Letter from the Director

Mission in Motion

Jazz is responsive to its environment. Rooted in tradition, but fluid in creatively adapting to the social, economic, and artistic forces around it, jazz lives in the multiplicity of possibilities. We strive to embrace that dynamic in serving our community as we weather and roll with the changes around us. This new millennium has given us opportunities to test our resilience.

As we move steadily into this fall and the upcoming Earshot Jazz Festival, incredibly our 35th edition, we double down on our commitment to the remarkable community of jazz artists, audiences, and educators with whom we share our love, the music, and the culture.

In response to the changes around us, and to prepare for those to come, the Earshot Jazz staff and board of directors have been engaged in several capacity-clarifying and-building exercises, including a rigorous re-evaluation of our own fundamental beliefs. At last month’s meeting, the board approved the following restatement of our Mission, Vision, and Values. We welcome your input as these have been created to serve the community that you comprise.

MISSION

Earshot Jazz honors jazz as a vital Black American art form through live performance presentations, artist advocacy, and community engagement.

VISION

To ensure Jazz thrives as a great American gift to global culture.

VALUES

Artist Advocacy - We believe that Artists are the heart and soul of Jazz. We are committed to providing a safe space for artists and audiences alike, and equitable opportunities that aim to support and propel Artists’ careers.

Collaboration - We believe that cultivating a dynamic jazz community is paramount. We are committed to building inclusive partnerships as a key element of our programs.

History - We celebrate the Black American roots of Jazz and its ubiquitous influence on global music. We affirm that history through the ongoing creative expression of the art form.

These statements are the result of honest reflection and collaboration through several board retreats and focused sessions. Special thanks to past board president Chris Icasiano for his persistent commitment to this work and to incoming board president, Maurice James, for bringing the final version to vote. Thanks to board members Ruby Smith Love, Jazmyn Scott, Sheila Hughes, Gus Cardoso, Kelley Clingan, Marcos Zuñiga, and former board member Arlene Fairfield for their incredible collective wisdom and experience, active insights, and participation. And finally, as always, thanks to you, our donors, audience members and readers, for your support.

–John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

EXECUTIVE DIRECTOR
John Gilbreath

MANAGING DIRECTOR
Karen Caropepe

PATRON SERVICES MANAGER
Lucienne Grace

MARKETING & COMMUNICATIONS ASSOCIATE
Madison Horn

EARSHOT JAZZ EDITOR
Rayna Mathis

EARSHOT JAZZ COPY EDITOR
Sarrah Trapp

CONTRIBUTING WRITERS
David Benedict, Nathan Bluford, Nadya Barghouty, Henry Coba, Paul de Barros, Haley Freedlund, Robert Ham, Alexa Peters

CALENDAR EDITOR
Carol Levin

PHOTOGRAPHY
Lisa Hagen Glynn and Daniel Sheehan

LAYOUT
Karen Caropepe

DISTRIBUTION
Karen Caropepe, Dan Dubie, and Matt Shannon

SEND CALENDAR INFORMATION TO:
jazzcalendar@earshot.org

BOARD OF DIRECTORS
Maurice James (President), Jazmyn Scott (Vice President), Augusto Cardoso (Secretary), Sheila Hughes (Treasurer), Kelly Clingan, Chris Icasiano, Ruby Smith Love, Marcos Zuñiga

EMERITUS BOARD MEMBERS
Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makihara, Kenneth W. Masters, Peter Monaghan, Lola Pedrini, Richard Thurston, Paul Toliver, Cuong Vu


Subscription (with membership): $60
3417 Fremont Ave N, #221, Seattle, WA 98103
(206) 547-6763

Earshot Jazz ISSN 1077-0984
Printed by Wenatchee World
©2023 Earshot Jazz Society of Seattle

A Mirror and Focus for the Jazz Community
Benefit for Julian Priester

On July 4, Julian Priester experienced a life-altering heart attack but thanks to the skilled hands of the medical team, an emergency stint was placed into his artery, saving his life. However, during his recovery, his family received the difficult news that he has chronic heart failure, a condition that challenges his heart’s ability to pump blood efficiently. The road to recovery has been arduous. His children have launched a GoFundMe to ask the community for support in raising funds for outstanding hospital bills, medications, home health, assisted living or personal care expenses, and all aspects of building a comprehensive long-term care plan for him. Their goal is $150,000. In addition, a benefit will be held at Jazz Alley on September 25 emceed by Christian McBride, featuring the Seattle Jazz Fellowship Septet playing a set of Priester’s tunes. Donations, thoughts, and prayers can be offered at gofundme.com/f/support-julians-recovery-after-heart-attack.

In Memoriam: Phil Lofurno

We are sorry to hear of the passing of Phil Lofurno, the owner of the old Lofurno’s Italian Restaurant, a Seattle jazz club favorite in the 80s and early 90s and known...
**2023 Schedule**

Tickets are on sale now for the 35th annual Earshot Jazz Festival! We are excited to announce another exciting slate of brilliant artists—both established and emerging, from Seattle and around the world—coming to you this fall we have something for everyone! Schedule subject to change.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Artist/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRIDAY, OCTOBER 6, 7:30PM PDT</strong></td>
<td>TOWN HALL FORUM</td>
<td>Alex Dugdale Funk Band</td>
<td></td>
</tr>
<tr>
<td><strong>SATURDAY, OCTOBER 7, 7:30PM PDT</strong></td>
<td>TOWN HALL FORUM</td>
<td>Johnaye Kendrick’s Heart Songs</td>
<td></td>
</tr>
<tr>
<td><strong>SUNDAY, OCTOBER 8, 7:30PM PDT</strong></td>
<td>TOWN HALL GREAT HALL</td>
<td>Hiromi’s Sonicwonder</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY, OCTOBER 11, 7:30PM PDT</strong></td>
<td>THE TRIPLE DOOR</td>
<td>Gretchen Parlato &amp; Lionel Loueke</td>
<td></td>
</tr>
<tr>
<td><strong>THURSDAY, OCTOBER 12, 7:30PM PDT</strong></td>
<td>TOWN HALL FORUM</td>
<td>Sheridan Riley</td>
<td></td>
</tr>
<tr>
<td><strong>FRIDAY, OCTOBER 13, 7:30PM PDT</strong></td>
<td>TOWN HALL GREAT HALL</td>
<td>säje</td>
<td></td>
</tr>
<tr>
<td><strong>FRIDAY, OCTOBER 13, 7:30PM PDT</strong></td>
<td>THE ROYAL ROOM</td>
<td>Tina Raymond Trio</td>
<td></td>
</tr>
<tr>
<td><strong>SATURDAY, OCTOBER 14, 7:30PM PDT</strong></td>
<td>TOWN HALL GREAT HALL</td>
<td>The Bad Plus &amp; Marc Ribot’s Ceramic Dog</td>
<td></td>
</tr>
<tr>
<td><strong>SATURDAY, OCTOBER 14, 8PM PDT</strong></td>
<td>CORNISH RAISBECK AUDITORIUM</td>
<td>Stephan Crump, Ingrid Laubrock, Cory Smythe</td>
<td></td>
</tr>
<tr>
<td><strong>SUNDAY, OCTOBER 15, 2:30PM PDT</strong></td>
<td>TOWN HALL GREAT HALL</td>
<td>Sona Jobarteh</td>
<td></td>
</tr>
<tr>
<td><strong>SUNDAY, OCTOBER 15, 7:30PM PDT</strong></td>
<td>TOWN HALL GREAT HALL</td>
<td>Chief Adjuah (formerly Christian Scott)</td>
<td></td>
</tr>
<tr>
<td><strong>MONDAY, OCTOBER 16, 7PM PDT</strong></td>
<td>CORNISH RAISBECK AUDITORIUM</td>
<td>Jonah Parzen-Johnson</td>
<td>Kelsey Mines’ Here to Play</td>
</tr>
<tr>
<td><strong>TUESDAY, OCTOBER 17, 7:30PM PDT</strong></td>
<td>TOWN HALL FORUM</td>
<td>Winter in America—An Homage to Gil Scott-Heron</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY, OCTOBER 18, 8:30PM PDT</strong></td>
<td>NECTAR LOUNGE 21+</td>
<td>Preston Singletary’s Khu.éex’</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY, OCTOBER 18, 7:30PM PDT</strong></td>
<td>CENTURY BALLROOM 21+</td>
<td>Mo’Jam All-Stars</td>
<td></td>
</tr>
<tr>
<td><strong>THURSDAY, OCTOBER 19, 8:30PM PDT</strong></td>
<td>CLOCK-OUT LOUNGE 21+</td>
<td>Birch Pereira’s Delta Jump</td>
<td></td>
</tr>
<tr>
<td><strong>THURSDAY, OCTOBER 19, 8:30PM PDT</strong></td>
<td></td>
<td>Jun Iida Sextet</td>
<td></td>
</tr>
</tbody>
</table>

