EARSHOT JAZZ Festival 2022

Oct 8 — Nov 6

PROGRAM

Marquis Hill photo courtesy of the artist
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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earshot.org/donate   206-547-6763

We’re super excited to welcome you in for this 34th edition of the Earshot Jazz Festival. JAZZ is a big word and there is much to love in this diverse survey of America’s most exciting, ever-evolving art form. We invite you to jump in often; whether enjoying your favorites or taking a chance on new discoveries; on the video stream or live, in person.

When the respected *DownBeat* magazine reviewed our festival as “Seattle’s most important annual jazz event,” we naturally took it as a huge compliment. We’ve also come to carry that as our responsibility; to advance the profile of jazz in Seattle as every bit as valuable as the symphony, the opera, or the ballet. It’s also our privilege and our pleasure to celebrate jazz as a cultural treasure of Black America, that is embraced and enriched by cultures around the world.

Earshot Jazz works intentionally to maintain an organic fit into Seattle’s vibrant cultural community while also reflecting the global progression of the jazz art form. While, historically, more than 50% of all the artists featured in Earshot concerts are Seattle resident artists, our commitment to the community also extends to showcasing important artists from around the world for the students and audiences here, hungry for the inspiration and enriching spirit of jazz.

This year’s featured resident artist, Alex Dugdale, embodies that spirit perfectly. Alex will create four different events, including the premiere of an Earshot-commissioned composition, over the course of the festival. Also premiering newly commissioned work this fall are artists/composers Kelsey Mines and Xavier Lecouturier. The full program of festival events are included in the following pages.

As we dive into presenting this year’s festival events, we also have news of upcoming concerts and initiatives to manifest next year. Resident artists are invited to an open application process, which will be selected and curated by a peer panel of community artists, to commission work for our next festival. And, speaking of 2023, we’re planning to make our 35th-anniversary festival a “People’s Choice” event. Please take advantage of the QR code on page 5 and anonymous suggestion line to tell us your ideas and desires for next year’s festival. We’ve already had requests for more Latin jazz, contemporary R&B & soul jazz, straight-up blues, Afrofuturism, Black avant-garde, and lots of mainstream jazz. The request lines are open, as they used to say on the radio, and we want to hear from YOU!

We are so grateful to you, dear audience and supporters! Even in the best of times, a festival like this generates ticket sales income to cover only half of its expenses. In addition to our promotional partners, foundation and public sector support, we’d like to thank SEED IP Law Group and welcome BECU as a presenting sponsor. Thank you all. We’re so grateful for your support.

Enjoy the festival!

—John Gilbreath, Executive Director
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATURDAY, OCTOBER 8</td>
<td>7:30PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>Remembering Overton Berry with Diane Schuur &amp; Bruce Phares / Garfield High School Jazz Band</td>
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<tr>
<td>SUNDAY, OCTOBER 9</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
</tr>
<tr>
<td>Esthesia Quartet / Seattle JazzED Messengers</td>
<td></td>
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<tr>
<td>WEDNESDAY, OCTOBER 12</td>
<td>7:30PM PDT</td>
<td>THE TRIPLE DOOR</td>
</tr>
<tr>
<td>Kurt Rosenwinkel Quartet</td>
<td></td>
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<tr>
<td>THURSDAY, OCTOBER 13</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
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<tr>
<td>Fellowship ’Ceptet with Johnaye Kendrick</td>
<td></td>
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<tr>
<td>THURSDAY, OCTOBER 13</td>
<td>9:00PM PDT</td>
<td>SEA MONSTER LOUNGE</td>
</tr>
<tr>
<td>Alex Dugdale Deca-Dance</td>
<td></td>
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<tr>
<td>FRIDAY, OCTOBER 14</td>
<td>7:30PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>Count Basie Orchestra Directed by Scotty Barnhart / Roosevelt High School</td>
<td></td>
<td></td>
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<tr>
<td>FRIDAY, OCTOBER 14</td>
<td>8:00PM PDT</td>
<td>THE ROYAL ROOM</td>
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<tr>
<td>Miles Okazaki &amp; Dan Weiss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SATURDAY, OCTOBER 15</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
</tr>
<tr>
<td>Meridian Odyssey</td>
<td></td>
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<tr>
<td>SATURDAY, OCTOBER 15</td>
<td>8:30PM PDT</td>
<td>CHAPEL PERFORMANCE SPACE</td>
</tr>
<tr>
<td>Vitamin D: Drum Orbit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUNDAY, OCTOBER 16</td>
<td>8:00PM PDT</td>
<td>THE ROYAL ROOM</td>
</tr>
<tr>
<td>Naomi Moon Siegel Ensemble</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONDAY, OCTOBER 17</td>
<td>7:30PM PDT</td>
<td>THE ROYAL ROOM</td>
</tr>
<tr>
<td>Jazz: The Second Century Watch Party</td>
<td></td>
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<tr>
<td>TUESDAY, OCTOBER 18</td>
<td>7:30PM PDT</td>
<td>LANGSTON HUGHES PERFORMING ARTS INSTITUTE</td>
</tr>
<tr>
<td>Marquis Hill: New Gospel Revisited</td>
<td></td>
<td></td>
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<tr>
<td>WEDNESDAY, OCTOBER 19</td>
<td>7:30PM PDT</td>
<td>LANGSTON HUGHES PERFORMING ARTS INSTITUTE</td>
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<tr>
<td>Dan Wilson Quartet / Elnah Jordan</td>
<td></td>
<td></td>
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<tr>
<td>THURSDAY, OCTOBER 20</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
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<tr>
<td>Jacqueline Tabor &amp; Marina Albero: “Don’t Explain”</td>
<td></td>
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<tr>
<td>THURSDAY, OCTOBER 20</td>
<td>9:00PM PDT</td>
<td>CLOCK-OUT LOUNGE</td>
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<tr>
<td>Bad Luck / Kin of the Moon</td>
<td></td>
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<tr>
<td>FRIDAY, OCTOBER 21</td>
<td>7:30PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>Miguel Zenón Quartet</td>
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<tr>
<td>FRIDAY, OCTOBER 21</td>
<td>7:30PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>SATURDAY, OCTOBER 22</td>
<td>8:00PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>Louis Cole Big Band / Genevieve Artadi</td>
<td></td>
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<tr>
<td>SUNDAY, OCTOBER 23</td>
<td>6:00PM PDT</td>
<td>LANGSTON HUGHES PERFORMING ARTS INSTITUTE</td>
</tr>
<tr>
<td>The Holden Legacy: Darelle Holden Group, Dave Holden Jr’s Grownfoux</td>
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<tr>
<td>SUNDAY, OCTOBER 23</td>
<td>8:00PM PDT</td>
<td>TOWN HALL FORUM</td>
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<tr>
<td>Majid Bekkas Gnaoua Blues Band</td>
<td></td>
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<tr>
<td>TUESDAY, OCTOBER 25</td>
<td>8:30PM PDT</td>
<td>NECTAR LOUNGE</td>
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<tr>
<td>Makaya McCraven / Theon Cross</td>
<td></td>
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<tr>
<td>WEDNESDAY, OCTOBER 26</td>
<td>6:30 &amp; 9:00PM PDT</td>
<td>THE ROYAL ROOM</td>
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<tr>
<td>Ben Wendel Quartet</td>
<td></td>
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</tr>
<tr>
<td>THURSDAY, OCTOBER 27</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
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<tr>
<td>Darrell Grant MJ New Quartet</td>
<td></td>
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<tr>
<td>THURSDAY, OCTOBER 27</td>
<td>8:00PM PDT</td>
<td>CHAPEL PERFORMANCE SPACE</td>
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<tr>
<td>Christian Pincock’s Scrambler</td>
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</tr>
<tr>
<td>FRIDAY, OCTOBER 28</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
</tr>
<tr>
<td>Alex Dugdale: What We Have On Tap</td>
<td></td>
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<tr>
<td>SATURDAY, OCTOBER 29</td>
<td>7:30PM PDT</td>
<td>TOWN HALL GREAT HALL</td>
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<tr>
<td>Anat Cohen: Quartetinho</td>
<td></td>
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</tr>
<tr>
<td>SUNDAY, OCTOBER 30</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
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<tr>
<td>Joachim Mencel Quartet / M.O.M./Moutin-Omicil-Moutin</td>
<td></td>
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<tr>
<td>TUESDAY, NOVEMBER 1</td>
<td>7:30PM PDT</td>
<td>TOWN HALL FORUM</td>
</tr>
<tr>
<td>Alex Dugdale Big Band</td>
<td></td>
<td></td>
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<tr>
<td>WEDNESDAY, NOVEMBER 2</td>
<td>7:30PM PDT</td>
<td>THE TRIPLE DOOR</td>
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<tr>
<td>Kat Edmonson</td>
<td></td>
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<tr>
<td>THURSDAY, NOVEMBER 3</td>
<td>3 &amp; 6:30PM PDT</td>
<td>THE TRIPLE DOOR</td>
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<td>Habib Koité</td>
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<td>THURSDAY, NOVEMBER 3</td>
<td>3:30PM PDT</td>
<td>THE ROYAL ROOM</td>
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<tr>
<td>Owen Broder Quintet with Carmen Staaf</td>
<td></td>
<td></td>
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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, 7:30PM PDT
NORDSTROM RECITAL HALL AT BENAROYA HALL
Seattle Repertory Jazz Orchestra: Duke Ellington’s “Reminiscing in Tempo”

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

SUNDAY, NOVEMBER 6, 7:30PM PST
TOWN HALL GREAT HALL
Charles Lloyd Ocean Trio

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

Schedule subject to change.

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.

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 Gold Card Festival pass is available for $450 ($400 for Earshot Jazz members). Some restrictions apply.

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.

Visit earshot.org for more information. Email info@earshot.org if you have any questions.

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. Our policy may change as health and government agencies issue new guidelines, and accordingly we will update this policy.

Policies may differ for events produced by one of our presenting partners (ex. SRJO or BIMA). Please refer to their policies for those details.

If a venue partner’s policy is more stringent than ours, their policy will be enforced. If a venue partner’s policy is less stringent than our, Earshot’s policy will be enforced.

While Earshot Jazz no longer requires proof of vaccination we recommend that individuals be vaccinated.

All individuals are strongly encouraged to wear a mask inside the venue except while actively eating or drinking. We ask that individuals be respectful of each other’s choices.

We ask that any individual who is not feeling well, suspects they might be ill, or who has come into contact with the virus, to stay home.

We appreciate your cooperation. Please direct any questions to info@earshot.org.

Ken Vandermark and Paal Nilssen-Love

November 26, 8PM :: The Royal Room :: earshot.org

Photo of Paal Nilssen-Love and Ken Vandermark courtesy of the artists.

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

>> feedback form <<

Let us know who you want to see at next year’s Earshot Jazz Festival!
To the sponsors, staff, and the more than 80 volunteers who make the Earshot Jazz Festival possible.

Thank you to the sponsors and individual donors who make the Earshot Jazz Festival possible. We are committed to advancing and celebrating the art form of jazz in Seattle. Join us today by making a donation at earshot.org/donate.

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

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Earshot Jazz is a 501(c)(3) nonprofit organization.
Remembering Overton Berry with Diane Schuur & Bruce Phares / Garfield High School Jazz Band

BY MATTHEW ADKINS

Thanks to the Raynier Institute & Foundation for its support of this presentation. Welcomed by KNKX. In-person and livestream. $5-35

Overton Berry’s significance to the Seattle jazz scene can’t be overstated. He wasn’t just from Seattle; he was part of the city’s fabric.

Overton Berry came of age as a jazz pianist on Jackson Street in the late 1950s, and he learned an important lesson from the giants he played with there: jazz is a live genre. It thrives on the moment; in the particular way a tune appears in the now and then vanishes as the notes fade. Though he produced a handful of studio albums over the course of his career, Berry built his towering reputation by tirelessly performing at venues all over Seattle, from the Islander, to the Admiral, to the DoubleTree. This made him a familiar face to natives, which in turn made him a tremendous influence on the city’s music and culture.

Berry’s career as a live performer is crucial to Seattle for another reason as well. The beginning of his career coincided with the integration of music in the city in the late 1950s and early 1960s. Seattle music unions officially integrated in 1956, and Berry led an integrated band in 1962, the year the World’s Fair came to Seattle and brought recognition to a jazz community that had been burgeoning for some thirty years. In that sense, Berry serves as a monument to Seattle’s own Civil Rights history.

