

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2019 Vol. 35, No. 11
Seattle, Washington



Jacqueline Tabor

Photo by Daniel Sheehan



LETTER FROM THE DIRECTOR

THANK YOU!!

Coming down the home stretch of this year's Earshot Jazz Festival, as we are at the time of this writing, we are excited by the incredible vibrancy in today's jazz and humbled by the depth of this community's support for it. Thanks to you, jazz is definitely alive and thriving; as much here in Seattle as it is around the world.

This year's festival will have included more than 50 separate events on stages around the city, with each night as rewarding as it was distinctive. As most of you know, whether you attended a few concerts or many, the level of surprise and satisfaction was high throughout the series. This festival was successful on many levels, but taken as a whole, the creative juice we've seen at work in the art form right now is absolutely stunning. It is your support which makes this festival possible.

We are pleased to feature programs this year supporting Seattle jazz education programs at Washington Middle School, and Garfield and Roosevelt High Schools, as well as Stuart MacDonald's post-grad, Trace Generations project. Affirming the value of those programs, this year's festival has welcomed returning heroes like Carmen Staaf, The Westerlies, Briggan Krauss, Aaron Parks, and Kassa Overall back from New York; and featured mainstage performances by distinguished Seattle alum including D'Vonne Lewis, Evan Flory-Barnes, Natalie Barry, Thomas Marriott, Alex Dugdale, and many others.

It has been a treat to welcome back internationally respected creative masters like Jamaaladeen Tacuma, Bennie Maupin, Marilyn Crispell, Chucho Valdés, Jeff "Tain" Watts, and Egberto Gismonti; to showcase emerging stars like Bria Skonberg, Tyshawn Sorey, Cécile McLorin Salvant(!), Joel Ross, Kris Davis, Sasha Berliner, and so many others; and to celebrate local heroes like Jay Thomas, Gary Hammon, Wally Shoup, Clarence Acox, and Wayne Horvitz.

And what a treat to host saxophonist Darius Jones, whose 4-day residency ranged from free-improvised mastery, to modern classical composition, and on to a night of avant hip-hop.

Thank you all so very much. And thanks to Bainbridge Island Museum of Art and Vashon Arts Center for extending the reach of this year's festival. And to Daniel Sheehan, whose brilliant photo documentation of Seattle Jazz was on view at BIMA, and can be seen online at danielsheehan.com. Thanks to Earshot staff; Tara, Lucienne, Errin, Halynn, and, most of all our esteemed managing director Karen Caropepe; and thanks to the many volunteers, funders, venues, community partners, media outlets, and concert goers who make this festival possible.

You did this! Thank you!

—John Gilbreath, Executive Director



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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

NOTES



Inclusive Creative Industry Program

Seattle's Office of Film + Music, within the Office of Economic Development (OED), supports the heart of our city's creative industries. With new challenges and disparities facing Seattle's creatives, Mayor Jenny Durkan's 2020 Proposed Budget includes investments to expand the City's creative industry work by dedicating three full-time employees, including one newly funded position. Two positions will be in the creative industry program in OED, and one will be in the Office of Arts & Culture, encompassing film, music, and media/graphic design.

For more information about OED's inclusive economy vision or reports from community listening sessions, sign up for the e-newsletter or email oad@seattle.gov and arts.culture@seattle.gov.

Max Holmberg's Secret Jazz Club in Historic Seattle

Seattle drummer Max Holmberg curates Secret Jazz Club performances, taking advantage of the experience feature of AirBnB in a creative way. Performance nights feature ensembles of jazz musicians from Seattle and beyond. Each show presents a different ensemble, some accompanied by a vocalist, highlighting jazz standards, original songs, tap dancing and musical flavors of international music related to the jazz language.

Shows take place at two venues and run from approximately 7 to 9pm with a 15-minute break. Drinks are available for purchase at the Factory Luxe shows. November show times are November 1 and November 29 at the Factory Luxe, and November 22 at The SLAB. For more information visit airbnb.com/experiences/134357 or [@secretjazzclub](https://www.instagram.com/secretjazzclub) on Instagram.

The South Hudson Music Project Seeks Part-Time Employee

The South Hudson Music Project, the Royal Room's new non-profit, is seeking a part-time admin to track donations, keep donor records, send thank you notes, work on fundraisers, maintain their website, help design and draft donor outreach letters, help promote events, and more. For more information, please email workattheroyalroom@theroyalroomseattle.com.

Artist Trust Arts Innovators Award

The application period for the Arts Innovator Award is open from November 4 through December 9. This award recognizes artists who demonstrate innovation in their art practice. Unrestricted awards of \$25,000 are given annually to two Washington State artists of any discipline who are originating new work, experimenting with new ideas, taking risks, and pushing the boundaries of their fields. Funding for this award is generously donated by the Dale and Leslie Chihuly Foundation. Eligible disciplines include literary, media, multidisciplinary, performing, and visual arts. Visit artisttrust.org for more details.

