

EARSHOT
JAZZ

Festival

2021

Oct 13 — Nov 7
PROGRAM

Marina Albero photo by Daniel Sheehan



EARSHOT JAZZ

Since 1984, Earshot Jazz has been Seattle's major ambassador of jazz – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from folks like you.

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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: Amy Denio, Johnaye Kendrick, Jay Thomas, Jen Shyu, Keyon Harrold, Caroline Davis, Donovan Krantzler-Lewis, Mark Turner.

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.

WELCOME!

A Shot of Jazz in A Time of Need

Welcome to the 2021 Earshot Jazz Festival! We've missed you! We hope that you and yours are safe and healthy. We're excited to be back with this 33rd festival edition, offering the thrill and inspiration of live jazz performances by some of the top masters and brilliant rising stars, from around the world and right here in Seattle.

Building on our legacy as one of the most forward-thinking and inclusive festivals in the country, this year's festival also focuses on being responsive and accessible. Out of an abundance of care for the artists, audiences, technicians and crew, we are offering this 33rd edition in a hybrid format by making the unique experience of live concerts safely available to those who would like to join us in the concert halls, while continuing to offer livestreaming options at most events to the homes of those who aren't quite ready to rejoin live audiences.

Headlining this year's festival is a one-of-a-kind concert opportunity; a night of duets with Dianne Reeves, Chucho Valdés, and Joe Lovano, who will be appearing in the Great Hall of Town Hall Seattle on October 21. We're excited to present Dianne Reeves for the first time in our history, and to welcome Chucho Valdés and Joe Lovano back to the Town Hall stage. This concert will be unforgettable.

We are delighted that this year's featured resident artist is the expansive genius, Marina Albero. A virtuoso instrumentalist and boundless improviser, Marina Albero will appear in a variety of creative settings, with many guest artists, throughout the festival.

Also featured this year are several of the brilliant young artists now enriching the New York scene. Appearing in collaboration with the Langston Hughes Performing Arts Institute, saxophonist Immanuel Wilkins, trumpeter Giveton Gelin, and vocalist Samara Joy; all, remarkably, in their mid-20s, will lead their own groups in separate concerts.

Of course, this festival thrives on the vibrancy of Seattle's own jazz community and the incredible artists who live and work here. This year we also welcome back beloved former resident artists and educators Dawn Clement and Jay Clayton at their respective concerts.

It is often said that we can gauge the health of a community by its investment in arts and culture. While the past 18 months have been a time of upheaval beyond anything we could have imagined, this community's commitment to its cultural vibrancy has been unwavering.

Thank you to everyone who has maintained their memberships and supported us with donations through this period. Your support has allowed us to keep the jazz flames alive with a healthy schedule of live-streamed Seattle jazz and the valuable *Earshot Jazz* monthly magazine. Last year, Earshot was able to provide over \$50,000 in direct financial support to Seattle artists seriously impacted by the COVID pandemic.

We're so grateful to be members of such a supportive community and we cannot wait to experience the joy of live jazz with you! Have fun!!

—John Gilbreath, Executive Director

EARSHOT JAZZ FESTIVAL LINEUP

WEDNESDAY, OCTOBER 13, 7:30PM **LH**

Theo Croker: BLK2LIFE

\$10-25  

THURSDAY, OCTOBER 14, 7:30PM **LH**

The Eugenie Jones Journey featuring Velocity

\$10-20   

FRIDAY, OCTOBER 15, 7PM **THF**

Marina Albero

\$10-25   

FRIDAY, OCTOBER 15, 8:30PM **RR**

Meridian Odyssey

\$10-20   



SATURDAY, OCTOBER 16, 8:30PM **RR**

Kareem Kandi World Orchestra

\$10-20   


SUNDAY, OCTOBER 17, 7PM **THF**

Jamie Baum Septet+

\$10-25  

MONDAY, OCTOBER 18, 8PM **CP**

William Parker, Hamid Drake, & Patricia Nicholson

\$10-25 


WEDNESDAY, OCTOBER 20, 7PM **LV**

Jazz: The Second Century Series Watch Party

\$10-25  



THURSDAY, OCTOBER 21, 7:30PM **THG**

Duets: Dianne Reeves, Chucho Valdés, & Joe Lovano

\$10-75 

FRIDAY, OCTOBER 22, 7:30PM **LH**

Immanuel Wilkins Quartet

\$10-25  

FRIDAY & SATURDAY, OCTOBER 22 & 23, 8PM **CP**

The Tiptons: Mujer o Bruja?

\$10-20   

SATURDAY, OCTOBER 23, 7:30PM **LH**

Giveton Gelin Quintet

\$10-25  

SATURDAY, OCTOBER 23, 7PM **LV**

Marina Albero w/ Roosevelt High School Jazz Band

\$10-20  

SUNDAY, OCTOBER 24, 3PM **LH**

Seattle Jazz Offering w/ Reggie Goings & Friends

Free 

SUNDAY, OCTOBER 24, 7:30PM **LH**

Samara Joy w/ Sullivan Fortner

\$10-25  

TUESDAY, OCTOBER 26, 8PM **CP**

Erika Dohi

\$10-20   

TUESDAY, OCTOBER 26, 7PM **THF**

Dawn Clement Trio w/ Matt Wilson

\$10-25  

WEDNESDAY, OCTOBER 27, 7PM **THF**

Francesco Crosara Trio

\$10-20   

THURSDAY, OCTOBER 28, 7PM & 9:30PM **EG**

Alex Dugdale CD Release

\$10-20   

FRIDAY, OCTOBER 29, 7PM **THF**

Scenes

\$10-20   

FRIDAY, OCTOBER 29, 7:30PM **LH**

Darelle Holden

\$10-20   

SATURDAY, OCTOBER 30, 7:30PM **LH**

Dee Daniels: Tribute to John Lewis

\$10-25  

SATURDAY, OCTOBER 30, 6PM **RR**

Chava Mirel

\$10-20   

SATURDAY, OCTOBER 30, 9:30PM **RR**

Marina Albero: The Quarantine Sessions

\$10-20   

WEDNESDAY, NOVEMBER 3, 7PM **THF**

George Colligan Quartet

\$10-20   



WEDNESDAY, NOVEMBER 3, 8:30PM **RR**

Mark Lewis Quartet

\$10-20   

THURSDAY, NOVEMBER 4, 7PM **THF**

Benny Green

\$10-25  

THURSDAY, NOVEMBER 4, 8PM **CP**

Ann Reynolds: Celebrating Women Composers

\$10-20   

THURSDAY, NOVEMBER 4, 8:30PM **RR**

Elnah Jordan & Eric Verlinde

\$10-20   



FRIDAY, NOVEMBER 5, 7PM **THF**

Marina Albero Trio featuring Ganesh Rajagopalan

\$10-25   

SATURDAY, NOVEMBER 6, 6:30PM & 9PM **RR**

Jay Clayton, Gary Versace, & Ed Neumeister

\$10-25  

SATURDAY, NOVEMBER 6, 7:30PM **NH**

SUNDAY, NOVEMBER 7, 2PM **KP**

SRJO Plays Horace Silver

Presented by SRJO. \$20-50  

Schedule subject to change.

 Live in-person

 Livestream

 Video-on-demand

CP Chapel Performance Space
Good Shepherd Center
4649 Sunnyside Ave N, 4th floor, Seattle

EG Egan's Ballard Jam House
1707 NW Market St, Seattle

LH Langston Hughes Performing Arts Institute
104 17th Ave S, Seattle

KP Kirkland Performance Center
350 Kirkland Ave, Kirkland

NH Nordstrom Recital Hall at Benaroya Hall
200 University Way NE, Seattle

LV Livestream only

RR Royal Room
5000 Rainier Ave S, Seattle

THF Town Hall Forum
1119 8th Ave, Seattle

THG Town Hall Great Hall
1119 8th Ave, Seattle

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Earshot Jazz is a 501(c)(3) nonprofit organization.

TICKETS AND INFORMATION

TICKETS

Tickets to concerts sold separately.

Tickets to LIVE IN-PERSON events and LIVESTREAM/VOD options sold separately.

When available, VOD link will be active approximately 24 hours after the Livestream.

All in-person events are general admission except 10/21 "Duets" event.

Go to earshot.org to purchase.

Email info@earshot.org if you have any questions.

DISCOUNTS

Earshot Jazz works to make jazz accessible to all by providing discounts to most events.

For in-person tickets, discounts are available for senior citizens (60+), Earshot Jazz members, students, and military (active and veteran).

For the Livestream/VOD option, tiered ticketing prices are available. Choose the level that works for you!

An all-festival pass is available for access to most events. Go to earshot.org for more information.

COVID-19 POLICY

In light of ongoing COVID-19 concerns, the health and safety of audiences, artists, staff, and volunteers remain a top priority for Earshot Jazz. Proof of full COVID-19 vaccination or a negative PCR test taken within 72 hours required for venue entry. Masks required indoors. Read the full policy at earshot.org.

If a venue partner's policy is more stringent than ours, their policy will be enforced. The Royal Room's policy is as follows: The Royal Room is requiring all attendees to be vaccinated, negative tests are not acceptable for entry.

Policies may differ for events produced by one of our presenting partners NWFF, SRJO, and BIMA. Please refer to their policies for those details.

Thank you for your cooperation.

EVEN MORE WITHIN EARSHOT

BIMA: WITHIN EARSHOT

Presented by Bainbridge Island Museum of Art

BIMA and Earshot Jazz are excited to partner for the fifth year in a row to present *Within/Earshot*, a hybrid, month-long festival celebrating jazz and the diverse talent of the region through concerts, film, conversations, and art. See page 20 for more information.

Learn more about BIMA's health & safety policies as well as tickets at biartmuseum.org.

NWFF: EARSHOT JAZZ FESTIVAL FILMS


Presented by Northwest Film Forum

Northwest Film Forum & Earshot Jazz have teamed up once more to present films that shed light on the vibrant history of this great American art form. This year's collaboration will allow audiences to view the films virtually or limited in-person viewings. See page 21 for more information.

For COVID policy and ticketing information, visit nwfilmforum.org.

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SATURDAY, OCTOBER 16, 2PM | LIVESTREAM

Taking a Good Hard Look at Ourselves: How a culture of self-reflection transformed internal systems and alleviated barriers to equity

Free, details at earshot.org

Promoting a culture of community feedback and internal self-reflection, Seattle JazzED confronted the organizational systems that inadvertently excluded the very students they sought to serve. During this session, JazzED team members—Kelly Clingan, Ricardo Luna, and Robert Babs—will share their unique perspectives, expertise, and personal experiences of three instances in which JazzED made significant financial and programmatic shifts to address the impact of racism and economic injustice on organizational operations, including a program location change to address transportation barriers; a transition from a financial aid model to a “pay what you can” strategy; and curriculum overhaul to address inherent educational systems bias. Moderated by Laurie de Koch.

SATURDAY, OCTOBER 30, 2PM | LIVESTREAM

Face the Music: Confronting Racism with American Music

Free, details at earshot.org

American music contains powerful lessons for understanding systemic oppression in our country. The stories of early jazz masters provides a jumping-off point to discuss how American music can reveal a new awareness of injustice, which when acknowledged can fuel those with privilege to stand with minority and excluded populations. Face the Music panelists—Joe Seamons, Liana Green, Kelly Clingan, and Reese Tanimura—will engage the audience in a discussion of how systemic racism crosses paths with music, and present tools for musicians and fans to help dismantle the oppressive structure. Moderated by Valerie Diaz Leroy.

SATURDAY, NOVEMBER 6, 2PM | LIVESTREAM

Why Mentorship Matters

Free, details at earshot.org

The cycle of mentorship has perpetuated jazz music for more than 100 years, but is in noticeable decline in Seattle. The mentorship culture is a key element to the health and vitality of any jazz community, and its decline has had a chilling effect on excellence, participation, and innovation with regards to jazz music. This panel—comprised of Ray Vega, Dawn Clement, Marc Seales, and moderated by trumpeter Thomas Marriott—will discuss the ways in which mentorship can affect musical outcomes, strengthen community, and stimulate audience growth. They will discuss all the ways in which mentorship matters and how we can make it stronger locally.

Celebrating the Life and Legacy of
Internationally Famed Jazz & Blues Artist

Ernestine Anderson



Celebrity Panel Discussion & Historic Anderson Video – Nov. 2

with Kay D. Ray, Paul DeBarros & Jim Wilke

Youth Vocal Competition – Nov. 6

City of Seattle Proclamation – Nov. 11

Musical Tribute featuring Gail Pettis, Eugenie Jones, & Stix Hooper – Nov. 13

with Peter Adams/p, Paul Gabriel son/b, & Jamael Nance/d

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Theo Croker: BLK2LIFE



Presented in partnership with Langston Seattle. Welcomed by KNKX. Tickets \$10-25.

Theo Croker is a storyteller, trumpeter, and creator of shape-shifting music that blends traditional jazz musings with pop and hip-hop inflections of the modern era. He is the grandson of jazz trumpet legend Doc Cheatham. The music of Croker could very well be described as experimental, but in the process, he has developed a trumpet style that is very much in the modern jazz tradition. He hails from a generation of artists who grew up with hip-hop, and incorporates its ideas into jazz music. In his five previous recordings, including his 2019 release, *Star People Nation*, he utilized sonic textures from hip-hop, but mostly emphasized his improvisational skills as a jazz trumpet player. His sixth release, *BLK2LIFE*, is a deeper dive into heavily produced hip-hop, and features guests that include Wyclef Jean and Kassa Overall.