Berry, who passed away in 2020, will be honored at this year’s Earshot Jazz Festival by another Seattle legend, one of many whose career he helped launch: Diane Schuur. Schuur, of course, is a household name. A Grammy Award-winning singer and pianist with two dozen albums to her credit, she’s worked with everyone in the music industry, from Stan Getz and Dave Grusin, to Ray Charles and Gloria Estefan. It was Berry, though, who gave Schuur her first chance to shine as a vocalist in 1975. Schuur made the most of this opportunity, working steadily with Berry over the next seven years and would often return to Seattle to play with her old mentor, a man she described as “like a father to me.”

Schuur’s most recent release, Running on Faith, pays tribute to a number of other artists who have influenced her, including John Lennon and Paul McCartney, Carole King, Paul Simon, Miles Davis, and Jerome Pomus. Schuur will be joined on stage with her ensemble including bassist and Artistic Director of the evening, Bruce Phares; vocalists Gail Pettis and Greta Matassa; bassist Jeff Davies; D’Vonne Lewis on drums; pianist Jeremy Bacon; and saxophonist Mark Lewis. Opening the evening is the vaunted Garfield High School Jazz Band, under the direction of Jared Sessink. Overton attended Garfield alongside fellow alumnus Quincy Jones, and the school was instrumental in developing his musical gifts. Today, Garfield continues to build on its reputation as one of the premier high school jazz programs in the country.
WE’RE JAZZING YOU UP THIS FALL

Join us at the Earshot Jazz Festival, October 8 to November 6, 2022.

Come rain or come shine, you can count on BECU to help deliver exceptional experiences while supporting the communities we serve.

Visit becu.org/membership to apply for membership today.

BECU credit union members enjoy a range of financial perks including great rates, fewer fees, and access to discounts on tickets to museums, restaurants, and more. Become a member today and experience our rewarding benefits.

All Pacific NW residents are eligible to join. Member Share, Member Advantage, or Early Saver savings account required to establish membership; not everyone will qualify. Federally insured by NCUA.
Sponsored by Patricia and Richard Fiske. Welcomed by Rainier Avenue Radio. In-person and livestream. $10-50

The COVID-19 pandemic created many lines of separation between us, disallowing the basic human attributes of touch and physical presence. Indeed, the term “esthesis” means “elementary sensations of touch.” While isolated from each other during the pandemic lockdown, the four members of this quartet gathered on Zoom in support of creating compositions with the musical foursome in mind. They “touched” each other with inspired writing and the hope of once again gathering in the spirit of friendship and music.

That ideal came to pass in a Los Angeles studio, resulting in the spring 2022 Orenda Records release, Esthesis Quartet. The recording introduced the jazz public to a strong, innovative quartet featuring four prominent female artists.

Pianist/vocalist Dawn Clement and flutist Elsa Nilsson have deep roots in Seattle, both as students at Cornish College of the Arts, with Clement’s tenure there including a long-term professorship. Swedish-born New York City resident Nilsson took advantage of her time in Seattle by performing live with many of the city’s most renowned players. Clement performed regularly with Julian Priester, Johnaye Kendrick, and others, culminating her tenure in Seattle as Resident Artist at the 2017 Earshot Jazz Festival. Nilsson has spent her time wisely in New York, rapidly becoming recognized as a unique and innovative trailblazer of her instrument. Her presence on the front line of Esthesis Quartet exudes a physical strength, brilliance of tone, and deep compositional wisdom.

Drummer Tina Raymond is a well-known quantity on the international jazz scene both as a musician and clinician. Her use of African polyrhythms and classical percussion techniques in her playing is free-flowing and original. Bassist Emma Dayhuff has a presence and depth of talent that continues to evolve in a myriad of notable ways. One of only five women to participate in the Herbie Hancock Institute of Jazz Performance, the Chicago-based Dayhuff is performing and recording while continuing to pursue her Doctor of Musical Arts at the University of Wisconsin in Madison.

Esthesis Quartet is a collective in the truest sense of the word. The sensation of touching an audience through live performance is the ideal and next logical step.

The robust and dynamic educators of the Seattle JazzED Messengers open the evening featuring Freddy Fuego (flute), Steve Treseler (clarinet), Ben Hunter (violin), Medearis Dixson (alto), Kate Olson (bari), Chris Littlefield (trumpet), Audrey Stangland (trombone), Jerome Smith (tuba), Davy Nefos (drums), Carlos Snaider (guitar), Darrius Willrich (piano), and King Dawidalle (bass).
Kurt Rosenwinkel Quartet

BY FRANK KOHL

In-person only. $10-30

A true pioneer of jazz guitar from straight-ahead to fusion, Kurt Rosenwinkel can do it all. Born in Philadelphia and currently based in New York, his music and guitar playing are now recognized worldwide. With a sound all his own and compositional skills to match, he has become one of the most iconic guitarists of the day. From his early years with Gary Burton to the present day, he has collaborated with jazz greats like Brad Mehldau, Joshua Redman, and Christian McBride. As a leader, Rosenwinkel has over thirteen records to his credit in addition to being a notable composer, educator, and pianist. Rosenwinkel’s sound is modern, electric, lyrical and spacious, using a smart amount of sound-enhancing effects. He has flawless technique and knows how to use it wisely in combination with his unique way of phrasing.

As contemporary as his playing can be, his foundation in straight-ahead jazz is deep. His diverse range of influences, from John Coltrane, Bud Powell, and Tal Farlow to Pat Metheny and David Bowie, are a testament to his broad musical palette. Rosenwinkel brings an impressive quartet to this show comprised of pianist Taylor Eigsti, who was awarded the 2022 Grammy for Best Contemporary Instrumental Album; bassist Eric Revis, who has performed with Betty Carter and extensively with Branford Marsalis, in addition to his many recordings as a leader; and, drummer Gregory Hutchinson who is one of the most in-demand drummers on the scene today, working with jazz greats like Red Rodney, Carter, and Marsalis.

Kurt Rosenwinkel is a guitarist/composer who embodies the spirit of jazz and its future. Through his many years of exploration, coupled with a strong desire to find a new path forward, he has found a place in the hearts of jazz fans. He is one of the few guitarists who has headlined week-long engagements at New York’s legendary Village Vanguard. The New York Times’ Nate Chinen has described Rosenwinkel’s performances as: “There’s a streak of otherworldliness in his playing, but also a sense of familiarity.” This says it all!
Fellowship ‘Ceptet feat. Johnaye Kendrick

BY PAUL RAUCH

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

The Fellowship ‘Ceptet, led by trumpeter Thomas Marriott, is an outgrowth of another Marriott project: The Seattle Jazz Fellowship, a 501(c)(3) non-profit dedicated to the resident jazz scene in Seattle. Marriott’s concept aims to create a collective effort that prioritizes building community, increasing mentorship, incentivizing excellence, and lowering barriers to access.

The Fellowship ‘Ceptet fulfills the call to increase mentorship, with Marriott prioritizing a blend of musicians that crosses generational lines. It shines a light on the lack of age bias that has been a part of jazz tradition from the beginning. The personnel has changed a bit between performances due to a variety of factors. For example, bassist Grace Kaste has performed with the band during her senior year at Roosevelt High School but had to opt out of this performance as she attends Columbia University in New York. Marriott tapped bassist Trevor Ford in her absence, a young musician who arose on the scene following the COVID-19 lockdown in Marina Albero’s band.

The Barcelona-born Albero joins the band a year following her 2021 Earshot Jazz Festival artist residency. Alto saxophonist Mark Taylor stands with Marriott and Albero as a veteran presence in the band, as is the case with drummer D’Vonne Lewis. Trombonist Beserat Taffesse is on the leading edge of new, young faces on the Seattle scene. Tenor saxophonist Jackson Cotugno is a young saxophonist with a modern approach that features an older, Ben Webster-style sound. Then, of course, there is Marriott, on the cusp of releasing his fourteenth album as a leader, and perhaps the most notable Seattle jazz musician on an international scale.

Vocal artist Johnaye Kendrick is a musician whose instrument is voice. Her approach blends dynamic range with a strong melodic sense, perfect pitch, and open ears. The author of two albums as a leader is also a member of the Grammy-nominated vocal supergroup, säje. She came to Seattle to secure a full professorship at Cornish College of the Arts, arriving after attending the prestigious Thelonious Monk Institute at Loyola University in New Orleans. Her time in the Crescent City featured performing with Nicholas Payton and Ellis Marsalis. Kendrick’s addition brings a whole new dimension to the ‘Ceptet, who will feature her addition for the first time with this appearance at the 2022 Earshot Jazz Festival.
Alex Dugdale Deca-Dance

BY GREG SCHEIDERER

In-person only (21+). $12

Alex Dugdale fell in love with jazz when he would tap dance to it as a little kid, but his personal musical tastes are broader. “I’ve always loved funk music,” Dugdale says, listing James Brown and Earth, Wind & Fire among his favorite artists. He is delighted to have the opportunity to funk the joint up with his program Deca-Dance at this year’s festival.

Dugdale aims to put a fun spin on his own stuff, noting that he’s written many songs for which he’s been waiting for a chance to arrange “the funky, big version.” Examples include his tunes “Super Secret Buffalo Sauce” and “Git Down,” a song about The Big Easy. “That will be great to do with this band, honoring the legacy of the great funk and horn bands of New Orleans and the South,” Dugdale says. He’s also bringing in songs by John Grant and Nika, and material from other parts of the world with soul and gospel influences, striving to bring multiple elements together to “stretch the envelope of what could be considered jazz.” Even the intentionality behind Dugdale’s choice of location, at Wallingford’s Sea Monster Lounge, is a testament to that. “I’ve always wanted to play funkier music,” Dugdale says. “Be prepared to party!”

The ten-piece funk band includes Melissa Montalto on keys and vocals, Greg Feingold on bass, Max Holmberg on drums, Grant Neubauer on keys, and Cole Schuster on guitar. A five-piece horn section will front the ensemble, featuring trumpeters Hannah Mowry and Walter Cano, baritone saxophonist Jory Tindall, trombonist Freddy Gonzales, and Dugdale on sax, tap, and vocals.

Alex Dugdale Deca-Dance

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Home to Oliver’s Lounge and Seattle’s Best Breakfast Spot, Andaluca

405 Olive Way, Seattle WA
800-426-5100 • mayflowerpark.com
National Trust Historic Hotels of America
FRIDAY, OCTOBER 14, 7:30PM PDT, TOWN HALL GREAT HALL

Count Basie Orchestra Directed by Scotty Barnhart / Roosevelt High School Jazz Band

BY ANGELA DANE

Sponsored by BECU. In-person and livestream. $10-65

Where to start with the legend of Count Basie? William James “Count” Basie formed the Count Basie Orchestra in 1935 and introduced big band to generations of jazz lovers. His innovations as a leader include incorporating two tenor saxophones, initiating band banter, and highlighting the rhythm section. Countless icons worked with Basie, including Lester Young, Billie Holiday, Al Grey, Ella Fitzgerald, and Quincy Jones. By utilizing prominent singers, Basie was able to keep the relevance of big band into the 1950s and ’60s.

Directed today by Scotty Barnhart, the orchestra boasts the title of #1 jazz orchestra in the world, as voted by a Readers Poll award in a 2018 edition of DownBeat. The Orchestra has won countless Grammy Awards and performed at nearly every major concert hall and jazz festival. Two of the current members were hired by Basie himself: vocalist Carmen Bradford and trombonist Clarence Banks. Barnhart himself boasts two Grammy wins and has performed alongside Ray Charles and Tony Bennett as a renowned jazz trumpeter. In Basie’s own words: “I think the band can really swing when it swings easy, when it can just play along like you are cutting butter.”

The celebrated and adored Roosevelt High School (RHS) Jazz Band, who also celebrate their centenary this year, kicks off the evening. RHS welcomes the new Director of Bands, Hannah Mowry, who intends to carry on the incredible 38 years of work that her predecessor Scott Brown built throughout his career at RHS. The RHS jazz band includes trombonists Max Baker and Alexander Phelps; trumpeters Nicholas Chang, Nicolas Garcia-Bompadre, Simon Harrington, Chloe Mai; bassists Naomi Cole and Cole Fung; saxophonists Charlee Dobson Cohen, Taiyo Fuwa, Henry Kelly, Theodore Long, Oliver Nairn, and Yoshi Takeno; pianist Nora Hakimian; drummers Alexander Polyakovsky and Yoshi Stroh; and guitarist Linus Skucas. No one is more proud or excited to share the stage with this young, eager talent than Mowry. In a letter to her students welcoming them to the start of the year, Mowry wrote, “It is hard to find words to describe how deeply excited I am to be your director, how eager I am to meet you, and how much love I have for this program and for each of you already. Teaching music to high school students is my life’s passion, and I can’t wait to share it with all of you.”