Special Ticket Offer to Blue Note Records 80th Anniversary Tour

Earshot Jazz readers receive an exclusive offer of 20% off tickets to Blue Note Records 80th Anniversary Tour featuring Kandace Springs, James Carter Organ Trio and James Francies, live at The Moore Theatre on Thursday, November 21st with promo code EARSHOT. Blue Note Records is an American jazz record label, established in 1939. It derives its name from the characteristic "blue notes" of jazz and the blues. Visit stgprepresents.org for tickets and information.

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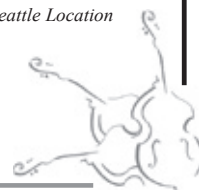
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Jacqueline Tabor: Listen and Hear the Truth



JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN

By Paul Rauch

In the jazz world, 4:15am is more likely the time a musician goes to bed than the time a musician rises and starts their day. For Seattle jazz vocalist Jacqueline Tabor, rising hours before the sun is a matter of intense dedication to family, craft, and profession.

She is often at the gym by six, before power walking to her day job in downtown Seattle. After a day focused on her job, she is off to a night gig by Uber, or by bus, performing at the city's finest clubs. It is a balancing act that would be unfathomable for most. For Tabor, her discipline is what makes her world work for her.

"So, number one, I meal prep. I sleep maybe five to six hours a day, says Tabor. I make a lot of lists. My husband, Ed Tabor, is super supportive. My kids are big now, so it's a little bit easier."

Though Tabor's love of music was realized at a young age, circumstances in her life kept her from pursuing her passion to sing, to perform. Those creative embers were to simmer in her soul for a time, before they could reignite and flourish unimpeded.

"There was a time where I wanted to sing, and then I got pregnant, and you know that's a time in my life I don't really talk about. My ex-husband was not a very nice person. He didn't want

me to sing in the church choir. I just stopped singing. We had our own business at the time, and I would sing and people would be coming in and saying that I sound great, and should sing," recalls Tabor.

Tabor, a Bellevue native, moved to Louisiana for a spell, and while she wasn't in pursuit of her musical passions at the time, she was constantly exposed to the blues, broadcast over area airwaves. Seeds were planted that would manifest themselves as the root of her approach to jazz vocals some years later.

"I lived in Louisiana for far too long, and every Sunday every radio station

was only blues. So, I was from Seattle, and I hated the blues, hated to listen to it because I was twenty and didn't know anything. I remember an old lady told me that if you listen to the blues, you'll hear the truth. It was kind of like a new respect for me. So [now]

at Tula's, as well as a variety of local clubs and festivals. She released her third album, *The Lady in the Gown* in 2018 to critical acclaim, including a four-star review at All About Jazz. This past spring, she made her debut at the Ballard Jazz Festival, an event

"Between Bessie Smith and Ma Rainey, the whole history between the relationship of those two women is very interesting. We have to honor Bessie Smith, she was one of our first out black women who was in the arts, and is so powerful. We need to really honor that history. Michael Brockman loves to surprise me and ask me to do things that I've never done before, which is why him and I get along so well. I love the challenge and I love to challenge him back. I like to get him out of his comfort zone," she adds candidly.

No matter one's idea of "what jazz is," it is undeniably rooted in the blues. Being intimate with that as a performer is not something easily acquired through the current jazz culture that thrives in academia. A feeling for the blues is something inherited through

"If you listen to the blues, you'll hear the truth"

it feels really natural, it's like a really good friend comes and visits me," she says.

Upon returning to Seattle, Tabor was encouraged to sing by her sister, who was previously unaware of Tabor's startling talent. Her sister had arrived home to hear a captivating tune floating through the house. She assumed Jacqueline had the radio playing on while taking a shower, when in fact, it was her voice filling the space with the sound she had been hearing inside of her head and heart for most of her life.

Tabor was about to embark on her career in music the way most artists do—the hard way. Long before she would go on to win the Seattle-Kobe competition in 2011, and receive Earshot's 2018 Golden Ear Award for "Northwest Jazz Vocalist of the Year," she hustled gigs everywhere she could, from dive bars to wedding receptions.

"I didn't know anything, but for six years I did the hard stuff, the crappy gigs, hotels, lobbies and weddings. There was a point where I started the Jacqueline Tabor Jazz Band. Then I was fortunate enough to win the Kobe, and that was huge. I learned the hardship of being a bandleader and being a singer in a band, being a woman in the band, being black in the band, I learned a lot. I learned how to get started without anybody helping me," she states strongly.

Since that time, Tabor established her star on the vibrant Seattle jazz scene with a monthly engagement

that commonly features prominent vocal talents such as Greta Matassa and Gail Pettis. Tabor has firmly placed herself in that elite status. While Matassa's voice is an instrument like no other, and Pettis sings with astonishing natural grace, Tabor's style is absolutely drenched in the blues. Her voice is blatantly honest and unfiltered and reflective of her lifelong story; her fears

"I learned the hardship of being a bandleader and being a singer in a band, being a woman in the band, being black in the band"

and courage, and the realization of her profound strength and confidence in her art.

