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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2022
Volume 38, No. 11
Seattle, Washington

In Memoriam: Chuck Deardorf

Photo by Daniel Sheehan

Letter from the Director

Broad Spectrum Body and Soul

John Gilbreath photo by Bill Uznay

As deep into this year's jazz festival as we now are, it has become obvious that the music and the culture of jazz are as vibrantly inventive, deeply expressive, elegantly funky, communally personal, joyfully serious, expertly loose, and widely diverse as at any time in jazz history. "And beautiful," as Billie Holiday has said.

Jazz has been called "the sound of surprise." Given that there is no longer any single definition of "jazz," this year's festival has been an invigorating and satisfying immersion into a world in fluid motion. And while this year's festival has included all of the creativity and technical brilliance we've come to expect in jazz performance, it has been perhaps most notable for the sheer amount of heart and soul in its storytelling. Whether because of the hardships we've shared in recent years, or the current state of the human condition, it seems that both artist and audience are bringing more to the exchange, and that has been truly satisfying.

Another aspect that continues to be affirmed each year is the high caliber of our own resident artists. Seattle's community of artists, educators, and students can hold their own alongside any city in the world. And again, the diversity of expression is astounding – from Alex Dugdale's engaging residency concerts to the breadth of Marina Albero's artistry in the ensembles of other artists, and from the touching tributes to Overton Berry, to the Drum Orbit of Vitamin D and Kassa Overall, and on to Christian Pincock's Scrambler – the scope has been incredible.

Seattle's resilient jazz continuum also revealed itself in main stage sets by the Garfield and Roosevelt High School Jazz Bands, both under new leadership and both as strong as ever. Instructors from Seattle JazzED also shared the joy and excellence of their program with a rousing set at Town Hall. All in all, proving that the future of Seattle jazz is in good hands.

With this issue, and the changing seasons, we also lament the passing of bassist and educator Chuck Deardorf, who proved, time after time, the importance of professionalism and the wide intrinsic value of jazz education. His inspiration will continue to manifest through countless others.

We thank you all for your support. Perhaps the most satisfying aspect of this festival has been to see you all in the audience and on the stages for live jazz in Seattle. We've got a beautiful gift in this music. Let's all do our part to keep it alive and thriving.

–John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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CONTRIBUTING WRITERS
Chris Butcher, Caitlin Carter, Angela Dane, Rebecca Jane, Marianne Gonterman, Melanie Grimes, Dennis Moran, Alexa Peters, Paul Rauch, Greg Scheiderer, M.V. Smith

CALENDAR EDITORS
Jane Emerson and Carol Levin

PHOTOGRAPHY
Lisa Hagen Glynn and Daniel Sheehan

LAYOUT
Karen Caropepe

DISTRIBUTION
Karen Caropepe, Dan Dubie, and Earshot Jazz volunteers

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MISSION STATEMENT

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

NOTES

Jack Straw Fall Audio Workshops

Jack Straw Cultural Center's fall audio workshops are open. Workshops are led by Jack Straw Cultural Center Engineer, Tom Stiles, who'll work with participants to improve their studio skills or get that first introduction to the world of audio recording and editing. Upcoming workshops include Intro to Podcasting on November 10, Intro to Digital Audio Editing on November 15, and Microphone Workshop on November 16. To sign up or for more information email workshops@jackstraw.org.

Seattle Repertory Jazz Orchestra's 28th Season

The Seattle Repertory Jazz Orchestra (SRJO) has an exciting 2022-23 season of five concerts featuring the full 17-piece ensemble performing live from their regular concert halls. SRJO presents Seattle's top jazz players sharing the stage for special performances with internationally acclaimed guest artists. The entire 2022-23 is presented in tribute to the centenary of the birth of composer/bassist Charles Mingus, and some of his works will be included in each concert throughout the year, in addition to the February 2023 concerts that are a special celebration dedicated entirely to the Mingus legacy. Subscription series packages are available. Discounts are available on single-ticket sales to seniors, students, and groups. Most SRJO concerts sell out, so advance purchase is highly recommended. For ticketing information please visit srjo.org. Tickets to the Duke Ellington Sacred Concert are available at earshot.org.

Jerry Stoll: Jazz Icons at the Monterey Jazz Festival Exhibit

Jeffrey Moose Gallery is exhibiting the exquisite black & white works of San Francisco photographer, filmmaker, writer, and social activist Jerry Stoll, now through November 29. The gallery is located on Bainbridge Island and owned by Jeffrey Moose, drummer/vocalist for the gypsy jazz group Ranger and the Re-Arrangers. Many of the photos are available for sale as prints in a variety of sizes. For more details visit jeffreymoosegallery.com.

Jerry Stoll (1923-2004), working as the official photographer for the Monterey Jazz Festival's first eight years, had a window into a pivotal time in jazz history as the big band scene gave way to be bop, cool jazz and, regionally, a distinctive West Coast sound. His shots of Louis Armstrong, Duke Ellington and Billy Holiday contrast with those of the new era, such as Thelonius Monk, Dizzy Gillespie, Miles Davis, Charles Mingus, John Coltrane and Ornette Coleman.

GivingTuesday

GivingTuesday is a global generosity movement unleashing the power of radical generosity, created in 2012 with the simple idea to dedicate a day that encourages people to do good. Celebrated annually on November 29, it has since grown into a year-round global movement that inspires hundreds of millions of people to give, collaborate, and celebrate generosity. Join the movement and give—each

CONTINUED ON PAGE 19

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.

Make a donation TODAY

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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 Kranzler-Lewis, Mark Turner.

Earshot Jazz Festival in November

TUESDAY NOVEMBER 1, 7:30PM PDT
TOWN HALL FORUM
Alex Dugdale Big Band

WEDNESDAY NOVEMBER 2, 7:30PM PDT
TRIPLE DOOR
Kat Edmonson

WEDNESDAY NOVEMBER 3, 6 & 8:30 PDT
TRIPLE DOOR
Habib Koité

THURSDAY NOVEMBER 3, 7:30PM PDT
ROYAL ROOM
Owen Broder Quintet with Carmen Staaf

FRIDAY, NOVEMBER 4, 7:30PM PDT
TOWN HALL FORUM
Robin Holcomb / Kelsey Mines: Compost:People

FRIDAY, NOVEMBER 4, 8:00PM PDT
CHAPEL PERFORMANCE SPACE
Battle Trance

SATURDAY, NOVEMBER 5, 8:00PM PDT
ROYAL ROOM
Logan Richardson + Blues People

SATURDAY, NOVEMBER 5, 7:30PM PDT
NORDSTROM RECITAL HALL AT BENAROYA HA
Seattle Repertory Jazz Orchestra: Duke Ellington's "Reminiscing in Tempo"

SUNDAY, NOVEMBER 6, 7:30PM PST
TOWN HALL GREAT HALL
Charles Lloyd Ocean Trio with Gerald Clayton and Anthony Wilson

SUNDAY, NOVEMBER 6, 9:00PM PST
SEA MONSTER LOUNGE
Alex Dugdale Sextet Festival Wrap Party

TICKETS & INFORMATION

TICKETS

Tickets to concerts sold separately. Visit earshot.org to purchase.

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

All in-person events are general admission except concerts at Town Hall Great Hall.

COVID-19 POLICY

Earshot Jazz COVID-19 Policy: Earshot recommends that all ticket holders be vaccinated. Masks are strongly encouraged indoors unless actively eating or drinking. Policy subject to change. Full policy at earshot.org/earshot-jazz-and-covid-19. We appreciate your cooperation.