Count Basie Orchestra photo courtesy of the band.
Welcomed by KBCS. In-person only. $10-30

Groove rules the night with the duo of Miles Okazaki on guitar and drummer Dan Weiss presenting a bottomless study of rhythmic variation. Their 2021 release, Music for Drums and Guitar, features two suites commissioned for John Zorn’s Stone Commissioning Series and demonstrates a mature yet curious language that is profoundly unique. Okazaki and Weiss have an uncanny ability to lure in listeners with foot-tapping grooves before subtly shifting and scrambling the beat while making thorough use of timbre and lush harmony.

Originally from Port Townsend, Miles Okazaki has resided in New York City since 1997 where he found early work touring with Stanley Turrentine and Jane Monheit. Okazaki began releasing original material with the groundbreaking record, Mirror, named a New York Times Critic’s Pick in 2006, followed by Generations (2009), Figurations (2012), and Trickster (2020), all of which have been critically acclaimed for showcasing an originality that lies beyond jazz and modern guitar playing in a completely personal realm.

An equally unique musical personality, Dan Weiss blends musical interests as diverse as jazz, classical Indian, West African, and metal into a distinctive style that has earned him the title of “one of the top five jazz drummers” by The New York Times. Weiss has been heard with jazz legends such as Lee Konitz, Chris Potter, and Kenny Werner, as well as Indian classical musicians Ashish Khan and Ramesh Misra.
BY PAUL RAUCH

Sponsored by BECU. Welcomed by KBCS. In-person and livestream. $10-50

In many ways, the band Meridian Odyssey, a gathering of young jazz artists with ties to Seattle, represents the new wave of jazz in the Pacific Northwest. Performing primarily original compositions, the music speaks to life as a young professional artist in a time in history transformed by a worldwide pandemic.

One need not look further than the storyline authored by the band to gain an understanding of that transformation. It includes being sequestered at the familial home of guitarist Martin Budde in Big Lake, Alaska, in the thick of the pandemic lockdown. The music tells the story of six close friends, finding solace in the natural world, while creating music they would go on to record in an airplane hangar belonging to Budde’s father, a bonafide Alaskan bush pilot. Those recordings resulted in two albums released on the highly regarded Origin Records label. The aptly titled Second Wave arrived in 2021, followed by the recently released Earthshine in 2022.

The band includes young artists who had just begun to make their mark in the music when derailed by circumstances out of their collective control. Drummer Xavier Lecouturier had released his own album of original compositions on Origin, the 2019 offering, Carrier. Pianist Dylan Hayes released Songs For Rooms and People in 2020 with his electric band. Trumpeter Noah Halpern had recently graduated from Julliard and was being alluded to as one of the rising trumpet stars of his generation. In the same way, recent Manhattan School of Music grad Ben Feldman had made headway into the New York scene as a bassist and bandleader, performing with such notables as Dave Liebman and Stefon Harris. Saxophonist Santosh Sharma, a dynamic tenor player in the tradition of John Coltrane, had enthusiastically added the dimension of being a notable practitioner of the EWI. Then there’s guitarist Budde, who chanced upon this collection of talent while a student at Cornish College of the Arts in Seattle. Aside from contributing his family home in Alaska, Budde offers memorable compositions and a playing style heavily steeped in melodicism.

The band’s performance at the 2022 Earshot Jazz Festival marks an ascendency from the constraints of circumstance, a high-water mark in their remarkable story.
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WEEKDAYS 9 AM - 3 PM
STREAMING
Vitamin D: Drum Orbit

BY TARA PETERS

Presented by Nonsequitur. In-person only. $10-20 Sliding Scale
As a turntable artist, producer, and DJ on KEXP’s Friday night Street Sounds (Seattle’s longest-running mix show), Vitamin D has played an integral role in shaping the Northwest’s hip-hop scene. Across his decades-long career, he’s been called “the architect”, “the godfather”, and the “foundation,” monikers that reflect his role as a mentor for younger artists and his uncanny ability to innovate and build new ideas and sonic frontiers out of old sounds.

His newest project, Drum Orbit, is an experimental quintet that puts turntables center stage as an apparatus for generating tone, melody, rhythm, and improvisational expression.

Joining Vitamin D as Drum Orbit is Seattle-born, NYC-based Kassa Overall on drums – “one of modern jazz music’s most audacious futurists” (Pitchfork) – and a stellar rhythm section of local visionaries including Evan Flory-Barnes (bass), Darrius Willrich (piano/keys), and Gerson Zaragoza (guitar). Together, the five artists explore new ways of looking at music in real-time while acknowledging ancestral traditions and rhythms throughout.

This Earshot festival performance is curated by guitarist Carlos Snaider and presented by Nonsequitur as part of their NonSeq program, wherein long-time Director Steve Peters has handed over curation to local artists to bring “new, disruptive voices, greater representation of the array of creative musical endeavors in our cultural institutions, and an expansive vision for artistic embeddedness in our society.”

Naomi Moon Siegel Ensemble

BY ALEXA PETERS

Sponsored by SeedIP. Welcomed by KBCS. Supported by Chamber Music America Performance Plus. In-person only. $10-30
Trombonist, composer, and educator Naomi Moon Siegel leads with curiosity. A storied traveler, Siegel brings to Earshot’s stage a collection of new compositions, arranged for her six-piece ensemble, from her adventurous point of view.

Siegel, who was born in Massachusetts, has moved around much in her life, but time spent exploring the natural world has been a constant. The sights and sounds she’s absorbed in her travels have guided her musical pursuits throughout her career.

At just sixteen, she was afforded the chance to make music in South Africa, which she calls “transformative.” From there, she attended Oberlin College’s jazz trombone performance program, where Siegel studied with trombone legends Robin Eubanks, James DeSano, and Wendell Logan.

While in school, she launched further into the world of improvised music after attending a workshop in New York at the School for Improvisational Music where she learned improvisation from greats like Ralph Alessi, Mark Helias, and Ravi Coltrane.

After a brief stint in Oakland, where she performed at festivals like the Stanford Jazz Festival, made appearances with her own quartet, and worked as a faculty member at The Stanford Jazz Workshop and the California Jazz Conservatory, Siegel moved to Seattle in 2008. Siegel quickly made a name for herself in Seattle’s music scene, previously appearing at Earshot Jazz Festival with her own projects, and collaborating with ensembles like The Jefferson Rose Band, Ahamefule J. Oluo’s Now I’m Fine, and many of Wayne Horvitz’s projects. While in Seattle, she also created her own musical retreats in Costa Rica, Senegal, and The Gambia.

Her travel experiences, as well as her time exploring the lush, expansive environments in Seattle and Missoula, where she now resides, imbue her music with international flavors, a tenacious sense of adventure, and a reverence for creating space for performers and audiences to be present and curious with themselves and their environment.
Jazz: The Second Century Watch Party

By Tara Peters

Video only. In-person and livestream. Free with registration.

Since its emergence in the early 20th century, jazz – born from the Black American experience – has taken many forms, from swing to free jazz, bebop to cu-bop, jazz mass to acid jazz, and just about everything in between. Earshot’s Jazz: The Second Century series asks the question: “Over one-hundred years into the art form, what sonic shapes does jazz take in its second century?” Over the last two years amidst a global pandemic and national cries for social change, this question has taken on a new rawness and urgency. Musicians have been pushed to adapt, interrogate, and innovate in unbelievably challenging circumstances to find new ways to present their art.

For this year’s festival presentation, the series will be shown as a pre-recorded audio or video series. Tune in from the comfort of your home or join the in-person watch party at The Royal Room and experience how our region’s musicians are exploring what jazz means right now.

Ring of the Rath Suite

Ring of the Rath Suite features Kate Olson (woodwinds), Naomi Moon Siegel (trombone), Dave Pascal (bass), Chris Monroe (drums), a cameo appearance by Jon Davis (Chapman Stick), and Daniel Barry on keyboards and compositions. Ring of the Rath Suite aspires to lift the thin veil that separates us from the big and little mysteries. The group aims to transport the listener away from the mundane details of life towards a dark magnificence, a pastoral expanse, or even a glimpse of divine light. The terrible beauty of this language lives in the imagination and knows no limits. This music is best visualized as vibrating combinations of colors, shapes, textures, and densities. So, close your eyes and crank it up real loud!

Ari Joshua

Ari Joshua is a jazz, rock, experimental, and improv musician known for his bell-like tone, lush and impressionistic chord voicings, and fiery improvisations with psychedelic-like sprawl. The South African-born, Seattle-raised guitarist earned a scholarship to The New School in New York City, where he met and performed with a wide variety of musicians. For this series, he offered these reflections: “It’s said over and over that it is a true artist’s purpose to discover their own voice. To do so often takes risks, and requires courage, patience, and an ability to look fear head on. Being at the crest of that wave can mean being misunderstood at first... but eventually truth is undeniable. Jazz is truth, transcending barriers, a language of the soul, the mind, and the heart.”

Forager

Forager is a Seattle jazz project featuring Jackson Cotugno on tenor saxophone, Julian Weisman on bass, Martin

Budde on guitar, and Rocky Martin on drums and cymbals. Founded in Seattle in 2021, FORAGER creates music for the present moment, for audiences yearning to experience presence, inclusion, and intimacy. The group draws inspiration from folk music, improvised music, visual scores, martial arts, plant life, the beauty of the Pacific Northwest, and the powerful gift of friendship and community amidst the pandemic era. FORAGER originally came to be as a place to bring ideas to life that had not found their place in other settings. The initial ideas expressed by the group have since transformed into a style of its own, with an emphasis on group improvisation, melody, trust, and catharsis.

As part of the duo’s philosophy, they have committed to playing music consistently, despite what may be occurring in the world. They met regularly during the pandemic and have spent long hours playing music together, collaborating, and sharing ideas.

**DIO JEAN-BAPTISTE AND RAY LARSEN**

In reflecting on The Second Century Series, drummer Dio Jean-Baptiste offers this: “Jazz, in my understanding, is now simply slang. By this, I mean the ever-evolving aspect of language and communication, to mean everything and nothing all at once; to be outdated, and yet fresh. This reality of slang, being a staple, with some words outliving many others, and morphing into new meanings, this is what jazz has become, or more so was from the very onset. Jazz is a sonic exploration that has outlived its own moniker.” Joining him in this exploration of musical language is trumpeter Ray Larsen.

**DEKIROPPE**

DeKirOpp is James DeJoie (flute, baritone saxophone, bass clarinet, alto saxophone, and electronics), Steve Kirk (trombone), and Brian Oppel (percussion). The trio explores the rhythmic vitality that lies within all forms of music. DeKirOpp eschews over-reliance on academic harmonic structures in favor of vertical harmony and rhythmic drive, never losing sight of melody. The result is a sound filled with unapologetic energy and relentless exploration.

**VALENTINE BERMAN DUO**

Dick Valentine and Don Berman live what they call “holistic musical lifestyles.” This entails continuous study, appreciation, and practice – both on and off the bandstand – of a wide variety of musical styles, composers, and performing artists. Valentine studied and composed classical, jazz, and chamber pieces at Cornish College of the Arts. His range extends from the soprano down to the contrabass clarinet. Berman received his percussion degrees from Oberlin College and the University of Illinois. His jazz interests range from straight ahead to free improvised music.
Marquis Hill's most recent album, *New Gospel Revisited*, sees the talented trumpeter, composer, and bandleader returning to the place where he began, and it offers an excellent opportunity to hear what he’s been up to over the last ten years as well as where he’s headed.

Hill, a Chicago native, was still in college when he self-produced his first album, *New Gospel*, in 2011. He hadn’t yet won the prestigious Monk Prize; hadn’t yet worked alongside the likes of Joe Lovano, Dee Dee Bridgewater, and Kurt Elling; hadn’t yet founded his own record label, Black Unlimited Music Group. Going back and listening to that album now, though, it should have been obvious all those things were in store. Already, Hill’s versatile sound as a trumpeter was on full display. Already, his innovative style as a composer and arranger shone through in the album’s unique instrumentation. Already, he demonstrated an uncanny ability as a leader to evoke a tight sound from the several players around him.

*New Gospel Revisited* finds us reminiscing with Hill with a live re-recording of the record. If that 2011 album was a tour de force examination of mainstream bebop jazz, its sister album is a return to those roots with a desire to experiment with free-form jazz around the edges.

In the past eleven years, Hill’s interest in other musical styles—R&B, hip-hop, Chicago house—has grown. Albums like Hill’s *Meditation Tape*, *Love Tape*, and *Soul Sign* offer a smooth, polished surface that veers between ethereal ambient and urgent dance floor. In contrast, *New Gospel Revisited* offers up straight-ahead jazz at its most jagged and complex. Yet, all those intervening explorations inform this new album, as though they have somehow given Hill the freedom to push the boundaries of jazz.