Recently that natural, rising creative force has come to the attention of Michael Brockman, director of the Seattle Repertory Jazz Orchestra. She will be featured in the band's next two productions, *Jazz of the Harlem Renaissance*, and *Tribute to Billie Holiday*. In those shows, she will delve into the roots of jazz through Bessie Smith and Ma Rainey, and the real-life interpretation of the blues through Holiday. While she acknowledges she has much to learn about all three of these trailblazing women, her natural inclination to channel her creative spirit through the blues would seem a natural fit.

the natural pulses and rhythms of everyday life. Tabor's musical journey encapsulates that feeling.

"It's just been in the last year and a half that I've come into my own where I'm allowing myself to be genuine, be my real self and be more authentic. If you're hearing the blues come out, it's because I've been restraining it up till now" she says, "now, it naturally pours out of me."

Jacqueline Tabor performs as a featured guest vocalist with the Seattle Repertory Jazz Orchestra during their Jazz of the Harlem Renaissance concert series. Nov 2, 7:30pm Illsley Ball Nordstrom Recital Hall at Benaroya Hall. Nov 3, 2:00pm Kirkland Performance Center. Nov 22, 8:00pm Edmonds Center for the Arts.

EARSHOT JAZZ FESTIVAL IN NOVEMBER

FRIDAY, NOVEMBER 1, TOWN HALL FORUM, 8PM

Flat Earth Society

The 15-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, clarinetist, saxophonist, keyboard player, composer, and producer.” Before 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 bigband, FES is anything but unwieldy, it follows Vermeersch’s



FLAT EARTH SOCIETY PHOTO BY PHILE DEPPEZ

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 15 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 ANSHELL BY STEVE KORN



LAVON HARDISON BY LISA HAGEN GLYNN



COLE SCHUSTER BY DANIEL SHEEHAN

In the second of two Seattle showcases, three distinct groups display the art of the trio and the soul of jazz.

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

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

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.

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

Seattle Repertory Jazz Orchestra: “Jazz of the Harlem Renaissance”



MARK TAYLOR PHOTO BY DANIEL SHEEHAN

Presented in partnership with SRJO.

The Seattle Repertory Jazz Orchestra continues its series celebrating the Harlem Renaissance—an intellectual, social, and artistic explosion centered in Harlem, New York, spanning the 1920s and 30s, which gave rise to such greats as Duke Ellington, Louis Armstrong, Fats Waller, Jelly Roll Morton,

Florence Mills, Adelaide Hall, and Ethel Waters, among others.

The orchestra honors the music by performing it as it was originally created with original instrumentation. On these festival dates, guest vocalists Reggie Goings and Jacqueline Tabor join the SRJO in a special tribute to Ma Rainey, Ivie Anderson, and others.

Ma Rainey—“Mother of the Blues,” born Gertrude Pridgett—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 known for her scat vocalizations and for the many years spent touring with Ellington’s band.

Soulful baritone vocalist Reggie Goings and sultry alto Jacqueline Tabor will surely honor the legacy of these legends before them.

The program includes early hits by the Jimmie Lunceford Orchestra, including “Uptown Blues,” “Harlem Shout,” and “Big John Special,” plus

“The Stampede” by Fletcher Henderson, and work by Cab Calloway 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, all dedicated to the organization’s mission of promoting appreciation of large ensemble jazz. 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.



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Gary Hammon: “In case you didn’t know”

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“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 appearance 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 didn’t



GARY HAMMON PHOTO BY DANIEL SHEEHAN

know,” is an illuminating work of art that does just that.

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

ART OF JAZZ

KO ENSEMBLE

THU NOV 14, 5:30 – 7:30 PM

Kate Olson is a Seattle-based improvising saxophonist and music educator performing locally, regionally, and internationally.

Seattle Art Museum, Brotman Forum
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Seating is limited and available on a first-come, first-served basis.

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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. Relentless arpeggiation outlining harmonic progressions, endlessly fueled by circular breathing; multiphonics that whisper multiple notes with haunting, clarity and control—it's these types of mystifying and transporting qualities that help him to create music that "should be played and heard with every cell of the body."

In addition to his solo work, Laplante writes and plays for his tenor saxophone quartet Battle Trance, and his long-standing band Little Women. He currently works in projects with Trevor Dunn, Michael Formanek, Mat Maneri, Randy Peterson, Ingrid Laubrock, Tom Rainey, and many others.

Heavily influenced by Daoism and the practice of qigong, Laplante seeks to empty the ego of its own desires and wants. Part of this process has been letting go of the more compositional elements he is known for in his performances—preferring instead to 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*, 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 experience of music, The Chapel Performance Space.

\$10–27. For more information visit earshot.org.



TRAVIS LAPLANTE PHOTO COURTESY OF NEW AMSTERDAM



Emmet Cohen Trio



EMMET COHEN BY JOHN ABBOTT

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.

Recognized as a child prodigy, Cohen began Suzuki method piano instruction at age three. 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.

A dynamic and charismatic performer, Cohen and his sweeping talents have traveled the globe. This year, he 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 something 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.