Croker diversified his skill set as a spoken word artist and producer for this music. The young trumpeter is a musical gatherer, creating a personal style that draws from diverse influences. After his studies at Oberlin Conservatory, a seven-year stay in Shanghai, China, al-

lowed him to spend time incorporating influences from salsa, fusion rock, R&B and hip-hop into his post-bop approach on trumpet. He worked in television and other media, and in the process, met and performed with Dee Dee Bridgewater. That relationship remained when he returned to the States.

Kicking off the 33rd Earshot Jazz Festival, Croker will present the music of his new album, *BLK2LIFE*, at Langston Seattle. How he presents this music in live performance is an intriguing prospect. Pre-pandemic, the band performed acoustically, with Croker utilizing light reverb on his horn. Drawing from the roots his grandfather left for his mercurial grandson, and the entire jazz tradition to date, Croker could jump from any musical point he has experienced along the course of his career, and create something entirely unique. Chicago-born pianist Mike King, D.C. bassist Eric Wheeler, and drummer Shekwoaga Ode provide him with the ideal tools to create eclectically. All four musicians are in the grasp of the same musical, generational tide, drawing from common sources, but be aware that this music is fully capable of thrilling and captivating jazz fans from any generation. —Paul Rauch



Theo Croker photo courtesy of B Natural

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FDIC





The Eugenie Jones Journey featuring Velocity

Presented in partnership with Langston Seattle. Tickets \$10-20.

It's been less than a decade since Eugenie Jones' sublime debut album *Black Lace Blue Tears*, but the stunningly versatile and talented vocalist and composer has become an indelible part of the music landscape in the Pacific Northwest. On the heels of her NYC 9/11 performance, award-winning singer-songwriter Eugenie Jones returns home to entertain audiences at the Langston Hughes Performing Arts Institute. In a region absurdly rich with jazz vocal talent, Jones stands out for her powerfully assured yet nuanced sense of swing and taste.

Jones has received glowing accolades from *DownBeat* magazine and *Jazziz* among many others and is an award-winner of both NW Recording of the Year and NW Vocalist of the Year from Earshot Jazz. She can navigate the standards songbooks of jazz with the best of them, but she's also an incisive and emotionally resonant composer and lyricist, staking out her own soulful territory within the singer-songwriter realm as well as in jazz.

Any performance by Jones is a must-see event, but her Earshot performance will be an extra-special evening. Jones will not only be exploring her singular interpretations of familiar standards and a selection of her stellar originals, but she'll also share a taste of her eagerly anticipated upcoming 2022 release, *Players*. Sharing the stage (and featured on the upcoming album) will be Velocity, a versatile and tight Tacoma-based band. Featuring Peter Adams on piano, Cliff Colon on saxophone, Rob Hutchinson on bass, and Brian Smith on drums, Velocity is known for melding progressive musical



Eugenie Jones photo by Steve Korn

styles, fashioning hard-hitting grooves laced with intricate melodies.

Eager fans can wet their whistle by visiting eugeniejones.com for what will be an enticing show at Langston. This show is not to be missed! —Andrew Luthringer

EARSHOT JAZZ PRESENTS

DUKE ELLINGTON'S SACRED MUSIC

Sunday, Dec 26, 7:30pm, Town Hall Seattle

The 33rd annual event features the Seattle Repertory Jazz Orchestra
+ guest vocalists Dee Daniels & Jacqueline Tabor
+ special guest tap dancer Alex Dugdale

Tickets and information at earshotorg



Marina Albero



Sponsored by Seed IP. Welcomed by KNKX. Tickets \$10-25.

When Marina Albero relocated to Seattle from Barcelona in 2014, her unique background and musical skill set brought a new voice to the city's musical landscape. The daughter of legendary Catalan musician/composer Marian Albero, she had spent some formative years in Cuba studying classical piano, and learning the textures and rhythms of Afro-Cuban music not by playing, but by dancing. Her parents introduced her to jazz by playing records at home of artists like Miles Davis and John Coltrane. Her twenty-year partnership with iconic flamenco jazz pianist Chano Domínguez had influenced her not only in terms defined by the keyboard, but by friends and acquaintances made along the way that added colors to Albero's now formidable palette. Her debut performance in Seattle was at the 2014 Ballard Jazz Festival, playing vibraphone in a stunning and well received duo performance with Domínguez.

The next task in her new Seattle residence was to put together a band of musicians in the city that would complement Albero's highly nuanced, original style. Ultimately, those players, which include drummer D'Vonne Lewis, bassist Evan Flory-Barnes, and percussionist Jeff Busch, became friends. Albero smoothed out the rough edges by adding multi-reedist Hans Teuber, who at the time was acting as her music director with the talent-laden Teatro ZinZanni band. At times, trailblazing bassist Jeff Johnson would join the band and add a whole different dimension. Albero began to gig with Johnson in a duo setting, with her daughter Serena Domínguez Albero joining on vocals. Over time, it became very clear that the quintet (and the musicians associated with it) was the best vehicle to deliver Albero's music live and in the studio. Her 2019 release, *A Life*



Marina Albero photo by Lisa Hagen Glynn

Soundtrack, is a vivid portrayal of this period in time, when Albero truly found herself as an artist, and began to share her artistry with the world.

It seems appropriate then, that she celebrates being named Festival Resident Artist of the 2021 Earshot Jazz Festival by performing with this marvelous contingent of Seattle's vibrant jazz scene. With Lewis and Busch performing as one mind, and Johnson's read and react style on bass, Albero has plenty of wide open space in which to maneuver. Teuber's probing, always melodic playing

adds another vital component to this splendid quintet.

"It's with my regular crew. The first thing that I wanted to do was acknowledge the people who have been by my side, all these years, my quintet," says Albero.

The quintet will perform Albero originals, some of which were composed during the past eighteen months during the COVID-19 shutdown. This will be the first of four Earshot Jazz Festival appearances for the intrepid pianist, who will as well be featured on hammered dulcimer and vibraphone over the course of this year's event. —Paul Rauch

Meridian Odyssey



Welcomed by KBCS. Tickets \$10-20.

An airplane hangar outside of Anchorage, Alaska, is not necessarily the first source that comes to mind when one thinks of cutting-edge modern jazz, but that's exactly where *Second Wave*, the superb debut album from the young, powerhouse unit Meridian Odyssey, originated.

Left with empty calendars after the pandemic upended the music business, five Seattle and New York residents—bassist Ben Feldman, tenor saxophonist Santosh Sharma, drummer Xavier Lecouturier, keyboardist Dylan Hayes, and guitarist Martin Budde—spent a portion of the lockdown summer of 2020 writing and playing music, producing livestreams, and ultimately recording *Second Wave*, released on Origin Records. Chosen as one of the top 15 albums of 2021 by *The Seattle Times*, the album is a remarkably assured and cohesive collection that aptly defines

what creative, expansive jazz is in 2021: soulful and capable of bluesy flavors and swing, but also an effortless and intuitive exploration of electronic post-rock and post-fusion flavors, where no musical realm is off limits.

All the band members are broadly talented composers. Their material is not merely a setup for blowing endless solos, but instead a rhythmically, harmonically, and stylistically varied soundscape of shifting dynamics and moods. Having expanded to a sextet with the inclusion of ace trumpeter Noah Halpern, Meridian Odyssey is eagerly getting back into the groove



Meridian Odyssey photo by Lee Budde

of live performance and have already recorded a yet-to-be-released second album, with a new batch of beautifully structured originals. This homecoming show is a must-see for fans interested in the future of jazz. —Andrew Luthringer

SATURDAY, OCTOBER 16, 8:30, ROYAL ROOM

Kareem Kandi World Orchestra



Welcomed by Rainier Avenue Radio. Tickets \$10-20.

Kareem Kandi is a Tacoma-based tenor saxophonist with strong roots in jazz and the blues, sporting a velvety, enveloping sound that is warm and lyrical. For more than 25 years, Kandi has been one of the



Kareem Kandi photo by Daniel Sheehan

busiest jazz performers and educators in the Pacific Northwest. His performances include original compositions and modern interpretations of timeless classics. As a bandleader, he has a penchant for applying jazz concepts to popular music not often associated with jazz improvisation.

As an improviser, Kandi prefers to play without the encumbrance of chordal harmonic accompaniment, performing in the trio format. For this performance, he brings his familiar bandmates in bassist Greg Feingold and master drummer Stefan Schatz. The threesome plays with a remarkable, almost telepathic chemistry that offers a fresh approach to standards and Kandi's unique, post-bop compositions. Kandi's definable Northwest sound is tempered with Feingold's traditional approach on bass. Schatz arrived from New York a few years back, bringing with him a style reminiscent of the later

stylistic iterations of Max Roach. The result is an iconoclast of jazz tradition with a modernist twist.

Kandi's playing is influenced heavily by a cadre of Seattle area saxophone giants. His early jazz education included spending considerable time playing with, and listening to such greats as Don Lanphere, Tracy Knoop, Pete Christlieb, Jay Thomas, Hadley Caliman, and Bill Ramsay. His tonal elegance, adventurous spirit, and immersion in the traditions of those that came before him have given Kandi the tools to move his personal style and music progressively forward with the appropriate respect and humility that true artistry entails. His sound carries the markings of his deep commitment to jazz performance and education in Seattle, Tacoma, and surrounding Salish Sea communities. —Paul Rauch

Jamie Baum Septet+



Tickets \$10-25.

New York-based flutist Jamie Baum has toured all over the United States and in more than three dozen countries around the world, but her show at this year's Earshot Jazz Festival represents a rare Seattle appearance. Embarking on an October tour, Baum will visit the Emerald City with her Septet+, a group she assembled back in 1999. Baum calls the group her "compositional muse."

"I'm fortunate to get to play with such great players who can play anything," Baum said. "I can really let my imagination fly."

Baum and the septet play a style of jazz with a South Asian influence. Oddly enough, that influence is in part due to the United States Department of State. Baum was chosen to tour for the department's Kennedy Center Jazz Ambassadors program in South America and South Asia from 1999 until 2003. Baum eventually made other DOS-sponsored tours as well as her own gigs in Europe and South Asia.

By around 2010, Baum's musical direction changed reflecting those experiences. The new direction led to changes in personnel in the Septet+. The complete Septet+ includes Jonathan Finlayson (trumpet),

Aaron Irwin (alto sax, bass clarinets), Brad Shepik (guitar, singing bowls), John Escreet (piano), Ricky Rodriguez (bass, singing bowls), Chris Komer (French horn), and Jeff Hirshfield (drums).

Shepik, by the way, has Seattle roots. He was born in Walla Walla and raised in the area. He attended Juanita High School and then earned a B.F.A. from Cornish College of the Arts. He moved East to attend New York University and earned a Masters degree in Jazz Performance and Composition. He's been a fixture on the New York jazz scene for more than three decades now.

A couple of Baum's notable achievements includes receiving a Guggenheim Fellowship Award in 2014 to compose new music for the Septet+, and a commission from The Rubin Museum of Himalayan Art to honor Nepal, which later helped fund the work that resulted in the 2018 album *Bridges*, released on Sunnyside Records. It received rave reviews, being voted #4 that year in the *JazzTimes* Readers Poll for Best New Release. The success and critical acclaim for *Bridges* led to a busy couple of years of performances at festivals and other concerts around the world. In 2020 Baum was nominated as Flutist of the Year by the Jazz Journalists



Jamie Baum photo by S. Lee

Association and as "Top Flute" in both the *DownBeat* critics' and readers' polls.

Baum's tour is made possible with the support of a grant awarded by the Presenter Consortium for Jazz, a component of the Doris Duke Jazz Ensembles Project and is funded by the Doris Duke Charitable Foundation. It is also made possible with the support of Jazz Road, a national initiative of South Arts, which is funded by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation. —Greg Scheiderer

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DOWNTOWN BELLEVUE

William Parker, Hamid Drake & Patricia Nicholson



Co-presented with Nonsequitur. Tickets \$10-25.

Bronx-bred bassist William Parker, who came to the fore in the 1980s with Cecil Taylor and has since forged a celebrated body of visionary work as the leader of The Little Huey Creative Music Orchestra and In Order to Survive, among other ensembles, is having a moment in 2021. Duke University Press recently published a comprehensive, penetrating biography, *Universal Tonality: The Life and Music of William Parker* by history professor and jazzrightnow.com editor, Cisco Bradley. Centering Records also released a 10-CD Parker box set, *Migration of Silence Into and Out of the Tone World: Vol. 1-10*. In addition, Parker appears on two new albums from AUM Fidelity, *Mayan Space Station*, with electric guitar and drums; *Painters Winter*, with reeds and drums; as well as a new trio album with longtime collaborator, pianist Matthew Shipp, *Village Mothership*, on Tao Forms.

Parker has also released *No Joke*, on ESP-DISK, which features Parker's wife, poet and dancer Patricia Nicholson, who appears with him in Seattle, along with drummer Hamid Drake. Nicholson produces New York's Vision Festival, which since 1996 has offered a home for avant-garde jazz that, like Parker's work, traces its origins and spirit to the late '50s and early '60s music of Taylor, Albert Ayler, Ornette Coleman, Bill Dixon and others. Though the album features a different drummer and a larger ensemble with horns and viola, it's probably a good predictor of what we'll hear at the Earshot show. That means a lot of good listening and reading ahead for Parker fans.