You can hear Hill’s evolution for yourself, live and in person. He’ll be performing at the historic Langston Hughes Performing Arts Institute, accompanied by his band Jahari Stampley (keys), Joshua Griffin (bass), and Jeremiah Collier (drums).
Dan Wilson Quartet / Elnah Jordan

BY REBECCA JANE

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

LetterOne Rising Star Jazz Award-winner, guitarist Dan Wilson, will perform with his quartet to deliver pure musical prowess. Wilson’s accompanying quartet includes David Throckmorton (drums), Brandon Rose (bass), and Glenn Zaleski (piano).

On Wilson’s recent album, Vessels of Wood and Earth, “Juneteenth” features powerful bass conversing with free-flying guitar articulation, while the track, “Rhythm Section,” conjures lifted spirits. His music has been described as profound, full of compassion, resilience, and fortitude. He is finesse on the fretboard.

Wilson has the rare ability to transform the guitar into a storyteller that generously shares expressions so crisp and precise it’s as if listeners hear church choirs praising blues chord progressions. Wilson bursts with musical ideas that bring out the band’s best. His work pays homage to gospel, blues, Motown, hip-hop, and traditional jazz. Reverence for Sonny Rollins and Joe Henderson complement influences from Wes Montgomery and Charlie Christian.

Where does he get his musical ideas? He hunts in the wilderness around Akron, Ohio; he reads the Bible; he grasps the depth of expression in regional jazz scenes. His 2017 album, To Whom It May Concern, highlights Wilson’s commitment to jazz’s ability to celebrate music community. Wilson’s curiosity for the various sounds that emanate from different regions has led to thoughtful conversations with alto saxophonist Bobby Selvaggio. “My mother taught me if you want to keep a relationship strong, you check in people. You reach.” The sounds of Akron are reaching out wide and strong to New York, Los Angeles, and Seattle.

Elnah Jordan, award-winning vocalist and actress who can belt out Bessie Smith, opens for the Dan Wilson Quartet at the historic Langston Hughes Performing Arts Institute. Well, now, it is more accurate to say she will give the audience an experience. This powerful vocalist, with her breathtaking presence, recently won a grant to support her vision of bringing music to the retired community. Like Wilson, she’s an Ohio native whose church-going experiences connect with the blues and jazz to which she dedicates her life. Her music has been described as beguiling and social. Joining Jordan on stage are Eric Verlinde, piano; Chris Symer, bass; and Steve Banks, drums. Audience members will be eager to participate.
Jacqueline Tabor & Marina Albero: “Don’t Explain”

BY ALEXA PETERS

*In-person & livestream. $10-30*

Three-time Earshot Vocalist of the Year Jacqueline Tabor and 2019 Earshot Instrumentalist of the Year pianist Marina Albero will present audiences with a singular experience at this year’s festival—“Don’t Explain,” a production created in tribute to jazz legends and activists Billie Holiday and Nina Simone, and in response to the modern-day Civil Rights movement.

In the throes of the pandemic, “Don’t Explain” emerged organically from the friendship between Tabor and Albero, two Seattle jazz mainstays who also come from activist families. Neighbors in North Seattle, Tabor, the granddaughter of long-time educator, Seattle Times columnist, and civil rights activist Dorothy L. Pounds, and Albero, the daughter of Maria Albero, a cultural agitator in Spain during Francisco Franco Bahamonde’s dictatorship, bubbled together during quarantine and regularly spent Sundays together processing the issues of the time, connecting over shared history, and playing music.

Against the backdrop of the pandemic and the George Floyd protests, and with the support of Spanish-born pianist Albero, who brings to the table a particular unencumbered allyship and depth of skill as a classically-trained pianist, Tabor began processing white supremacy and tributing the heroism of Holiday and Simone, who used their songs and performances to fight civil rights in their time. Soon after, “Don’t Explain,” named for a Billie Holiday original by the same title, was born.

A dynamic framework for an authentic and pointed engagement with racism in the United States, “Don’t Explain” draws on elements of theater as Tabor and Albero portray a unique dialogue between Eleanor and Eunice, two characters based on the perspectives of Holiday and Simone. During their performance at Town Hall Forum, the setlist will feature songs written and/or performed by these groundbreaking and resilient Black women, interpreted through Tabor and Albero’s transcendent collaboration.

As they explore these challenging issues and unpack intergenerational trauma through their art, Tabor and Albero encourage audiences to show up with love and intentionality—and to lean in.

“This project is a heavy lift. It stirs up a lot of emotions,” said Tabor. “But, it’s beautiful and hopeful.”
Bad Luck / Kin of the Moon

BY M.V. SMITH

In-person only (21+). $10-20

Co-founders of the Racer Sessions performance series and free-improvisation jam session, Christopher Icasiano and Neil Welch are pillars of the Seattle music community. Icasiano serves as the president of the Earshot Jazz board and spent the summer of 2022 as Fleet Foxes’ touring drummer, while Welch has over 15 years of experience as an educator, serving as saxophone instructor at Cornish College of the Arts and co-director of the Seattle Saxophone Institute summer camp. Welch and Icasiano met as jazz students at the University of Washington, bonding over a shared love of free jazz. Their duo Bad Luck evokes the growling fury of Peter Brötzmann, or the incandescent interplay of John Coltrane and Rashied Ali in full flight, but Welch and Icasiano also make room for subtler approaches. Welch treats his lines with electronic effects to create gentle washes of sound, while Icasiano utilizes the full range of his kit, tapping out tender tom pulses and delicate cymbal shimmers. Featuring a set of new compositions, Bad Luck’s appearance at this year’s festival marks their first public performance in nearly two years.

Fixtures of the Seattle creative music scene in their own right, Kin of the Moon (KOTM) has premiered eight chamber music pieces as part of Nonsequitur’s Wayward Music Series and commissioned new works from local composer Ewa Trebacz and Bad Luck’s Welch. Since joining forces in 2017, Kaley Lane Eaton (vocals, piano, electronics), Leanna Keith (flute), and Heather Bentley (viola, violin, bass) have trained their focus on performances that explore the sheer physicality of sound. Welch’s No house on fire, no. combines conventionally scored passages with extended techniques—blowing into the flute without engaging pitch, scraping the keyboard with guitar picks—guided by the cadences of Joan Naviyuk Kane’s poem “Drawn Together” as well as the instrumentalists’ personal interpretations of graphic notations developed specifically for the piece. The KOTM Public Radiation concert series centers audience participation, blending Kin of the Moon’s performances with sounds generated collectively by the spectators. Other works delve into the sonic possibilities of technology. In her composition Atmokinesis, Eaton filters the improvisations of Keith and Bentley and her own field recordings through software-generated signal processing, sculpting sound in real time.
BIMA: WITHIN/EARSHOT

Presented by Bainbridge Island Museum of Art (BIMA)

BIMA and Earshot Jazz are excited to partner for the sixth 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. Tickets at biartmuseum.org/events/within-earshot-jazz-festival-2022.

CONCERTS

EntreMundos Quarteto
Saturday, October 8, 7pm
Passholders Only

EntreMundos Quarteto electrifyingly brings to the stage a deft blending of funk, jazz, and soul melding with the classic sounds of samba and bossa nova. Starring the elegant and lilting vocals of Adriana Giordano, the superbly versatile Eric Verlinde on piano, and the locked-in rhythm section of Jeff Busch on drums and percussion and Dean Schmidt on bass.

Duo Violão + One
Friday, October 14, 7pm
$25

Duo Violão + One is a choro and samba trio with acclaimed guitar master Rogerio Souza on 7-string guitar, guitarist Edinho Gerber, and percussionist Ami Molinelli.

Eugenie Jones
Saturday, October 15, 7pm
$25

For this Bainbridge performance, award-winning vocalist/composer/lyricist Eugenie Jones and her band offer a program of jazz standards, including work that pays tribute to some of the great American women jazz vocalists and works featured on her newest release, Players.

Marina Albero Trio w/ Jeff Johnson & Anil Prasad
Sunday, October 23, 7pm
$25

Multi-awarded pianist, composer, and educator Marina Albero is a captivating performer whose playing deftly draws on a lifetime of music tradition, from her native Barcelona in classical and early music as well as flamenco, to Cuba and Son Cubano, to American jazz. This trio concert features bassist Jeff Johnson and tablas player Anil Prasad.

Folks Project
Saturday, October 29, 7pm
$25

Folks Project is an exciting contemporary jazz trio featuring Darrius Willrich on piano and vocals, Evan Flory-Barnes on bass, and WITHIN/EARSHOT regular D’Vonne Lewis on drums. Folks Project reached #2 on International ReverbNation’s Seattle Jazz charts this spring and received a strong critical response to their first album Live at the Triple Door.

FILMS

smARTfilms Film Club pre-series webinar: Syncopated Cinema
Monday, October 3, 2 & 7pm
Free w/ registration

Webinar with producers and directors, Sandy Johnson Osawa (M’Kaw) and Yasu Osawa, discuss the making of their films and honoring Native artists in jazz. They formed their own production company in Seattle in 1980 and have produced a ten-part series on American Indian issues for NBC, directed Pepper’s Pow Wow (screening October 11) and a one-hour NBC special on treaty rights plus over 60 videos for museums, tribes, and organizations.

Thin Skin
Tuesday, October 4, 2 & 7pm
$10

Nigerian American jazz musician Aham is a divorced father of two who longs for a career as a musician but must pay the bills with his soul-sucking desk job. His only solace is found at night behind a trumpet in Seattle’s jazz clubs. His father, a stranger from Nigeria, steps in with opinions on the matter which sends Aham into a tailspin. Featuring local actors and musicians and directed by The Stranger’s Charles Mudede. The 7pm showing includes a post-screening Q&A with Mudede and writer/lead actor Ahamefule J. Oluo.

Pepper’s Pow Wow
Tuesday, October 11, 2 & 7pm
$10

In honor of Indigenous People’s Day, BIMA presents a captivating look at the life of Native American jazz saxophone pioneer Jim Pepper, the first widely recognized musician to fuse Native American music with jazz. Pepper’s life and music harmonized two distinct cultures and serve as a poetic example for all Indigenous people, “walking in two worlds with one spirit.”

Space is the Place
Tuesday, October 18, 2 & 7pm
$10

Avant-jazz mystic Sun Ra brought his pioneering Afrofuturist vision to the screen with this film version of his concept album. It’s a wild, kaleidoscopic whirl of science fiction, sharp social commentary, goofy pseudo-blaxploitation stylistics, and thrilling concert performance, in which the pharaonic Ra and his Arkestra lead an intergalactic movement to resettle the Black race on their utopian space colony.

Jazz On A Summer’s Day
Tuesday, October 25, 2 & 7pm
$10

This documentary concert film captures the sounds and performances of some of the major jazz artists at the 1958 Newport Jazz Festival. Unlike earlier jazz movies that had been filmed in smoky black and white, this is shot in vibrant...
color. While musicians such as Louis Armstrong, Thelonious Monk, Anita O’Day, and Mahalia Jackson perform, images of beaches, sailboats on water, dancing couples, and the faces of joyful audience members are intercut into the proceedings.

**smARTfilms Film Club post-series forum: Syncopated Cinema**
Wednesday, October 26, 2 & 7pm
Free w/ registration

Join this online discussion on the films and themes from the Syncopated Cinema series with special guest Charles Mudede, director of *Thin Skin* and senior writer for *The Stranger*. Mudede will explore jazz as a narrative element in filmmaking, bringing a production from stage to screen, and the challenges of premiering a film in the early days of COVID.

**CONVERSATIONS**

**Jazz with Jim: Fundamentals of Jazz**
Thursday, October 6, 7pm
$10

In this first of two lectures, jazz historian Jim Cauter takes us through the fundamentals of jazz, from its birth to early contemporary artists.

**Jazz with Jim: Fundamentals of Jazz**
Thursday, October 13, 7pm
$10

In this second of two lectures, jazz historian Jim Cauter delves into the future of jazz, how it is changing, and how it is still evolving.

**America’s Music: A Panel on Race and Jazz**
Thursday, October 20, 7pm
$10

An exploration of the impacts of race in the development, shaping, acceptance, and future of jazz. Panelists bring their experience to bear on this important discussion as they delve into the social structures surrounding the music. Featuring musician, filmmaker, and composer Ahamefule J. Oluo, Rainier Avenue Radio DJ Kevin “Big Poppy” Callahan, and Seattle JazzED Education Director Kelly Clingan.”

Filmed at a time when there was a question of tap dance’s survival, director George T. Nierenberg’s extraordinary documentaries *No Maps on My Taps* (1979) and *About Tap* (1985) tell the stories of tap as a powerful expression of Black heritage and culture.

Both films screen as a double feature in person at NWFF.