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FALL HIGHLIGHTS

- 10.28 -- PlayBack And Earshot Jazz Present: Hound Dog Taylor's Hand And Lori Goldston
- 10.31 -- The Cabinet of Dr. Caligari
- 11.1 -- Electric Circus...All Saints Day!
- 11.7 -- An Evening with Jazz Underground
- 11.11 -- The Royal Room Collective Music Ensemble
- 11.15 -- Greta Matassa Quintet featuring Alexey Nikolaev
- 11.26 -- Roxy Coss NYC Quintet
- 11.30 -- Mary J. Blige Tribute Show - Songs of Life: A Music Journey of Love & Strength (TWO SHOWS)

★ THE Royal Room ★

PROJECT ROOM ★ PRIVATE EVENTS

Yemen Blues Plays Hallel

"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 hallelujahs of Duke Ellington, and the power of ancient Arabic and Hebrew song, all in a gumbo-beat of Yemenite and West African influences.

"Ridiculously charismatic" (*National Geographic*) leader Kahalani's 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.



RAVID KHALANI COURTESY OF THE ARTIST

From opera-singing, acting, dancing, and tours with the Israeli singer-songwriter 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 Persian four string kamancheh.

Kahalani's lyrics can be heard in his language of origin, Yemenite Arabic, his mother tongue, Hebrew, as well as in Moroccan and French Creole. His newest compositions 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.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

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Basil Neidinger
Joe Rosenburg
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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 recordings 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*, expands 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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Saturday, December 28, 7:30pm
Town Hall Seattle
1119 8th Ave, Seattle

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 avant-garde, 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*



CHICK COREA PHOTO COURTESY OF THE ARTIST

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

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



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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.

Those Who Can Do, Teach: Cornish Presents First Faculty Jazz Concert



RAY LARSEN PHOTO BY DANIEL SHEEHAN



JOHNAYE KENDRICK PHOTO BY DANIEL SHEEHAN

November 15, 8pm
Poncho Concert Hall, Kerry Hall
710 E Roy St

There's something echoing in Poncho Concert Hall at Cornish College of the Arts that's hard to put your finger on. It might be the school's deep history in the city's art scene, or maybe the sound of current students following in the legacy of John Cage, Merce Cunningham, Reggie Watts, and others. However, a likely cause could be the school's outstanding jazz faculty; all leaders in Seattle's musical community packing a city full of swing back into the classroom. Audiences can hear for themselves on November 15th, when the entire faculty bands together for a concert without compare.

"The fact that we can put together a whole concert with our faculty is a testimony to how diverse our faculty really is," Chair of Music and featured clarinetist James Falzone said of the band, "It's very much in the spirit of what Cornish has always been about, creating creative musicians. And the faculty is a model for that."

Falzone, a prodigious composer/improviser who took on his position in 2017, joins a band that features trumpeter Ray Larsen, known for his work in Chemical Clock, Tyrant Lizard, and The Sky is a Suitcase; and percussionist Greg Campbell, an expert in Ghanaian drumming and founding member of Gallery 1412. Other faculty band members include trombonist David Marriot, leader of Triskaideka-band and member of Seattle Repertory

Jazz Orchestra; bassist Tim Carey, a touring musician and member of Jim Knapp orchestra; and vocalist Kelly Ash, a notable songwriter and New York University graduate. An All-Star faculty band will also include vocalist Johnaye Kendrick, pianist Jovino Santos Neto, bassist Chuck Deardorf, and New York-honed horn-player Tom Varner.

With this lineup, don't expect a night of standards. As experienced composer/arrangers themselves, the faculty will present original compositions and arrangements that reflect a world of music that could only have emerged from Cornish. This includes an arrangement of "Here," the title track from Kendrick's 2014 album, by Brazilian-American pianist Santos Neto.

"What happened was, I was performing at a jazz education and work conference with Jovino's ensemble, and [he] wrote an arrangement of my piece," says Kendrick, professor of music at Cornish, of the piece's revival, "We haven't performed it in years."

In regards to material for the All-Star band, Santos Neto, long-respected in the Seattle scene as a leader of multiple groups, has thrown his hat into the ring with some of his own compositions, and Deardorf, a venerated veteran whose latest solo album *Perception* was released this year, will contribute an arrangement of a piece by retired faculty member Jim Knapp.

Organizing this many musicians with such distinct backgrounds and experiences all on one stage, let alone all in one building, is generally no easy feat, but fostering creative collaboration is what Cornish stands for. According to Falzone, a continued series of faculty concerts is in the works, including one in spring for composers, and still others in the classical medium.

While it coincides with the art school's open house for prospective students, the concert, according to Falzone, will be just as much a "who's who of Seattle jazz."

For Kendrick, the chance to perform with her colleagues is a special opportunity.

"I engage with these musical geniuses every day in the halls, teaching together, arguing in faculty meetings...I'm kidding," Kendrick says, laughing. She admits that, apart from small ensembles during events like convocation, the faculty has not yet played as a single group, though there's always been something between them: "We work together and have this wonderful rapport. We all have this special connection as a faculty...it's really exciting, and we don't get to [play together] very often."