And that means straight-from-the-heart, no-nonsense poetry-and-jazz in a tradition that goes back to Beat era collaborations, reminiscent of Amiri

Baraka. Nicholson does not varnish her anger and frustration with the state of the world, yet as always she mitigates it with compassionate optimism. Expressively declaring her lines with rhythmic verve, stretching, tightening, or repeating syllables as she goes, sometimes using a digital delay to create a flow of overlays, Nicholson takes aim at the madness around us. On "Struggle," she casts the

dark observation that "they have stolen our world/ They have stolen our words," concluding, "It's no joke, man / No! No! No! No! No! /All that hate that's been bubbling up, bubbling up, bubbling up," using words as rhythmic sounds, the way Baraka used to. Through all of this comes Parker's sound—deep, brown, and blunt—and Drake's carefully punctuated drive. —*Community Contributor*



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Jazz: The Second Century Series



Free.

Jazz: The Second Century series explores the fundamental question: “One-hundred years into the art-form, what sonic shape does jazz take in its second century?” This question has never felt more relevant—or urgent—during these times of physical distancing, where musicians are being forced to explore new and innovative ways to develop and present their art.

Like last year, the series will be presented as a pre-recorded audio or video performance instead of a live concert. Tune in to the Watch Party for a jam packed night of artists who have delved, explored, and unpacked this vital question and enjoy a staple series of the festival that upholds the values of Earshot’s first programming initiative.

THE SMILEY EXPERIENCE

“The poems performed before you serve as a cry from the past to both the present and those who are no longer present.

This work is contingent upon freedom and the need to liberate our minds.

While others scratch the surface, these words break down barriers.”

Jamaar Smiley, also known as the “Voice of the Northwest”, is a spoken word artist, poet, author, and educator. His work captures the essence of proud black men and women, youth and adults alike, by diving deep into the people, history, upbringing, communities, Ancestors, and the culture itself. Smiley’s performance will be accompanied by Arsalan Ibrahim (kora), Will Dixon (horn), with video production by Crystal Brown.

FUZZY PINK BEARS

FUZZY PINK BEARS is a sonic experiment by two rhythm obsessed individuals. Dio Jean-Baptiste (drums) and Leanna Keith (flutes) come together to improvise in long-form sets. With roots in Japanese traditional music, free jazz, hip-hop, “new



Ramen Trio (DeJoie, Weaver, Lilla) photo by Danette Davis

music”, and western classical music, the resulting sounds keep the focus on how we use rhythm to communicate with each other. This project is produced by Alissa Jean-Baptiste (lighting/audio engineer) and Daniel Husser (videography).

RAMEN TRIO

Ramen Trio was formed in 2016 by three veterans of the Seattle music scene with the purpose of writing, improvising, and performing music that branches out while at the same time acknowledges the lifeblood of music that came before. The band—Doug Lilla (bass guitar), Jay Weaver (drums), James DeJoie (clarinet, bass clarinet, video production), Alicia DeJoie (video production)—combines form and freedom through composition, improvisation, jazz and contemporary classical styles while adding splashes of folk and rock resulting in an open-ended dance of ideas. The music presented for Jazz: The Second Century is from their forthcoming second album.

HEATHER DIO DUO

HDD is the Heather/Dio Duo, a years-long partnership between Heather Bentley, violist, and Dio Jean-Baptiste, drummer. Together with VJ Darren Palmer, they have created this sonic/visual improvi-

sation during lockdown. HDD explores texture, rhythm, intensity, architecture, pacing, melody, and harmony through a lens best described as a foray into the passage of time. HDD met at Racer Sessions, and has performed at the Royal Room, Spite House, Gallery 1412, Cafe Racer, and Velocity Dance Center. They have collaborated with dancers, videographers, and filmmakers and have released several recordings on Bandcamp under Dio-Jean-Baptiste, including Wayward in Limbo #66.

CSTMR

CSTMR is an evolving free improvisational collaboration, sonically grasping at this moment. Rejecting borrowed nostalgia, and cynical revivalism, CSTMR confronts a future denied through the futile attempt at capturing the affirmational now. CSTMR is a collaboration between sound, space, and specter. Embracing or vivisectioning the demands of the instant and nothing more. CSTMR believes in the power of the transitory, the temporal, the autonomous; the post-core; the becoming of a moment that never arrives; caustic slabs, brittle tight ropes, ambient stalkings, the sounding of the liminal space between misguided cohesion and joyous collapse. CSTMR is Tom Scully and Casey Adams.

Duets: Dianne Reeves, Chucho Valdés & Joe Lovano



Dianne Reeves photo by Odasan Macovich



Chucho Valdés photo by OCP Photography Miami



Joe Lovano photo by Jimmy Katz

Welcomed by KNKX. Tickets \$10-75.

When the majestic vocalist Dianne Reeves appeared with Cuban piano virtuoso Chucho Valdés at the SFJazz Gala two years ago, her delight was palpable as she spoke to the eagerly hooting crowd, which included, among other San Francisco luminaries, House Speaker Nancy Pelosi.

“Wow, this is so incredible,” said Reeves, before she and Valdés launched into an exquisitely delicate “My Foolish Heart.” “I have been label mates with this man for many, many years and it was a dream of Bruce Lundvall for us to get together. And all these years later, this is finally our first time.”

That was in February 2019, and the label, of course, was Blue Note, the house that the late, great producer Lundvall rebuilt. The success of that first-time collaboration led Valdés to invite Reeves as a special guest for his residency at SFJazz. It didn’t take too long for the International Music Network to come up with the splendid idea of

putting them on tour together, with the addition of tenor saxophone titan Joe Lovano. That’s the Duets program at the Earshot Festival October 21, which, like everything else, was delayed over a year by the pandemic.

But here they are now—three of the most stellar, midcareer artists in jazz, who between them have won 12 Grammy awards (if you’re counting, that’s Valdés, 6; Reeves, 5; Lovano, 1), topped or scored in the high end of the polls for decades, and played every major jazz festival the world. Lovano goes back a bit farther with Valdés than Reeves, having played a lovely, well-documented (on YouTube) set at Birdland with him in 2016, and a great Latin rhythm section. The two also played a lively duet at SFJazz shortly after Reeves did, a catchy gambol through Charlie Parker’s “Confirmation” that they’ll hopefully include in their Seattle set. Back in 2002, both Lovano and Reeves appeared as guests on Trio Da Paz’s album, *Café*, but a search through the Lord discography yields no record-

ings with any other combination of any of these giants. Perhaps that will come after this tour.

It’s a great match. Valdés, at 80 the senior member (Lovano and Reeves are still in their 60s), can be tender, stately or volcanic as the case may require, and in his mature years he has settled down considerably, concentrating more on musical lines and less on bombastic virtuosity. He can also mix things up on the outside edge of a tune’s harmony and rhythm, which Lovano, with his chuffing tone and angular way of circling back on his phrases, loves to do. Hopefully Reeves and Valdés will perform some Latin material, which Reeves handles better than almost any North American jazz singer. I once saw her decimate a crowd in Lisbon with a surprise bossa nova set. It’s not clear yet from the advances what Lovano and Reeves might do together, or whether there will be a trio grand finale. Whatever combinations these three choose, there’s sure to be some magic. —Community Contributor

Immanuel Wilkins Quartet



2020 LetterOne Rising Stars Jazz Award recipient. Presented in partnership with Langston Seattle. Welcomed by Rainier Avenue Radio. Tickets \$10-25.



Immanuel Wilkins photo courtesy of the artist

Long before his premier Blue Note Records 2020 release, *Omega*, alto saxophonist Immanuel Wilkins was making an impression in modern jazz that tabbed him as a generational talent. Born and raised in Philadelphia, Wilkins grew up in the city's historic and vibrant jazz culture, which included a place in the village of musicians connected to pianist Orrin Evans' Grammy-nominated Captain Black Big Band. His move to New York to study at the esteemed Juilliard School of Music exposed his rare gifts to Gotham artists such as trumpeter Ambrose Akinmusire, who assisted the young saxophonist in navigating the scene in New York. The connections he made at this time enabled him to tour with ground breaking pianist Jason Moran, and impressively record his debut release on Blue Note. He has since worked with Wynton Marsalis, Gerald Clayton, Solange Knowles, Aaron Parks, and Joel Ross. Most recently, Wilkins with pianist Orrin Evans released, *The Magic of Now*, which is perhaps the most revealing glimpse into his playing as the main soloist in a quartet setting with Bill Stewart and Vincente Archer. While *Omega* featured

Wilkins' adroit compositional prowess and social awareness, his role in his mentor's quartet gave the jazz world a strong impression into his improviser mind within an open setting.

With his focus on the humanity and cultural specificity of jazz, Wilkins sees the music as a means to bring people together through cooperative engagement in his art. The personal humility that accompanies his profound virtuosity allows his music to touch those vital aspects of the art of jazz, and its historically present state of being.

Wilkins will be performing with his New York quartet that is featured on *Omega*. Pianist Micah Thomas, much like Wilkins, is an ascendant generational artist and a musical associate during their time together at Juilliard. Taking his *Omega* quartet on the road will provide the opportunity to hear and see the music evolve in front of us, and the rise of the next phase of jazz innovation moving forward. Bassist Daryl Johns and drummer Kweku Sumbry round out this groundbreaking quartet whose sound may portend the directional impulse for jazz music in the decade ahead. —Paul Rauch

Friends of Waterfront Seattle and Earshot Jazz present:

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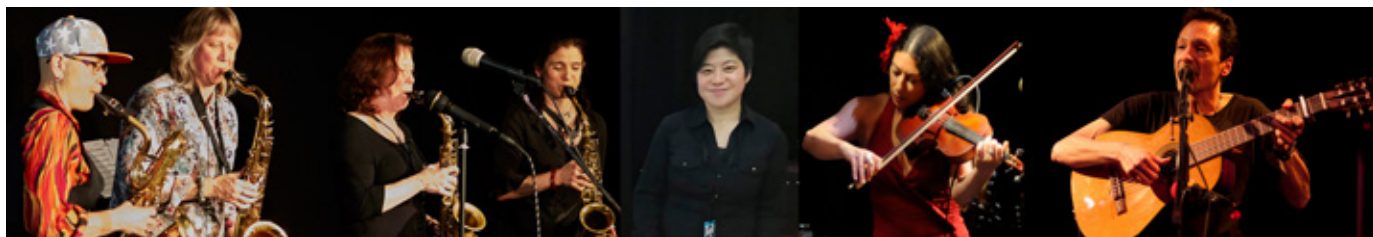
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Seattle Waterfront

Free Afternoon Concert

The Tiptons featuring Correo Aereo: Mujer o Bruja?



The Tiptons: Mujer o Bruja? photo courtesy of the artist

Co-presented with Nonsequitur. Tickets \$10-20. No livestream on October 23.

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The Tiptons Saxophone Quartet is a study in four diverse voices that strengthen the artistic impetus of each other. The music doesn't eschew convention; it simply creates its own. Members Amy Denio, Jessica Lurie, Sue Orfield, and Tina Richardson are all trailblazers in their own right, blending influences from jazz, classical, and folk forms. In a sense, the compositions have a visual component, as the quartet moves from a variety of projects that dwell on the journey, embracing whatever destination happens to arrive.

For their performance at Earshot, the band premieres its new multimedia collaboration with the eclectic Latin American music duo Correo Aereo, comprised of Abel Rocha and Madeleine Sosin, who is also directing the project. Additionally, drummer Tarik Abouzied will be sitting in this evening. This new project, *Mujer o Bruja?*, also includes digital artist Jing "Jude" Dai, and is based on the 1987 Riane Eisler book, *The Chalice and the Blade: Our History, Our Future*. Based on the archeological work of Marija Gimbutas and other scholars, the music is a sonic remembrance of an ancient past, birth, life, death and regeneration.

Presented over two consecutive nights at the Chapel Space, the 90 minute production includes projected video and still image photography. This project is supported collaboratively by Earshot, Nonsequitur, 4Culture, and the Wayward Music Series. —Paul Rauch



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2019 Golden Ear Award:
NW Recording of the Year



SATURDAY, OCTOBER 23, 7:30PM
LANGSTON HUGHES PERFORMING ARTS CENTER

Giveton Gelin Quintet



Giveton Gelin photo courtesy of the artist

2019 LetterOne Rising Stars Jazz Award recipient. Presented in partnership with Langston Seattle. Welcomed by KNKX. Tickets \$10-25.

From a young age, Giveton Gelin was adept at learning the dynamic, expressive craft of jazz. At 10 years old, the curious kid growing up in Nassau began to self-teach and explore the versatility of the trumpet by emulating records that inspired him. As he grew older and honed more of his skills under the guidance of bassist Adrian D'Aguilar, Gelin relocated to New York to begin attending the Juilliard School where he continued to master his craft and boldly make his presence known in the world of jazz.