**About Tap** (27 mins)
In 1984, Nierenberg directed a brilliant and blissful follow-up film that introduces “overnight” tap sensation Gregory Hines, who shares his childhood memories of watching and imitating the tap dance greats at the Apollo Theater. The film features Jimmy Slyde, Steve Condos, and Chuck Green. *About Tap* became a seminal film for tappers worldwide—empowering dancers to learn from the masters—and more importantly, encouraging them to find their own unique styles in tap and life.”

**SIFF**

**HARGROVE (2022)**
Tuesday, October 11, 7pm
$9-14

Widely considered the best trumpet player of his generation, jazz legend Roy Hargrove galvanized audiences with his incisive playing and virtuosity. A charismatic and combustible performer, rumors of his precocious talent began to spread while still a teenager, and soon he began to ascend the ranks of jazz royalty, leading combos of every size, while also collaborating with everyone from Herbie Hancock to Sonny Rollins, and being an indispensable presence in the Neo-soul movement.

Capturing Hargrove in surprisingly unguarded, intimate moments, director Eliane Henri goes behind-the-scenes, documenting his final European tour. From giddy shopping excursions to heated arguments, Henri interlaces them with revealing archival footage, and candid interviews with peers who collectively reflect back on both Roy’s career and the challenges of being a Black jazz artist in America.

Director Eliane Henri will be in attendance at this screening of *HARGROVE*. 
Dear Ernestine,

A Concert Tribute to Ernestine Anderson - Seattle's First Lady of Jazz & Blues

Featuring

Dee Daniels  
Eugenie Jones  
Gail Pettis  
Elnah Jordan

Darrius Willrich on piano, Kirk Kuykendall on bass, & Jamael Nance on drums

TOWN HALL SEATTLE, The Great Hall, 1119 8th Avenue, Seattle, WA 98101
Benefiting Rotary Boys & Girls Club/Seattle Central District

General Admission $25, Tickets/Information at www.CelebratingErnestineAnderson.org

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Miguel Zenón Quartet

BY COMMUNITY CONTRIBUTOR

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

Last spring at the Big Ears festival in Knoxville, Tennessee, alto saxophonist Miguel Zenón’s performance of his suite, Yo Soy La Tradición with Chicago’s string Spektral Quartet lit up the room. Zenón’s glinting, golden tone, fleet solos, and knack for integrating the rhythms of jazz with the folkloric beats of his native Puerto Rico was on full display. Expect no less at Earshot, where the 45-year-old MacArthur Fellow presents Música de Las Américas, his latest project released in August on Miel Music. Inspired by the music and tumultuous history of all of the Americas (not just the U.S., which, he points out, appropriated the continent’s name) the eight-part suite features homages to the pre-contact societies of the Taínos, Caribes, Mayas, and Aztecs; the Haitian Revolution; African dances brought to the New World by enslaved populations; and the heady Afro-American hybrids that developed across the Caribbean, including New Orleans. Like all of his work, the new piece somehow manages to be both suspenseful and smooth, chaotic and controlled, buoyed by Zenón’s keening attack and technical audacity. Especially gorgeous is the track “Venas Abiertas,” named for an epic work by the late Uruguayan writer Eduardo Galeano.

Música de Las Américas is just one of a string of works – Esta Plena (2009), Identities Are Changeable (2014), Tipico (2017), Sonero: The Music of Ismael Rivera (2019), Art of the Bolero (2021) – that have established Zenón as the most thoughtful and probing, not to mention productive, explorer of American folkloric traditions in jazz. A perennial poll-winner, Zenón has been nominated for a Grammy nine times. In 2022, he received an Honorary Doctorate in the Arts from Universidad del Sagrado Corazón in San Juan, Puerto Rico.

Zenón performs in Seattle with his longtime pianist, the stunning Luis Perdomo, as well as bassist Luca Alemanno, and drummer Henry Cole.

Qwanqwa

BY DEVON LÉGER

Presented by Town Hall Global Rhythms and Earshot Jazz. In-person only. $15-20

Ethiopian experimentalists Qwanqwa are playing the Town Hall Global Series for Earshot this year, but don’t think that means they’re bringing music from far outside our Seattle world. Our Northwest home is home to many Ethiopian and Eritrean residents, and if you’ve never been to an Ethiopian restaurant, or participated in a coffee ceremony, or heard Ethiopian krah in person, seek it out in our region! Or come to Qwanqwa’s show to learn more!

Hailing from the capital of Addis Ababa, this five-piece ensemble presents the stringed music of the Horn of Africa, something different and surprising for those who know Ethiopia more for the horn-fueled Ethio-Jazz of greats like Mulatu Astatke. The popular Ethiopian krah, an ancient lyre, is present in Qwanqwa’s music of course, through a bass version played by Bubu Teklemariam. Qwanqwa primarily features one of Ethiopia’s more strikingly visual instruments, the single-stringed, diamond-shaped fiddle called the masenqo, which anchors the ensemble. Played by Endris Hassen, the electrified masenqo spins through the particular modalities and ornaments of Ethiopia. Paired with American violinist Kaethe Hostetter, the swirling fiddle lines make for a playful cultural exchange at the heart of the music. Hostetter, who grew up at American fiddle camps and played for a time with American Ethiopian group Debo Band, founded Qwanqwa in Addis Ababa in 2012, and since then the group has gone on to tour the world and release three albums. Their Earshot performance is part of the band’s debut U.S. tour. Let’s give them a warm and strong welcome from Seattle’s Horn of Africa and jazz community!
Louis Cole Big Band / Genevieve Artadi

BY ALEXA PETERS

Sponsored by SeedIP. In-person only. $5-35
Multi-instrumentalist, composer, and producer Louis Cole is a master of groovy, get-on-your-feet electro-funk and a dead-pan, internet meme-inspired aesthetic that keeps audiences coming back for more.

Drawing on jazz, funk, electronic and pop, Cole’s performance at Earshot features one of his newer projects—his big band—which is made up of Frederico Heliodoro dos Santos on bass, Paul Cornish on keyboards, Henry Solomon on baritone saxophone, Jon Taro Hatamiya on trombone, Zach Ramacier on trumpet, Shai Golan on alto saxophone, Doug Mosher on tenor sax and two backing vocalists, Isis Giraldo and Genevieve Artadi. Artadi, Cole’s band-mate in the 2009-formed Los Angeles-based experimental avant-pop duo KNOWER and a fellow signee of Flying Lotus’ label, Brainfeeder, will also open for the big band with a 30-minute set of her own, performing tracks from her 2020 debut solo album, Dizzy Strange Summer.

Born in Los Angeles to two musical parents, Cole’s musical journey began when he started playing drums at eight years old. He later attended USC’s Jazz Studies program and, after graduating in 2009, founded KNOWER with Artadi, another graduate of the program. In 2010, Cole released his self-titled solo album and the debut album for KNOWER.

Concurrently, he began establishing himself on YouTube, posting unique split-screen videos featuring him playing his original compositions, often in sparkly hammer pants and a cut-off MacDonald’s tee. One of his initial posts, a 2017 video for a humorous little ditty about money woes called “Bank Account,” caught the eye of Red Hot Chili peppers, John Mayer, It’s Always Sunny in Philadelphia’s Charlie Day, and Björk. Several hundred video posts later, Cole has a devoted YouTube fanbase of 188K followers.

All of that helped catapult his career in real life, but as Cole once told The Line of Best Fit, he never tried to make his music accessible. He just combines things he loves, and his list of contrasting influences explains his music’s imaginative and multi-faceted sound: Stevie Wonder, early dubstep progenitor DJ Skrillex, The Beatles, ‘80s pop group Scritti Politti, contemporary jazz artist Nate Wood, and the sounds and aesthetics of classic video games.

From 2011 until 2016, Cole produced two more records with KNOWER while also collaborating extensively with artists like Seal, Snarky Puppy, and Thundercat on their respective projects. By 2018, he had signed to Brainfeeder and released his third solo album, Time, which featured collaborations with Thundercat and jazz pianist Brad Mehldau. His fourth solo release and second with the label, Quality Over Opinion, is due out this October.

Since 2020, Cole has been touring with The Louis Cole Big Band, a new project made up of some of LA’s best players. Still chock full of Cole’s idiosyncratic humor, wacky fashion, and high-energy groove, The Louis Cole Big Band takes the off-kilter fun of Cole’s music and persona and turns it up to eleven.
The Holden Legacy: Darelle Holden Group, Dave Holden Jr.’s Grownfoux

BY TARA PETERS

Sponsored by BECU. Welcomed by Ranier Avenue Radio. In-person & livestream. $10-25

In a special tribute, descendants of the great pianist and clarinetist Oscar Holden (1886-1969), often called the “patriarch of Seattle jazz,” honor the musical legacy Holden made on Jackson Street and the Central District.

After discovering his musical talents at a young age, Holden used his skills to join the Great Migration of Black southerners seeking a safer, more dignified life in the North. He left Nashville, Tennessee, first arriving in Chicago, then Vancouver, British Columbia, where he met and played alongside Jelly Roll Morton. Holden fell in love with Seattle after his band performed at the Entertainers Club in 1919, and by 1925 he settled in Seattle full-time and began performing regularly at the many clubs and speakeasies along Jackson Street, which flourished during Prohibition until the early ‘50s.

Holden contributed to the jazz on Jackson scene significantly as a bandleader and regular performer. He and his wife Leala, a notable pianist in her own right, held monthly jam sessions for local and visiting musicians in their home, which sat on Fir Street, kitty corner across from Washington Hall.

For this special Earshot performance, the legacy of Oscar Holden live on through Darelle Holden and Dave Jr. Darelle Holden takes her naturally-born talent mixed with her training at Berklee’s College of Music and years of experience backing the likes of Stevie Wonder, Elton John, and Tom Jones to bring smooth, soulful vocals that are sure to delight audiences. Her band includes Brian Monroney (guitar), Eric Verlinde (piano and keys), Osama Afifi (bass) and D’Vonne Lewis (drums). Bassist Dave Holden Jr. and his Grownfoux project bring crowd-pleasing, irresistible soul and funk grooves into the mix, alongside more family member appearances. Grownfoux features singers Quianna Holden, Phyllis Talley, and Jennifer Johnson; drummer Andrew Meltzer; saxophonist Scott Adams; guitarist Paul Sowell; Rob Pastoric on keys; and Dave Holden Jr. on bass and vocals.
Majid Bekkas, nicknamed “The Bluesman of Morocco,” is touring the United States for the release of his latest album, *Jodour*, or “roots”. Bekkas was born and still lives in Salé, near Rabat. In his youth, he played the banjo with local groups in Morocco. Eventually, he was exposed to Gnaoua (or Gnawa) music, which has its roots in Moroccan and West African Islamic songs and rhythms. He studied classical guitar and oud (a fretless stringed instrument similar to the lute) at the National Conservatory of Music and Dance in Rabat. By the 1980s he discovered American blues and African music by listening to the likes of John Lee Hooker, Aly Farka Touré, Fela Kuti, and Salif Keita. His varied influences and experiences make Bekkas a unique musician who has mastered both traditional and modern music.

Bekkas is well-known internationally for his contributions to World music and Ethno jazz with North African roots. He’s received numerous awards and has recorded more than twenty albums. Most recently, his album *Magic Spirit Quartet* received the *DownBeat* Editor’s Choice award in 2020. He received the Visa For Music Award for career achievement in 2016 and in 2015 his album *Al Qantara* was awarded the Académie Charles-Cros in France. He formed a trio with German pianist Joachim Kühn and the Spanish drummer Ramon Lopez and they recorded five albums and performed in jazz and world music festivals for more than 15 years. He has performed with the likes of Archie Shepp and Pharoah Sanders, and German saxophonist Klaus Doldinguer, whom he has also recorded with.

In the 1990s, Bekkas formed the Gnaoua Blues Band, but interestingly, they didn’t do much recording until the turn of the century. Their 2001 album *African Gnaoua Blues* was a critical success and became something of the standard for Gnaoua music and its relationship with the blues. For the current tour Bekkas will be on guitar, guembri, and oud. He’s joined by Foulane Bouhssine on ribab, Nor Eddine Bahha on keyboards, Oussama Chouki on bass, and Oussama Mougar on drums.
Makaya McCraven / Theon Cross

BY M.V. SMITH

Sponsored by SeedIP. In-person only (21+). $25

In the seven years since his breakthrough album *In the Moment*, Makaya McCraven’s prowess as a producer has often threatened to overshadow his music’s continuities with jazz tradition. McCraven’s longstanding process is to record live improvisations, then remix them into cohesive tracks. While the completed cuts can evoke the ungracious rhythms of a J. Dilla beat or emulate the shifting shapes of house music, their emotional impact derives in part from the unmistakable creative energy of skilled musicians interacting in close quarters. Last year’s *Deciphering the Message*, emphasized McCraven’s gift for recontextualization, intermingling the performances of frequent collaborators like vibraphonist Joel Ross and saxophonist Greg Ward, with excerpts from the Blue Note vaults. McCraven’s Earshot festival band draws from the same musical circle, featuring Marquis Hill on trumpet, Junius Paul on bass, and Jeff Parker on guitar.