—Ian Gwin



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Seattle Public Library: Playback



NOEL BRASS JR PHOTO COURTESY OF THE ARTIST



ENTREMUNDOS PHOTO BY DANIEL SHEEHAN

To uphold and celebrate Seattle's far-reaching place in the music culture lexicon, Seattle Public Library launched Playback, a jury-selected local music database featuring more than 250 musicians and 1,103 total tracks.

Playback launched in 2016 after the company Rabble provided a streaming platform for libraries to select and collect a local artist catalog.

Kreg Hasegawa, a visual reference librarian and current special project lead for Playback, and former music reviewer for *The Stranger*, has a deep passion for music, in particular jazz.

Hasegawa recognizes that the Playback platform establishes a sense of "permanence" to a local musician's profile.

"The fundamental importance to have these [album's] in the library is when a musician gets in, they feel like a part of the official culture of Seattle."

In a world of algorithm-based streaming platforms such as Spotify, which curates a listener's experience based on patterns, Playback offers a more open-ended interaction, built on exploration without expectation. It holds the sort of unpredictability that you feel when exploring a record store. Rolling through the more than 250 selections is a bit like flipping through records—each has the album art displayed, five to a row. The web platform displays thumbnails of artists and full albums. Library card holders can download music for free and the streaming service is available to anyone.

Listeners can search by genre, album titles, artists, and a "featured" section of playlists curated by jurors.

Artist Kelly O, Seattle Music Commissioner Charles Metcalf, and local DJ Chris Govella are among the 9-person jury. The panel holds two

submission periods a year, accepting 50 musicians each cycle out of roughly 250 submissions. The jury, a mixture of library employees and local music industry professionals, also reaches out to bands it wishes to represent.

Playback aims to have equitable representation of the Seattle scene across genres, spanning from jazz to country to rock.

"We try to pick people [for the jury] who can attract different parts of the music communities," Hasegawa said.

Submission criteria is relatively simple: to submit, a band must be local to the Seattle area, have an album at least 10 minutes long that was produced within the last five years. The jury selects based on quality and representation, which fluctuates with each submissions period. Selected groups receive a \$200 honorarium.

Hasegawa expressed that while the music scene in Seattle is alive and rocking bars and venues constantly; local groups don't always get the same exposure as larger touring bands coming through town.

Playback's following is growing slowly. In September alone, the service recorded 3,016 streams and 474 downloads. In the year, there have been 3,000 downloads and more than 20,000 streams. Some improvements are in the works to make it more accessible and thus used more. Hasegawa said the web streaming is difficult for mobile users, as they cannot perform

other tasks while listening on a smartphone. To compete with larger music streaming platforms such as Spotify, a standalone Rabble app is in development.

The committee began ramping up live events this year to increase exposure. Along with two free library showcases per year, 2019 marked Playback's first time participating in Earshot's Jazz Festival in October with an event at the Royal Room featuring Lori Goldston and Hound Dog Taylor's Hand. Playback is eyeing participation in Northwest Folklife next year.

"Local musicians could use more live events that are part of larger showcases," Hasegawa said. "Having [produced] something with Earshot makes it more of an occasion."

Featured jazz artists in the Playback catalogue include Noel Brass Jr., Naomi Moon Siegel, and EntreMundos Quarteto, among others.

The next submission period for bands begins between May and June of 2020. For more information about Playback, or to stream and download recordings, visit playback.spl.org.

—Whitney Bashaw

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Photo by Daniel Sheehan

EARSHOT
JAZZ

JAZZ AROUND THE SOUND

November

11

FRIDAY, NOVEMBER 1

CH Body.Space.Time.Sound, 8pm
CM Three Guitars, 7pm
CZ Jazz First Fridays, 7pm
EB Tom Kellock, 6pm
EG Jacqueline Tabor: Nancy Wilson Tribute (early show), 7pm
EG Jacqueline Tabor: Nancy Wilson Tribute (late show), 9pm
ES Daniel Davison, 6pm
JA ConFunkShun (early show), 7:30pm
JA ConFunkShun (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MQ Swing 3PO, 5pm
NC McTuff w/ Joe Doria, 8pm
TF Flat Earth Society, 8pm
VI Jovino Santos Neto, 9pm

SATURDAY, NOVEMBER 2

BH Seattle Repertory Jazz Orchestra: Jazz of the Harlem Renaissance, 7:30pm
CE Mark Ifeoluwa Lilly, 7pm
CM Mercy Merci, 7pm
CN Brent Jensen & David Deacon-Joyner, 3pm
DA The Real Imposters, 8pm
EB Frank S. Holman III, 6pm
EG Arlene Sanvictores, 7pm
EG Duende Libre feat. Frank Anderson, 9pm
ES Daniel Davison, 6pm
JA ConFunkShun (early show), 7:30pm
JA ConFunkShun (late show), 9:30pm