In 2019, Gelin won the distinction of the LetterOne Rising Stars Jazz Award for emerging artists and in 2020 he self-released his debut album *True Design*. At 22, the rising artist has been mentored by some of the finest trumpeters including Wynton Marsalis, Nicholas Payton, and not to mention the late Roy Hargrove who Gelin often accompanied on the New York scene before the jazz giant's passing in 2018. Having such esteemed mentors is not taken lightly for Gelin. Continually centering, uplifting, and honoring the works of artists before him, Gelin is a unifying force across generations, cultures, and genres.

Gelin's quintet at Langston will be pianist Micah Thomas, saxophonist Morgan Guerin, bassist Philip Norris, and drummer Adriel Vincent-Brown. Now a recent graduate, Gelin is only at the beginning of what is sure to be a fruitful career.

—Rayna Mathis

Marina Albero w/ Roosevelt High School Jazz Band



Tickets \$10-20.

Earshot Jazz's 2021 Resident Artist Marina Albero teams up with the award-winning Roosevelt High School Jazz Band under the baton of Scott Brown, for an evening of her original music arranged by Alex Dugdale.



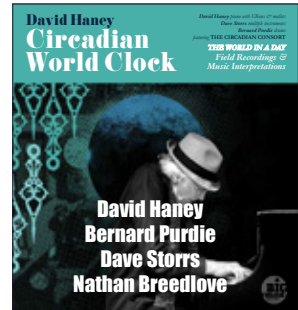
Roosevelt High School Jazz Band photo by Daniel Sheehan

Albero's music bears the mark of her life in music, with elements of classical, Afro-Cuban, flamenco, traditional Catalan, and jazz singing through her lush melodies. The concert presents some interesting objectives, with Albero's music played through the lens of a jazz arranger, and a collective of young musicians accustomed to playing mostly jazz standards. While jazz is a Black American art form, the music has traversed the globe over a century of time, gathering influences from each culture it touches. This assemblage on this evening is evident of that, with every participant both on stage and in the audience enriched by the generational unity of culture unfolding before them. While jazz has been described as the perfection of democracy, it is as well an ambassador of unity, love, humility, and creative spirit.

Arranger Alex Dugdale is a jazz multi-instrumentalist, educator, and tap dancer known for his work with the Alex Dugdale Quintet and the Seattle Repertory Jazz Orchestra. In his quintet, he is primarily a saxophonist, playing alto and tenor. He currently holds the baritone saxophone chair in the SRJO. His prowess on trumpet is less known, but equally relevant. Dugdale's personal sound is rooted in the hard bop, Art Blakey school of jazz, with deep roots in the Ellington legacy. Those roots are prominent in the music of the Roosevelt High School Jazz Band, which has gained a well deserved national reputation of excellence weighted by their success at the Essentially Ellington competition at Lincoln Center in New York City.

This project then poses two compelling currents of form merging into one. Albero has lived and performed in the jazz world, and apart from her own music, is a formidable jazz pianist in her own right. She has paid some serious dues on an international scale. The Roosevelt band will become acquainted with Albero's divergence of influences, grow with her and evolve. Albero will play piano and vibes, at times vacating the piano chair for a Roosevelt student. Dugdale's arrangements will be the tie that binds this confluence of music culture that portends to be one of the more intriguing events on the festival calendar in 2021. This performance is one of the few shows during the festival that will be available only through livestream. —Paul Rauch

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BIMA: WITHIN/EARSHOT

BIMA and Earshot Jazz are excited to partner for the fifth year in a row to present Within/Earshot, a hybrid, month-long festival celebrating jazz and the diverse talent of the region through concerts, film, conversations, and art.

Proof of vaccination for people 12 years and older will be required for all in-person festival events. For ticketing and COVID policy, visit biartmuseum.org.

CONCERTS

COLR

Saturday, October 9, 7:30pm

\$25 member / \$30 non-member

COLR is a new music project forming imaginative, visual, and expressive lines in music blending with bassist Marina Christopher, trumpeter Ahamefule J. Oluo, drummer D'Vonne Lewis, and keyboardist Josh Rawlings.

Elnah Jordan & Eric Verlinde

Friday, October 15, 7:30pm

\$25 member / \$30 non-member

Powerful soul and blues vocalist Elnah Jordan and one of the most in-demand Seattle pianists Eric Verlinde have been a couple of Earshot Jazz Festival favorites. Longtime musical partners, they've honed their deep musical connection, seamlessly melding jazz, gospel, and rhythm and blues.

Reggie Goings

Saturday, October 23, 7:30pm

\$25 member / \$30 non-member

A soulful baritone vocalist reminiscent of greats from the past like Lou Rawls, Nat King Cole, and Billy Eckstein this quintessential jazz singer performs standards, blues, bebop, and original songs.

Carlos Cascante y su Tumbao

Friday, October 29, 7:30pm

\$25 member / \$30 non-member

Seattle's most in-demand Latin and jazz musicians join forces with legendary Costa Rican vocalist Carlos Cascante of the Spanish Harlem Orchestra for a performance that is sure to get people out of their seats.

BONUS CONCERT!

Rangers & the Rearrangers for First Friday at Realogics Sotheby's

Friday, October 1, 6-8pm

Free, no registration required

Kick off a month of jazz with an evening of raucous energy and Roma jazz from Ranger & the Rearrangers just down Winslow Way at Realogics Sotheby's.

FILMS

smARTfilms makes its triumphant return to the Frank Buxton Auditorium with this jazz-filled series. Snag tickets to each individual film, or get your series pass to see all four films for the price of three!

Mo' Better Blues

Tuesday, October 5, 3pm & 7pm

\$10 member / \$12 non-member

Denzel Washington stars as fictional jazz trumpeter Bleek Gilliam in this Spike Lee film centering on the rivalry between Gilliam and saxophonist Shadow Henderson (played by Wesley Snipes).

Thelonious Monk: Straight No Chaser

Tuesday, October 12, 3pm & 7pm

\$10 member / \$12 non-member

A documentary film about the life of pianist and jazz great Thelonious Sphere Monk. Features live performances by Monk and his band, and interviews with friends and family about the offbeat genius.

Lady Sings the Blues

Tuesday, October 19, 3pm & 7pm

\$10 member / \$12 non-member

The story of the troubled life and career of the legendary jazz singer, Billie Holiday, featuring Diana Ross, Billy Dee Williams, and Richard Pryor.

Chico and Rita

Tuesday, October 26, 3pm & 7pm

\$10 member / \$12 non-member

This exquisitely animated film follows the 1948 romance between piano player Chico and singer Rita from Havana to New York, Paris, Las Vegas, and Hollywood.



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International Jazz News
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BONUS FILM EVENT!

smARTfilms Club: Celluloid Jazz Quartet

Saturday, October 30, 7pm

Zoom | Free, registration required

Calling all film enthusiasts, join BIMA at their new online smARTfilm Club! This Zoom series will provide a platform for additional conversations and insights for each smARTfilm series.

CONVERSATIONS

James Cauter returns for the always-popular Jazz with Jim lecture series to teach you what to listen for and how to recognize defining stylistic characteristics, while simultaneously placing the amazing music within its social and historical context.

Jazz with Jim: Jazz is Fusion

Thursday, October 7, 7pm

\$10 member / \$12 non-member

Explore the pioneering musicians and ensembles and those that have carried this endlessly creative genre forward.

Jazz with Jim: Jazz in the 2000s

Thursday, October 7, 7pm

\$10 member / \$12 non-member

Dive into amazing instrumentalists, vocalists, and ensembles whose diverse music drives the art form forward while ushering in new generations of fans.

EXHIBITION

Jazz Combo III

On view daily, October 5-27

A selection of portraits of exhibiting artist Cory Bennett Anderson's jazz heroes will accompany his solo exhibition, *Heroes*. His combination of urban street style and use of mixed media evokes a sense of reverence mixed with nostalgia. Cory's work will be paired with a selection of vintage jazz album covers curated by Raymond Gendreau of Backstreet Beat.

The Within/Earshot Jazz Festival is made possible by Realogics Sotheby's, Kitsap County, City of Bainbridge Island Cultural Fund, Earshot Jazz, Crosscut, KCTS 9, KNKX Radio, and gifts by Steve Davis and in memory of German Piniella Sardiñas.

NWFF: JAZZ FILM SERIES

Earshot Jazz is partnering with Northwest Film Forum to present films that shed light on the vibrant history and legacy of this great American art form. Virtual and in-person viewing options available. For COVID policy and ticketing information, visit nwfilmforum.org. Presented by NWFF.

Ornette: Made in America

In-Person: Sat, Oct 23 (Time TBD)

On-Demand: Oct 13 - Nov 7

Shirley Clarke's 1985 music documentary *Ornette: Made in America* explores the cultural and historical landscape of America through the eyes of Ornette Coleman, the iconic multi-instrumentalist known for challenging the narrative of jazz throughout his career. While the film captures his evolution over 30 years, it is not a biopic of the larger than life artist but rather emulates the freeform style he was known for by combining performance excerpts, interviews, music videos and reenactments of his childhood.

Clarke was one of the most notable modern American filmmakers not only in her time, but to this day. Among a full career of deeply provocative films, Clarke is recognized for three feature films she produced in the '60s: *The Connection* (1961), *The Cool World* (1964), and *The Portrait of Jason* (1967).

No Ordinary Man

In-Person Only: Sat, Nov 6, 7pm

Released earlier this summer, *No Ordinary Man*, directed by Chase Joynt and Aisling Chin-Yee, tells the incredible story of jazz saxophonist and pianist Billy Tipton. Despite Tipton's reputable career as a jazz musician with his band The Billy Tipton Trio and his work as a talent agent, his success is often overshadowed by the revelation of him being assigned female at birth, which was discovered at the time of his sudden passing in 1989. Co-directors Joynt and Chin-Yee seek to rewrite the transphobic narrative depicted of Tipton and instead celebrate his story as a musician who operated within the jazz scene and his personal relationships on his own terms. To tell his story authentically, Joynt and Chin-Yee collaborated with trans artists Marquise Vilsón, Scott Turner Schofield, Susan Stryker, C. Riley Snorton, and Thomas Page McBee, to name a few who have helped give back the voice of a man who knew two things well, music and love.



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Photo by Richard Walker

Seattle Jazz Offering w/ Reggie Goings & Friends



Presented in partnership with Langston Seattle. Free with registration.

On October 24, in collaboration with Langston Seattle, the Earshot Jazz Festival will welcome a longtime Seattle favorite, bebop singer Reggie Goings. Goings will be reconvening the Jazz Suspenders, the band that appeared on the Seattle jazz scene in the early 1990s. That's a prospect that makes the man with the soulful blues-infused baritone "very excited."

"The Jazz Suspenders will be on full display for a very special concert nearly 30 years later," Goings says. "It will be a double resurrection of sorts since I was recently rumored to have passed. So the Jazz Suspenders will come alive again for an evening of soul-laced straight-ahead jazz and bebop in the elegant style that the Jazz Suspenders were known for in the 90s. Be sure to look out for their signature braces/suspenders."

The Texas native's career goes back to 1974 in his native Port Arthur and later, in Houston. He moved to Seattle in the mid-80s, and from 1988 to 1991, co-hosted sessions with trumpeter Mark Henderson at Pioneer Square. He then formed the Jazz Suspenders, becoming regulars at Tula's and in 1992 the quintet recorded a live performance at Jazz Alley called "Tribute to My Mentors," a collection of standards.

"The quintet was originally composed of Randy Halberstadt, Clipper Anderson, Jamael Nance, Dan Greenblatt, and Reggie Goings," Goings says. "Clipper Anderson was replaced by Phil Sparks shortly after the group formed and will appear on this date with the original members."

Be sure to welcome them back! —Dennis Moran



Reggie Goings photo by Jim Levitt

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The Seattle Times

Samara Joy w/ Sullivan Fortner



Samara Joy photo courtesy of B Natural



Sullivan Fortner photo by Carol Friedman

Presented in partnership with Langston Seattle. Welcomed by KNKX. Tickets \$10-25.

Samara Joy is one of those overnight sensations who's been working up to her big splash her whole life. At 21, she released her first album, *Samara Joy*, in July on the Whirlwind Recordings label. On the recording she's backed by the Pasquale Grasso Trio, which includes Grasso on guitar, Ari Roland on bass, and Kenny Washington on drums.

In many ways, Joy has been working toward that release for her entire life. She grew up in New York, the granddaughter of Elder Goldwire and Ruth McLendon, who led the well-known Philadelphia-based gospel group, The Savettes. Her father toured with the renowned gospel artist Andrae Crouch. At home she was surrounded not only by her family's music, but the works of well-revered gospel and R&B artists, including Stevie Wonder, George Duke, and many

others. "Although I didn't grow up singing in church," explains Joy, "I constantly heard my family singing inspirational music together, which instilled in me an appreciation for my musical lineage."

Joy performed in many musicals beginning in middle school, learning how to match her voice to the various characters she portrayed. By the time she attended the Fordham High School for the Arts she joined the choir at church, became a worship leader, and sang three services a week for a couple of years. "That was my training," Joy says. She studied in the acclaimed jazz program at SUNY Purchase, with a faculty that includes many jazz masters, including Grasso and Washington.

In 2019 Joy won the Sarah Vaughan International Jazz Vocal Competition, which was slightly ironic. "I hadn't heard of Sarah Vaughan until college," Joy explains. "My friends were all into jazz and

started sharing their favorite recordings with me. The turning point was when I heard Sarah's version of *Lover Man*—I was hooked!"