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

A limited number of free tickets are available on a first-come, first-served basis. If you are in a position to pay for tickets, please leave these for those most in need.

VENUES

Benaroya Hall
200 University St, Seattle

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

The Royal Room
5000 Rainier Ave S, Seattle

Sea Monster Lounge (21+)
2202 N 45th St, Seattle

Town Hall Seattle
1119 8th Ave, Seattle

The Triple Door
216 Union St, Seattle

MORE INFO

Visit earshot.org for more information. Schedule subject to change. Email info@earshot.org if you have any questions.

THANK YOU!

To the sponsors, staff, board of directors, copresenters, and the more than 80 volunteers who make the Earshot Jazz Festival possible.

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

Let us know who you want to see at next year's Earshot Jazz Festival!

>> feedback form <<

TUESDAY, NOVEMBER 1, 7:30PM PDT, TOWN HALL FORUM

Alex Dugdale Big Band

Alex Dugdale photo courtesy of the artist

BY ANGELA DANE

Sponsored by BECU. Welcomed by KNKX. In-person & livestream. $10-30

Artist-in-Residence Alex Dugdale is an accomplished saxophonist, tap dancer/instructor, educator, and proud graduate of Roosevelt High School. After studying saxophone performance at the Eastman School of Music in New York, Dugdale returned to Seattle to form his FADE Quintet, becoming a favorite first call performer with the Seattle Symphony and the Seattle Repertory Jazz Orchestra, where he has held the lead alto and baritone sax chairs.

In an interview with Earshot, Dugdale said of his own residency: "I've had a bunch of ideas for groups that I've wanted to do and tunes I've wanted to arrange. I have original compositions that haven't had the right opportunity to be presented in the dream context; it's literally a dream come true. These dreams I've had of putting on a big tap concert, a big band concert, of putting together a rockin' party band, Earshot is giving me the opportunity to make those dreams come true." Leading and presenting his first big band, Dugdale has gathered quite a roster of Seattle's best talent. Joining Dugdale on alto sax are trumpeters Mike Mines, Jun Iida, Walter Cano, and Marissa Kall; trombonists Connor Eisenmenger, Gregg Kramer, Freddy Gonzales, and Jerome Smith; saxophonists Sidney Hauser and Tobi Stone (baritone), Jackson Cotugno (tenor), and Gordon Brown (alto); pianist John Hansen; Cole Schuster on guitar; Max Holmberg on drums; and Trevor Ford on bass.

The Alex Dugdale Big Band is not to be missed by jazz aficionados or those simply looking to enjoy a night of soulful, intricate, and expressive music.

WEDNESDAY, NOVEMBER 2, 7:30PM PDT, THE TRIPLE DOOR

Kat Edmonson

BY DENNIS MORAN

Presented by The Triple Door. In-person only. $22-25

Celebrated singer/songwriter Kat Edmonson is one of those rare performers who has absorbed deep and varied inspirations from decades past and makes it her own with freshness and personality in each performance. She has called her music "vintage pop," and no wonder, given she was the only child of a single mother enamored with the Great American Songbook. Apparently inspired to add her own wrinkles to that songbook, she wrote her first song at the age of nine.

Since starting her career as a 19-year-old in Austin in 2002, Edmonson has graced the jazz charts multiple times and appeared on the *Late Show with David Letterman*, *The Tonight Show with Jay Leno* (where she duetted with Lyle Lovett), and at Austin City Limits.

Kat Edmonson photo by Glynis Carpenter

Among the accolades, *The New York Times* says she performs "with an equal foothold in jazz, cabaret, and vintage cosmopolitan pop." Adding to the praise, *NPR* stated, "Hearing Edmonson makes it virtually impossible to do anything but stop and listen."

Her voice is a lustrous, rich, emotive yet delicate instrument and the arrangements are exquisitely crafted. Whether she performs one of her own compositions or infuses her own style and craft on a well-worn classic like "White Christmas," she is sure to enchant.

THURSDAY, NOVEMBER 3, 6 & 8:30PM PDT, THE TRIPLE DOOR

Habib Koité

BY MARIANNE GONTERMAN

Presented by The Triple Door. In-person only. $25-33

A descendant of Mali's Khassonké griots, the mesmerizing guitarist and singer Habib Koité carries on the legacy of his ancestors as musical storytellers, historians, and entertainers but in his own way. He broke from tradition by tuning his guitar to a pentatonic scale and playing on open strings, like the ngoni. His rhythmic approach is based on the danssa, a popular rhythm from his native city Kayes. Koité calls his version *danssa doso*, a Bambara term he coined, combining the name of the popular rhythm with the word for hunters' music (*doso*), one of Mali's most powerful and ancient musical traditions. The power of his music propelled Koité towards international recognition as a leading figure among Africa's pop stars. For decades, he appeared in front of enthusiastic audiences across the continents, sculpting his unique approach to creating songs that intersect Mali's rich and diverse musical traditions with Western rhythm and blues, rock, classical, and folk. Intrinsically steeped in blues and Afro-Cuban music, he collaborated with American bluesman Eric Bibb, expanding on another facet of his roots in Malian music. The duo performed over 120 concerts in Europe and the United States since the release of their album in 2012. Koité returns to Seattle in celebration of his recent release *Kharifa*, his sixth studio record, accompanied by his band Bamada, which he founded over 20 years ago. Recorded in Bamako, the capital of Mali, the album features outstanding guest artists such as the great kora player Toumani Diabaté, Koité's son Cheick Tidiane Koité, and Amy Sacko, the lead singer of Bassekou Kouyaté's group Ngoni Ba. Its message revolves around love, but Koité interlaces it with stories of enduring human suffering in his country, nonetheless offering hope, optimism, and wisdom. *Kharifa* means "what you are entrusted with," portraying life as a series of sacred

Habib Koité photo by Michel DeBock

personal responsibilities—taking care of other human beings, the community, the planet. Embodying pluralism, Koité sings in four of his nation's indigenous languages plus French and English, highlighting his unwavering efforts to promote unity among sometimes antagonistic ethnicities. His fans have waited years for Koité to return to the recording studio. He is a perfectionist, dedicating much time to composing and arranging his material. This performance will mirror his resolute creative spirit.

THURSDAY, NOVEMBER 3, 7:30PM PDT, THE ROYAL ROOM

Owen Broder Quintet with Carmen Staaf

BY MELANIE GRIMES

Owen Broder photo courtesy of the artist

In-person only. $10-30

Owen Broder is a saxophonist, composer, arranger, educator, and entrepreneur. He has performed with the Grammy-nominated Anat Cohen Tentet, the Manhattan Saxophone Quartet, Ryan Truesdell's Gil Evans Project, Trio Globo, and YouTube sensation Postmodern Jukebox. His album, *Heritage*, held the fifth ranking in *NPR*'s Best Music of 2018. Joining him on stage at The Royal Room are Grammy-nominated arranger and drummer Dan Pugach, Alphonso Horne (trumpet), Carmen Staaf (piano), and Barry Stephenson (bass).

As an award-winning composer and arranger, Broder's "Goin' Up Home" on *Heritage* earned him a 2018 ASCAP Herb Alpert Young Jazz Composer Award. He has received numerous commissions including a 2020 grant from the International Society of Jazz Arrangers and Composers, as well as the U.S. Air Force Band in Europe, the Airmen of Note, the off-Broadway show *About Love*, the Winchester Symphonic Winds, and Nancy Harrow for her album *The Song Is All*.