LT The Sims Plus, 7pm
MQ Marina Christopher, 9pm
NC Lee Oskar, 8pm
SB Latin & Cuban Night, 7pm
TF Bill Anschell Standards Trio, LaVon Hardison, Tarik Abouzied/Joe Doria/Cole Schuster, 7pm
VE Charlie Porter Quintet Album Release, 7pm
VI The Tarantellas, 6pm
VI Wayne Horvitz, 9pm

SUNDAY, NOVEMBER 3

AB Max Holmberg & 200 Trio, 9pm
CM Michele & The Love Dealers, 12:30pm
CR Racer Sessions, 8pm
CZ Choro Jam, 2pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
FB Seattle Jazz Vespers: Chava Mirel Quartet, 6pm
JA ConFunkShun, 7:30pm
KE Karin Kajita, 6pm
KP Seattle Repertory Jazz Orchestra: Jazz of the Harlem Renaissance, 2pm
LH Gary Hammon: "In case you didn't know", 7:30pm
MM Pete Christlieb & Linda Small, 6pm
VI Lennon Aldort, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 4

CC Cider Sessions, 9:30pm
CH Travis Laplante, 7:30pm

EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Savion Glover, 7:30pm
NL The Midnight Hour feat. Ali Shaheed Muhammad & Adrian Younge, 7pm
RR Salute Sessions, 10pm

TUESDAY, NOVEMBER 5

BP Billy Stapleton-Annie Eastwood Duo, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Savion Glover, 7:30pm
MQ Frank Kohl Trio, 5pm
MT Open Mic, 9pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 10pm
TD Yemen Blues Plays Hallel, 7:30pm
TF Emmet Cohen Trio, 7:30pm

WEDNESDAY, NOVEMBER 6

BH Chick Corea: Rhapsody in Blue w/ Seattle Symphony Orchestra, 7:30pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA Savion Glover (early show), 7:30pm
JA Savion Glover (late show), 9:30pm
MQ Victor Horky's Silk Road Swing, 5pm
NC Jazz Jam, 7pm
SB Freudian Slurp, 10pm
SC Catharsis with Ryan Keberle, 7pm
TD Amendola vs. Blades w/ Skerik, Jeff Parker & Cyro Baptista, 7:30pm
VI Bar Tabac, 9pm

Calendar Key

Calendar Key

AB The Angry Beaver
BC Barça
BH Benaroya Hall
BP Bake's Place Bellevue
CC Capitol Cider
CE Cafe Red
CH Chapel Performance Space
CM Crossroads Bellevue
CN Craft 19 Espresso + Creperie
CR Cafe Racer
CZ Couth Buzzard Books
DA The Dane
DT Darrell's Tavern
EB El Gaucho Bellevue
EC Edmonds Center for the Arts
EG Egan's Ballard Jam House

ES El Gaucho Seattle
FB Seattle First Baptist Church
GC Geo's Cuban Bar and Grill
JA Dimitriou's Jazz Alley
KE Kelnero
KP Kirkland Performance Center
KR Knife Room
LA Latona Pub
LH Langston Hughes Performing Arts Institute
LT Luther's Table
MC Methow Valley Community Center
MM McMenimans
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
NL Nectar Lounge
OH Ott & Hunter Wines
OT Oliver's Twist
OW Owl 'n Thistle
PO PONCHO Concert Hall
PR Pacific Room Alki
RR The Royal Room
SB Sea Monster Lounge
SC WJMAC at Sylvia Center for the Arts
SE Seattle Art Museum
ST Stage 7 Pianos
TD Triple Door
TF Town Hall Forum
VE Vermillion Art Gallery & Bar
VI Vito's
WE Whit's End

THURSDAY, NOVEMBER 7

BC Adam Kessler & Phil Sparks, 9pm
BP Darrelle Holden Quartet, 8pm
CH Pneuma, 8pm
EB Eric Verlinde, 6pm
EG Peterson/Kohler Collective: CD Release, 9pm
ES Daniel Davison, 6pm
JA Philip Bailey, 7:30pm
KR Jazz Jam, 6pm
NL Citrus / The Funky Knuckles w/ Motus, 8pm
RR Jazz Underground Big Band, 8pm
SB Proud & Nasty Jam Session, 10pm
VI Marina Christopher Trio, 9pm

FRIDAY, NOVEMBER 8

CM Cyrille Gosselin Band, 7pm
EB Tom Kellock, 6pm
EG Nancy Byers, 7pm
EG Bamboo and Brass Ltd., 9pm
ES Daniel Davison, 6pm
JA Philip Bailey (early show), 7:30pm
JA Philip Bailey (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MC Duende Libre feat. Frank Anderson, 7pm
MQ Sundae & Mr. Goessl, 5pm
NC Ann Reynolds & Clave Gringa, 8pm
VI Kate Olsen Ensemble, 9pm