(*) Indicates event accessible via livestream. Schedule subject to change. Visit earshot.org for updates.
FRIDAY, OCTOBER 20, 7:30PM PDT
TOWN HALL FORUM
Todd Sickafoose’s Bear Proof

SATURDAY, OCTOBER 21, 7:30PM PDT
TOWN HALL FORUM
Elsa Nilsson’s Band Of Pulses
Jahnvi Madan

SUNDAY, OCTOBER 22, 7:30PM PDT
TOWN HALL FORUM
Linda May Han Oh & Fabian Almazan

MONDAY, OCTOBER 23, 7:30PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
John Escreet Trio

TUES OCTOBER 24, 7:30PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
Jane Bunnett & Maqueque

WEDNESDAY, OCTOBER 25, 7:30PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
Celebrating Mary Lou Williams

THURSDAY, OCTOBER 26, 7:30PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
Kassa Overall

THURSDAY, OCTOBER 26, 8PM PDT
CHAPEL PERFORMANCE SPACE
Craig Taborn

FRIDAY, OCTOBER 27, 8PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
Harriet Tubman

FRIDAY, OCTOBER 27, 7:30PM PDT
THE ROYAL ROOM
Kassa Overall DJ Set
Phinehas Nyang’Oro

SATURDAY, OCTOBER 28, 7:30PM PDT
CORNISH RAISBECK AUDITORIUM
Tim Berne’s Oceans And

SATURDAY, OCTOBER 28, 8PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
Georgia Anne Muldrow

SUNDAY, OCTOBER 29, 7:30PM PDT
TOWN HALL GREAT HALL
Omara Portuondo

MONDAY, OCTOBER 30, 7:30PM PDT
CORNISH RAISBECK AUDITORIUM
Mat Maneri’s Ash Quartet

WEDNESDAY, NOVEMBER 1, 8:30PM PDT
CLOCK-OUT LOUNGE 21+
High Pulp

THURSDAY, NOVEMBER 2, 7:30PM PDT
CORNISH RAISBECK AUDITORIUM
Johnaye Kendrick’s Grounded

THURSDAY, NOVEMBER 2, 8PM PDT
THE ROYAL ROOM
Ted Poor Quartet

FRIDAY, NOVEMBER 3, 7:30PM PDT
CORNISH RAISBECK AUDITORIUM
Michael Bisio & Timothy Hill

FRIDAY, NOVEMBER 3, 8PM PDT
CHAPEL PERFORMANCE SPACE
Roman Norfleet and Be Present Art Group

SATURDAY, NOVEMBER 4, 7PM PDT
ROOSEVELT HIGH SCHOOL AUDITORIUM
Battle of the Bands: Garfield and Roosevelt High School Jazz Bands

SATURDAY, NOVEMBER 4, 7:30PM PDT
NORDSTROM RECITAL HALL AT BENAROYA HALL
Seattle Repertory Jazz Orchestra w/ Anat Cohen

SUNDAY, NOVEMBER 5, 7:30PM PST
CENTURY BALLROOM 21+
La Dame Blanche
Carlos Snaider
“When I’m singing or performing really beautiful, but challenging material [it] becomes a part of me. I see some of the rhythmic or harmonic or melodic ideas creep out of my original work. I don’t realize that it’s happening. But it’s a gift to take that music and let it become a part of me.”

Vocalist and composer Johnaye Kendrick was speaking of her many years working alongside trumpeter and bandleader, Nicholas Payton, but that idea is one that has resonated throughout her storied career. No matter if it’s her own spin on a standard like “The Very Thought of You” or singing one of her original compositions or even doing her work as a sound therapist, the music seems to emanate from somewhere deep within. Her face shifts in reaction to certain lines or words while her arms float and bend along with the melody. Kendrick’s outward expressions of how sound affects her is not unusual, but it is a key part of the whole experience of watching her perform. And it is key in her ability to be a healing presence to the people in her audience even if she didn’t see herself as such early on. As she recalls, listeners would approach her after gigs to praise her for such. “They’d be like, ‘Oh, I just feel so fed,’” Kendrick says. “I would be like, ‘Okay, thanks, thanks,’ but on the inside it feels like such a selfish thing because I get all this joy out of it.”

Tapping into the healing properties of music and sound waves has led Kendrick into a new career. (In addition to performing and recording, she is a professor of music at Cornish College of the Arts.) From a studio in Tacoma, she offers a variety of sonic treatments from vibrational sound therapy and sound baths as well as work with tuning forks. As restorative as it is for her clients, it is doubly so for Kendrick. She both reaps the benefits of this work by being around these spiritually expanding drones and by letting them feed into her art.

“Every new piece, every new arrangement,” she says, “I’m focused on creating works with healing intent. So, when I get on stage, I set the intention that there is a peace that comes over the audience. That they’re able to feel fed. That there’s a healing that happens, there’s a grounding that happens.”

There will be three opportunities to understand what Kendrick is attempting to do with her music at the 2023 Earshot Jazz Festival where she is being celebrated as this year’s Festival Artist In Residence. On October 7 at Town Hall Forum, she will present Heart Songs, a sneak preview of her forthcoming album, and on October 13 at the Town Hall Great Hall, she will perform with säje, the Grammy-nominated vocal quartet she co-founded with her friends and fellow vocalists Sara Gazarek, Erin Bentlage, and Amanda Taylor.

It’s Kendrick’s performance on November 2 at Raisbeck Auditorium that gets closest to what she hopes to achieve with the music. On that evening, she will debut Grounded, a multi-part suite for
jazz ensemble and string quartet where each movement addresses healing with a different chakra. For this performance, Kendrick will be singing and, as she has done regularly at her own gigs, playing the harmonium.