Opening act Theon Cross, a central figure in London’s recent jazz renaissance, has forged a new path for the tuba as an expressive voice. As a member of the recently departed Sons of Kemet, and in his work as a bandleader, Cross explores the music of his hometown’s Afro-Caribbean diaspora, filtering his lines through reverb and other effects to emulate the woozy, disorienting bass frequencies of dub reggae. A remarkably fluent player, Cross understands the tuba’s capacity for sonic disruption, delving into hypnotic repetition and infusing his phrases with a massive, room-rattling tone.

Ben Wendel Quartet

BY MARIANNE GONTERMAN

In-person only. $10-30

A torrent of mind-blowing virtuosity and unbridled imagination, Ben Wendel articulates his one-of-a-kind artistry with kaleidoscopic layers of dizzying sonic textures. “With his technical fluency, strategic melodic thinking, and cleanly dusted tone, Wendel has become an idol to an entire generation of young tenor saxophone students.” (*The New York Times*).

The co-founder of the wildly creative band Kneebody, Wendel describes their music as “just literally an expression of what we like in the time that we’re living, and that’s it. To a great degree, that’s what jazz should always be.” Wendel released his most recent album *High Heart* in late 2020, his fifth as a solo performer. It is a personal statement and reflection of his own journey in a society of increasing complexity, oversaturation, and social imbalance. “Ultimately, *High Heart* is a project of hope, and for me, a focused and personal message in a time where it has become harder for all artists to find their way through the noise.” The Grammy-nominated saxophonist, producer, and educator is also a prolific composer, earning him multiple awards, among them the ASCAP Jazz Composer Award; the 2008, 2011, and 2017 Chamber Music America New Works grant; and the Victor Martyn Lynch-Staunton Award by the Canada Council for the Arts. Joining Wendel’s band is the brilliant Cuban pianist Fabian Almazan, a long-time collaborator with Terence Blanchard. His creations weave the worlds of jazz and classical music into ethereal tapestries of sound, garnering him critical recognition fitting artists far beyond his age. With Kneebody’s bassist Harish Raghavan and multi-instrumentalist Nate Wood on drums, this show will be a tour de force, not to be missed.
When pianist and composer Darrell Grant moved to Portland 25 years ago, he was a highly respected New York jazz man, having toured with, among others, Betty Carter and Tony Williams, recorded with saxophonist Don Braden and released a debut album as a leader, *Black Art* (Criss Cross, 1994) hailed by *The New York Times* as one of the year’s ten best. But the appeal of burrowing deeply into the life of a single community ultimately held more appeal for Grant than the life of a “young lion” on the road. Grant’s decision has been salutary for the city. Since moving there, he has not only been a major player on the scene, he has mentored the next generation of players at Portland State University. He also founded the Leroy Vinnegar Jazz Institute, which has reached more than 12,000 students with its education programs, sponsored the PDX All-Star High School Big Band, and documented Rose City jazz with a series of oral histories. And then there’s his thoughtful concept album, *The Territory* (Origin, 2014) inspired by his adopted home.

Grant’s most recent album, *The New Black: Darrell Grant, Live at Birdland* (Lair Hill, 2022) has received well-deserved rave reviews. But the project he brings to Earshot is an homage to the Modern Jazz Quartet, a band he describes as “rooted in the cultural diversity of the 1920s Harlem Renaissance...[serving] as the embodiment of classic jazz cool.” For the program, expect MJQ classics such as “Django” and “Bags Groove,” originals such as Grant’s attractively dense “A Viennese Affair” (a riff on Chopin’s Étude Opus 10 No. 6), and perhaps even a Bach fugue with a blues feel. Like the MJQ, Grant’s chamber jazz quartet features vibraphone, played by Mike Horsfall, co-founder of the lovely Portland trio Tall Jazz. San Francisco Bay Area resident Marcus Shelby holds down the bass chair. Grant welcomes LA-based drummer Cecil Brooks III to the Seattle bill, as he’s been using a rotating cast after the loss of Carlton Jackson, who passed last year.

Immediately preceding Grant’s exhibition is a panel on jazz and social justice with Grant and Marcus Shelby at 6pm.

BY COMMUNITY CONTRIBUTOR

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

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Christian Pincock’s Scambler

BY FRANK KOHL

Presented by Nonsequitur’s Wayward Music Series. In-person only. $10-20 Sliding Scale

The innovative spirit of trombonist, composer, conductor, and educator Christian Pincock presents Scambler, a fourteen-piece ensemble that offers an alternative to the way music is written and performed. Scambler challenges the traditional role of the musician as it taps into their individuality as improvisers and interpreters of the music at hand. Using the technique known as “soundpainting,” developed by composer Walter Thompson in 1974, Pincock expands on this form of musical communication. Using hand signals and gestures, the conductor directs the ensemble through specific or aleatoric material combined with periods of free improv. Often popular material like Ellington, Monk, or even The Nutcracker is used as a launching pad for what can become an imaginative collage of our musical landscape. This technique of composing thrives on spontaneity and the players’ ability to think creatively and react to what they hear around them. Offering an exciting alternative to the way we may think of composition, we are invited to travel with the players to a destination unknown. Christian Pincock will be our guide as we witness the birth of creativity.

Joining Pincock are saxophonists Neil Welch, Jeremy Shaskus, Steve Tresler, Brian Bermudez (also on clarinet and flute), and Jenny Ziefel (also on clarinet); drummers Evan Woodle, Rocky Martin, and Greg Campbell; cellists Steve Meyer and Peter Tracy; Peter Nelson-King (trumpet and piano); Haley Freedlund (trombone); and Carol Levin (harp).

Alex Dugdale: What We Have On Tap

BY DENNIS MORAN

Sponsored by HomeStreet Bank. Welcomed by Rainier Avenue Radio. In-person & livestream. $10-30

Tap dancing was Alex Dugdale’s gateway to a life of music as a child growing up in Seattle—no wonder he likes to keep sharing the abiding joy and virtuosity of it as a performer and educator. The second of four festival performances as this year’s Resident Artist, Dugdale will ‘tap’ into that childlike world. The expressiveness of Dugdale’s tap performances and choreography demonstrate the art’s stunning, simultaneous audio and visual appeal, and communication—both with band members and the audience. Dugdale taps the night away alongside tap dancers Rachel Zurack and Ahmen Taplin, to the music of the Dave Meder Trio featuring Meder on piano, Marty Jaffe on bass, and Michael Piolet on drums.

Tap dancing grew with jazz music itself, as a way of expressing the expanding rhythmic creativity with just feet hitting the floor. Think of Bill “Bojangles” Robinson and the Nicholas Brothers tearing it up in Cab Calloway’s band in the 1943 movie Stormy Weather.

Dugdale first experienced tap dancing watching tap innovator and legend Savion Glover on Sesame Street and immediately was all in. “I knew that was what I wanted to do,” he told Seattle’s SoulCanvas. At the age of six, he started taking dance lessons with the Seattle-based duo of Cheryl Johnson and Anthony Peters and “I just never stopped.” A pivotal moment was performing the tap’s renowned Shim Sham routine to a New York City street performance of “Take the A Train” when he was 11.

He kept tapping even as he picked up the clarinet in elementary school and then pursued his education and career as a world-class alto saxophonist. In performance, he often delightfully mixes the sax and tap. In 2002, Dugdale performed on stage with the legendary tap dancer Gregory Hines.

And he vigorously pays it forward, teaching tap and music at several Seattle schools, elementary level and up. He’s a 2008 graduate of Roosevelt High School, studied saxophone at the Eastman School of music in Rochester, New York, and earned a Master of Arts in Teaching at Seattle Pacific University.

And as he told Earshot Jazz in 2019, “I found that to be emotive in the moment, it’s tap dancing for me.”
Anat Cohen: Quartetinho

BY COMMUNITY CONTRIBUTOR

Sponsored by SeedIP. Welcomed by KNKX. In-person & livestream. $10-45

Israeli reed master and composer Anat Cohen has earned a special place in the hearts of Seattle jazz fans, starting with early appearances at Jazz Port Townsend and reaching a zenith at her stunning 2015 performance with the Seattle Repertory Jazz Orchestra. Since then, she’s been back to Jazz Port Townsend in duo with guitarist Marcello Gonçalves and with her amazing tentet at the Edmonds Center for the Arts. This fall, Earshot graciously allows Cohen’s fans to further their longtime love affair with her as she brings yet another new project to town, Quartetinho. As the name suggests – “little quartet” in Portuguese – the focus is Brazil, but not just the quiet, pretty bossa side. Expect edgy electronics, complex yet flowing rhythms, and a serious level of spontaneous combustion.

The members of Quartetinho, drawn from the tentet, include Vitor Gonçalves on piano, keyboards, and accordion; Tal Mashiach, bass and guitar; and James Shipp, percussion and electronics. Cohen herself plays clarinet and bass clarinet (no saxes). Reviews of the group’s spring performances in San Francisco and Amherst, Massachusetts suggest we are in for a variety of lively material as well as instrumentation: Shipp doubles on vibes and Mashiach has a classical guitar background. The repertoire includes choro, that speedy folk-jazz from Brazil’s Northeast, as well as works by esteemed composers such as Egberto Gismonti and Antonio Carlos Jobim. In Amherst, the band performed a piece based on a theme from Dvorak.

But the main attraction, of course, is Cohen herself, whose carbonated clarinet always enlivens the room, whether she’s bubbling with joy or tunneling through a labyrinth of modal, Mideastern moodiness. Born in Tel Aviv, Cohen studied at the Jaffa Music Conservatory, where she played in a traditional New Orleans jazz band before discharging her military duties in the Israeli Air Force Band. A degree from Boston’s Berklee College followed, then a move to Manhattan, in 1999. Jamming around town and serving for a decade in the ranks of Sherrie Maricle’s Diva Jazz Orchestra built a buzz that in 2009 led to a headlining gig at the Village Vanguard – the first by an Israeli – which produced her acclaimed breakthrough recording, Clarinetwork: Live at the Village Vanguard.

Cohen has been selected Clarinetist of the Year by the Jazz Journalists Association every year since 2007 and has topped the DownBeat Critics’ and Readers’ poll multiple times. But Seattle fans don’t need to be told any of that. They already made up their minds a long time ago about this extraordinary musician.
Joachim Mencel Quartet / M.O.M./Moutin-Omicil-Moutin

BY MELANIE GRIMES

*Welcomed by KBCS. In-person & livestream. $10-30*

The Joachim Mencel Quartet performs his 2018 release, *Artisena (For Tune)*, on piano and hurdy-gurdy, also known as *vielle à roue*, a vintage Polish crank lyre. Mencel’s fusion jazz style mixes ancestral Polish folk-dance music with modern jazz. Comprising his dynamic quartet are Pete McCann (guitar), Ugonna Okegwo (bass), and Allan Mednard (drums).

Mencel collaborates regularly with clarinetist Brad Terry (*All About Spring, Colorado*, and *Live in Fort Andross*). As a vocal arranger he has worked with Ewa Bem, Mietek Szcześniak, Anna Maria Jopek, and the bands New Life, and El Greco. His compositions include jazz cantatas for choir, orchestra, and soloists; and music for films, ballet spectacles, and pantomime. Mencel has also toured and performed internationally alongside his original project jmTrio. He has collaborated with Lee Konitz, Dino Saluzzi, Richard Galliano, Dave Liebman, David Friedman, Eddie Henderson, Ronnie Bur sage, Charlie Mariano, Rufus Reid, Terry Clarke, Zbigniew Namysłowski, Vitold Rek, Jarosław Śmietana.

In April 2019, Mencel recorded music for the album, *Brooklyn Eye*, which was recorded in New York and released on Seattle’s Origin Records label. Mencel’s compositions were performed by Steve Cardenas, Scott Colley, and Rudy Royston. Currently, Mencel is an associate professor at the Krzysztof Penderecki Academy of Music in Krakow. He has received the Silver Cross of Merit and the Bronze Medal for Merit to Culture.

The concert opens with M.O.M., a trio composed of identical twins Louis (drums) and François Moutin (bass), along with Jowee Omicil on saxophone. M.O.M. is a play on the French word *mômes*, meaning kids, an homage to the playful improvisation of music. Louis and François are self-trained instrumentalists on the double bass and drums as well as composers. Omicil blends his Creole roots with gospel, soul, hip-hop, and classic jazz heavily influenced by Charlie Parker. The group’s third album *Mythical River* was released in May 2019 under the Laborie Jazz label.