SATURDAY, NOVEMBER 9

CM Climate Change, 7:30pm
EB Frank S. Holman III, 6pm
EG Chehalem Jazz Trio, 7pm
EG Jose "Juicy" Gonzales Trio, 9pm
ES Daniel Davison, 6pm
JA Philip Bailey (early show), 7:30pm
JA Philip Bailey (late show), 9:30pm
LT Band, James Band, 7pm
NC LaVon Hardison & Frank Anderson, 8pm
PR Luke Stanton, 6pm
TD Tia Fuller w/ Marina Albergo, 7pm
VI Jerry Zimmerman, 6pm
VI Kareem Kandi, 9:30pm

SUNDAY, NOVEMBER 10

AB Max Holmberg & 200 Trio, 9pm
CM Dornfeld & Hoirup, 12:30pm
CR Racer Sessions, 8pm
CZ Jazz Jam w/ Kenny Mandell, 2pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Philip Bailey, 7:30pm
KE Karin Kajita, 6pm
MV DHQ plus 2, 5pm
RR Ranger & the "Re-Arrangers", 7pm
VI Jonas Myers, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 11

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 9pm
RR The Royal Room Collective Music Ensemble, 7:30pm
RR Salute Sessions, 10pm

TUESDAY, NOVEMBER 12

EB Eric Verlinde, 6pm
EC Robert Cray, 7:30pm
ES Daniel Davison, 6pm
JA New York Voices, 7:30pm
MQ Mambo Cocktail Hour w/ Elspeth Savani, 5pm
MT Open Mic, 9pm
NC Stuart MacDonald, 7pm
NL Blood Moon Orchestra w/ Crystal Beth & the Boom Boom Band / Shaina Shepard, 8pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 10pm
WE Gregg Robinson & Greg Glassman, 7pm

WEDNESDAY, NOVEMBER 13

EB Eric Verlinde, 6pm
EG Vocal Jazz Showcase, 7pm
EG Vocal Jam, 9pm
ES Daniel Davison, 6pm
JA New York Voices, 7:30pm
MQ Ranger & the "Re-Arrangers", 5pm
SC Syrinx Effect, 7pm
VI Tim Kennedy Trio, 9pm

THURSDAY, NOVEMBER 14

BC Adam Kessler & Phil Sparks, 9pm
BP Darrelle Holden Quartet, 8pm
CM Bellevue School District Jam Session, 6:30pm
EB Eric Verlinde, 6pm
EG Dina Blade Vocal Student Showcase, 7pm
ES Daniel Davison, 6pm
JA Blood Sweat & Tears, 7:30pm
MQ Drummerboy Trio, 5pm
SB Proud & Nasty Jam Session, 10pm
SE Art of Jazz: Kate Olson's KO Ensemble feat. Naomi Siegel, 5:30pm
TD Rick Estrin & The Nightcats, 7:30pm
VI Marina Albergo Trio, 9pm

FRIDAY, NOVEMBER 15

CH Odeya Nini, 8pm
CM Sound of Swing Nonet, 7pm
EB Tom Kellock, 6pm
EG Instrumental Ladies of Jazz, 7pm
EG Kareem Kandi Band, 9pm
ES Daniel Davison, 6pm
GC Hopscotch, 6:30pm
JA Blood Sweat & Tears (early show), 7:30pm
JA Blood Sweat & Tears (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MQ Daniel Rapport Trio, 9pm
PO Cornish Faculty Jazz Concert, 6pm
RR Greta Matassa Quintet, 6pm

CURTAIN CALL *f* weekly recurring sessions & gigs

MONDAY

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

TUESDAY

BP Billy Stapleton & Annie Eastwod, 8
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

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Daniel Davison, 6
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
SB Latin & Cuba Night, 7

SUNDAY

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

VI D'Vonne Lewis Trio, 9pm

SATURDAY, NOVEMBER 16

CM Soyaya, 6:30pm
EB Frank S. Holman III, 6pm
EG Jazz Abbey, 7pm
EG Hopscotch, 9pm
ES Daniel Davison, 6pm
JA Blood Sweat & Tears (early show), 7:30pm
JA Blood Sweat & Tears (late show), 9:30pm
LT Blue Notes Jazz Quartet, 7pm
MQ The Hot McGandhis, 9pm
NC Four, 8pm
SB Latin & Cuban Night, 7pm
VI The Tarantellas, 6pm
VI The James Band, 9:30pm

SUNDAY, NOVEMBER 17

AB Max Holmberg & 200 Trio, 9pm
CM Notable Journey, 12:30pm

CR Racer Sessions, 8pm
CZ Choro Jam, 2pm
CZ Music Improv Session w/ Kenny Mandell, 7pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
JA Blood Sweat & Tears, 7:30pm
KE Karin Kajita, 6pm
VI Alex Guilbert, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 18

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

TUESDAY, NOVEMBER 19

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

WEDNESDAY, NOVEMBER 20

EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA John Tesh, 7:30pm
MQ Mochima, 5pm
NC IvyLane, 7pm
RR Piano Starts Here: Blues & Barrelhouse, 7:30pm
TD Joshua Redman Quartet, 8pm
VI Brad Gibson Presents, 9pm