The three sets of music also allows Kendrick to flex her different musical muscles and to truly showcase how far she has come as a jazz artist in a relatively short amount of time. To help create this work, she received support from Chamber Music America and Jack Straw Cultural Center. She admits to being a bit of a late bloomer when it comes to her chosen genre.

She grew up in the Bay Area, studying violin at a performing arts high school and playing with the San Diego Youth Symphony. But around her junior year, she joined her friends in the school’s jazz vocal ensemble and began to fully invest herself in jazz.

“The experience of being on stage and being able to create in the moment that—really spoke to me even while it really frightened me,” Kendrick recalls. “The idea of not needing to do the same thing over and over and having that freedom for self-expression in the moment really spoke to me.”

When she left for college, she gave herself over to jazz entirely, “playing catch up,” as she puts it at Western Michigan University. “I was always wearing headphones,” Kendrick says. “Listening to something, transcribing something. Really working to internalize the language.” She went on to earn a master’s degree in music from Loyola University and an artist diploma from the Herbie Hancock Institute of Jazz.

All of the education and experience Kendrick has accrued in her life has helped not only quell her initial fears about improvising but has also allowed her to embrace those moments onstage when notes get flubbed or, in a rare instance, when a song completely falls apart.

A great example of the latter was a performance she and her quartet undertook recently where the plan was to play a new arrangement of one of Kendrick’s original songs. As she remembers it, she, her bassist, and her drummer went one direction and the pianist went another, landing in a different key from the rest of the band.

“I literally had to stop the song,” Kendrick says. “It was shocking because [the audience] was eating out of the palms of our hands. I was laughing so hard because it was so bad. But it was so beautiful. It is one of my favorite musical moments of my career. It felt like, ‘Yay, I’m so glad that happened.’ It was just so beautifully awful.”

Johnaye Kendrick’s Festival Performances

October 7, 7:30PM
Town Hall Seattle
Johnaye Kendrick’s Heart Songs

October 13, 7:30PM
Town Hall Seattle

sâje

November 2, 7:30PM
Cornish Raisbeck Auditorium
Johnaye Kendrick’s Grounded

Open to All - Free

Seattle Jazz Vespers is a secular concert of professional jazz music, for those who love jazz, with an inspirational message.

Schedule to be announced soon.
Free and open to the public on the first Sunday night of each month (October through June) at 6 pm. No tickets or reservations are needed. Doors open at 5:30 pm. Come early for best seating.
Eastman School of Music has selected Sara Gazarek as associate professor of jazz voice within the Jazz and Contemporary Media department. Gazarek’s role will be to create, design, and recruit for the newly created vocal jazz program. Her goal is to cultivate a space where vocalists can see themselves across a table, develop meaningful human connections, and support her students’ journeys in discovering one’s strengths and deficits, which will only better the overall experience for the artistic community.

A child of the Emerald City, Gazarek discovered early on that singing in public came naturally to her and her early academic years solidified that passion. Her senior year in Roosevelt High School’s renowned jazz program would find Gazarek the recipient of the “Best Vocal Soloist” award at the Essentially Ellington competition in New York. “That’s when I realized that this genre allowed you to see the human behind the music, instead of just some character in an onstage musical.”

Gazarek is in an exciting situation where Eastman, an internationally recognized music program, is open to a brand-new approach that aims to create a bridge between jazz instrumentalists and vocalists. It is a rare and unique opportunity in that Gazarek has room to build a fresh program that caters to the needs and wants of aspiring professional jazz vocalists.

Drawing on her solid background, including a 12-year tenure at the USC Thornton School of Music, two Grammy nominations, and performances and recordings with many internationally acclaimed artists, Gazarek offers a well-informed approach to music education that encourages musicians to relate healthily with one another and build meaningful and lasting relationships that will serve them in the professional world. Curiosity, openness, risk-taking, and kindness are integral to the collaborative and creative experience. There can be a sense of fear, doubt, and imposter syndrome that can arise in music school and should be addressed immediately.

Understanding these feelings all too well, Gazarek approaches her students with curiosity. “Are they embracing their reality or building a wall around themselves?” Instead of fitting into a mold, hiding, or projecting something that the musician is not, Gazarek encourages growth and celebration of one’s individuality.

Another dimension of Gazarek’s approach exists in challenging the value systems of higher education. Classical music has historically been taught and associated with pious themes, a patriarchal system, and a certain way of doing things. One must be ready to reckon with the disconnect in school regarding learning and immersing in jazz because its value systems don’t reflect those of classical music. The value systems of jazz include “social awareness, the Black American experience, humanity, and authenticity.” Gazarek hopes to welcome like-minded or open-minded students who reflect these values as well as those who are also mastering concepts of communication, musicianship, and their instrument because at the end of the day, the student should be casting a reflection of humankind in their practice of the art form. This cannot be done if upholding a single way to do it. There must be room for and celebration of wherever the artist is at in their life’s journey.

Over the next few months, Gazarek’s main priority will be researching and developing a course curriculum that will best benefit jazz vocalists. In the spring, auditions will occur.

Having loved her time in Los Angeles and the west coast, Gazarek is fearless in the face of challenges and change. In fact, the opportunity to move across the country where new faces and new potential musical collaborators await excites her!

A true educator, Gazarek offers words of advice to budding musicians: Wherever you are geographically, listen to a lot of live music; Listen to contemporary musicians as well as the tradition; Keep an ear to the ground for things you like as it helps you to grow, especially when you ask yourself why it is appealing.

Not particularly attached to the idea that you must be in New York or Los Angeles to grow as a musician or be a strong contributing voice to the music scene, Gazarek offers instead, “wherever people are, listen often as it helps inform the person you are becoming.” Wherever you are, seek out inspiration.
10th ANNUAL

JACKSON STREET JAZZ WALK

SERIES

8th, 9th, & 10th SEPT ‘23
Benefiting Carolyn Downs Family Medical Clinic

8th | RED DRESS JAZZ GALA | 6 PM
The Nathan Breedlove Quartet
Singer/Songwriter Eugenie Jones
Langston Hughes Performing Arts Center
$15 | $25 Couples | Youth & Students Free

Blues Bash After Party | 9 PM
Raphael Tranquilino
Wonder Ethiopian Restaurant & Sports Bar

9th | JACKSON STREET JAZZ WALK | 5 PM
22 Bands | 8 Community Stages
Cheeky Café, Shewa-Ber Bar & Restaurant
Wonder Ethiopian Restaurant & Sports Bar
Pratt Fine Arts Center (2 stages)
Jackson Apartments
CASC Green Dolphin Room
Jackson Street Pizza Lounge

Admission by Donation | $10 Per Person Suggested

10th | JSJW Presents SEATTLE SINGS! | 5 PM
Kim Maguire, Joan Penney, Ben Black
Nancy Lamont Erickson, Shawn Schlogel Trio | TIX $30

JacksonStreetJazz.org
The Legacy Continues

Schedules | Tickets
Online

Sponsors

September 2023 EARSHOTJAZZ 9
On the Scene

On the Scene is a series that invites budding and professional jazz photojournalists to share another lens of Seattle’s vibrant jazz scene. Our thanks to Jim Levitt for these contributions from the 2023 Jazz Port Townsend, celebrating Chuck Deardorf’s life and music and the many lives he touched, as depicted in the tributes below of his former colleagues and students. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The photos in this series are the photographer’s own and do not necessarily reflect those of Earshot Jazz. Submissions are accepted at tinyurl.com/ejmagazine.
Bellevue Jazz & Blues Music Series

October 4-8
Various Venues
$0-25

BY NADYA BARGHOUTY

Fall is a transitional time for all of us. We start consuming copious amounts of pumpkin and craving cozy indoor activities. The Bellevue Jazz & Blues Music Series is the ideal activity for those chilly October days and nights. From October 4-8, you can catch over 20 jazz and blues performances in several venues across downtown Bellevue.