In 2018, The Eastman/ArtistShare New Artist Program awarded him for innovative works that impacted the community. During the pandemic, Broder co-founded and performed in "Live From Our Living Rooms," which *Rolling Stone* called "the first online jazz festival." This project raised over $140,000 in support of U.S.-based musicians whose performance careers were halted due to COVID-19.

Broder teaches jazz theory and jazz arranging at Portland State University, saxophone lessons at Pacific University, and has visited collegiate music programs all around the U.S., geared in aiding students towards careers in the music industry.

Opening the evening before joining Broder and her bandmates later on stage is pianist Carmen Staaf. A consummate jazz pianist whose interest includes blending instruments and elements from many cultures promoting global citizenry, her musical influences include Mary Lou Williams, Art Tatum, Herbie Nichols, and Herbie Hancock.

Robin Holcomb / Kelsey Mines: Compost:People

Robin Holcomb by Peter Gannushkin

Kelsey Mines photo by Sydnie Couch

BY M.V. SMITH

In-person & livestream. $10-30

This evening features a rare, solo set from pianist, singer, and composer Robin Holcomb. Emerging from New York's eclectic downtown scene in the 1980s, over the past four decades Holcomb has considered the full breadth of American music, forging jazz, folk, and modernist classical music into an unclassifiable style all her own. Equipped with a talent for thoughtful reharmonization, Holcomb is equally comfortable reimagining the parlor songs of Stephen Foster or the wry musings of consummate pop craftsman Randy Newman. Holcomb's own songs juxtapose dissonant harmonies reminiscent of Charles Ives with spare Appalachian melodies, lent beauty by her fragile, plaintive singing voice. Like the poetry of her chief inspiration W.S. Merwin, Holcomb's lyrics approach meaning from an oblique angle, eschewing rhyme to focus on elliptical imagery and terse evocations of the rural landscape. Long fascinated by the stranger aspects of the American experiment, Holcomb has composed song cycles inspired by the doomed Donner Party and 19th-century utopian communities, in addition to her more prosaic experiences working on a North Carolina tobacco farm. Since moving to Seattle in 1988, Holcomb has collaborated with the cream of the local crop both past and present, performing with Bill Frisell, Eyvind Kang, Danny Barnes, and the Westerlies, to name a few. Having spent the past few years focusing on longer-form orchestral compositions, on her new album *One Way or Another, vol. 1*, Holcomb reacquaints herself with song form. Working with her husband, producer Wayne Horvitz, Holcomb crafts direct, unadorned reinterpretations of songs from throughout her career, accompanied only by her own piano and voice.

In the years since returning to Seattle from graduate school at Arizona State University, bassist Kelsey Mines has immersed herself in the local scene, forming the free jazz trio Here to Play with drummer Gregg Keplinger and saxophonist Neil Welch, performing Afro-Cuban music as a member of Clave Gringa and Eléré, and experimenting with song form in the quartet EarthtoneSkytone. As a composer, Mines has used longer forms as a springboard to examine questions of equity and the complexities of social change. Commissioned for this year's Earshot festival, Mines' newest piece "Compost:People" contemplates the need to change humanity's destructive treatment of our planet. Inspired by the writings of feminist theorist Donna Haraway and activist adrienne maree brown, with "Compost:People" Mines has conceived a work of musical speculative fiction. Written for an eight-piece chamber group, and accompanied by Colin Katagiri's visuals, Mines creates the symbolic sonic embodiment of a transition away from environmentally catastrophic fossil fuels and petroleum products towards a healthy, regenerative relationship with nature. Joining Mines on bass are violist Aleida Gehrels, flutist Leanna Keith, trumpeters Walter Cano and Jun Iida, trombonist Beserat Tafesse, pianist Jona Brown, and drummer Greg Campbell.

COMMUNITY CORNER

Call for Submissions

Submit your stories, reflections, and ideas to one of our newest series "Community Corner."

As a community-centered organization, we strive to use all aspects of our work, including the magazine, to uplift the voices of the incredible artists, collaborators, and audiences that make up our scene.

Selected submissions are paid.

Please email questions and/or submissions to editor@earshot.org.

Open to All - Free

21st Season

SEATTLE JAZZ VESPERS

Sunday, NOV 6, 6pm

Scott Lindenmuth Group

Scott Lindenmuth *guitar*
David Pascal *bass*
Chris Munroe *drums*
Dwight Beckmeyer *keyboards*

SAVE THE DATE: December 6

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Seattle First Baptist Church
1111 Harvard Avenue
(Seneca and Harvard on First Hill)
Seattle, WA (206) 325-6051

SeattleJazzVespers.org

FRIDAY, NOVEMBER 4, 8:00PM PDT, CHAPEL PERFORMANCE SPACE

Battle Trance

Battle Trance photo courtesy of the band

BY CAITLIN CARTER

Welcomed by KBCS. In-person only. $10-30

This genre-defying ensemble of four tenor saxophonists performs the music of Travis Laplante who is joined by Matthew Nelson, Jeremy Viner, and Patrick Breiner, all pushing their instrument to the limit—circular breathing, hypnotic waves of sound, and blistering runs to create intricate textures. With unorthodox articulations and unusual fingers, Battle Trance creates a vast sonic vocabulary and yet creates music that speaks directly to the heart.

First premiering at the 2014 Earshot Jazz Festival, this fearsome foursome transported curious listeners in the Chapel Performance Space to sonic heights on a transcendent, visceral journey. This year, following another celebrated Earshot appearance in 2017, they return to hallowed ground in support of their latest release, *Green of Winter*, which, after rehearsing for 20 days, was recorded in one day in a Vermont barn.

Following the formula of their acclaimed 2014 debut *Palace of Wind* and sophomore album *Blade of Love*, *Winter* again features three movements that explore the intimate, spiritual connection between breath and the human body, informed by Laplante's practice of qigong. Opening with "a wind-powered, tour-de-force" (*NPR*), *Green of Winter* is filled with dichotomic textures, at once propulsive yet meditative, celestial yet primal, each phrase uniquely contemplative, exploratory, and transportive.

"From its eeriest passages to its deepest harmonies, *Green of Winter* captures the listener no matter their inclination" (*Pop Matters*). Battle Trance is a not-to-miss at the 2022 Earshot Jazz Festival.

SATURDAY, NOVEMBER 5, 7:30PM PDT, NORDSTROM RECITAL HALL AT BENAROYA HALL

SRJO: Duke Ellington's "Reminiscing in Tempo"

BY CAITLIN CARTER

Presented by Seattle Repertory Jazz Orchestra. In-person & livestream. $15-55

The all-star big band performs a 1935 work that Duke Ellington composed in honor of his recently departed mother. To recreate Ellington's highly ambitious piece, Seattle Repertory Jazz Orchestra (SRJO) Artistic Director Michael Brockman has drawn on an unpublished score from the original 1935 recording. SRJO also performs other classics from Ellington and his peers, joined by award-winning vocalist and audience favorite Jacqueline Tabor.