THURSDAY, NOVEMBER 21

BC Adam Kessler & Phil Sparks, 9pm
BP Darrelle Holden Quartet, 8pm
CH Pete Leinonen Solo & Quartet, 8pm
EB Eric Verlinde, 6pm
ES Daniel Davison, 6pm
JA John Tesh, 7:30pm
KR Tina Dietz, 8pm
MO Blue Note Records 80th Anniversary Tour, 7:30pm
MQ The Djangomatics, 5pm
NC Greta Matassa Student Showcase, 7pm
SB Comfort Food, 8pm
SB Proud & Nasty Jam Session, 10pm
TD Joshua Redman Quartet, 8pm
VI Prom Queen, 9pm

FRIDAY, NOVEMBER 22

CM Christos & Co., 7pm
EB Tom Kellock, 6pm
EC SRJO: Jazz of the Harlem Renaissance, 8pm
EG Chip Parker Quartet, 7pm
ES Daniel Davison, 6pm
JA Taj Mahal Quartet (early show), 7:30pm
JA Taj Mahal Quartet (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MQ Sing Low Indigo, 5pm
NC Kiki Valera & Cubache, 8pm
NL TAUk / JAZZ IS PHSH, 7:30pm
ST LaVon Hardison Quintet, 7:30pm

SATURDAY, NOVEMBER 23

CM Seattle Jazz Network, 7pm
EB Frank S. Holman III, 6pm
EC Willie K and the Warehouse Blues Band, 7:30pm
ES Daniel Davison, 6pm
JA Taj Mahal Quartet (early show), 7:30pm
JA Taj Mahal Quartet (late show), 9:30pm



LT Maria Piana & Friends, 7pm
 NC Gail Pettis & Jovino Santos Neto, 8pm
 NL TAUUK / JAZZ IS PHS, 7:30pm
 SB Latin & Cuban Night, 7pm
 VI Jerry Zimmerman, 6pm
 VI Birch Pereira, 9:30pm

SUNDAY, NOVEMBER 24

AB Max Holmberg & 200 Trio, 9pm
 CM Brian Butler, 12:30pm
 CR Racer Sessions, 8pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 JA Taj Mahal Quartet, 7:30pm
 KE Karin Kajita, 6pm
 VI Tim Kennedy, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, NOVEMBER 25

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 9pm
 RR Salute Sessions, 10pm
 WE Gregg Robinson & Greg Glassman, 7pm

TUESDAY, NOVEMBER 26

BP Billy Stapleton-Annie Eastwood Duo, 8pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Quartet, 7:30pm
 MQ Mambo Cocktail Hour w/ Elspeth Savani, 5pm
 MT Open Mic, 9pm
 NC Songwriter Showcase, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Roxy Coss NYC Quintet, 7:30pm
 SB Joe Doria Presents, 10pm
 TD Kelley Johnson: CD Release, 7:30pm

WEDNESDAY, NOVEMBER 27

EB Eric Verlinde, 6pm
 EG Vocal Jazz Showcase, 7pm
 EG Vocal Jam, 9pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Quartet (early show), 7:30pm
 JA Taj Mahal Quartet (late show), 9:30pm
 MQ Nancy Erickson Trio, 5pm
 SB DX Tet, 10pm
 VI Ben von Wildenhaus, 9pm

THURSDAY, NOVEMBER 28

BC Adam Kessler & Phil Sparks, 9pm
 CM Bellevue School District Jam Session, 6:30pm
 EB Eric Verlinde, 6pm
 ES Daniel Davison, 6pm
 SB Proud & Nasty Jam Session, 10pm

FRIDAY, NOVEMBER 29

CM Silk Road, 7pm

EB Tom Kellock, 6pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Quartet (early show), 7:30pm
 JA Taj Mahal Quartet (late show), 9:30pm
 KE Rick Kitaeff/Bruce Barnard Jazz Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 OH Duende Libre feat. Frank Anderson, 7pm

SATURDAY, NOVEMBER 30

CM Microsoft Jumpin' Jive Orchestra, 7pm
 EB Frank S. Holman III, 6pm
 EG ThorNton Creek, 7pm
 EG Dan Czarán, 9pm
 ES Daniel Davison, 6pm
 JA Taj Mahal Quartet (early show), 7:30pm
 JA Taj Mahal Quartet (late show), 9:30pm
 NC Marina Albergo Trio, 8pm
 SB Latin & Cuban Night, 7pm
 VI Jerry Zimmerman, 6pm
 VI Max Holmberg Trio, 9:30pm

Help the Jazz Around the Sound Calendar

The Jazz Around the Sound Calendar is a community powered resource.

Submit your gigs online at earshot.org/events/community/add.

Deadline for inclusion in the print version of the calendar is the 15th of the month prior to publication.

For questions or help with submitting your events please email jazzcalendar@earshot.org.

ON THE RADIO

88.5 KNKX hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. Full schedule and info at knkx.org. Abe Beeson hosts The New Cool, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by 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.



JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN

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