The Bellevue Downtown Association’s (BDA) mission is to support Bellevue’s economic growth and cultural vitality. The Bellevue Jazz & Blues Music Series has been uplifting the downtown community and making live jazz music accessible for over 15 years. The series originally began as The Bellevue Jazz Festival, adding blues in 2015 citing an interest in diversifying the performances. The two genres build well off each other and gives artists more opportunity to showcase their work on the eastside.

BDA president, Patrick Bannon, puts an emphasis on the wanderer. “You could just create your own calendar and figure out what works for you.” The series is set up in a way where passersby can interact with music wherever they go in downtown Bellevue. From Bake's Place to The Bellevue Collection, jazz and blues will permeate through city spaces. “It’s almost spontaneous and serendipitous that they come across the live music being played in a place where they may not expect it,” Bannon says.

Bannon emphasizes this year’s focus on local and regional talent. The student showcase is a yearly favorite. Students from local high schools and middle schools will be able to show off their talents at the Bellevue Arts Museum on Sunday, October 8. Student showcases are always fun, especially so when local youth get to be part of something much larger than their school district.

In the spirit of accessibility, all performances are all-ages and free, with the exception of the headliners. The Stacy Jones Band and Pearl Django with Gail Pettis will be headlining on Friday and Saturday, respectively, at the Meydenbauer Center Theatre. The Stacy Jones Band, a Northwest blues group, is composed of Stacy Jones, her father Tom Jones who accompanies Stacy on bass, Rick J. Bowen on drums, and the newly added Eric Rice on guitar. The group hones in on a classic blues honesty with some Americana flare. Pearl Django pride themselves on bringing jazz Manouche to the masses. Quick and precise string work combined with Pettis’ warm soulful vocals will have the audience on their feet.

This year’s series occurs during the same month as the Earshot Jazz Festival. The BDA hopes to create a month of jazz and blues for western Washington. “Get ready and go out and do as much as you can to experience live music during the month of October! It’s there for you,” says Bannon with a smile on his face.

More acts will be announced soon! Visit bellevuedowntown.com/events for ticketing and the most up-to-date schedule.
In 2010, Racer Sessions, an improvisation-based event featuring a set from a presented artist and a jam session, was founded by a group of music students from the University of Washington. In the 14 years since, Racer Sessions, which lives at the intersection of free and collective improvisation, avant-garde jazz, and classical music, has been a regular homecoming for a tight-knit community of sonic adventurers.

Racer Sessions occurred weekly at the original Cafe Racer location in the University District until the venue’s sudden closure in 2017. In 2021, after Cafe Racer reopened in the old Barca Lounge space in Capitol Hill, Racer Sessions returned on the first and third Sundays of the month. As of September 17th, the session will relocate to Gallery 1412, a performance venue and independent artist collective in the Central District. Composer/guitarist Tom Baker and bassist Kelsey Mines break in the new space with a session starting at 7pm.

“1412 is really aligned with what we want to do. Like, the stuff they present is already in the free improvised, avant-garde, experimental music category,” said Haley Freedlund, Racer Sessions curator since 2017. “I think the new space will be really good for the overall vibe.”

“1412 is akin to the original Cafe Racer. At 1412, “members” pay a monthly fee to use the space for their creative endeavors, imbuing it with the energy of radical, DIY artmaking. The stage is the focal point of 1412’s compact room, and there is a simple sound board, house drum kit, amplifier, baby grand piano, and high-quality PA system that will make it easy to self-produce Racer Sessions. What’s more, many of Gallery 1412’s members are embedded in the Racer Sessions community.

“I think that what we can do at the Gallery [with] the Racer Sessions is go to some of the deepest places of creative self-expression...with people that are completely on the same page in a physical space that is designed for that,” said Neil Welch, an original founder of the Racer Sessions and a member at Gallery 1412.

Racer Sessions remains free and all-ages at Gallery 1412, but there will be an appeal for donations at each session to help offset operating costs. There’s also one noticeable change: Gallery 1412 does not offer food or alcohol. As organizers see it, a bar-less event is a minor sacrifice to make for this positive new partnership, which they hope will infuse Racer Sessions and the wider experimental music community with fresh creative energy.

“I’m looking forward to...unabashedly push[ing] the limits of what it means to do creative sound expression in a space 100% about art making [and] not focused on meet[ing] the bottom line through alcohol sales,” said Welch. “Racer Sessions is on good footing here.”
Announcing
EASTMAN’S NEW UNDERGRADUATE JAZZ VOICE PROGRAM!

GRAMMY®-Nominated Jazz Vocalist Sara Gazarek Joins Eastman Faculty to Lead New Program!

To Learn More Visit:
esm.rochester.edu/jazz/jazz-voice
2023-24 Season Tickets Now Available

REGULAR SEASON

OCTOBER 2023
SRJO Plays SRJO Favorites

APRIL 2024
SRJO Blues and the Abstract Truth

NOVEMBER 2023
Anat Cohen + SRJO
Part of the EARSHOT JAZZ Festival

JUNE 2024
SRJO Delivers Music from the Jazz Messengers

SPECIAL SEASON ADD-ON

MARCH 2024
INTERNATIONAL WOMEN’S DAY
Joy Harjo + SRJO
Special Guest Larry Mitchell

Order Tickets:
SRJO.ORG/EVENTS
206.523.6159
VENUE PROFILE

“Hot Jazz at the Gallery” – Frederick Holmes Gallery

BY NATHAN BLUFORD

Just off of Jackson Street, Seattle’s historic jazz corridor, visitors to Pioneer Square will find the Frederick Holmes Gallery. Named for its owner and operator, this welcoming gallery is unique in its presentation of 20th-century modern art from outside the Pacific Northwest alongside emerging regional talent. Holmes’ ongoing performance series “Hot Jazz at the Gallery” stages Seattle area jazz musicians against a backdrop of dazzling visual art from around the world.

Born in central California, Frederick Holmes has been in the art business since 1981. His career has taken him all over the United States. While Holmes proudly presents works by well-known masters like Picasso, Chagall, and Miró, he is most passionate about building audiences for lesser-known 20th-century artists and exciting new talent.

When Holmes opened his Seattle gallery in 2013, he quickly noted that it had potential as a performing arts space. In 2019, Holmes invited drummer D’Vonne Lewis to perform amidst the Gallery’s colorful, abstract exhibits. Follow-up performances by other musicians were at first scheduled for every other month, but enthusiastic attendance led Holmes to increase their frequency.

After an interruption by the COVID-19 pandemic, “Hot Jazz at the Gallery” resumed in 2021. Performances now occur twice a month, with all proceeds from ticket sales going directly to the performers. The exciting fall schedule features vocalist Kim Maguire, saxophonist Elena Maque, and flugelhornist Dmitri Matheny.