Winning the Vaughan award was transformational for Joy. "I was suddenly on the jazz radar," she notes. "It's still bizarre to think of how fast things have progressed." "Lover Man" is one of the featured tracks on the new album, along with "Stardust," "Moonglow," and other standards. Joy will be accompanied at the Earshot show by pianist Sullivan Fortner, winner of a Grammy in 2018 for Best Jazz Vocal Album for his work on *The Window* with vocalist Cécile McLorin Salvant. Fortner, who was the pianist in trumpeter Roy Hargrove's quintet from 2010 to 2017, was the 2015 winner of the Cole Porter Fellowship from the American Pianists Association and of the 2016 Lincoln Center Award for Emerging Artists. —Greg Scheiderer

TUESDAY, OCTOBER 26, 8PM,
CHAPEL PERFORMANCE SPACE

Erika Dohi



Welcomed by KBCS. Tickets \$10-20.

Born in Osaka and currently based in New York, Erika Dohi is an innovative artist who has been celebrated by many as a virtuosic pianist. Easily transfusing her classical skills with bold improvisation, Dohi's unique experimental sound is mesmerizing, transporting all who welcome it in, allowing the music to take them on a journey.

Dohi's debut solo album *I, Castorpollux* (37d03d, 2021) is a testament to the artist's skill in wielding keys to create a sci-fi-esque, hypnotic, genre-bending story that takes the listener into another dimension. Guests on the album, to name but a few, include vocalist and keyboardist Channy Leaneagh of Poliça, trumpeter Ambrose Akinmusire, and saxophonist Immanuel Wilkins who will also be headlining his own show during the festival earlier in the week. The album has received high acclaim by Bandcamp as one of "The Best Ambient Albums in May 2021" and "Best of the Week" by Brooklyn Vegan and *JAZZIZ* Magazine.

Touring internationally, the brilliant pianist has rightfully earned her way onto the stages at D.C. Jazz Festival, Montreal Jazz Festival, and Tokyo Experimental Festival and more. She is a part of the six-piano ensemble Grand Band and is the pianist for the avant-garde trumpeter Wadada Leo Smith's Golden Quintet.

Dohi is set to perform at the Chapel Space, a fitting venue for what will be a transcendent performance. Seattle-based saxophonist Kate Olson will join Dohi for part of the evening. Dohi's show will be a unique highlight to the festival and is sure to leave a lasting impression on Seattle audiences. —*Rayna Mathis*



Erika Dohi photo by Lauren Desberg



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Dawn Clement Trio w/ Matt Wilson



Sponsored by Seed IP. Tickets \$10-25.

It's been years since pianist and three-time Earshot Golden Ear award-winner Dawn Clement made her second album as a leader, *Break* (Origin, 2008), with drummer Matt Wilson and former Seattle bassist Dean Johnson. Now Clement and



Dawn Clement photo by Daniel Sheehan

the irrepressible drummer have teamed up for a new project, the Gratitude Trio, with another Seattle bassist, Chuck Deardorf.

"Matt and Chuck love each other's playing and I get to drop into that," said Clement last month in a telephone interview. "It's fun."

Clement was speaking from her car as she drove from Denver to Greeley, Colo. Since 2018, she has served on the faculty at Denver's Metropolitan State University after leaving Seattle's Cornish College. In Greeley, she was headed into her second day of recording a new album with Seattle bassist Jon Hamar and guitarist Steve Kovalcheck, who also teaches at Metropolitan. That's one of many projects the busy pianist has embraced during the pandemic, despite having contracted and recovered from COVID-19 in August. On October 1, she's releasing an ambient vocal album that she made with electronics whiz Jon Solo, *Island*, on

Bandcamp. She also has a new quartet, *Esthesis*, featuring Cornish alum Elsa Nilsson (flute), Tina Raymond (drums), and Emma Dayhuff (bass).

The trio with Deardorf and Wilson first performed at Jazz Port Townsend in 2017 and kicks off a West Coast tour with the Earshot show on October 26 in Town Hall's Forum. The energy and flavor of the new trio is very much in keeping with *Break*—spirited, flowing, soulful, and sometimes whimsical. You can get an idea of what they might be up to yourself by checking out the set they did for KNKX back in 2018, which featured a lovely rendition of Jim Knapp's ballad, "Home" (also recorded by Deardorf on his fine album, *Perception*); a tune from Wilson's Carl Sandburg project, *Honey and Salt* (which included Clement); and, "Monk's Dream" by Clement favorite Thelonious Monk. But with Wilson, says Clement, "At Port Townsend, we played a Supertramp song." —Community Contributor

Francesco Crosara Trio



Tickets \$10-20.

"Francesco, your music is wonderful—always has been. Play what you love and saturate the world with it." —Chick Corea



Francesco Crosara photo courtesy of the artist

And that's what pianist Francesco Crosara, the Seattle-based native of Milan, Italy, continues to do—saturate the world with his brand of "Francesco Jazz." Drawing from an array of musical traditions and influences, including classical training, jazz standards, bop, fusion, Latin, world music and more—Crosara engages audiences with joy and healing spirit.

He stands among the European-bred jazz greats, performing over the years with the likes of Lionel Hampton, Freddie Hubbard, Roy Hargrove, Richie Cole, Lilian Terry, and more. His recordings have featured a multicultural and international array of musicians. And now, since 2017, the Northwest can claim his talents, too,

as he's demonstrated an eagerness to contribute to the local scene.

Completing Crosara's polished acoustic trio performing on October 27 are versatile Northwest Jazz virtuosos Clipper Anderson on bass and Mark Ivester on drums. Anderson and Ivester have both performed widely in varied styles and settings with impressive arrays of greats: Anderson with Michael Brecker, Paquito D'Rivera, and Arturo Sandoval; and Ivester with Larry Coryell, Freddie Hubbard, Diane Schuur, Mose Allison, Charlie Byrd, and Eartha Kitt. Crosara has been featured two years in a row in the trend-setting Earshot Jazz: The Second Century series for his bold and innovative music composition and video work. —Dennis Moran

Alex Dugdale CD Release



Tickets \$10-20.

Alex Dugdale is quite familiar to Earshot audiences. In 2016 he was voted the Golden Ear Award for Emerging Artist of the Year. Four years later that emergence was complete, and he received the Golden Ear as Northwest Jazz Instrumentalist of the Year for 2020. Come late October, Dugdale will take the stage at the intimate Egan's venue to celebrate the release of his new album, *The Dugout*.

Dugdale was raised in Seattle and graduated from Roosevelt High School in 2008. He then headed east and studied saxophone performance at the Eastman School of Music in Rochester, New York. After graduating, he returned to Seattle in 2013 and formed his own jazz quintet,

Fade. He's a valued performer around town and has worked many of Seattle's finest bands, including the Seattle Repertory Jazz Orchestra and The Seattle Symphony.

Led by Dugdale, Fade includes John Hansen on piano, Greg Feingold on bass, Max Holmberg on drums, and Cole Schuster on guitar. For this Earshot performance, trumpeter Jun Iida, who is an active player in the Los Angeles music scene, will sit in on the gig in place of Schuster.

Dugdale is more than just a sax player. He's also a passionate educator and has been teaching both tap dance and music full-time for the last decade. He currently teaches elementary band and orchestra



Alex Dugdale photo by Jim Levitt

for Seattle Public Schools and tap courses for the University of Washington dance department. —Greg Scheiderer

FRIDAY, OCTOBER 29, 7PM, TOWN HALL FORUM

Scenes



Sponsored by Homestreet Bank. Tickets \$10-20.

The storyline behind the innovative four musicians that form the band Scenes, is centered on nearly four decades of friendship. Guitarist John Stowell and drummer John Bishop began their musical kinship in 1983, performing with Bruce Phares and Jay Thomas. By the late '80s, Stowell had an international presence that saw him traversing the globe both as a performer and educator. About that time, trailblazing bassist Jeff Johnson arrived in Seattle via Minneapolis and Texas, and began playing a weekly trio gig in Seattle's Ballard neighborhood with Bishop and eclectic saxophonist Rick Mandyck. When in the Pacific Northwest, Stowell would sit in with the trio at the Ole Town Tavern in Ballard, setting a precedent for a band that to date has recorded seven albums for the respected Origin Records label.

Scenes largely gained an international reputation as a trio, with Mandyck bowing

out due to health concerns after the band's first release, *Scenes* (Origin, 2001). The trio largely performed Stowell's vignette style compositions, and Johnson's modal tunes that feature open spaces for creative maneuvering. Mandyck's return to playing saxophone after a fourteen year hiatus eventually resulted in the band's most recent release, *Trapeze* (Origin, 2020). Mandyck's soaring tenor was a sound that had been in the air all those years of Scene's identity as a probing, innovative trio. The band's aesthetic still contains ample room for exploration, with Mandyck contributing as a composer as well. Forty years of musical association and more importantly, of close friendship, gives the music of Scenes a read and react unpredictability based on familiarity, steeped in a chant-like sense of repose.

The Seattle pairing of Bishop and Johnson has been the backbone of several groundbreaking trio formations over the years. Their work in the rubato style with pianist Hal Galper and trio work with



John Bishop photo by Daniel Sheehan

pianist Jessica Williams come strongly to mind. They are the perfect counterpart to Stowell's dynamic sense of harmony. The return of Mandyck brings a deep and resonant voice on tenor, coupled with an open-ended approach to melodic improvisation. The spacious collective sound of the quartet is in essence, a Pacific Northwest sound, one born in the flash space between Portland and Seattle. —Paul Rauch

Darelle Holden



Presented in partnership with Langston Seattle. Tickets \$10-20.

If silk were a sound, it'd be Darelle Holden singing. Mix jazz, pop, and R&B and you'll have the smooth sounds of someone born into the music career she's propelling forward. As a background singer, she's performed alongside such legends as Tom Jones, Elton John, Earth, Wind & Fire, Stevie Wonder, and more.

Born and raised in Seattle, Holden saw legends on stage in her own family. Her grandfather, Oscar Holden, was a prominent Seattle jazz musician and her father, Dave Holden, and uncle, Ron Holden, were big in the 1950s and 1960s touring with the likes of James Brown.

Part genetics, part skill, part inspiration, Holden graduated from Berklee School of Music before commencing on her own musical career, both as a solo artist and as a background singer. Holden will be performing her latest self-titled album alongside Brad Boal (drums), Brian Monroney (guitar), David Dawda (bass), and Jeremy Bacon (electric keys and piano).

The dynamic performer, like many musicians, was devastated by the COVID pandemic. During that time, she took to songwriting and created some new songs including songs of encouragement and songs inspired by the nurturing power of the Pacific Northwest. Performing at the Earshot Jazz Festival will undoubtedly be nurturing for both performer and audience alike. —Jonathan Shipley



Darelle Holden photo by Ziggy Spiz

Dee Daniels: Tribute to John Lewis



Presented in partnership with Langston Seattle.

Welcomed by Rainier Avenue Radio. Tickets \$10-25.

An internationally acclaimed vocalist and former Seattle resident herself, Dee Daniels is undeniably a favorite on the local jazz scene. Dee's sound is distinct: a reflection of the wide variety of musical influences she has experienced. She was born and raised in Oakland, CA, as the stepdaughter of a Baptist minister, where she began developing her vocal style while singing in the church choir. When Dee later lived in Seattle, she sang in the soul group Dynamite. Since then, she has traveled the world with her music, living for five years in the Netherlands and Belgium before moving to Vancouver, B.C., and establishing herself in the classical world with her performance of her five symphonic programs in orchestras throughout North America and Europe.

All of these influences have come together to form the rich, gospel-infused vocals that Dee Daniels delivers in her performances today. Using the entirety of her four-octave vocal range, she is sure to cross musical borders, whether she is accompanying herself at the piano or singing in front of a big band.

On October 30, she'll be honoring the late Congressman and Civil Rights Leader John Lewis, as she does on her recent CD, *The Promise*, with "Let Freedom Ring (The Ballad of John Lewis)." Performing at the Langston Hughes Performing Arts Center alongside her will be Bill Anschell on piano, Phil Sparks on bass, and Brian Kirk on drums.

Known for both her exciting innovation and personal warmth on stage, Dee Daniels will leave you feeling especially grateful for the gift of live music after this tribute to John Lewis. —Grace Kaste



Dee Daniels photo by Shimon Studios

Chava Mirel



Welcomed by KBCS. Tickets \$10-20.

How might one categorize Chava Mirel? By saying she is uncategorizable. An international touring singer, guitarist, composer, spiritual leader, and activist, Mirel is a woman of the world, performing worldwide in such genres as world music, folk, and jazz.

As an activist, much of her music is suffused with what Mirel cares most about: hope, connection, inclusion, women's issues, equality, and environmental issues. How wide does she cast her musical net? She's performed with such acts as reggae artist Clinton Fearon, punk icon Ari Up, jazz fusion band Duende Libre, and comedian musician Reggie Watts.

Rick Recht said of her, "An extraordinary powerhouse in the Jewish music world." She's done synagogue residencies across the country. Her 2019 album *Source of Love* is a collection of songs set to prayers from the Jewish liturgy, among other songs that seek to find the spiritual core



Chava Mirel photo courtesy of the artist

of us all. As a Jewish composer, she continually strives to find aspects of Jewish teachings that have transformative value and find those aspects of her faith that have universal resonance.