Alex Dugdale Big Band

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, and teacher, 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.
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.

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.

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 nгонi. His rhythmic approach is based on the danسا, 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 Kharifja, 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. Kharifja means “what you are entrusted with,” portraying life as a series of sacred 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.
Owen Broder Quintet with Carmen Staaf

BY MELANIE GRIMES

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

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.

Battle Trance

BY CAITLIN CARTER

Welcome 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.
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’VonneLewis; 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.
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.

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

Seattle Jazz Offering Reunion with Reggie Goings

*A Time to Remember*

Sunday, October 9, 2022, 3-6 PM

[eventcreate.com/e/sjoreunion](http://eventcreate.com/e/sjoreunion)

**FEATURING:**

Reggie GOINGS - vocals
Phil SPARKS - bass
Jamael NANCE - drums
Eric VERLINDE - piano
& special guest appearances

Bad Jimmy’s Brewery | 4358 Leary Way NW, Seattle
badjimmysbrewery.com
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 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.

Alex Dugdale Sextet Festival Wrap Party

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!”
Job Opportunities

**LANGSTON** is searching to fill two positions by November, Programs Director and Marketing and Communications Manager. Join a team of passionate Black arts and culture workers whose mission is to strengthen community and cultivate Black brilliance. The priority deadline for the Marketing and Communications Manager position is October 17, while the priority deadline for the Programs Director position is October 24. Applications will be accepted until the position is filled. Visit langstonseattle.org or email jobs@langstonseattle.org for information, questions, or application assistance.

**Early Music Seattle** (EMS) welcomes applications for the Executive Director position as their current Executive Director, August Denhard, moves into the role of Artistic Director. EMS is the area’s largest presenter of early music and related educational programs, with an annual operating budget of approximately $500K. Its mission is to present outstanding early music, use early music to enrich cultural heritage via education and outreach, and engage new audiences through inclusivity and openness to enrich cultural life in the Pacific Northwest. The position is open until filled. Visit earlymusicseattle.org/opportunities for more details.

**Jack Straw Artist Support Program**

Jack Straw Cultural Center is now accepting applications for the 30th year of the Jack Straw Artist Support Program, which helps artists of many genres and disciplines to create and present new work. Up to eight artists/teams are awarded 20 hours of free recording and production time with an engineer at Jack Straw Cultural Center; an additional 10-12 artists/teams receive matching awards. The Artist Support Program is open to artists of all disciplines whose project proposals include sound as a major component. Such projects might include recording a music album, producing radio programs, oral histories, audio literature, sound for a gallery installation or public art project, film, music and sound design for dance and theater, digital media work, etc. Completed projects are publicly presented at a Jack Straw artist event. Applications are accepted through November 28, visit jackstraw.org/program/artist-support-program/.

**Seattle Jazz Offering Reunion with Reggie Goings and Friends**

In March 1999, Paul Toliver and Reggie Goings started a project called Seattle Jazz Offering (SJO). Over the years over a hundred musicians came by to support and perform at this event including Mel Brown, Eddie Henderson, Kurt Elling as well as local legends Floyd Standifer, Jabo Ward, Don Lanphere, Buddy Catlett, and others. In 2012, they received a Golden Ear Award for their commitment to Seattle’s jazz heritage. Goings will reunite SJO for a special afternoon show at Bad Jimmy’s Brewing Company on October 9 at 3pm. It’ll be “a time to remember.” Donations can be made at eventcreate.com/e/sjoreunion. The reunion will feature Goings on vocals, Eric Verlinde on piano, Phil Sparks on bass, Jamael Nance on drums, and special guest appearances from local favorites.

**Shop to the Beat**

Are you a small retail business or local musician interested in creating a unique shopping experience? Shop to the Beat connects small retail businesses with local musicians to perform in stores during peak shopping hours, in an effort to support economic recovery of small businesses, local musicians, and neighborhoods
throughout Seattle. Applications close on December 1. For instructions on how to apply as a small retail business and/or local musician visit seattle.gov/office-of-economic-development/small-business/small-business-programs.

The Black & Tan Musical

_The Black and Tan Musical_ centers on the story of real-life Seattle entrepreneur turned nightclub owner E. Russell “Noodles” Smith, Seattle’s ‘Black Godfather’ who shaped the Jackson Street jazz scene of the 1930s and ’40s. Smith owned a host of businesses, including two hotels; The Golden West and Coast hotels, where notable African American talent of the day lodged due to segregation in the pre-Civil Rights era, making Noodles one of the richest men in the Pacific Northwest. The second act centers on the reshaping of the Jackson Street corridor of the late 1960s and the rise of hippy rock guitarists based on Seattle native Jimi Hendrix. The musical is directed by local producer Chris Hopper, presented as a free community event at the Langston Hughes Performing Arts Institute on October 15, 7:30pm and October 16, 4pm.

2023 Presenter Consortium for Jazz

Chamber Music America’s (CMA) Presenter Consortium for Jazz program provides support to consortiums of three U.S. presenters that collectively engage up to three professional U.S. jazz ensembles (consisting of 2-10 musicians each). The ensembles may present in-person concerts or streamed performances for each presenter’s audience. Incentive funding is available to each consortium presenter project that includes one or more past New Jazz Works grantee ensemble to perform their entire CMA commission. CMA is hosting an application workshop on September 29, 2pm ET. To RSVP for the workshop or submit an application visit chambermusicamerica.org/grant-programs. Apply by November 3. Presenter Consortium for Jazz is funded by the Doris Duke Charitable Foundation.

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 receive a $3,000 commissioning fee
More info at earshot.org/commissions

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

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VENUE TBD
### Saturday, October 1
- **EB** Eric Verlinde, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ES** Martin Ross, 6pm
- **ET** Sandy Harvey, 6pm
- **HS** Jean Lenke, 7pm
- **ST** Duende Libre Trio, 7pm
- **CH** Michael Shannon, David Stanford & Joey Largent, 7pm
- **CM** The Fat Fridays, 7pm
- **JA** Michael Lington & Paul Taylor (early show), 7:30pm
- **JA** Michael Lington & Paul Taylor (late show), 9:30pm

### Sunday, October 2
- **TA** Jeff Ferguson’s Triangular Jazztet, 8am
- **HS** Kim Maguire, 11am
- **CM** Lulu Swing Band, 12:30pm
- **CZ** Jazz Jam w/ Kenny Mandell, 2pm
- **DT** Jazz Jam, 6pm
- **FB** Jazz Vespers: Greta Matassa Quintet, 6pm
- **CR** Racer Sessions: Nat Evans, 7pm
- **RR** Eric Vloeimans & Will Holshouser, 7:30pm
- **JA** Michael Lington & Paul Taylor, 7:30pm
- **AB** Beaver Sessions, 9pm

### Monday, October 3
- **RR** Royal Room Collective Music Ensemble, 7:30pm
- **JA** Jon Cleary, 7:30pm
- **NL** Mo’ Jam Mondays feat. Manazma Sheen, 7:30pm
- **RR** Jazz Jam Session, 9pm

### Tuesday, October 4
- **EB** Eric Verlinde, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ES** Paul Richardson, 6pm
- **ET** Douglas Barnett, 6pm
- **JA** Grace Kelly – CD Pre-Release, 7:30pm
- **OW** Jazz Jam, 9:30pm
- **SB** Joe Doria Presents, 9:30pm

### Wednesday, October 5
- **NC** Frank Kohl, 5pm
- **RP** Timothy Dean, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ES** Paul Richardson, 6pm
- **ET** Douglas Barnett, 6pm
- **AU** Jazz Vocalists Open Mic, 7:30pm
- **JA** Grace Kelly – CD Pre-Release, 7:30pm
- **CC** Cider Jam Session, 9pm
- **RN** Comfort Food Band, 8pm
- **JA** Arturo Sandoval, 7:30pm
- **AB** Beaver Sessions, 9pm
- **JA** Arturo Sandoval, 9:30pm

### Thursday, October 6
- **EB** T om Kellock, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ES** Paul Richardson, 6pm
- **ET** Kacey Evans, 6pm
- **SN** Jazz Jam, 7pm
- **JA** Arturo Sandoval, 7:30pm
- **SB** Manazma Sheen, 7:30pm
- **RN** Jazz Jam, 9:30pm

### Friday, October 7
- **LA** Jazz Fridays, 5pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ES** Martin Ross, 6pm
- **ET** Sandy Harvey, 6pm
- **TD** The Rumba Kings feat. Arcobaleno String Quartet (early show), 6pm
- **HS** David Francis, 7pm
- **CM** Chris Stevens Band, 7pm
- **EQ** Los Buhos – Musica Latina, 7pm
- **CZ** Jazz First Fridays, 7:30pm
- **JA** Arturo Sandoval (early show), 7:30pm
- **RR** The Unknowns / Marina & the Dreamboats, 7:30pm
- **AU** Stacy Jones Band, 8pm
- **NC** Jovino Santos Neto Quinteto, 8pm
- **TD** The Rumba Kings feat. Arcobaleno String Quartet (late show), 9pm
- **JA** Arturo Sandoval (late show), 9:30pm

### Saturday, October 8
- **TD** The Rumba Kings feat. Arcobaleno String Quartet (early show), 8am

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### Calendar Venue Key

<p>| AB  | The Angry Beaver |
| AQ  | AQUA by El Gaucó |
| AU  | Aurora Borealis |
| JJ  | Bad Jimmy’s Brewing Company |
| BP  | Bake’s Place Bellevue |
| CC  | Capitol Cider |
| CH  | Chapel Performance Space |
| CK  | Clock-Out Lounge |
| CM  | Crossroads Bellevue |
| CR  | Cafe Racer |
| CZ  | Couth Buzzard Books |
| DT  | Darrell’s Tavern |
| EB  | El Gaucó Bellevue |
| EC  | Edmonds Center for the Arts |
| EQ  | El Quetzal |
| ES  | El Gaucó Seattle |
| ET  | El Gaucó Tacoma |
| FB  | Seattle First Baptist Church |
| FE  | Firehouse Arts and Events Center |
| FH  | Frederick Holmes Art Gallery |
| HS  | Hotel Sorrento |
| IP  | Immanuel Presbyterian Church |
| JA  | Dimitriou’s Jazz Alley |
| LA  | Latona Pub |
| LH  | Langston Hughes Performing Arts Institute |
| MA  | Manor House Concert Series |
| MO  | Moore Theatre |
| NC  | North City Bistro &amp; Wine Shop |
| NL  | Nectar Lounge |
| NS  | Northshore Performing Arts Center |
| OW  | Owl N’ Thistle |
| PS  | Pink Salt |
| RN  | Rumba Notes Lounge |
| RP  | Ristorante Picolinos |
| RR  | The Royal Room |
| SB  | Sea Monster Lounge |
| SH  | Shanghai Room/North Star Diner |
| SN  | Station 18 Drinks &amp; Eats |
| ST  | Stage 7 Pianos |
| TA  | The Alley |
| TD  | The Triple Door |
| TF  | Town Hall Forum |
| TH  | Town Hall |
| TP  | Third Place Commons |
| TU  | Thumbnail Theater |
| VE  | Vermillion Art Gallery &amp; Bar |</p>
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<thead>
<tr>
<th>Day</th>
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<tr>
<td>Sunday, October 9</td>
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<td>Dmitri Matheny Group</td>
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<td>Remembering Overton Berry with Diane Schuur &amp; Bruce Phares / Garfield High School Jazz Band</td>
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<td>Arturo Sandoval (early show)</td>
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<td>Casey MacGill</td>
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<td>7pm</td>
<td>The Rumba Kings feat. Arcobaleno String Quartet (late show)</td>
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**Monday, October 10**

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<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30pm</td>
<td>Royal Room Collective Music Ensemble</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Mo' Jam Mondays</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Jazz Jam Session</td>
</tr>
</tbody>
</table>

**Tuesday, October 11**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Eric Verlinde</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Martin Ross</td>
</tr>
<tr>
<td>6pm</td>
<td>Paul Richardson</td>
</tr>
<tr>
<td>6pm</td>
<td>Douglas Barnett</td>
</tr>
<tr>
<td>6pm</td>
<td>Dave Weckl / Tom Kennedy Project feat. Stu Mindeman w/ Eric Marienthal, 7:30pm</td>
</tr>
<tr>
<td>6:30pm</td>
<td>NC</td>
</tr>
<tr>
<td>6:30pm</td>
<td>OW Jazz Jam</td>
</tr>
<tr>
<td>9:30pm</td>
<td>SB Joe Doria Presents</td>
</tr>
</tbody>
</table>