Seattle's most swinging big band has, for more than two decades, delighted audiences with its extensive repertoire that draws from the 100-year history of jazz. Each season, SRJO brings to life the works of jazz greats including Ellington, Charles Mingus, Thelonious Monk, and many more. The ensemble is comprised of some of the region's most celebrated and in-demand musicians and educators: saxophonists Michael Brockman, Alex Dugdale, Sidney Hauser, Travis Ranney, and Mark Taylor; trumpeters Thomas Marriott, Brad Allison, Jay Thomas, Michael Van Bebber, and Nathan Breedlove; trombonists Bill Anthony, David Bentley, Scott Brown, Dan Marcus, and Jerome Smith; pianist Randy Halberstadt; drummer D'Vonne Lewis; guitarist Milo Petersen; and bassist Phil Sparks.

SRJO's library continues to grow each year due to Brockman's diligent work recovering and transcribing lost-to-print compositions, as with Duke Ellington's landmark *Reminiscing in Tempo*, crafted as a tribute to his mother, Daisy, who passed in May of 1935 at the age of 56. On a train ride through the South, Ellington began writing "a detailed account of my aloneness after losing my mother... Every page of that manuscript was dotted with smears and unshapely marks caused by tears that had fallen." In the care of Brockman and the entire orchestra, *Reminiscing* is sure to be an emotional, stirring performance.

Joining for other hits from the golden era of jazz is vocalist Jacqueline Tabor, a Bellevue native whose artistry is informed by her time living in Louisiana and being immersed in the blues. Since returning to Seattle and embarking on her professional career, she has gone on to release several albums, including 2018's acclaimed *The Lady in the Gown*, perform at many of the region's top venues and festivals, and receive the Golden Ear Award for Northwest Vocalist of the Year.

TICKETS ON SALE NOW

Tord Gustavsen

SATURDAY, FEBRUARY 18, 7:30PM PST
TOWN HALL FORUM

Maria Schneider Orchestra

TUESDAY, FEBRUARY 28, 7:30PM PST
TOWN HALL GREAT HALL

Samara Joy

FRIDAY, MARCH 17, 7:30PM PDT
TOWN HALL GREAT HALL

Immanuel Wilkins

SATURDAY, APRIL 1, 7:30PM PDT
VENUE TBD

EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

SATURDAY, NOVEMBER 5, 8:00PM PDT, THE ROYAL ROOM

Logan Richardson + Blues People

BY DENNIS MORAN

Sponsored by BECU. Welcomed by Rainier Avenue Radio. In-person only. $10-30

Alto saxophonist, bandleader, and composer, Logan Richardson embodies a restless creativity that takes him to musical contexts that defy categorization. His music honors the past and reaches into the future—in fact, his 2021 release was aptly named *Afrofuturism*.

All that comes together in his Blues People band, taken from the same name as Amiri Bakara's 1963 book, *Blues People*. The Blues People describe themselves as "a modern-day version of the Kansas City blues, Black American music, and rock & roll tradition." The music demands attention, from Richardson's playing, which has been described as "beyond lyrical," to the shifting dynamics of the compositions, virtuosic playing of the band, and positive messages.

For an *NPR* Tiny Desk performance, the hosts hailed them by stating, "Logan Richardson's latest project, Blues People, is a condition, a state of being. The album was derived from the early slave calls that inspired the earliest American jazz and blues musical traditions. Here at the Tiny Desk, the saxophonist revisits that history with four remarkable songs from the album, all performed with a hope that our country's future will be less painful than its past."

Richardson, 42, grew up immersed in R&B, pop, rock, funk, soul and gospel. Growing up in Kansas City, as a teenager he performed with local jazz legend Jay McShann and with the Kansas City Symphony at 16 years old. A recording career as a bandleader that began in 2007 hit a breakthrough with the 2015 Blue Note release *Shift*, featuring guitarist Pat Metheny and pianist Jason Moran.

Logan Richardson photo by Caterina Di Perri

For this evening, The Blues People are Richardson, Peter Schlamb on vibraphones, Dominique Sanders on bass, and Nazir Ebo on drums.

SUNDAY, NOVEMBER 6, 7:30PM PST, TOWN HALL, GREAT HALL

Charles Lloyd Ocean Trio

BY CAITLIN CARTER

Sponsored by Richard Thurston. Welcomed by Ranier Avenue Radio. In-person only. $10-65

Concerts by the legendary saxophonist, flutist, and composer Charles Lloyd are séances. He brings to bear six decades in post-bop, free jazz, psychedelic, and traditional music in his "strange and beautiful distillation of the American experience, part abandoned and wild, part immensely controlled and sophisticated" (*The New York Times*).

A true Earshot Jazz favorite, he closes out this year's festival with his Ocean Trio, one of three recently formed for his latest work, the expansive *Trio of Trios*. For these three albums, each embodying Lloyd's restless creativity, vast soundscapes, and reverence for the art form, the jazz titan calls upon frequent collaborators and fellow greats. "I go exploring with these other poets and sages," Lloyd told *NPR* of his Trio

Charles Lloyd photo courtesy of the artist

companions. "It was like another chance to tell the truth."

Recorded in the 150-year-old Lobero Theatre, in Lloyd's hometown of Santa Barbara, the appropriately named *Ocean* is the second installment in his *Trio* masterwork, bookended by June's *Chapel*, with guitarist Bill Frisell and bassist Thomas Morgan, and November's *Sacred Thread*, with guitarist Julian Lage and percussionist Zakir Hussain. While the album features Anthony Wilson on guitar and Gerald Clayton on piano, Earshot audiences will be treated to a lineup including Wilson and bassist Harish Raghavan.

Born in Los Angeles to legendary jazz trumpeter and bandleader Gerald Wilson, Anthony Wilson's musical lineage has deeply influenced his career, which spans more than two decades and crosses numerous genres. Along with Lloyd, he has collaborated with such luminaries as Ron Carter, Madeleine Peyroux, Al Jarreau, Diana Krall, Paul McCartney, Willie Nelson, Barbra Streisand, Leon Russell, and Gladys Knight. This year, Wilson released his folk-tinged *The Plan of Paris*, his guitar and vocals accompanied by longtime bandmates Gerald Clayton on piano, David Piltch on bass, and Jay Bellerose on percussion. *BroadwayWorld* dubbed the album "a book of individual short stories with detailed, very specific cinematic set pieces conceived as narratives, an intimate, fluid hybrid of jazz, folk, and blues."

No stranger to Earshot audiences, Harish Raghavan has appeared frequently on Seattle stages as a member of various ensembles, including with Ambrose Akinmusire, Ben Wendel, and, of course, Lloyd. Earlier this year, the Chicago-born, New York-based bassist celebrated the release of his sophomore album, *In Tense*, a record that "offers that mindful clarity through its captivating compositions and hypnotizing intensity" (*Bass Magazine*).

On *Ocean*, as noted by *The Guardian*, "space, reflection, respect, and devotion to jazz's roots permeate this music"—a throughline of Lloyd's oeuvre as much as it is the 2022 Earshot Jazz Festival.

SUNDAY, NOVEMBER 6, 9:00PM, PST, SEA MONSTER LOUNGE

Alex Dugdale Sextet Festival Wrap Party

Alex Dugdale photo courtesy of the artist

BY GREG SCHEIDERER

In-person only (21+). $10-30

Alex Dugdale is keeping busy. His Festival Wrap Party at the Sea Monster Lounge will be his fourth and final gig as this year's Festival Resident Artist, putting a fitting exclamation point on the month-long festival.

Closing out the festival alongside Dugdale's is his sextet, which features John Hansen on piano, Cole Schuster on guitar, Max Holmberg on drums, Greg Feingold on bass, and joining Dugdale on the front line is trumpeter Jun Iida. Dugdale says the sextet will be in "full-on, hard bop mode." Dugdale will play alto and tenor sax and also perform tap solos in a musical style he says will be reminiscent of Art Blakey's Jazz Messengers.