Oh, she also made a splash when she covered the song "Would?" by legendary grunge band Alice in Chains. Be sure to tune in to Mirel's show at the newly

re-opened Royal Room. Mirel will be joined on stage by Marina Alberro (piano), Hans Teuber (woodwinds), Jerome Smith (trombone and sousaphone), Dean Schmidt (bass), and Jeff Busch (drums). Amidst the twinkling light of the cherished Columbia City venue's stage, Mirel will be one of the many stars to shine this night. —Jonathan Shipley

Marina Alberro: The Quarantine Sessions



Tickets \$10-20.

Resident Artist Marina Alberro makes her third appearance at the festival, this time performing in tandem with four musicians of disparate persuasion. Joining Alberro will be vocalists Adriana Giordano, Jacqueline Tabor, and Tiffany Wilson. On top of a powerhouse lineup, this performance will undoubtedly be a momentous one as Alberro will celebrate The Quarantine Sessions. Over the pandemic, Alberro, like many performing artists, lost not only income but a way to connect to community. In response to the harrowing times, Alberro launched The Quarantine Sessions on March 15, 2020. Originally created as an experiment

for musicians to live stream from wherever they were in the world, the project encouraged artists to share their Venmo, PayPal, or other mobile payment service to serve as a "tip jar" for audiences to contribute to. Now more than a year into the pandemic, The Quarantine Sessions has evolved into a womxn-led Facebook group that has since become a place for community, to share their music and messages of hope amongst each other.

While most of Alberro's work to date has been of the instrumental variety, she has an extensive history with Giordano. The Brazilian vocal artist leads two Seattle-based bands in her Latin Jazz/Brazilian fusion group, Entremundos,



Marina Alberro photo by Daniel Sheehan

and her forró ensemble, En Canto. She has worked with Albero in a number of combinations over the past seven years.

Jacqueline Tabor is a Seattle-based jazz vocalist known for her club performances that always include a top-shelf group of Seattle resident jazz artists. Her powerful blues-based vocal approach is accompanied by a musician's intuition as a band leader. She has brought her strong artistry and presence to the stage as a frequent guest artist of the Seattle Repertory Jazz Orchestra. Her connection with Albero joins musical influences that begin in Barcelona and Seattle and transcend the usual touch points in jazz performance.

Seattle-based, Memphis-born-and-raised soul singer Tiffany Wilson completes the vocal foursome performing with Albero. Performing in the classic blues infused soul style, Wilson has a way of getting a message across that is unrelated to, but greatly enhanced by, the sheer dynamics of her vocal talent. There is a sincerity that is immediately accessible. Typically, she is backed by a powerful grouping of the city's finest rhythm and blues stars, but for this performance, she slides into a duo grouping with Albero.

Each of Albero's musical guests on this evening brings something different for her to work with. She has been a gatherer of sounds her entire life, as she is for this performance. The art of improvisation rises up and becomes a uniting force between five strong female artists. —Paul Rauch

WEDNESDAY, NOVEMBER 3, 7PM, TOWN HALL FORUM

George Colligan Quartet



This performance is made possible with the support of Jazz Road, a national initiative of South Arts, which is funded by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation. Tickets \$10-20.

George Colligan is so justly renowned as a virtuoso jazz pianist that it's important to emphasize that the former *DownBeat* Critics Poll Winner is an accomplished multi-instrumentalist, including expertise on drums and trumpet. Leading the George Colligan Quartet on drums, Colligan will be accompanied in this Earshot Jazz Festival appearance with Joe Manis on tenor saxophone, Nicole McCabe on alto saxophone, and Jon Lakey on bass.

As a drummer Colligan is the leader of Theoretical Planets, a project of ambitious Northwest musicians that released an album called *Long Term Goals*, a set of original compositions and collective improvisations, in February on PJCE Records.

Further evidence of Colligan's drumming chops comes from a 2016 blog entry referring to a string of performances with frequent collaborator Jack DeJohnette, the great jazz drummer.

"DeJohnette has been playing more piano, which gives me an opportunity to play drums," Colligan wrote. Playing drums in a band with Jack DeJohnette means you have to bring it and Colligan rose to the honor.

Colligan's quartet bandmates are all West Coast jazz veterans, and like Colligan—a former Juilliard faculty member and currently an assistant professor at Portland State University—they are also music educators. Recordings featuring Manis, a native of Dexter, Oregon, include a 2017 live two-CD set with bassist David Friesen recorded on tour in Europe. McCabe is a regular collaborator with Theoretical Planets, and leads her own quartet that features a broad range of influences and her original compositions. Lakey has been a veteran of the Portland jazz scene since 2008, and gigs have included an appearance at the 2013 Jazz Festival de Vannes in France with the Alan Jones Sextet.

A set from The George Colligan Quartet is sure to demonstrate the restless innovations of Northwest Jazz today. —Dennis Moran



WEDNESDAY, NOVEMBER 3, 8:30PM, ROYAL ROOM

Mark Lewis Quartet



Tickets \$10-20.

Inspiring and fervent, saxophonist and flutist Mark Lewis shines with his impeccable, lyrical and emotive tone reminiscent of Art Pepper or Paul Desmond. "I try to approach each composition, each performance, with knowledge and technique from studying the masters who came before and also the innocence of a child. I hope it keeps the music authentic and genuine," Lewis says.

Born and raised in the Pacific Northwest Lewis emerged on the local jazz scene as a quiet avant-garde player in the '70s before finding a new home in the Netherlands for the ensuing 14 years. A well-traveled performer, educator, and prolific composer he has recorded and produced over 30 albums.

As a member of West Coast jazz communities from Seattle to San Francisco to British Columbia, Lewis collaborated with luminaries such as George Cables, Mark Levine, Victor Lewis, Eddie Moore, David Friesen, Larry Grenadier, Randy Brecker, and Bobby Hutcherson, to name a humble few. KNKX radio host Jim Wilke lauds Lewis as a Northwest treasure deserving wider recognition.

Lewis recently released a new record entitled *Naked Animals*, a collection of original compositions recorded in the Netherlands in 1990 featuring his European collaborators Willem Kühne (piano), James Long (bass), and Frans van Grinsven (drums).

Lewis will be in excellent company with three of Seattle's premier jazz artists, the boundlessly inventive pianist and Earshot Hall of Fame inductee Bill Anschell, bassist extraordinaire Clipper Anderson, and multi-talented drummer Mark Ivester. —Marianne Gonterman

THURSDAY, NOVEMBER 4, 7PM, TOWN HALL FORUM

Benny Green



Welcomed by KNKX. Tickets \$10-25.

Perhaps no artist today embodies the living legacy of jazz music more than piano virtuoso Benny Green. And that's been a source of joy for Green from the beginning and for his listeners ever since.

From his days as a youngster growing up in Berkeley, California, Green, now 58, absorbed the influences of brilliant mentors. He studied classical piano as a child, played in Berkeley High School's still-renowned jazz band, and turned professional before graduation, playing in trumpeter Eddie Henderson's quintet and leading his own trio in weekly gigs at Oakland's famed Yoshi's club.

At 20 he joined jazz singer Betty Carter's band and played on her Grammy-winning 1988 album *Look What I Got!* He followed that with a spot in Freddie Hubbard's band, and then took a seat in Art Blakey's Jazz Messengers, a well-known nurturer of young talent (Carter was known for that, too). The list goes on, but suffice it to say that the legends found an eager learner who gave back in appreciation and paid it forward with hard-bop innovations of his own.

On his 20 albums as band leader since 1988, guests have included trumpeter Terence Blanchard, bassist Ron Carter, tenor saxophonist Stanley Turrentine.



Mark Lewis photo courtesy of the artist



Benny Green photo by Rolf Kissing

Later in 1997 on Telarc Records, Green played a set called “Oscar and Benny,” a collaboration with another mentor, piano genius Oscar Peterson.

His most recent recording, *Benny’s Crib* (Sunnyside, 2020), finds Green playing a Fender Rhodes electric piano on most tracks, a nod to that instrument’s popularity in 1970s jazz fusion, and also imbuing the instrument with an original warmth and swing. “The way its overtones spill into one-another gives the instrument a truly orchestral quality,” Green says of the Rhodes in the release’s liner notes.

The album includes call-outs to inspiring figures, such as an original composition called “Harold Land,” a tribute to the tenor saxophonist-composer of that name, and Dexter Gordon’s “Tivoli.”

Green wears his mentor-appreciation joyfully on his sleeve and his pen. He is very articulate about the music and performers that informed his native talent in writings on his website and Facebook page, and hints that these essays might seed a book (and what a gift for jazz appreciation that would be).

He’s also written the liner notes for an upcoming 2-CD/3-LP release of archival Oscar Peterson performances called *The Oscar Peterson Quartet: A Time for Love*. He calls the recording’s release “heaven-sent” and Peterson “a hero to us all for the ages.”

Green’s appreciation is evident in all of his performances, as well as his own in-the-moment originality. Jazz works that way, doesn’t it? Tradition and improvisation.

As he said in a recent interview for the In Studio show from Simply Timeless Radio, “In jazz we get to choose our own notes, of course, and there’s so much that’s going on internally and externally in every moment, and there’s such a freedom in jazz to respond honestly to what’s going on.”

Earshot Jazz Festival-goers can experience that freedom of the moment in Green’s solo performance November 4.
—Dennis Moran



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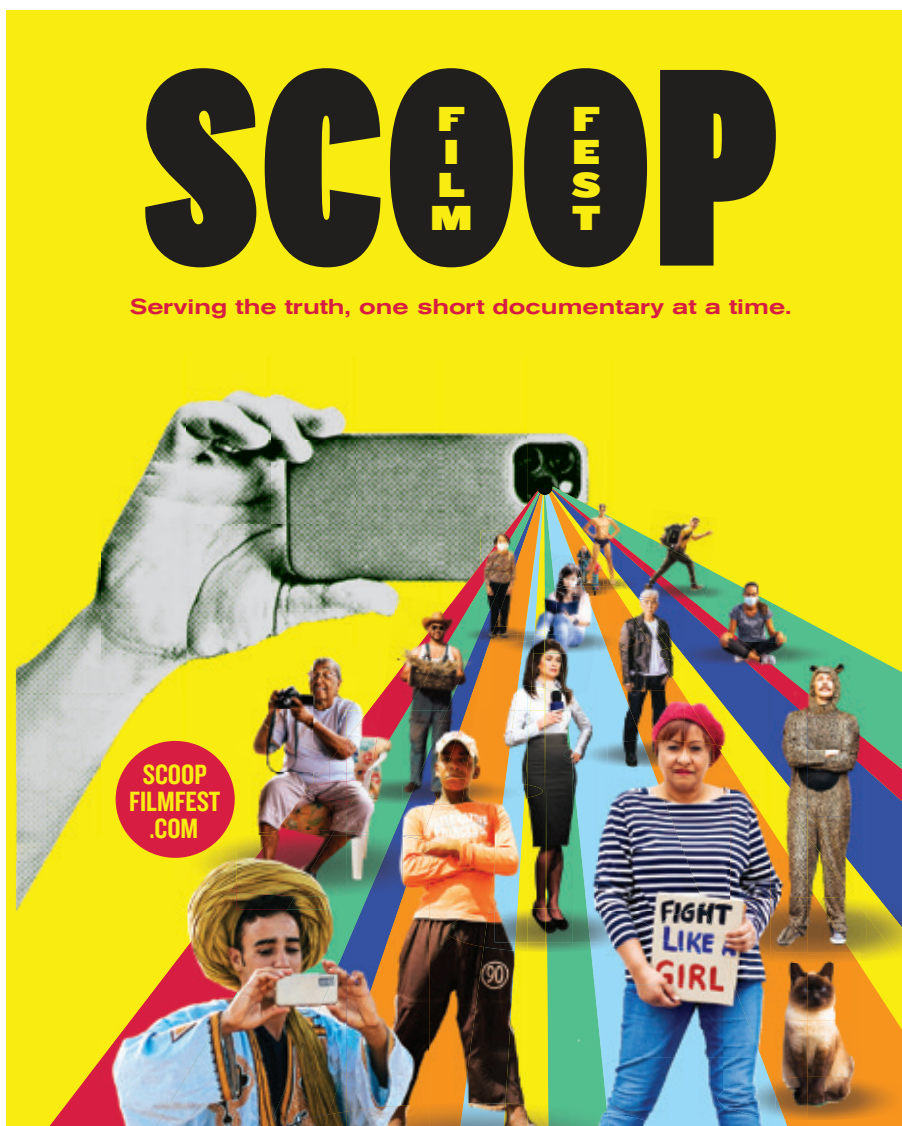
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FIGHT LIKE A GIRL

Ann Reynolds: Celebrating Women Composers



Welcomed by KNKX. Tickets \$10-20.

Over quarantine, composer and pianist Ann Reynolds had the chance to assemble and record a project that was unlike anything she had ever done in her musical career, because it wasn't her idea. Instead, the project chose her.

"I was sitting at the piano one evening, just improvising, and suddenly I said, 'Wow, that sounds like something Mary Lou Williams would play,'" she recalls. She turned that short idea into a larger composition called "Mood Mary Lou," aiming not to mimic Williams but instead to "capture her essence."