Holmes carefully avoids positing himself as a jazz expert, but he displays an instinctive connection with the music. “There’s something about [live jazz] that creates a really visceral effect, and I feel it in my bones when it’s really good,” he says from a comfortable seat in the gallery.

Holmes also sees a direct kinship between jazz and the art he exhibits. “Visual art should either evoke or provoke – jazz should do the same thing,” he proclaims. “I often analogize abstract painting to jazz not only because they came of age at about the same time, but because they rely more on intuition and improvisation than they do on a formula.”

One of the Frederick Holmes Gallery’s star painters was a jazz fan himself. The Gallery is the exclusive representative of the art-historic estate of Walter Quirt (1902-1968), an American modernist painter who became enthralled and inspired by jazz while living in New York City. Like far too many jazz greats, Quirt is not well known outside of aficionado circles.

“Hot Jazz at the Gallery” is not exclusively targeted at connoisseurs, however. Holmes is determined to present art and music in a way that feels approachable to any audience. He is also eager to dispel spiraling misconceptions about Pioneer Square. Holmes delights in the consistently positive feedback he receives from guests who weren’t sure what to expect in a neighborhood that has been sensationalized by negative media coverage.

“At the beginning of every show, I make a point of encouraging people to tell their friends and neighbors: Pioneer Square is a really cool place to be, come down!” Jazz fans, new and old, are sure to enjoy performances at the Frederick Holmes Gallery, where the creative spirit burns bright year-round.
for its popular Sunday/Monday night jam sessions. The first Golden Ear Awards were held at Lofurno’s Restaurant and through the years featured artists such as Melody Jones, Ernestine Anderson, Johnny Giffin, Lockjaw Davis Quintet, and more. In an interview with Earshot in 1987 Lofurno said, “I always thought that every musician should have a place where he could go and play... I knew I had a good idea – and the necessary musicians – to carry jazz, although everyone told me it wouldn’t work. You’ve got to throw the percentages out the window to be a success.”

Job Opportunities: Town Hall Seattle

Town Hall Seattle is hiring part-time/seasonal positions for the following: sound engineers, lightboard operators, videographers, event staff, patron services associates, and house managers. Town Hall Seattle is a non-profit community cultural center, offering a broad program of music, humanities, civic discourse, and world culture events. Formed collaboratively in 1998 as a shared venue, Town Hall Seattle is at once an arts organization and a community resource. Learn more at townhallseattle.org/employment.

DjangoFest NW

The 2023 DjangoFest NW returns to Whidbey Island September 20-24. Among this year’s lineup are the Rhythm Future Quartet, Bistro String Trio, Pino Noir, Duved Dunayevsky (recognized by many as the foremost interpreter of Django Reinhardt’s 1930s guitar style), Nuages (a modern jazz Manouche ensemble), the return of the Hot Club of Troy, Paulus Schäfer Quartet, and more! All shows will be held on the Michael Nutt Mainstage at Whidbey Island Center for the Arts. Visit djangofest.com for complete schedule and tickets.
“Hangin’ in the City” with Randy Brecker

Earshot Jazz is proud to share brief excerpts from the forthcoming book, After Jackson Street: Seattle Jazz in the Modern Era (History Press of Charleston, S.C.), by Seattle’s preeminent jazz writer, Paul de Barros. Picking up where Jackson Street After Hours (Sasquatch Books, 1993) left off, the new book will feature fascinating interviews with the familiar artists and under-sung heroes who shape this vibrant jazz scene.

BY PAUL DE BARROS

Back when I was researching Jackson Street After Hours, several sources said trumpeter Randy Brecker once spent time in Seattle. Recently, I interviewed Brecker and he confirmed that he not only spent the summer of 1965 here but that “it was a profound influence in my life.” Who knew that our fair city had been so important to this veteran of the Horace Silver Quintet, Art Blakey’s Jazz Messengers, and The Eleventh House (with Larry Coryell), not to mention The Brecker Brothers (with his late brother Michael)?

Here’s some of the story, in Brecker’s words, edited for this article:

My original reason for going out there was that my first real girlfriend, at Indiana University, couldn’t come back to school and I wanted to go out to see her. So, my parents agreed to let me go if I took a couple of courses at the University of Washington.

The first place I checked out was The Embers (on Alki Point). The Embers was just a really hip place. Larry Coryell (also a UW student) had a steady gig there, which is where we met. He was a young kid with a crew cut and he played whatever he felt like, any style. I’d never met a musician like that, who was so adept at jazz and knew all the bebop tunes and then could really funk it up. I played with Larry the rest of my life until he sadly passed away (in 2017). It was a great rhythm section: Sarge West or Mike Mandel (on keyboards) and Dean Hodges on drums. Dean was a great drummer. That was the first time I heard rock and roll beats in person, you know, if you can believe it. I was strictly a bebopper, but they did a little of everything. There was just no labels on the music.

There was a club called the Queequeg (in the University District) where I played with a lot of local guys and I played with a dance band (led by) Jackie Souders.

In that band was a guy named Roy Cummings, who also was a fine trumpet player. I stayed with friends (and) him and did some other clinic stuff for him (at UW), years later.

The Penthouse (on First and Cherry) was thriving. One week, the Horace Silver Quintet (played). That was my first meeting with Woody Shaw, who was my age. On weekends, local guys would play right before the band went on. So, Horace and Woody heard me play. I became friendly with Woody and (later) we played together a lot in New York. In fact, he recommended me for the gig with Horace. The next week at the Penthouse it was Art Blakey, with Lee Morgan. Lee heard me play and asked me to sit in. Like I said, a life-changing two months.

I met all the guys. Jay Thomas was 15 years old and played great. I didn’t know he played saxophone, originally. Carlos Ward and I played together quite a bit. Joe Brazil was leading the jam sessions (at the Penthouse). The Seattle thing was just music all day. It was small enough that everybody knew everybody and the word kinda got around. There were no boundaries, no racial thing. Everybody loved everybody. It was amazing. I just have the fondest memories of that place. I wrote a tune called “Seattle.” (Hear it on Hangin’ in the City; ESC Records, 2001.)

Randy Brecker photo courtesy of the artist
säje, säje

Self-released, August 2023

BY DAVID BENEDICT

The vocal supergroup, säje (rhymes with “beige”), is the brainchild of vocalists/composers Sara Gazarek, Amanda Taylor, Johnaye Kendrick, and Erin Bentlage. The four talented musicians blend their voices to transform the quality and precision of their vocal harmonies into a unique instrument of its own.

The debut album is a collection of well-crafted originals, reimagined standards, and takes on hits by artists like Yebba, The Bad Plus, and The Beatles. Using the compositions as a vehicle, säje looks beyond traditional boundaries and presents their music with exceptional phrasing and colorful curiosity.

The debut single, “Desert Song” opens with the sounds of a tender, rhythmic guitar that provides a simple yet sturdy canvas for which säje can paint their vocal magic.

The album features several collaborators, including vocalist Michael Mayo, trumpeter Ambrose Akinmusire, and Terri Lyne Carrington on drums.