It will be Dugdale's second performance of the festival at the venue. The choice was purposeful. He hopes to bring a slightly different vibe and attract some new listeners who might be a little intimidated at this atypical jazz club. "I feel very much at home at the Sea Monster," he says, just as he's comfortable playing at Tula's or Egan's or performing with the Seattle Repertory Jazz Orchestra. "If we think of Seattle as a house, then the clubs might be particular rooms. To me, the Sea Monster is like the party room!"

Chuck Deardorf

Chuck Deardorf photo by Daniel Sheehan

BY PAUL RAUCH

The Seattle jazz community suffered a huge loss on October 9, 2022, with the passing of musician and mentor Chuck Deardorf. As the city's first call bassist, emeritus professor at Cornish College of the Arts, and mentor to three generations of aspiring Seattle jazz musicians, Mr. Deardorf's impact was iconic and undeniable. He is survived by his wife, the highly regarded jazz singer, Kelly Harland; his son, William George "Will" Deardorf; his sister, Barbara Deardorf Benson and brother Ray Deardorf.

Born April 3, 1954 in Dayton, Ohio, Deardorf moved to the state of Washington with his parents as a high school student, attending Central Kitsap High School. He played trombone from his early years through high school and began playing electric bass at the age of 15. As a student at Evergreen State College in Olympia, he discovered the double bass and jazz music. He evolved into a master of the double bass and applied that mastery to the fretless electric bass, giving him the skill set to cover many different styles of music. He was largely self-taught.

Deardorf regarded his early days playing clubs in the late seventies through the eighties as his "graduate school." At Parnell's in Pioneer Square, he began playing in a band with pianist/organist Barney McClure and saxophonist Denny Goodhew that backed up jazz masters Eddie "Cleanhead" Vinson, Monty Alexander, Chet Baker, and Zoot Sims among others. At the original site of Jazz Alley on University Way, he was paired with such luminaries as Kenny Burrell, Mose Allison, Kenny Barron, and George Cables.

His education on the bandstand became a profound influence on his approach to education when he began teaching at Cornish College of the Arts in 1979, ascending to full professor and director of jazz studies. In an art form that increasingly is influenced by institutions of higher learning, Deardorf offered the grounding wisdom of his experience playing with artists of the highest caliber. His level of instrumental mastery and the ability to impart that knowledge to his students, set the bar high for musicians on the scene in Seattle from those early days to current times. He represented the best of what Seattle jazz has to offer, in terms of his musical prowess, his humanity, and sense of community.

Deardorf released three albums as a leader, his most recent release being *Perception* (Origin, 2019). He appeared as a sideman on dozens of recordings, joining such masters as Bud Shank, Larry Coryell, Jovino Santos Neto, Don Lanphere, Hadley Caliman, and his wife Kelly Harland. His association with Santos

Neto extended to a long history of live performances in clubs and at festivals with his Quinteto. Beginning in 2017, he performed with the Gratitude Trio, featuring long-time colleagues Dawn Clement on piano and Matt Wilson on drums.

While professional and family obligations kept him from continually touring and recording globally, Deardorf was highly regarded on an international scale as a musician, composer, educator, and advisor due to his personal integrity, immense virtuosity on his chosen instrument, and unique ability to inspire the best from his collaborators. Santos Neto shared with *Earshot* memories of his friend and artistic collaborator:

> His sense of humor was unique. He could be sharp, acerbic, blunt, sweet and caring, all within the scope of one short conversation. I have always felt him as an extension of my left hand as a pianist. His harmonic and rhythmic dexterity inspired me to write bass lines that I thought were easy, until I heard other bassists trying to play them.

His wisdom and guidance was experienced both on the bandstand and off. Drummer and Origin Records principal John Bishop was one of the many beneficiaries of his friendship and musical presence. He remarks, "It only hit me recently that Chuck had been fully serving as the big brother I never had over the last 40 years. Propping me up at the right time and gleefully slapping me down at others, but always there since we first played notes together in '81.

Dawn Clement both attended and taught at Cornish, meeting Mr. Deardorf at the age of seventeen. Upon graduation, she began teaching alongside him, as well as embarked on her own career as a performer. "He was steadfast almost to the point of not noticing. He always sounded so wonderful, he has been so good for so long. Chuck and Julian [Priester] had me in their bands and heard my voice as something unique and authentic. That meant a lot to me and was liberating to me," she recalls fondly.

Deardorf's guiding hand was felt by students of three generations. He took great pride in students he was able to mentor early on in their respective musical journeys. Bassist Grace Kaste, a 2022 graduate of Roosevelt High School and a Deardorf student since middle school, was his most recent star pupil. "Every time I became frustrated or competitive with my playing, he would remind me that jazz is a gift that is so much bigger than myself, '' she reminisces. "He's the reason I have music in my life, but beyond jazz he also taught me what it means to give back to one's community."

Bassist Ben Feldman is a recent graduate of the Manhattan School of Music and a rising presence in modern jazz. As a thirteen-year-old, Deardorf's playing inspired him to choose the bass. The mentorship cycle began at that point and continues today. "When I was thirteen, I heard Chuck's recording of *The Peacocks*. To this day, it's some of the most beautiful bass playing I've ever heard. He, in my opinion, exemplified what a great mentor should be," he offers with great respect.

Chuck Deardorf was elected to the Seattle Jazz Hall of Fame in 2010. No memorial plans have been announced as of this writing.

PREVIEW

Converse with Ernestine Anderson at *Dear Ernestine*

Saturday, November 5, 7pm
Town Hall Great Hall
1119 8th Ave
$25

BY ALEXA PETERS

Ernestine Anderson photo provided by the family

On November 5 at Seattle's Town Hall, celebrated local jazz singer, composer, and lyricist Eugenie Jones will present her latest project—*Dear Ernestine: A Music & Story Letter Tribute to Ernestine Anderson*—a musical, educational, and philanthropic event organized in honor of the Seattle-based jazz and blues legend who passed away in 2016.

"We forget sometimes who laid the foundation of the bigger and better things that we're trying to create. I want to make sure that I do my part to make sure that history isn't lost," said Jones, who has long been inspired by the talent and ambition of Anderson, who began her six-decade career in jazz at just 15 years old and who gave back tirelessly to Seattle's Central District.

With that legacy in mind, Jones has put on several concerts for Anderson, including last year's *Celebrating Ernestine Anderson* series at Langston Hughes Performing Arts Institute. This year's event is a streamlined follow-up to the 2021 series, anchored by a tribute concert featuring local vocalists Dee Daniels, Gail Pettis, Elnah Jordan, and Jones with proceeds benefitting the Rotary Boys & Girls Club in the Central District, a local non-profit Anderson gave back to during her life.

Additionally, the event will feature an educational PowerPoint presentation on Anderson's legacy before the concert and outreach to local youth in the Garfield High School jazz ensemble, wherein Jones herself will teach about her own distinctive vocal style and impact—a simplified continuation of the educational outreach done during *Celebrating Ernestine Anderson*, which involved a presentation at Garfield High School, as well as a Youth Vocal Competition and Zoom panel discussion.

This year's concert features those who've been touched by Anderson, reading letters they've written to her in between the musical performances. "Enough of our African American history has been lost or not represented accurately, and there's enough of us still alive that have personal memories of Ernestine, but there's a huge generation behind us that don't even know who she is," said Jones. "So, my thinking is it would be really cool if we could...have a conversation with Ernestine."