This process repeated itself for three other female composers, too.

Short musical ideas would appear in Ann's playing that felt like ideas that these women would have written, and these ideas grew into entire compositions. "It's all been simmering in the background" as she has focused on other projects and commitments, Reynolds says. "At some point [the project] just coalesced and I had to say, fine, fine."

"Inspired by Women Composers" has now come together as a series of compositions honoring four female musicians who have influenced Reynolds over the

course of her own musical development: Geri Allen, Carla Bley, Mary Lou Williams, and Christine Jensen. On November 4, Reynolds will be performing a piece composed by each of these women,

Gringa, with whom she performs Cuban music. In fact, Reynolds' professional path hasn't been predictable either. She graduated college with a biology degree, while studying classical piano and composition.

She went on to pursue a career in molecular biology but continued to find herself pulled back to music when she moved to Seattle. Jazz eventually became her focus as she performed with her own trio and in big bands, constantly pushing the boundaries.

Reynolds says that this project is especially important because it has become an opportunity, not just to honor the women who have played such a significant role in her own musicianship, but also to educate her audience.

"Most people don't know these women's names," Reynolds explains. "It's surprising to me how few people know Carla Bley, for example." She looks forward to the opportunity to bring it full circle by highlighting the work of these women who have been central to both the evolution of jazz and her own musicianship. "These are women who have influenced me, and now I get to pay homage to these wonderful composers by introducing them to new audiences." —Grace Kaste



Ann Reynolds photo by Daniel Sheehan

followed by Reynolds' own composition that honors them. She will be joined by collaborators Kelsey Mines (bass) and Christopher Icasiano (drums). Together, they recorded these works over the quarantine.

This project may be new territory for Ann Reynolds, but it certainly is not the first time that she's chosen to explore something unfamiliar in her musical career. Her recent album, *Joy*, featured Afro Folkloric improvisation, and she's well known for her Seattle group Clave

Elnah Jordan & Eric Verlinde



Eric Verlinde and Elnah Jordan screen capture courtesy of Earshot Jazz

Welcomed by Rainier Avenue Radio. Tickets \$10-20.

Rooted in her childhood experience singing in a gospel choir Elnah Jordan's passionate embrace of blues and jazz is personal and genuine, informed by her own life's journey through joy and plenty of hardship. Her lush and soulful voice has garnered her many praises and charmed listeners across the country, winning her an award for the off-Broadway musical drama *Street Dreams* and the opportunity to portray Bessie Smith in Jon Hendricks' *Evolution of the Blues* theater production in San Francisco. Jordan strongly connects with her audience, building on the spirit of the atmosphere. She received a grant to perform music as a means of healing in senior communities.

An integral member of the Seattle jazz scene for more than 20 years, pianist Eric Verlinde is recognized for his versatility, playing hard swinging tunes, easing into Latin jazz effortlessly or beautifully embellishing ballads with his emotive improvisations. Verlinde has captivated audiences worldwide in performances with legends like Arturo Sandoval, Randy Brecker, Eric Alexander, Terrell Stafford, Mark Murphy, and many others.

Jordan and Verlinde share a long musical path cementing a close friendship that inspires their creative conversation, with Jordan's positive, energetic style accompanied perfectly by Verlinde. Their concert in the 2020 Earshot festival was an audience favorite, and this year's show promises to rise to high expectations once more. —Marianne Gonterman



UPCOMING SHOWS!

Oct 1 ForroboDó w/
En Canto

Oct 9 Barrett Martin:
Stillpoint Album &
Book Release

Oct 13 Domi Edson Trio

Oct 14 Eric Scigliano
presented by
The Audubon Society

Oct 15 Meridian Odyssey

Oct 16 Kareem Kandi
World Orchestra

Oct 17 Gilad Hekselman

Oct 21 Ravenna String
Quartetft. Ben Ford
Max Morin

Oct 30 Chava Mirel
& Marina Alberio

Oct 31 Skerik Band

Nov 3 Mark Lewis Quartet

Nov 4 Elnah Jordan
& Eric Verlinde

Nov 6 Jay Clayton
Gary Versace
& Ed Neumeister

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Marina Albero featuring Ganesh Rajagopalan



Welcomed by KBCS. Tickets \$10-25.

In her festival finale, 2021 Earshot Jazz Festival Resident Artist Marina Albero is joined by Indian classical violinist Ganesh Rajagopalan in a collision of cultural forces unleashed through the power of their music. Bassist Tim Carey and drummer Xavier Lecouturier round out this splendid international assemblage, united in the common language of their music.

Rajagopalan, like Albero, is a master improviser, a point that needs to be noted by jazz fans who attach the term “classical” to European classical forms. He plays often with master percussionist and composer Zakir Hussain, and his resume includes stints with jazz fusion guitar icon, John McLaughlin. His modal approach to improvisation suits Albero very well, with her approach coming from her roots in flamenco, Afro-Cuban, and jazz forms. She felt the connection right away. “I had a blast, he’s a rock star,” says Albero enthusiastically. “This to me is very special, because I feel that it is the beginning of something.”

Albero feels that when the spotlight is given to her, she is going to shine it elsewhere to feature other musicians and other parts of our musical community. “Ganesh lives in Bellevue. This is part of our community and we don’t know them. Bringing the Indian music community to the festival, and knowing who our neighbors are, is a very cool thing,” Albero points out.

Albero’s experience with flamenco music is rooted in the south of Spain, arriving there from India centuries ago by way of Eastern Europe. There is that connection with the musical tradition from which Rajagopalan plays. Bassist Carey is a bit of a musical chameleon, able to play in any genre and make it sound musical. Lecouturier, at just 25 years of age, has spent a year in the Thomas Marriott Quintet, and released an album under his name of his original compositions on Origin Records. His band

Meridian Odyssey is appearing at the festival, and on the verge of releasing their second Origin album. His style is most definitely modern jazz, with the unique ability to play music on the drum kit that is untethered from traditional rhythmic trappings. As a bandleader, Albero has chosen well from the pool of elite talent in Seattle.

Most importantly, this concert is a great visual of what music can accomplish in celebrating the joining of culture and creating true community. For the musicians and audience, the music requires open ears and open hearts. A sure-fire, can’t-miss on this year’s festival calendar. —Paul Rauch



Marina Albero photo by Daniel Sheehan



Ganesh Rajagopalan photo courtesy of the artist



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Jay Clayton, Gary Versace & Ed Neumeister



Tickets \$10-25.

Can Jay Clayton really be turning 80 in October? Seems like only yesterday this distinctive, innovative vocalist, still so young at heart, showed up at Cornish College, where she taught for 20 years. But hey, that was actually 1982, and Clayton, a late bloomer, was just getting started as a recording artist with her spectacular 1981 debut album as a leader, *All Out*. Clayton is back in Seattle November 6 for the Earshot Festival as part of a series of concerts around the country celebrating her 80th birthday.

Born October 28, 1941, in Ohio, Clayton studied music education and moved to New York in 1963, where she became a vital voice in an avant-garde loft scene that included saxophonist Steve Lacy, pianist Joanne Brackeen, and fellow vocalist Sheila Jordan, as well as figures from the modern classical world such as Steve Reich and John Cage. In Seattle, she could often be found improvising in a duo with the late drummer, Jerry

Granelli, with whom she reunited for a wonderful album last year, *Alone Together*. She also performed and recorded here with an all-star group, Quartett, comprised of her and Granelli plus two more Cornish teachers, bassist Gary Peacock and trombonist Julian Priester (their self-titled album, *No Secrets*, is still worth seeking out). Using digital delay and unique scat sounds that set her apart from traditional jazz singers, Clayton sings with penetrating clarity and a poetically nuanced understanding of lyrics that makes it clear why she also favors winsome, sprechstimme recitations of poems by Emily Dickinson and E.E. Cummings.

A committed educator, Clayton taught many years at the University of the Performing Arts in Graz, Austria, where she met fellow instructors Ed Neumeister (trombonist with the Vanguard Jazz Orchestra and Joe Lovano) and the late pianist Fritz Pauer, with whom she released a marvelous trio album last year, *3 For*

the Road. For her Seattle gig, Clayton has re-formed the trio with keyboard man Gary Versace. The threesome has done only a few gigs on the East Coast, so Seattle fans will be among the first to hear them.

Though Clayton is best known for unconventional work, she also loves singing standards. Both sides get a turn in this trio. You will hear spur-of-the-moment free improv, but also may encounter songs like Henry Mancini's "Two For the Road" or Jimmy Van Heusen's "It Could Happen To You." Neumeister is a master trombonist who covers the waterfront, from big, swinging sounds and plunger mute trickery to extended techniques. Versace is a versatile musician whose keyboard can be heard with everyone from Maria Schneider and Anat Cohen to John Hollenbeck and John Scofield. If the crowd wants to join the trio with a robust "Happy Birthday," Clayton probably wouldn't mind. —Community Contributor

SATURDAY, NOVEMBER 6, 7:30PM, NORDSTROM RECITAL HALL

SUNDAY, NOVEMBER 7, 2PM, KIRKLAND PERFORMING ARTS CENTER

SRJO Plays Horace Silver



Presented by Seattle Repertory Jazz Orchestra. Tickets \$20-50.

The legendary pianist, composer, and bandleader Horace Silver is often underappreciated compared to his contemporaries that emerged from bebop to create the language for the hardbop and post-bop eras of modern jazz. Indeed, one is more likely to chance upon names like Miles Davis, Thelonious Monk, Art Blakey, and John Coltrane before finally arriving to appreciate the multi-faceted genius of Silver.

It was with Blakey, that the blues-infused pianist began to gain notoriety as

a musician and composer when with the ebullient drummer, he formed the now legendary Jazz Messengers in 1954. By 1956, he had left Blakey, and recorded for BlueNote going forward with his own band in the classic quintet style. The 1965 release, *Song For My Father*, vaulted Silver into the historic category of jazz composers and interpreters. It featured transitioning personnel between two iterations of his famous quintet, featuring Joe Henderson, Blue Mitchell and Junior Cook to name a few.

Under the baton of Michael Brockman, SRJO takes on Silver's legacy offering his

melodious intrigue and historic place in the timeline of modern jazz composers and performers. With soloists such as Jay Thomas, Mark Taylor, Alex Dugdale, Dan Marcus, and Randy Halberstadt, Seattle's premier repertory jazz unit has the ammunition to make this an evening to remember. Those new to the genre, as well as veteran jazz fans, have the common need to learn more about Silver and his dynamic, iconic legacy. Experiencing the vibrance of his tunes in the acoustic aesthetic of Benaroya is a great way to engage in his wondrous works. —Paul Rauch

JAZZ AROUND THE SOUND

OCTOBER 10

Friday, October 1

AQ Jerry Frank, 5:30pm
 CH Puget Sounds Wind Quintet, 8pm
 CU Thomas Marriott, 7:30pm
 EA Sandy Harvey, 6pm
 EB Tom Kellock, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Gerald Albright, 7:30 & 9:30pm
 NC Kiki Valera y su Son Cubano, 8pm
 RR Forroboodó with En Canto, 8:30pm
 VI Jovino Santos Neto, 8pm

Saturday, October 2

AQ Jerry Frank, 5:30pm
 AU Dave Barduhn & Mach One, 8:30pm
 CM Big Mischief Jazz Band, 7pm
 CU Thomas Marriott, 7:30pm
 EA Sandy Harvey, 6pm
 EB Eric Verlinde, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Gerald Albright, 7:30 & 9:30pm
 NC Paul Miranda Syndicate w/ Jennifer Mellish, 8pm
 TH Quetzal, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Nate Omdal Ensemble, 9pm

Sunday, October 3

AB Beaver Sessions, 9pm
 DT Jazz Jam, 6pm
 FB Seattle Jazz Vespers: Jacqueline Tabor's Tribute to Nancy Wilson, 6pm
 JA Gerald Albright, 7:30pm
 RR Extraction: Art on the Edge of the Abyss, 7pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 VI Ron Weinstein Trio, 8pm

Monday, October 4

NL Mo' Jam Mondays feat. Thomas Marriott, 8pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, October 5

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Stanley Jordan Plays Jimi, 7:30pm
 OW Jazz Jam, 9:30pm

Wednesday, October 6

AQ Martin Ross, 5:30pm

BT LaVon Hardison Trio, 4pm
 EA Douglas Barnett, 6pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Stanley Jordan Plays Jimi, 7:30pm
 NC Kim Maguire Happy Hour, 7pm
 QN Muri Allen Sanders Duo, 4pm
 QS Andre Feriante, 4pm
 VI Marco de Carvalho, 8pm

Thursday, October 7

AQ Jerry Frank, 5:30pm
 EA Sandra Locklear, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 HB The Jazz Geeks, 7pm
 JA The Manhattan Transfer, 7:30pm
 NC David Duvall Trio, 7pm
 QN Karin Kajita Duo, 4pm
 QS New Age Flamenco, 4pm
 VI Jacqueline Tabor, 8pm

Friday, October 8

AQ Jerry Frank, 5:30pm
 CK Kultur Shock, 9pm
 CM Chris Stevens Band, 7pm
 CU Eric Verlinde & Hans Teuber, 7:30pm
 EA Sandy Harvey, 6pm
 EB Tom Kellock, 5:30pm
 ES Daniel Davison, 5:30pm
 JA The Manhattan Transfer, 7:30 & 9:30pm
 MY Lady A, 7:30pm
 NC Brian Monroney Quartet, 8pm
 QN Darin Clendenin, 4pm
 QS Eli Meisner, 4pm
 VI D'Vonne Lewis, 8pm

