jazz Forest Band plays arrangements rooted in tradition and new compositions. The evening promises extra sensory experiences with live music played in sync with projected films.

The Eastside Jazz Club, established 15 years ago, has been presenting jazz at Resonance Theatre for the past three years. For this event they welcome all ages and note that snack food, beer, wine, and table seating are available. For details and tickets visit resonance.events.

ART OF JAZZ

JACQUELINE TABOR

THU SEP 12, 5:30 - 7:30 PM

A native of Bellevue, Jacqueline Tabor, is an award winning vocalist whose voice contains style, passion and sophistication. Expressive in her approach to the Jazz standards, she creates a memorable moment and lures you in wanting more.

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1300 First Avenue
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Seating is limited and available on a first-come, first-served basis.

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IN THIS ISSUE...

Letter from the Director: New Jazz/New City _____	2
Notes _____	3
News: Tula's Restaurant & Jazz Club Set to Close _____	4
2019 Earshot Jazz Festival Schedule _____	6
Profile: Jay Thomas: Festival Resident Artist _____	8
Venue Profile: Town Hall Seattle Comes Home _____	10
Preview: Bellhaven Jazz Festival 2019 _____	11
Preview: DjangoFest Northwest 2019 _____	12
Preview: Brian Blade & Life Cycles _____	13
Feature: Jazz for All Ages _____	14
For the Record _____	18
Jazz Around the Sound _____	20

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