With this intimate and multi-faceted take on her legacy, *Dear Ernestine* will offer a variety of ways to engage with Anderson's effortless musicality and unprecedented career, as well as a chance to explore the undeniable imprint she's left on Seattle jazz through the performances of those locals she's inspired.

Tickets at townhallseattle.org/event/dear-ernestine.

Ken Vandermark and Paal Nilssen-Love

Saturday, November 26, 8pm
The Royal Room
5000 Rainier Ave S
$10-30

BY MELANIE GRIMES

Ken Vandermark and Paal Nilssen-Love photo by Cladio Casanova

Earshot Jazz is excited to welcome back the dynamic duo of Ken Vandermark and Paal Nilssen-Love to The Royal Room, for the first time since 2015. Vandermark and Nilssen-Love first began working together with the group School Days, which later became a trio called FME, along with Nate McBride on bass. From there, they continued their collaboration as a duo, and recorded the album *Dual Pleasure*, for Oslo's smalltownsupersound label in 2002. A year later, they released a two-disc set called *Dual Pleasure 2*. This was followed by eight more albums as they continued to perform together on *The Thing* with Mats Gustafsson and Ingebrigt Håker Flaten, and later *Chicago Tentet* with Peter Brötzmann.

Paal Nilssen-Love's musical roots sprouted from the jazz club owned by his parents in Norway. He then followed his father's passion for drums. While studying jazz at the University in Trondheim, he formed numerous bands, including the quartet Element in 1993. By 1996, he had helped form the bands Vindaloo, SAN, Håkon Kornstad Trio, The Quintet, and Frode Gjerstad Trio, until embarking on a solo career in 1999. His solo album *Sticks and Stones* was released in 2001 on SOFA Records. *DownBeat* reporter Dan Ouellette has called Nilssen-Love "one of the most innovative, dynamic, and versatile drummers in jazz!" Nilssen-Love has performed on more than 50 recordings and runs his own annual festival for improvised music in Oslo called All Ears. He plans to start his own recording label for vinyl productions.

Ken Vandermark joins Nilssen-Love on both sax and clarinet. He is a composer, community organizer, and MacArthur Fellow. Vandermark was born in Boston but moved to Chicago in 1989. He credits Chicago's improv music scene to his musical development, especially the cross-pollination between various genres

CONTINUED ON PAGE 19

THE Royal Room
SOUTH HUDSON MUSIC PROJECT

November 3 Owen Broder Quintet

November 5 Logan Richardson & Blues People

November 6 Lisa Fox Group

November 8 Seattle Modern Orchestra

November 11 Jessica Lurie Ensemble /Arne Livingston

November 12 Il Punto Presents: Nuova Musica Italiana

November 13 Bruce Phares Quartet

November 15 Tish Hinojosa

November 16 SHMP and KNKX Present: Piano Starts Here- The Music of Eliane Elias and Hermeto Pascoal

November 20 SHMP Fundraiser: Tribute to Mavis Staples

November 23 Ahmad Classic Trio Rick Mandyck's Free-fall, featuring Thomas Marriott

November 26 Ray Skjelbred Trio

November 27 Ben Thomas Jazz Quartet

LIVE MUSIC | FOOD | DRINKS
5000 Rainier Ave S, Seattle WA

PREVIEW

Seattle Jazz Vespers Presents Its 21st Season

1st Sunday of the month, 6pm
October 2022 - June 2023
Seattle First Baptist Church
1111 Harvard Ave
Free

BY REBECCA JANE

Seattle Jazz Vespers (SJV) offers the entire jazz-loving community in Seattle a gift. For twenty years, enthusiasts who appreciate an amazing venue, and those with families who may have wanted to bring kids to hear great jazz, have been enjoying free—or by voluntary donation—musical offerings at Seattle First Baptist Church, at 6pm on the first Sunday of each month, October through June.

Now in its 21st season, this series remains a completely volunteer-run event that brings all walks of life together to appreciate the best jazz music. Plus, the audience enjoys opportunities to meet with, and buy merchandise directly from the artists.

Each performance will include two sets with a short interlude in between. These monthly offerings include a non-sectarian inspirational message, plus opportunities to mingle after the performance. The venue is a gothic-style sanctuary, and SJV takes pride in its sophisticated sound system and perfect acoustics; no matter where listeners sit, they hear everything perfectly. Sound engineer, Kellie Whitlock says, "The acoustics are phenomenal." And Whitlock would know, having worked magic in the sound booth at this event for the past 20 years.

The 2022-23 season opened on October 2 with Seattle Jazz Hall of Famer Greta Matassa and her Quintet that includes Brian Monroney, guitar; Clipper Anderson, bass; Mark Ivester, drums; and Alexey Nikolaev, sax.

On November 6, the Scott Lindenmuth Group will play jazz standards, Latin, funk, fusion, and some original pieces. Known as one of the Pacific Northwest's greatest instrumentalists, Lindenmuth is considered a "genre-crossing virtuoso." And rounding out the year on December 4, is Blue Street Voices, an 18-member mixed-voice vocal jazz ensemble who will perform holiday tunes. Blue Street Voices promotes jazz vocal education and music in the community. Whether its gospel or rich ballads, the high quality of their performances preserves a precious Puget Sound music resource.

In the new year, the Darrius Willrich Quartet will deliver feel-good music. This soul singer, trained jazz pianist, and songwriter is known for music with uplifting messages that are sweet, lyrical, and harmonic. As the creator of Critical Sun Recordings and Critical Sun Publishing, as well as a jazz educator and Digable Planets keyboardist, Willrich is a musician with extraordinary gifts and multiple talents. A sanctuary is the perfect venue to absorb this quartet's messages of love.

Doors open at 5:30pm. Seating is first come, first serve. To stay informed and to view the remainder of the 2023 season, visit seattlejazzvespers.org. Mark your calendars because you won't want to miss this season!

Cytrus, *Concentrate*

Self-Released, October 2022

BY CHRIS BUTCHER

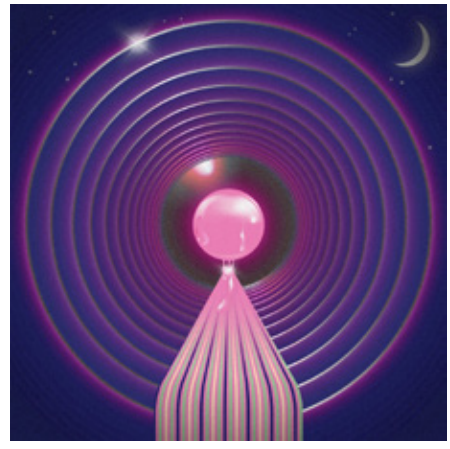
Cytrus is a powerhouse octet who has been on a mission to build a reputation as an unmatched live act for the past three years. Now, after playing numerous shows in Washington State and beyond, they are ready to share their juicy jams on their debut LP, *Concentrate.* This album is an amalgamation of funk, disco, hip-hop, hard rock, psychedelic and progressive music, all tied together under the bow of high-energy jazz.

Cytrus is Jared Squires (guitar/vocals), Luke Nevills (bass/keys), Brandon Hailey (saxophone), Owen Mayo (keys/guitar), Trevor Church (drums), Alex Dean (synth/keys), Sean Connelly (vocals/keys), and Connor Merritt (aux percussion). The band first caught attention on the music scene in 2020 with the release of their EP, *Inside Voices.* The band set the tone for their sound as an experimental power-funk band with electronica and psychedelic influences. However, with the release of *Concentrate*, Cytrus has shown that their musical taste goes further than what we've heard before.