Saturday, October 9

AQ Jerry Frank, 5:30pm
 BP Bill Anschell Trio, 10pm
 CK Kultur Shock, 9pm
 CU Marc Seales, 7:30pm
 EA Sandy Harvey, 6pm
 EB Eric Verlinde, 5:30pm
 EC Robert Cazimero & Kuana Torres Kahele, 6pm
 ES Daniel Davison, 5:30pm
 JA The Manhattan Transfer, 7:30 & 9:30pm
 MY East West Trumpet Summit, 7:30pm
 NC Gail Pettis Quartet, 8pm
 P6 D'Vonne Lewis and Friendz, 1pm
 RR Barrett Martin "Stillpoint", 8pm
 VI Jerry Zimmerman, 6pm

VI Afrocop, 9pm

Sunday, October 10

AB Beaver Sessions, 9pm
 BA Edmonds-Woodway HS Jazz Combo, 12pm
 BA South Whidbey HS Jazz Combo, 2pm
 BA Bishop Blanchet HS Jazz Combo, 3pm
 BA Bellevue HS Jazz Combo, 4pm
 BP Greta Matassa Sextet, 7pm
 DT Jazz Jam, 6pm
 JA The Manhattan Transfer, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 VI Ron Weinstein Trio, 8pm

Monday, October 11

NL Mo' Jam Mondays feat. Medearis Dixon, 8pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, October 12

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 OW Jazz Jam, 9:30pm

Wednesday, October 13

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 5:30pm
 LH Theo Croker: BLK2LIFE, 7:30pm
 RR Domi Edson Trio, 7:30pm
 SC Matt Williams Trio, 7pm
 VI Bonnie Birch, 7pm

Thursday, October 14

AQ Jerry Frank, 5:30pm
 EA Sandra Locklear, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 HB The Jazz Geeks, 7pm
 JA Lee Ritenour & Dave Grusin, 7:30pm
 LH The Eugenie Jones Journey feat. Velocity, 7:30pm
 NC Nancy Erickson Trio, 7pm
 VI Greta Matassa, 8pm

Friday, October 15

AQ Jerry Frank, 5:30pm
 CU Jared Hall w/ John Hansen & Michael Glynn, 7:30pm
 EA Sandy Harvey, 6pm

EB Tom Kellock, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Lee Ritenour & Dave Grusin, 7:30pm
 JA Lee Ritenour & Dave Grusin, 9:30pm
 NC Birch Pereira & the Gin Joints, 8pm
 RR Meridian Odyssey, 8:30pm
 TH Marina Albero, 7pm
 VI Mike Owcharuk Quartet, 8:30pm

Saturday, October 16

AQ Jerry Frank, 5:30pm
 CU Jared Hall w/ John Hansen & Michael Glynn, 7:30pm
 EA Sandy Harvey, 6pm
 EB Eric Verlinde, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Lee Ritenour & Dave Grusin, 7:30 & 9:30pm
 RR Kareem Kandi World Orchestra, 8:30pm
 VI Jerry Zimmerman, 6pm
 VI Tim Kennedy, 9pm

Sunday, October 17

AB Beaver Sessions, 9pm
 DT Jazz Jam, 6pm
 JA Lee Ritenour & Dave Grusin, 7:30pm
 NS A Tribute to Billie Holiday, 2pm
 RR Gilad Hekselman, 7pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 TH Jamie Baum Septet+, 7pm
 VI Ron Weinstein Trio, 8pm

Monday, October 18

CP William Parker, Hamid Drake, & Patricia Nicholson, 8pm
 NL Mo' Jam Mondays feat. Kate Olson, 8pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, October 19

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 JA James Carter Organ Trio, 7:30pm
 OW Jazz Jam, 9:30pm

Wednesday, October 20

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 5:30pm
 JA James Carter Organ Trio, 7:30pm
 LV Jazz: The Second Century Series Watch Party
 NC Kim Maguire Happy Hour, 7pm
 VI Bar Tabac, 8pm

Thursday, October 21

AQ Jerry Frank, 5:30pm
 CU Jacqueline Tabor, 7:30pm
 EA Sandra Locklear, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 HB The Jazz Geeks, 7pm
 JA Tower of Power, 7:30pm
 NC Lisa Fox Group, 7pm
 RR Ravenna String Quartet feat. Ben Ford & Max Morin, 8pm
 TH Duets: Dianne Reeves, Chucho Valdés, & Joe Lovano, 7:30pm
 VI Farrell/Hudson Organ Trio, 8pm

Friday, October 22

AQ Jerry Frank, 5:30pm
 CP The Tiptons featuring Correo Aereo: Mujer o Bruja?, 8pm
 CU Greta Matassa Group, 7:30pm
 EA Sandy Harvey, 6pm
 EB Tom Kellock, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Tower of Power, 7:30 & 9:30pm
 LH Immanuel Wilkins Quartet, 7:30pm
 NC Danny Godínez & Friends, 8pm

Saturday, October 23

AQ Jerry Frank, 5:30pm
 CP The Tiptons featuring Correo Aereo: Mujer o Bruja?, 8pm
 EA Sandy Harvey, 6pm
 EB Eric Verlinde, 5:30pm
 EG Mark Christian Miller, 7pm
 ES Daniel Davison, 5:30pm
 JA Tower of Power, 7:30 & 9:30pm
 LH Giveton Gelin Quintet, 7:30pm
 LV Marina Albero w/ Roosevelt High School Jazz Band
 NS Mercedes Nicole Trio: Here's to Life, 7:30pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9pm

Sunday, October 24

AB Beaver Sessions, 9pm
 DT Jazz Jam, 6pm
 JA Tower of Power, 7:30pm
 LH Seattle Jazz Offering w/ Reggie Goings & Friends, 3pm
 LH Samara Joy w/ Sullivan Fortner, 7:30pm
 VI Ron Weinstein Trio, 8pm

Monday, October 25

NL Mo' Jam Mondays feat. Freddy Fuego, 8pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, October 26

AQ Martin Ross, 5:30pm
 CP Erika Dohi, 8pm

WEEKLY JAMS & SESSIONS

SUNDAYS

DT 6PM, DARRELL'S TAVERN
 AB 9PM, BEAVER SESSIONS

MONDAYS

NL 8PM, MO' JAM MONDAYS
 RR 7:30PM, NEW JAZZ JAM SESSION
 (HOST: THOMAS MARRIOTT)

TUESDAYS

OW 9:30PM, OWL 'N THISTLE

Calendar Venue Key

AB The Angry Beaver
 AQ AQUA by El Gaucho
 AU Aurora Borealis
 BA Bellevue Arts Museum
 BP Bake's Place Bellevue
 BT Bellettini
 CH Chapel Performance Space
 CK Clock-Out Lounge
 CM Crossroads Bellevue
 CU Calluna
 DT Darrell's Tavern
 EA El Gaucho Tacoma
 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
 HB Hilton-Bellevue
 JA Dimitriou's Jazz Alley
 LH Langston Hughes Performing Arts Center
 LV Livestream Event
 MY Meydenbauer Center Theatre
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 NS Northshore Performing Arts Center
 OW Owl 'n Thistle
 P6 Pier 62
 QN Lincoln Square North
 QS Lincoln Square South
 RR The Royal Room
 SC Sylvia Center for the Arts
 TA the alley
 TH Town Hall
 VI Vito's

EA Douglas Barnett, 6pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Harold López-Nussa, 7:30pm
 OW Jazz Jam, 9:30pm
 TH Dawn Clement Trio w/ Matt Wilson, 7pm

Wednesday, October 27

AQ Martin Ross, 5:30pm
 EA Douglas Barnett, 6pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 5:30pm
 JA Harold López-Nussa, 7:30pm
 TH Francesco Crosara Trio, 7pm
 VI Brad Gibson Presents, 8pm

Thursday, October 28

AQ Jerry Frank, 5:30pm
 EA Sandra Locklear, 6pm
 EB Eric Verlinde, 5:30pm
 EG Alex Dugdale CD Release, 7pm & 9:30pm
 ES Paul Richardson, 5:30pm
 HB The Jazz Geeks, 7pm
 JA Larry Carlton, 7:30pm
 VI Marina Christopher, 8pm

Friday, October 29

AQ Jerry Frank, 5:30pm
 CU Bill Anschell, 7:30pm
 EA Sandy Harvey, 6pm
 EB Tom Kellock, 5:30pm
 ES Daniel Davison, 5:30pm
 JA Larry Carlton, 7:30 & 9:30pm
 LH Darelle Holden, 7:30pm
 NC Kelley Johnson, 8pm
 TH Scenes, 7pm
 VI Cole Schuster, 8pm

Saturday, October 30

AQ Jerry Frank, 5:30pm
 CU Marc Seales, 7:30pm
 EA Sandy Harvey, 6pm
 EB Eric Verlinde, 5:30pm
 EC Creole for Kidz, 12pm
 EC Boogie from the Bayou, 7:30pm
 ES Daniel Davison, 5:30pm
 JA Larry Carlton, 7:30 & 9:30pm
 RR Chava Mirel, 6:30pm
 RR Marina Albero: The Quarantine Sessions, 9pm
 TH Dee Daniels: Tribute to John Lewis, 7:30pm
 VI Jerry Zimmerman, 6pm

Sunday, October 31

AB Beaver Sessions, 9pm
 DT Jazz Jam, 6pm
 JA Larry Carlton, 7:30pm
 RR Skerik Band, 9pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 VI Ron Weinstein Trio, 8pm

NOTES

Issue Correction

We would like to correct an error in the September 2021 Issue regarding recently passed beloved vocalist Heather Hammond. Due to an editorial error, Hammond was described as performing at the Triple Door. In fact, Hammond performed at The Door.

Congratulations Are In Order!

Several of Seattle's favorites have recently accepted new roles around the city! Please join us in congratulating pianist and Earshot Jazz Festival's Resident Artist Marina Albero and saxophonist Neil Welch who have recently joined the faculty at Cornish College's Music Department. Performing and literary artist Catherine Harris-White (SassyBlack) has accepted the role as Events Curator at Hugo House. And, finally multi-instrumentalist educator and co-founder of the Black & Tan Hall, Benjamin Hunter joins Northwest Folklife as their new Artistic Director.

Bellevue Jazz & Blues Music Series

The 14th annual Bellevue Jazz & Blues Music Series returns this fall to highly eager audiences. Running October 6-10, the festival will engage the heart of Downtown Bellevue for a week of festivities showcasing the region's best talent. Featured local headliners include powerful vocalist Lady A and trumpeter Thomas Marriott who will be teaming up with New York-based trumpeter Ray Vega. Tapping into the rising youth in the Seattle and surrounding scene, the festival will showcase jazz combos from Bellevue High School, Bishop Blanchet High School, Edmonds-Woodway High School, and The Royals Jazz Combo at the Bellevue Arts Museum. Over 20+ shows will be presented, with several of them at no cost! To learn more visit bellevuedowntown.com.

\$27 Million in Federally Funded Pandemic Relief Coming for King County Cultural Organizations

The Seattle Office of Arts & Culture (ARTS) and 4Culture are working with their partners at King County to build new COVID-19 relief programs for the cultural sector, funded by the American Rescue Plan

Act (ARPA). Their goal is to put federal dollars to work supporting as many King County cultural organizations and producers as possible. King County's Revive and Thrive Together plan will provide \$20 million in disaster relief and business interruption funds to arts, heritage, or historic preservation organizations with 2019 revenue of more than \$1 million. Applications close on October 18 at 11:59 PM. For organizations with 2019 revenue of \$1 million and under, ARTS and 4Culture will distribute \$7 million in their Recovery Fund for organizations with 2019 revenue of \$1 million and under. Applications are due November 5 at 5 PM. Organizations are eligible to apply for either, but not both. To determine your organization's eligibility visit surveymonkey.com/r/KC-ARPA.

Seattle JazzED Classes

Seattle JazzED's fall programs are now open for enrollment. Programs kick off in early October so be sure to sign up soon! WeBop is their program for little ones ages 8 months to 5 years. The fall session will be led by Seattle JazzED Education Director Kelly Clingan and pianist Eric Verlinde. Included in their fall offerings as well are their Foundations, Connections, and Explorations programs. JazzED is committed to offering their programs to be financially accessible to all families, therefore there are many sliding scale options available. To learn more visit seattlejazzed.org.

John Coltrane's *A Love Supreme* Seattle Recording

An extended version of John Coltrane's iconic *A Love Supreme* was recently discovered to have a live 1965 recording in Seattle, when the legend was in the Emerald City recording his *Live in Seattle* album. This discovery was made possible by two Seattle saxophonists, the late Joe Brazil and Steve Griggs. The recording will be released on October 8 on Impulse! Records. Earshot Jazz co-founder and writer Paul de Barros recently covered the incredible finding in *The Seattle Times*, "How John Coltrane's Seattle recording of '*A Love Supreme*' was found, thanks to 2 local saxophonists."



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kandace springs, 2018 studio session
photo by parker miles blohm / knkx



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