Mayo joins the vocal quartet on the track “(You Are) The Oracle” with his vocal improvisational talents that ride strong but easy upon a driving musical groove. Akinmusire contributes a haunting introduction and interplay on the track “Never You Mind” written by Kendrick. She says, “I wrote ‘Never You Mind’ as a tribute to the Black Lives Matter movement. I needed to write a piece that acknowledged what is happening to Black people across our country; I needed to say their names.”

Multi-instrumentalist Jacob Collier also contributes his vocal skills on the iconic jazz standard “In the Wee Small Hours of the Morning,” in which säje spins in their unique, flavorful web around Collier’s powerful performance.

A closer look at the group’s individual musical resumes adds even more intrigue to their collective aura. Bentlage has showcased her skills on various albums, including Jacob Collier’s Djesse Vol. 3. Taylor has received recognition for her work with The Manhattan Transfer and Chanticleer. Kendrick has released two albums and has a vast collection of original and arranged songs. Gazarek is a force in the jazz world, having been nominated for two Grammy Awards for her solo work.

säje’s debut album glows with blazing harmonies, echoing riffs, and unique melodies and phrasing. This collection of songs presents an auditory experience that brings listeners on a unique exploration of sound and invites them to experience the sonic talents of a group surely on the rise to their deserved jazz and musical heights.
None of This Is Implausible is a record worth listening to twice in a row on your first sitting: once to take in the greater soundscapes, and then again with a magnifying glass and a fine-tooth comb. Spontaneously recorded in the winter of 2020, it features Wally Shoup (saxophone), Greg Kelley (trumpet), Tom Scully (guitar), and Casey Adams (drums), with Dustin Williams at the help of engineering and post-recording production. Each track is its own world for you to inhabit.

Take, for example, the opener, “Not Really Now Not Anymore.” There are full minutes of dank, textural, and metallic environments that envelop you before musical identity begins to give way. Shoup is the first to out himself, and next Adams’ whole kit comes into focus. Scully’s guitar tones begin to dance to the forefront with Kelley’s trumpet decrying like ephemera. But if you listen again from the beginning, with a keen ear, you can parse the sounds. Kelley is holding sheet metal against the bell of his trumpet, a sound that once identified by a knowing listener evokes the imagery of Kelley himself. Someone wielding electricity is invariably responsible for the sounds of the Upside Down that sink into your shoulders.

The record’s title track offers a similarly haunting and otherworldly feeling, established by hanging gongs and drones and the solo cries of Shoup’s saxophone, giving way to animalistic group improvisation before returning to drone. Shoup’s final calls into the ether evoke a sonic sacrifice upon a granite slab.

While these two tracks align in shape and timbre, the two that remain come with different offerings. “Shivering in a Warm Room” offers traditional sounds in equal participation — there is no “star” of this show, this is not a rhythm section backing up horns. Every player is present, all ears are open. The closer, “The Wrecking Process,” is both loud and thoughtful in equal measure and pleasure. As a package, this record is both a perfect encapsulation of free improvisation in Seattle and an honest portrayal of these particular musicians and their personal tastes and artistic backgrounds. Beyond that, it is an incredible artifact of its time — to the point and without a moment to lose.
### Friday, September 1

- **LA** Jazz Fridays: Phil Sparks & Friends, 5pm
- **AQ** Jerry Frank, 5pm
- **EB** Tom Kellock, 5:30pm
- **ES** Martin Ross, 6pm
- **ET** Sandy Harvey, 6pm
- **TP** The Rick Ravenscroft Nolan Group, 7pm
- **CM** Route 66 Big Band, 7pm
- **JA** Keiko Matsui (early show), 7:30pm
- **WE** St. Bees, 7:30pm
- **CZ** Creative Music: Jazz First Friday, 7:30pm
- **JA** Keiko Matsui (late show), 9:30pm

### Saturday, September 2

- **AQ** Jerry Frank, 5pm
- **EB** Eric Verlinde, 5:30pm
- **ES** Martin Ross, 6pm
- **ET** Sandy Harvey, 6pm
- **TP** Centerpiece Jazz Band, 7pm
- **CM** E.Pruitt, 7pm
- **JA** Keiko Matsui (early show), 7:30pm
- **WE** One on One, 7:30pm
- **NC** EntreMundos, 8pm

### Sunday, September 3

- **NC** All-Ages Jam Session, 11am
- **CZ** Jazz Jam hosted by Kenny Mandell, 2pm
- **DT** Jazz Jam w/ Kevin McCarthy, 6pm
- **JA** Keiko Matsui, 7:30pm
- **RR** Bass Starts Here, 7:30pm
- **TA** Jeff Ferguson’s Triangular Jazztet, 8pm
- **AB** Beaver Sessions, 9pm
- **SM** Ron Weinstein Piano Trio, 9pm

### Monday, September 4

- **NL** Mo’ Jam Mondays, 7:30pm
- **TA** West Side Trio, 8pm
- **HD** Innastate with Khuéex’ and One Way Sky, 8pm

### Tuesday, September 5

- **AQ** Martin Ross, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **ES** Paul Richardson, 6pm
- **ET** Kacey Evans, 6pm
- **JA** Martin Taylor & Biréli Lagrène, 7:30pm
- **OW** Jazz Jam, 9:30pm
- **SM** Joe Doria Presents, 9:30pm

### Wednesday, September 6

- **AQ** Martin Ross, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **CE** Jazz Nights: King Dre & Friends, 7pm
- **NC** Kelley Johnson Student Jazz Vocal Showcase, 7pm
- **SM** Celestial Navigation, 7:30pm
- **JA** Martin Taylor & Biréli Lagrène, 7:30pm
- **RR** Julia Keefe / Deibert Anderson Quartet, 7:30pm
- **PT** SHAKi: John McLaughlin, Zakir Hussain, Shankar Mahadevan w/ Béla Fleck, 7:30pm
- **VE** Seattle Jazz Fellowship: Jovino Santos Neto, 7:30pm
- **NU** Las Cafeteras, 8pm
- **SM** Ron Weinstein & Friends, 9:30pm
- **CC** Cider Jam Session, 10pm

### Thursday, September 7

- **NC** Happy Hour with Frank Kohl, 4pm
- **AQ** Jerry Frank, 5pm
- **MO** Starlight Jazz Band, 5pm
- **EB** Eric Verlinde, 5:30pm
- **HA** Dina Blade and Bossa Jôia Trio, 6pm
- **ES** Paul Richardson, 6pm
- **ET** Kacey Evans, 6pm
- **SN** All-Ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
- **EG** Jazz Vocal Jam, 7pm
- **SM** Manazma Sheen, 7:30pm
- **JA** Gerald Albright, 7:30pm
- **RN** Music Jam and Open Mic, 9:30pm
- **SM** Battlestar Kalakala, 9:30pm

### Friday, September 8

- **LA** Jazz Fridays: Phil Sparks & Friends, 5pm
- **AQ** Jerry Frank, 5pm
- **EB** Tom Kellock, 5:30pm
- **ES** Martin Ross, 6pm
- **ET** Sandy Harvey, 6pm
- **TP** Swing Street Jazz Ensemble, 7pm
- **WE** St. Bees, 7:30pm
- **JA** Gerald Albright (early show), 7:30pm
- **SM** Marriott Brothers Revival, 8pm
- **BP** DHQ: Darrelle Holden Quartet, 8pm
- **NC** The Elnah Jordan Experience w/ Friends, 8pm
- **JA** Gerald Albright (late show), 9:30pm