Songs such as "Genesis," "Machine," and "Extraction" demonstrate the band's appreciation for jazz-influenced rock bands like TOOL, Rush, and Pink Floyd.

The first song, "Genesis," opens as a funk-fueled disco track with an Arabian sax solo sprinkled in. Genesis, a term often associated with the beginnings of life, makes this song an apropos way to start the album. By the end of the track, the song takes a bit of a turn sonically. While it still maintains the essence of jazz, the band introduces a darker tone led by the bass riff.

For fans of conceptual albums, Cytrus has created a powerful story within their music. Despite most of the record being



instrumental, the pure sound of each song creates an ambiance that perfectly reflects each theme. The newer sounds on this record include lush acoustic jazz guitar, synth-wave keys, swanky jazz, and jazz rap. This release also features snippets of movie and TV monologues as introductions and outros on songs that help progress the story of the record.

Concentrate touches on subjects such as naïve optimism and insight into the harsh realities of life, chasing one's true passions, the determination to pursue a more meaningful existence, and reaching enlightenment by living a fulfilling life, which Cytrus defines as "the juice."

It isn't just the key Cytrus crew that can be heard on this album. *Concentrate* features guest appearances from The True Loves trombonist Jason Cressey and a friend of the band, Shyam Subder Joseph Raja, who plays the tabla on the song "Office Party."

The band hopes to release a vinyl edition once the current vinyl shortage ends. In the meantime, you can purchase or stream *Concentrate* and keep up with the band at cytrusband.com.

NOTES, FROM PAGE 3

Tuesday and every day—whether it's some of your time, a donation, or the power of your voice in your local community. Whether that's donating to local jazz organizations, attendance & presence at a show, sharing a record—every act of generosity counts and everyone has something to contribute toward building the better world we all want to live in.

2023 Fellowship Awards Applications Open

The 2023 Artist Trust Fellowship Awards are open now through November 7. Artist Trust Fellowships are merit-based awards of $10,000 for practicing professional artists of exceptional talent and ability residing in Washington State. These unrestricted awards are given annually to 8+ artists of any discipline in recognition of artistic excellence and dedication to their practice. Artist Trust offers resources on their webpage on how to apply for their grants. For these tips or to apply visit artisttrust.org/grants.

VANDERMARK, FROM PAGE 17

of music – improv, rock, and noise. His solo album debuted in 2011, entitled *Mark in The Water.* Vandermark's musical influences include Eric Dolphy, Coleman Hawkins, and Jimmy Giuffre. Vandermark credits his artistic influence to cinema as well. His album *New Industries* by his quintet Marker, was inspired by the French director Chris Marker. In an interview about Marker for the *Columbia Free Times*, Vandermark commented that "improvisation is a problem-solving methodology." His work with the 11-member group Resonance Ensemble is dedicated to artists like the screenwriter Michael Haneke in the album *Head Above Water / Feet Out of The Fire*. Vandermark has performed with Nate Wooley, Nate McBride, Terrie Ex, Getachew Mekuria, and Andy Moor.

JAZZ AROUND THE SOUND
NOVEMBER11

Tuesday, November 1

EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
TF Alex Dugdale Big Band, 7:30pm
JA Celcile McLorin Salvant & Sullivan Fortner, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, November 2

NC Bruce Barnard Trio, 5pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
TD Kat Edmonson, 7:30pm
AU Jazz Vocalists Open Mic, 7:30pm
JA Celcile McLorin Salvant & Sullivan Fortner, 7:30pm
SB Celestial Navigation, 7:30pm
VE Dick Oatts & Jim Rotondi, 7:30pm
CC Cider Jam Session, 9pm
SB Ron Weinstein, 9:30pm

Thursday, November 3

EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
TD Habib Koité (early show), 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
SN Jazz Jam, 7pm
EG Jazz Vocal Jam, 7pm
RR Owen Broder Quintet, 7:30pm
CH Composers & Improvisers Workshop Reunion, 7:30pm
JA Madeleine Peyroux, 7:30pm
SB Manazma Sheen, 7:30pm
TD Habib Koité (late show), 8:30pm
RN Open Mic & Jam Session, 9:30pm
SB Ari Joshua, 9:30pm

Friday, November 4

TG Kim Maguire & Ron Peters, 5pm
LA Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS David Francis, 7pm
CM MachOne Jazz Orchestra, 7pm
EG Susan Lowman Robinson, 7pm
TF Kelsey Mines: Compost:People/Robin Holcomb, 7:30pm
JA Madeleine Peyroux, 7:30pm
CZ Creative Music 1st Fridays, 7:30pm
CH Battle Trance, 8pm
BX Greta Matassa Quintet + Susan Pascal, 8pm
SB Hopnotic, 8pm
NC Chava Mirel Quartet, 8pm

Saturday, November 5

ES Martin Ross, 6:00 6pm
TD Paris Chansons (early show), 5:30pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ET Sandy Harvey, 6pm
TH Dear Ernestine: Music, Letters, Stories, 7pm
CM Phantoms of Soul, 7pm
HS Marina Christopher, 7pm
TP Ranger and the Re-Arrangers, 7pm
BH Seattle Repertory Jazz Orchestra, 7:30pm
JA Madeleine Peyroux, 7:30pm
RR Logan Richardson + Blues People, 8pm
CH NonSeq: From Alaska to Amazonas, 8pm
TD Paris Chansons (late show), 8:30pm

Sunday, November 6

CM Brent Jensen Trio, 12:30pm
CZ Jazz Jam w/ Kenny Mandell, 2pm
RR Lisa Fox Group, 3pm
FB Jazz Vespers: Scott Lindenmuth Group, 5pm
DT Jazz Jam, 6pm
CR Racer Sessions: Kelsey Mines, 7pm
TH Charles Lloyd Ocean Trio, 7:30pm
JA Madeleine Peyroux, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
SB Alex Dugdale Sextet Festival Wrap Party, 9pm
AB Beaver Sessions, 9pm

Monday, November 7

RR Royal Room Collective Music Ensemble,

Calendar Venue Key

AB The Angry Beaver
AQ AQUA by El Gaucho
AU Aurora Borealis
BA Brechemin Auditorium
BH Benaroya Hall
BP Bake's Place Bellevue
BX Boxley's Jazz Club
CC Capitol Cider
CH Chapel Performance Space
CM Crossroads Bellevue
CR Cafe Racer
CZ Couth Buzzard Books
DT Darrell's Tavern
EB El Gaucho Bellevue
EC Edmonds Center for the Arts
EG Egan's Ballard Jam House
ES El Gaucho Seattle
ET El Gaucho Tacoma
FB Seattle First Baptist Church
FE Firehouse Arts and Events Center
HS Hotel Sorrento
IP Immanuel Presbyterian Church
JA Dimitriou's Jazz Alley
LA Latona Pub
ME McMenamin's Elk Temple
MH Meany Hall
NC North City Bistro & Wine Shop
NL Nectar Lounge
OW Owl 'N Thistle
PC Peninsula College
PS Pink Salt
RN Rumba Notes Lounge
RR The Royal Room
SB Sea Monster Lounge
SH Shanghai Room/North Star Diner
SN Station 18 Drinks & Eats
TA The Alley
TD Triple Door
TF Town Hall Forum
TG Gard Vintners Woodinville Tasting Room
TP Third Place Commons
VE Vermillion Art Gallery & Bar