**Wednesday, October 12**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5pm</td>
<td>NC</td>
</tr>
<tr>
<td>5pm</td>
<td>EB</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Tom Kellock</td>
</tr>
<tr>
<td>5:30pm</td>
<td>AQ</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Martin Ross</td>
</tr>
<tr>
<td>6pm</td>
<td>ES</td>
</tr>
<tr>
<td>6pm</td>
<td>Paul Richardson</td>
</tr>
<tr>
<td>6pm</td>
<td>ET</td>
</tr>
<tr>
<td>6pm</td>
<td>Douglas Barnett</td>
</tr>
<tr>
<td>6pm</td>
<td>FE</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Ari Hoenig Trio</td>
</tr>
<tr>
<td>7pm</td>
<td>NC</td>
</tr>
<tr>
<td>7pm</td>
<td>Duo Violão Plus One</td>
</tr>
<tr>
<td>7pm</td>
<td>TD</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Kurt Rosenwinkel Quartet</td>
</tr>
<tr>
<td>7:30pm</td>
<td>DA Dave Weckl / Tom Kennedy Project</td>
</tr>
</tbody>
</table>

**Thursday, October 13**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Eric Verlinde</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Jerry Frank</td>
</tr>
<tr>
<td>6pm</td>
<td>Paul Richardson</td>
</tr>
<tr>
<td>6pm</td>
<td>Sandy Harvey</td>
</tr>
<tr>
<td>6pm</td>
<td>Kacey Evans</td>
</tr>
<tr>
<td>6pm</td>
<td>SN Jazz Jam</td>
</tr>
<tr>
<td>7pm</td>
<td>Jim Page</td>
</tr>
<tr>
<td>7pm</td>
<td>Fellowship 'Cepet feat. Johnaye Kendrick</td>
</tr>
<tr>
<td>7:30pm</td>
<td>The Ohio Players</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Manazma Sheen</td>
</tr>
<tr>
<td>8pm</td>
<td>How Now Brown Cow</td>
</tr>
<tr>
<td>9pm</td>
<td>Alex Dugdale Deca-Dance</td>
</tr>
<tr>
<td>9:30pm</td>
<td>Jazz Jam</td>
</tr>
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</table>

**Friday, October 14**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>CZ Hopscotch Jazz Concert</td>
</tr>
<tr>
<td>5pm</td>
<td>LA Jazz Fridays</td>
</tr>
<tr>
<td>5:30pm</td>
<td>EB Tom Kellock</td>
</tr>
<tr>
<td>5:30pm</td>
<td>AQ Jerry Frank</td>
</tr>
<tr>
<td>6pm</td>
<td>ES Martin Ross</td>
</tr>
<tr>
<td>6pm</td>
<td>ET Sandy Harvey</td>
</tr>
<tr>
<td>6pm</td>
<td>HS Joan Penney</td>
</tr>
<tr>
<td>7:30pm</td>
<td>TH Count Basie Orchestra / Roosevelt High School Jazz Band</td>
</tr>
<tr>
<td>7:30pm</td>
<td>The Ohio Players (early show)</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Miles Okazaki &amp; Dan Weiss</td>
</tr>
<tr>
<td>8pm</td>
<td>Medearis Dixon</td>
</tr>
<tr>
<td>8pm</td>
<td>EntreMundos Quarteto</td>
</tr>
<tr>
<td>8pm</td>
<td>BP Jazz Overhaul</td>
</tr>
<tr>
<td>9:30pm</td>
<td>JA The Ohio Players (late show)</td>
</tr>
</tbody>
</table>

**Saturday, October 15**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Eric Verlinde</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Jerry Frank</td>
</tr>
<tr>
<td>6pm</td>
<td>Martin Ross</td>
</tr>
<tr>
<td>6pm</td>
<td>Sandy Harvey</td>
</tr>
<tr>
<td>7pm</td>
<td>Kim Maguire</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Meridian Odyssey</td>
</tr>
<tr>
<td>7:30pm</td>
<td>The Ohio Players (early show)</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Greta Matassa Quartet</td>
</tr>
<tr>
<td>8pm</td>
<td>Vitamin D &amp; Drum Orbit</td>
</tr>
<tr>
<td>8:30pm</td>
<td>BP Powerhouse</td>
</tr>
<tr>
<td>9:30pm</td>
<td>JA The Ohio Players (late show)</td>
</tr>
</tbody>
</table>

**Sunday, October 16**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>11am</td>
<td>HS Kim Maguire</td>
</tr>
<tr>
<td>2pm</td>
<td>Jazz Jam w/ Kenny Mandell</td>
</tr>
<tr>
<td>2pm</td>
<td>Jazz Jam</td>
</tr>
<tr>
<td>6pm</td>
<td>Dmitri Matheny Group</td>
</tr>
<tr>
<td>7pm</td>
<td>The Ohio Players</td>
</tr>
</tbody>
</table>

**Monday, October 17**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Voices for Justice Concert: Paula Boggs Band &amp; Thomas Marriott</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Jazz: The Second Century Watch Party</td>
</tr>
<tr>
<td>7:30pm</td>
<td>NL Mo' Jam Mondays</td>
</tr>
<tr>
<td>9pm</td>
<td>RR Jazz Jam Session</td>
</tr>
</tbody>
</table>

**Tuesday, October 18**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Eric Verlinde</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Martin Ross</td>
</tr>
<tr>
<td>6pm</td>
<td>Paul Richardson</td>
</tr>
<tr>
<td>6pm</td>
<td>Douglas Barnett</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Robert Cray Band</td>
</tr>
<tr>
<td>8pm</td>
<td>Max Kutner &amp; Friends</td>
</tr>
<tr>
<td>9pm</td>
<td>OW Jazz Jam</td>
</tr>
</tbody>
</table>

**JAMS & SESSIONS**

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

**Sundays**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td>Jazz Jam (1st &amp; 3rd Sunday)</td>
</tr>
<tr>
<td>2pm</td>
<td>Choro Jam (4th Sunday)</td>
</tr>
<tr>
<td>6pm</td>
<td>Free Improv</td>
</tr>
<tr>
<td>6pm</td>
<td>Darrell's Jazz Jam</td>
</tr>
<tr>
<td>7pm</td>
<td>Racer Sessions (10/2, 10/30)</td>
</tr>
<tr>
<td>9pm</td>
<td>Beaver Sessions</td>
</tr>
</tbody>
</table>

**Mondays**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30pm</td>
<td>Mo' Jam Mondays</td>
</tr>
<tr>
<td>9pm</td>
<td>Royal Room Jazz Jam</td>
</tr>
</tbody>
</table>

**Tuesdays**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30pm</td>
<td>Owl N' Thistle Jazz Jam</td>
</tr>
</tbody>
</table>

**Wednesdays**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>9pm</td>
<td>Cider Jam Session</td>
</tr>
</tbody>
</table>

**Thursdays**

<table>
<thead>
<tr>
<th>Time</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>7pm</td>
<td>Jazz Jam</td>
</tr>
<tr>
<td>9:30pm</td>
<td>Jazz Jam</td>
</tr>
</tbody>
</table>
**Wednesday, October 19**
- EB Tom Kellock, 5:30pm
- AQ Martin Ross, 5:30pm
- ES Paul Richardson, 6pm
- ET Douglas Barnett, 6pm
- AU Roadside Attraction, 7pm
- LH Dan Wilson Quartet / Enah Jordan Experience, 7:30pm
- JA The Bad Plus, 7:30pm
- RN Comfort Food Band, 8pm
- CC Cider Jam Session, 9pm

**Thursday, October 20**
- EB Eric Verlinde, 5:30pm
- AQ Jerry Frank, 5:30pm
- ES Paul Richardson, 6pm
- ET Kacey Evans, 6pm
- RR Jim Adams: Benefit Seattle JazzEd, 7pm

**Friday, October 21**
- SN Jazz Jam, 7pm
- NC Greta Matassa Student Showcase, 7pm
- TF Jacqueline Tabor & Marina Albero: “Don’t Explain”, 7:30pm
- SB Manazma Sheen, 7:30pm
- VE The Music Laboratory, 7:30pm
- CH Tom Swafford & Friends, 8pm
- CK Bad Luck / Kin of the Moon, 9pm
- RN Jazz Jam, 9:30pm

**Friday, November 22**
- SN Jazz Jam, 7pm
- NC Greta Matassa Student Showcase, 7pm
- TF Jacqueline Tabor & Marina Albero: “Don’t Explain”, 7:30pm
- SB Manazma Sheen, 7:30pm
- VE The Music Laboratory, 7:30pm
- CH Tom Swafford & Friends, 8pm
- CK Bad Luck / Kin of the Moon, 9pm
- RN Jazz Jam, 9:30pm

**Friday, October 21**
- LA Jazz Fridays, 5pm
- EB Tom Kellock, 5:30pm
- AQ Jerry Frank, 5:30pm
- ES Martin Ross, 6pm
- ET Sandy Harvey, 6pm
- HS David Francis, 7pm
- TP Northwest Swing, 7pm
- TH Qwanqwa, 7:30pm

**Saturday, October 22**
- TF Miguel Zenón Quartet, 7:30pm
- NC Darelle Holden Quartet, 8pm

**Sunday, October 23**
- HS Kim Maguire, 11am
- C2 Choro Jam, 2pm
- LH The Holden Legacy: Darelle Holden Group / Dave Holden Jr.’s Grownfoux, 6pm
- DT Jazz Jam, 6pm
- TF Majid Bekkas Gnaoua Blues Band, 8pm
- TA Jeff Ferguson’s Triangular Jazztet, 8pm
- AB Beaver Sessions, 9pm

**Monday, October 24**
- RR Royal Room Collective Music Ensemble, 7:30pm
- NL Mo’ Jam Mondays feat. Marcy Landes, 7:30pm
- RR Jazz Jam Session, 9pm

**Tuesday, October 25**
- EB Eric Verlinde, 5:30pm
- AQ Martin Ross, 5:30pm
- ES Paul Richardson, 6pm
- ET Douglas Barnett, 6pm
- JA Shemekia Copeland, 7:30pm
- NL Makaya McCraven / Theon Cross, 8:30pm
- OW Jazz Jam, 9:30pm
- SB Joe Doria Presents, 9:30pm

**Wednesday, October 26**
- EB Tom Kellock, 5:30pm
- AQ Martin Ross, 5:30pm
- ES Paul Richardson, 6pm
- ET Douglas Barnett, 6pm
- RR Ben Wendel Quartet (early Show), 6:30pm
- FE Dave Meder Trio, 6:30pm
- AU Jazz Punishments Big Band, 7pm
- JA Shemekia Copeland, 7:30pm
- RN Comfort Food Band, 8pm
- RR Ben Wendel Quartet (late Show), 9pm
- CC Cider Jam Session, 9pm
**Thursday, October 27**

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  Lisa Fox Group, 7pm  
TF  Darrell Grant MJ New Quartet, 7:30pm  
JA  Tower of Power, 7:30pm  
SB  Manazma Sheen, 7:30pm  
CH  Christian Pincock’s Scrambler, 8pm  
RN  Jazz Jam, 9:30pm

**Friday, October 28**

LA  Jazz Fridays, 5pm  
EB  Tom Kellock, 5:30pm  
AQ  Jerry Frank, 5:30pm  
ES  Martin Ross, 6pm  
ET  Sandy Harvey, 6pm  
HS  Nicole Walters, 7pm  
TF  Alex Dugdale: What We Have On Tap, 7:30pm  
JA  Tower of Power, 7:30pm  
EC  Tango Lovers: Volver, 7:30pm  
NC  Hilary Field, Ron Peters & Andre Feriente, 8pm  
MO  Wardruna, 8:30pm

**Saturday, October 29**

EB  Eric Verlinde, 5:30pm  
AQ  Jerry Frank, 5:30pm  
ES  Martin Ross, 6pm  
ET  Sandy Harvey, 6pm  
ST  Greta Matassa, 7pm  
TP  Ray Skjelbred & the Yeti Chasers, 7pm  
TH  Anat Cohen Quartetinho, 7:30pm  
JA  Tower of Power, 7:30pm  
NC  Kiki Valera y su Son Cubano, 8pm

**Sunday, October 30**

JA  Tower of Power, 8am  
HS  Kim Maguire, 11am  
DT  Jazz Jam, 6pm  
CR  Racer Sessions: Mike Gebhart, 7pm  
TF  Joachim Mencel Quartet / M.O.M/ Moutin-Omicil-Moutin, 7:30pm  
TA  Jeff Ferguson’s Triangular Jazztet, 8pm  
AB  Beaver Sessions, 9pm

**Monday, October 31**

RR  Royal Room Collective Music Ensemble, 7:30pm  
NL  Mo’ Jam Mondays: Halloween Special feat. Jamn, 7:30pm  
RR  Jazz Jam Session, 9pm
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CITY/STATE/ZIP
PHONE # EMAIL

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