### Saturday, September 9

- **AQ** Jerry Frank, 5pm
- **VV** Seattle Jazz Walk (Central Area), 5pm

---

**Calendar Venue Key**

- **AB** The Angry Beaver
- **AQ** AQUA by El Gaucho
- **BP** Bake’s Place Bellevue
- **CC** Capitol Cider
- **CE** Cafe Red
- **CH** Chapel Performance Space
- **CM** Crossroads Bellevue
- **CZ** Couth Buzzard Books
- **DT** Darrell’s Tavern
- **EB** El Gaucho Bellevue
- **EC** Edmonds Center for the Arts
- **EG** Egan’s Ballard Jam House
- **ES** El Gaucho Seattle
- **ET** El Gaucho Tacoma
- **FD** Fountainhead Gallery
- **FH** Frederick Holmes and Company Gallery
- **FR** FireHouse Arts & Events Center
- **GA** Gallery 1412
- **HA** Harissa Mediterranean Restaurant
- **HD** High Dive
- **HS** Hotel Sorrento
- **JA** Dimitriou’s Jazz Alley
- **LA** Latona Pub
- **LH** Langston Hughes Performing Arts Institute
- **MO** Moore Theatre
- **MQ** The Triple Door MQ Stage & Lounge
- **MV** Marine View Church
- **NC** North City Bistro & Wine Shop
- **NL** Nectar Lounge
- **NP** Neptune Theatre
- **NU** Neumos
- **OW** Owl N’ Thistle
- **PS** Pink Salt
- **PT** Paramount Theatre
- **RN** Rumba Notes Lounge
- **RR** The Royal Room
- **SM** Sea Monster Lounge
- **SN** Station 18 Drinks & Eats
- **TA** The Alley
- **TD** The Triple Door
- **TG** The Tasting Room
- **TP** Third Place Commons
- **UB** Underbelly
- **VE** Vermillion Art Gallery & Bar
- **VV** Various Venues (Central Area)
- **WE** Wonder Ethiopian Restaurant Sport Bar
### Sunday, September 10
- NC Sunday Brunch Jazz Trio, 10am
- CM Byron Street Swing, 12:30pm
- CZ Creative Music: Free Improv Session, 2pm
- MV Elena Maque Quintet, 5pm
- FD Seattle Jazz Walk: Seattle Sings, 5pm
- DT Jazz Jam w/ Kevin McCarthy, 6pm
- JA Gerald Albright, 7:30pm
- TA Jeff Ferguson’s Triangular Jazztet, 8pm
- AB Beaver Sessions, 9pm
- SM Ron Weinstein Piano Trio, 9pm

### Monday, September 11
- CZ Klezmer Jam, 7pm
- NL Mo’ Jam Mondays, 7:30pm
- TA West Side Trio, 8pm
- NP Bebel Gilberto, 8pm

### Tuesday, September 12
- AQ Martin Ross, 5:30pm
- EB Eric Verlinde, 5:30pm
- ES Paul Richardson, 6pm
- ET Kacey Evans, 6pm
- JA Oz Noy, Jimmy Haslip & Dennis Chambers, 7:30pm
- OW Jazz Jam, 9:30pm
- SM Joe Doria Presents, 9:30pm

### Wednesday, September 13
- NC Bruce Barnard Bossa Trio, 5pm
- AQ Martin Ross, 5:30pm
- EB Tom Kellock, 5:30pm
- FR Jon Scheckler Quartet, 6:30pm
- CE Jazz Nights: King Dre & Friends, 7pm
- TD Greta Matassa, 7:30pm
- JA Oz Noy, Jimmy Haslip & Dennis Chambers, 7:30pm
- VE Seattle Jazz Fellowship: Duende Libre Trio, 7:30pm
- CC Cider Jam Session, 10pm

### Thursday, September 14
- NC Happy Hour with Frank Kohl, 4pm
- AQ Jerry Frank, 5pm
- MQ Starlight Jazz Band, 5pm
- ES Paul Richardson, 6pm
- ET Kacey Evans, 6pm
- CM Jazz ClubsNW – High School / College Jam Session, 6pm
- SN All-Ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
- NC Billy Brandt w/ The Thing and the Stuff Band, 7pm
- SM Manazma Sheen, 7:30pm
- JA Delvon Lamarr Organ Trio, 7:30pm
- RR Cascadia Big Band, 7:30pm
- PS Jeff Ferguson’s Triangular Jazztet, 8pm
- RN Music Jam and Open Mic, 9:30pm

### Friday, September 15
- RR Joe Casalini Trio, 4pm
- LA Jazz Fridays: Phil Sparks & Friends, 5pm
- AQ Jerry Frank, 5pm
- EB Tom Kellock, 5:30pm
- ES Martin Ross, 6pm
- ET Sandy Harvey, 6pm

### Saturday, September 16
- AQ Jerry Frank, 5pm
- EB Eric Verlinde, 5:30pm
- ES Martin Ross, 6pm
- ET Sandy Harvey, 6pm

### JAMS & SESSIONS
Sessions generally open with a house set with host and featured guests. Players are encouraged to arrive early to sign up.

#### Sundays
- NC 11am, All-Ages Jazz Jam (9/3, 9/17)
- CZ 2pm, Couth Buzzard Jazz Jam (9/3, 9/17)
- CZ 2pm, Creative Music: Free Improv (9/10)
- CZ 2pm, Choro Jam (9/24)
- RR 9pm, Jazz Jam Session (9/18, 9/25)

#### Mondays
- CZ 7pm, Klezmer Jam (9/11)
- CZ 7pm, Cajun Music Jam (9/18)
- NL 7:30pm, Mo’ Jam Mondays
- RR 9pm, Jazz Jam Session (9/18, 9/25)

#### Tuesdays
- OW 9:30pm, Owl N’ Thistle Jazz Jam

#### Wednesdays
- CC 9pm, Cider Jam Session

#### Thursdays
- CM 6pm, High School/College Jam (9/14, 9/28)
- EG 7pm, Vocal Jazz Jam (9/7, 9/21)
- SN 7pm, All-Ages Jazz Jam
- RN 9:30pm, Open Mic & Jazz Jam
Monday, September 18

EG Jon Sheckler Quartet, 7pm
TP North Seattle Jazz Orchestra, 7pm
CM McQuigg Group, 7pm
WE One on One, 7:30pm
JA Delvon Lamarr Organ Trio (early show), 7:30pm
MO Herbie Hancock, 8pm
JA Delvon Lamarr Organ Trio (late show), 9:30pm

Tuesday, September 19

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Celcile McLorin Salvant & Sullivan Fortner, 7:30pm
OW Jazz Jam, 9:30pm
SM Joe Doria Presents, 9:30pm

Wednesday, September 20

SM Ron Weinstein Piano Trio, 9pm

CONNECT TO
MIDDAY JAZZ
ON 88.5 KNKX
WEEKDAYS 9 AM - 3 PM
STREAMING

AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
CE Jazz Nights: King Dre & Friends, 7pm
SM Celestial Navigation, 7:30pm
JA Celcile McLorin Salvant & Sullivan Fortner, 7:30pm
RR Piano Starts Here: The Music of Ramsey Lewis / Les McCann, 7:30pm
VE Seattle Jazz Fellowship: Cecil Young, 7:30pm
SM Hughes Bros Presents, 9:30pm
CC Cider Jam Session, 10pm