7:30pm
RR Jazz Jam Session, 9pm

Tuesday, November 8

EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
AU Annie Eastwood Band, 7pm
JA Antonio Sánchez & Bad Hombre, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, November 9

NC Frank Kohl Solo Jazz Guitar, 5pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
FE Jim Rotondi / Dick Oatts Quintet, 6:30pm
JA Antonio Sánchez & Bad Hombre, 7:30pm
CC Cider Jam Session, 9pm

Thursday, November 10

EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
PS Jeff Ferguson's Triangular Jazztet, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
SN Jazz Jam, 7pm
NC Joan Penney & John Pinetree, 7pm
JA The Spinners, 7:30pm
SB Manazma Sheen, 7:30pm
SH How Now Brown Cow, 8pm
RN Open Mic & Jam Session, 9:30pm
SB Battlestar Kalakala, 9:30pm

Friday, November 11

LA Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Nicole Walters, 7pm
EG Tom Carlson, 7pm
TP Kim Maguire, 7pm
CM Pearl Django, 7pm
JA The Spinners (early show), 7:30pm
BP Powerhouse, 9:30pm
JA The Spinners (late show), 9:30pm

Saturday, November 12

RR The Jam: Student Concerts, 10:30am
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
PC Dmitri Matheny w/ David Jones Quartet, 7pm
TP Purple Passion Swing Band, 7pm
JA The Spinners (early show), 7:30pm
NC Rod Cook & Toast, 8pm
JA The Spinners (late show), 9:30pm

Sunday, November 13

DT Jazz Jam, 6pm
BX Larry Fuller Trio feat. Dan Faehnle, 6pm
CZ Free Improv Session, 6pm
ME Dan Duval Good Vibes Quartet, 6pm
JA The Spinners, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
AB Beaver Sessions, 9pm

Monday, November 14

EC Zakir Hussain & Niladri Kumar, 7:30pm
NL Mo' Jam Mondays, 7:30pm
RR Royal Room Collective Music Ensemble, 7:30pm

Tuesday, November 15

EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
JA Danny Seraphine, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, November 16

NC Bruce Barnard Trio, 5pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
TD Bettye LaVette, 7:30pm

JAMS & SESSIONS

Sessions generally open with a house set with featured guests. Players are encouraged to arrive early to sign up.

Sundays

CZ 2pm, Jazz Jam (1st & 3rd Sunday)
CZ 2pm, Choro Jam (4th Sunday)
CZ 6pm, Free Improv (2nd Sunday)
DT 6pm, Darrell's Jazz Jam
CR 7pm, Racer Sessions (11/6, 11/20)
AB 9pm, Beaver Sessions

Mondays

NL 7:30pm, Mo' Jam Mondays
RR 9pm, Royal Room Jazz Jam

Tuesdays

OW 9:30pm, Owl 'N Thistle Jazz Jam

Wednesdays

CC 9pm, Cider Jam Session

Thursdays

SN 7pm, Jazz Jam
EG 7pm, Vocal Jam
RN 9:30pm, Open Mic & Jazz Jam

JA Danny Seraphine, 7:30pm
SB Celestial Navigation, 7:30pm
AU Seattle Jazz Network, 7:30pm
BA Jazz Innovations, Part I, 7:30pm
CC Cider Jam Session, 9pm

Thursday, November 17

EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
SN Jazz Jam, 7pm
TD Bettye LaVette, 7:30pm
JA Danny Seraphine, 7:30pm
SB Manazma Sheen, 7:30pm
VE The Music Laboratory, 7:30pm
BA Jazz Innovations, Part II, 7:30pm
CH Wayward Music: Seattle Composer-Pianists, 8pm
RN Open Mic & Jam Session, 9:30pm

Friday, November 18

LA Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
TD Trace Bundy (early show), 6pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS David Francis, 7pm
JA Taj Mahal Quartet (early show), 7:30pm
NC Magic Circle, 8pm
TD Trace Bundy (late show), 8:30pm
BP Darelle Holden Quartet, 9:30pm
JA Taj Mahal Quartet (late show), 9:30pm

Saturday, November 19

EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Jean Lenke, 7pm
IP Jazz on J Street, 7pm
TP Rod Cook and Toast, 7pm
JA Taj Mahal Quartet (early show), 7:30pm
NC Danny Godinez Band, 8pm
BP Jazz Overhaul, 9:30pm
JA Taj Mahal Quartet (late show), 9:30pm

Sunday, November 20

CZ Jazz Jam w/ Kenny Mandell, 2pm
DT Jazz Jam, 6pm
CR Racer Sessions: Kayce Guthmiller, 7pm
AU Greta Matassa Sextet w/ Susan Pascal, 7pm
JA Taj Mahal Quartet, 7:30pm
AB Beaver Sessions, 9pm

Monday, November 21

NL Mo' Jam Mondays, 7:30pm
RR Royal Room Collective Music Ensemble, 7:30pm
RR Jazz Jam Session, 9pm

Tuesday, November 22

EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
JA Taj Mahal Quartet, 7:30pm
RR Piano Starts Here, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, November 23

NC Frank Kohl Solo Jazz Guitar, 5pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
FE Michael Weiss Quartet, 6:30pm
JA Taj Mahal Quartet (early show), 7:30pm
SB Celestial Navigation, 7:30pm
CC Cider Jam Session, 9pm
JA Taj Mahal Quartet (late show), 9:30pm

Thursday, November 24

EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
SN Jazz Jam, 7pm
SB Manazma Sheen, 7:30pm
RN Open Mic & Jam Session, 9:30pm

Friday, November 25

LA Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
JA Taj Mahal Quartet (early show), 7:30pm
NC Brian Monroney Quartet, 8pm
BP Robert Vaughn Trio, 9:30pm
JA Taj Mahal Quartet (late show), 9:30pm

Saturday, November 26

RR Ray Skjelbred Trio, 4pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Kim Maguire, 7pm
TP Jack Cook & The Phantoms of Soul, 7pm
JA Taj Mahal Quartet (early show), 7:30pm
RR Ken Vandermark / PNL, 8pm
NC Duende Libre, 8pm
BP Eden, 9:30pm
JA Taj Mahal Quartet (late show), 9:30pm

Sunday, November 27

CZ Choro Jam, 2pm
DT Jazz Jam, 6pm
JA Taj Mahal Quartet, 7:30pm
AB Beaver Sessions, 9pm

Monday, November 28

NL Mo' Jam Mondays, 7:30pm
RR Royal Room Collective Music Ensemble, 7:30pm
RR Jazz Jam Session, 9pm

Tuesday, November 29

EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
JA Simon Phillips, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, November 30

EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
NC Peru Trio w/ Bill Anschell, 7pm
AU Jazz Punishments Big Band, 7pm
JA Simon Phillips, 7:30pm
MH Studio Jazz Ensemble and Modern Band, 7:30pm
CC Cider Jam Session, 9pm

Earshot Jazz Festival Commissions
Call for Composers

Application process is now open for three new festival commissions to be premiered within the 2023 Earshot Jazz Festival.

APPLICATION DEADLINE DECEMBER 31, 2022
Open to artists residing in the Puget Sound Region
Selected composers recieve a $3,000 commissioning fee

More info at earshot.org/commissions

Chuck Deardorf photo by Daniel Sheehan

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