Thursday, September 21

NC All-Ages Jam Session, 11am
CM Acoustic Jazztet, 12:30pm
CZ Jazz Jam hosted by Kenny Mandell, 2pm
DT Jazz Jam w/ Kevin McCarthy, 6pm
GA Racer Sessions: Tom Baker & Kelsey Mines, 7pm
TA Jeff Ferguson’s Triangular Jazztet, 8pm
AB Beaver Sessions, 9pm

Friday, September 22

RR Joe Casalini Trio, 4pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TD The Rumba Kings (early show), 6pm
TP Honky Tonk Sweethearts, 7pm
WE St. Bees, 7:30pm
EC The Manhattan Transfer, 7:30pm
JA Spanish Harlem Orchestra (early show), 7:30pm
NC Gail Pettis & Jovino Santos Neto, 8pm
TD The Rumba Kings (late show), 9pm
JA Spanish Harlem Orchestra (late show), 9:30pm

Saturday, September 23

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
HS Jean Lenke, 6pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TD The Rumba Kings (early show), 6pm
TP Sound of Swing Big Band, 7pm
EG Lady A: Welcome to the Porch, 7pm
WE One on One, 7:30pm
JA Spanish Harlem Orchestra (early show), 7:30pm
UB Underground Sounds w/ Thomas Marriott,
Sunday, September 24
NC  Sunday Brunch Jazz Trio, 10am
CM  Guitar Gil, 12:30pm
CZ  Choro Jam, 2pm
SM  Annie Eastwood / Kimball & the Fugitives, 4pm
DT  Jazz Jam w/ Kevin McCarthy, 6pm
JA  Spanish Harlem Orchestra, 7:30pm
RR  Darian Asplund Group, 7:30pm
TA  Jeff Ferguson’s Triangular Jazztet, 8pm
NP  Arooj Aftab / Vijay Iyer / Shahzad Ismaily, 8pm
AB  Beaver Sessions, 9pm
SM  Ron Weinstein Piano Trio, 9pm

Monday, September 25
RR  New Music Mondays: The Royal Room Collective Ensemble, 7:30pm
NL  Mo’ Jam Mondays, 7:30pm
TA  West Side Trio, 8pm
RR  Jazz Jam Session, 9pm

Tuesday, September 26
AQ  Martin Ross, 5:30pm
EB  Eric Verlinde, 5:30pm
ES  Paul Richardson, 6pm
ET  Kacey Evans, 6pm
JA  Christian McBride’s New Jawn, 7:30pm
OW  Jazz Jam, 9:30pm
SM  Joe Doria Presents, 9:30pm

Wednesday, September 27
NC  Bruce Barnard Bossa Trio, 5pm
AQ  Martin Ross, 5:30pm
EB  Tom Kellock, 5:30pm
FR  Cory Weeds Quintet w/ Steve Davis, 6:30pm
CE  Jazz Nights: King Dre & Friends, 7pm
SM  The Automat, 7:30pm
JA  Christian McBride’s New Jawn (early show), 7:30pm
VE  Seattle Jazz Fellowship: James Falzone Quintet / Carter Eng Quintet, 7:30pm
SM  Jammah, 9:30pm
JA  Christian McBride’s New Jawn (late show), 9:30pm
CC  Cider Jam Session, 10pm

Thursday, September 28
NC  Happy Hour with Frank Kohl, 4pm
AQ  Jerry Frank, 5pm
MQ  Starlight Jazz Band, 5pm
EB  Eric Verlinde, 5:30pm
HA  Dina Blade and Bossa Jóia Trio, 6pm
ES  Paul Richardson, 6pm
ET  Kacey Evans, 6pm

Friday, September 29
CM  JazzClubsNW – High School / College Jam Session, 6pm
SN  All-Ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
EG  Market Street Dixieland Jazz Band, 7pm
NC  North City Bistro Trio, 7pm
SM  Manazma Sheen, 7:30pm
JA  Samara Joy, 7:30pm
RR  The Marriott Brothers Revival & Cory Weeds Quintet w/ Steve Davis, 7:30pm
TH  Global Rhythms: Bab L’Bluz, 7:30pm
PS  Jeff Ferguson’s Triangular Jazztet, 8pm
RN  Music Jam and Open Mic, 9:30pm
SM  Dylan Hayes, 9:30pm

Saturday, September 30
RR  Ray Skjelbred Trio, 3:30pm
AQ  Jerry Frank, 5pm
EB  Eric Verlinde, 5:30pm
ES  Martin Ross, 6pm
ET  Sandy Harvey, 6pm
TP  Ray Skjelbred & the Yeti Chasers, 7pm
CM  Three Guitars, 7pm
WE  One on One, 7:30pm
JA  Samara Joy (early show), 7:30pm
JA  Samara Joy (late show), 9:30pm

SATURDAY DECEMBER 30 7:30PM
Town Hall Seattle
1119 8th Ave, Seattle

DUKE ELLINGTON’S SACRED MUSIC

The 35th annual event features the
Seattle Repertory Jazz Orchestra with
special guest choir, vocal soloists, and tap dancer

TICKETS AND INFORMATION AT EARSHOT.ORG

 TICKETS AND INFORMATION AT EARSHOT.ORG

EARSHOT JAZZ PRESENTS

TICKETS AND INFORMATION AT EARSHOT.ORG
IN THIS ISSUE

Letter from the Director: Mission in Motion ........................................ 2

Notes ...................................................................................................... 3

Earshot Jazz Festival: 2023 Schedule .................................................. 4

Profile: Festival Resident Artist: Johnaye Kendrick ............................ 6

Catching Up With: Sara Gazarek’s Fresh Approach at Eastman School of Music ............................................................ 8

On the Scene .......................................................................................... 10

Preview: Bellevue Jazz & Blues Music Series ....................................... 11

Feature: Racer Sessions Move to Gallery 1412 ...................................... 12

Venue Profile: “Hot Jazz at the Gallery” – Frederick Holmes Gallery ...... 15

Roots: “Hangin’ in the City” with Randy Brecker .................................. 17

For the Record: säje, säje ..................................................................... 18

For the Record: Wally Shoup, None of This Is Implausible ................. 19

Jazz Around the Sound ................................................................. 20

Membership

Your membership helps support all our community programs and concert presentations. It also brings the magazine to your door and entitles you to discounts at Earshot events.

Become a member today!

- Individual Membership $60/yr
- Household Membership $96/yr
- Patron Membership $150/yr
- Sustaining Membership $300/yr
- Discounted Membership $36/yr available for ___ Senior Citizens ___ Students ___ Veterans

Other

- To receive this magazine First Class mail add $10
- Additional Donation included for $___________

NAME ........................................................................................................

ADDRESS ................................................................................................

CITY/STATE/ZIP ....................................................................................

PHONE # ..............................................................................................

EMAIL ......................................................................................................

Earshot Jazz is a non-profit tax-exempt organization. Ask your employer if they have a matching gift program. It can easily double the value of your membership or donation.

Mail: Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103

Online: earshot.org/membership

Earshot Jazz is a nonprofit tax-exempt organization. Ask your employer if they have a matching gift program. It can easily double the value of your membership or donation.