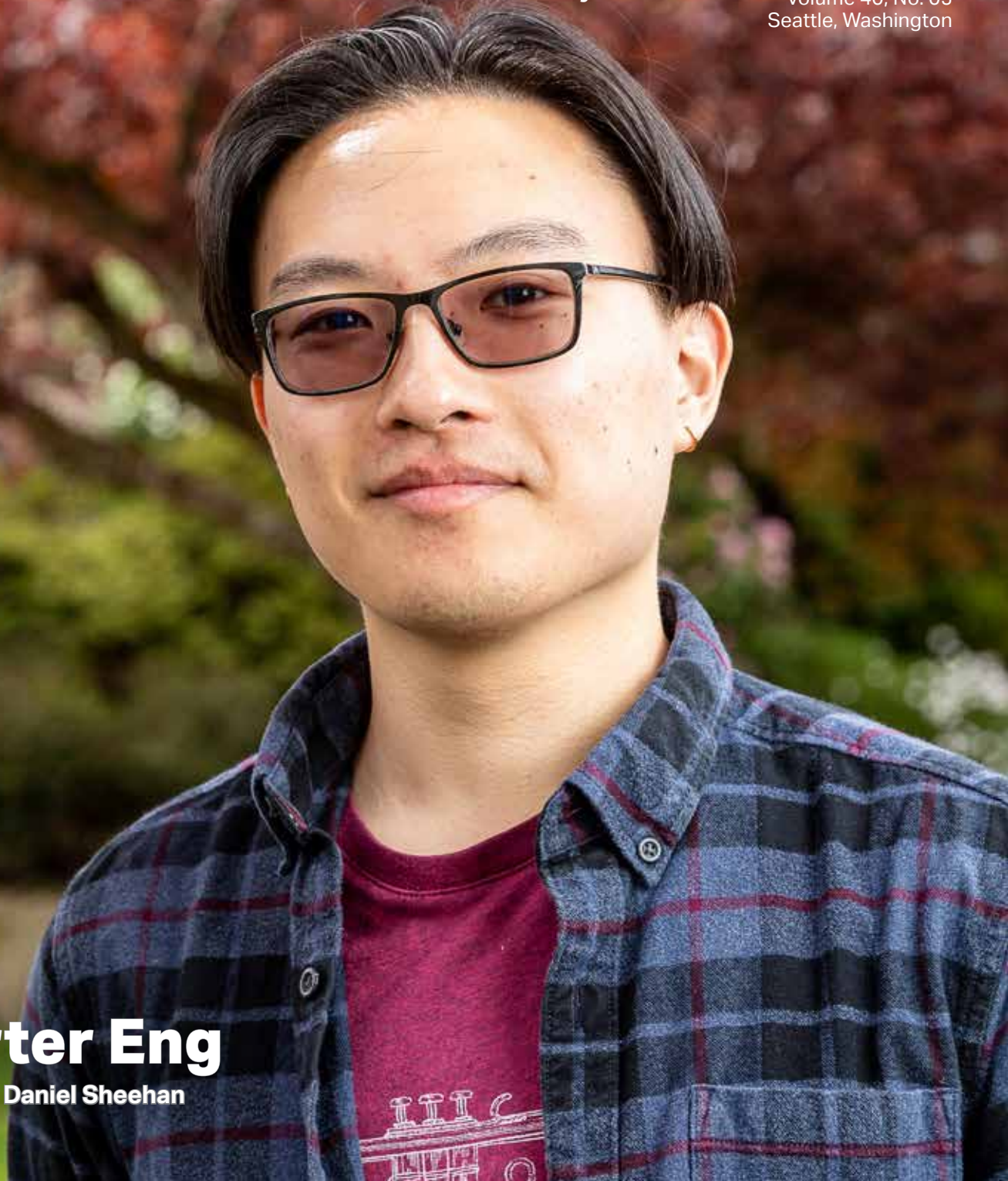


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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2024
Volume 40, No. 05
Seattle, Washington



Carter Eng

Photo by Daniel Sheehan

Letter from the Director

Jazz Masters, All

The National Endowment for the Arts (NEA) presented the 2024 Jazz Masters ceremony recently at the Kennedy Center in Washington, D.C. Receiving “the highest honor that our nation bestows on jazz artists” this year’s masters were pianist, Amina Claudine Myers, saxophonist Gary Bartz, and trumpeter/composer Terence Blanchard; with Willard Jenkins receiving the A.B. Spellman Award for jazz advocacy. The production was hip, and musical performances were remarkably satisfying, especially with Seattle’s Kassa Overall on drums with the Gary Bartz quartet. (The 2024 NEA Jazz Masters video is available on demand on YouTube.)



John Gilbreath photo by Bill Uzmay

Each of this year’s Jazz Masters has graced Earshot Jazz stages over the years, as have 60 of the 150 other individual artists the NEA has recognized with this national award since its inception. We’re proud to have offered a stage to these artists, but we realize that the access to the bandstand is one piece of the larger picture. Each of these esteemed artists had to begin somewhere. The enduring curiosity and commitment of each artist needs a community that includes instruction, mentorship, encouragement, and performance opportunities. It’s not difficult to see future jazz masters in the band rooms of Seattle’s schools and community centers and at the jam sessions in local clubs. Our joyful work is to nurture that environment where ever possible here in Seattle.

It’s also important to bear in mind that any awards event, whether the NEA Jazz Masters, the Grammys, or the Earshot Jazz Golden Ear Awards, by honoring a selection from the broader field, is undoubtedly indebted to *all* of the other artists in that field, many of whom may be equally masterful, and all of whom deserve recognition for their work every day.

With this issue, we’re happy to introduce you to trumpeter Carter Eng, one of the brightest new lights on Seattle’s jazz scene. We also tune into the new recording, *Circular Motion*, by pianist Francesco Crosara, a master instrumentalist within our community. And, of course, we provide you with a calendar of jazz events around the region, along with our encouragement to get out to enjoy and support live jazz in our community.

This month also kicks off the GiveBIG initiative for our community. As a hard-working non-profit organization, we ask for your financial support through a tax-deductible donation to Earshot Jazz. Please make a gift today. And, join us in solidarity of all the artists and arts-support initiatives that make this city so great.

Thank you!!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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

KNKX Leadership Update

After a 46-year career in media, KNKX and Jazz24 President & General Manager, Joey Cohn, announced his retirement. An exact retirement date is still to be determined, but is slated by the end of 2024. In a statement, Cohn noted his most cherished career highlights including the campaign to save KPLU. “It was a life-changing event for me and showed what can be done when people are passionate about something they deeply care about.” Now with studios in both Tacoma’s Theater District on Broadway, and in Seattle’s Pike Place Market, it’s clear how much the station has thrived under Cohn’s leadership. The KNKX Board is leading the national search for a new president & general manager and Cohn intends to serve the station until a new leader is identified and hired.

Seattle JazzED Leadership Update

After 15 years of visionary leadership, the Seattle JazzED Board of Directors recently announced that Executive Director and Co-founder Laurie de Koch is stepping down from her role, and Deputy Director, Nicole Harvey, will serve as the interim executive director. In Laurie’s words: “I have truly loved every stage of JazzED’s growth, and I know that it’s now time, both in my personal life and in the life of the organization, to hand over the reins to fresh leadership.” Under de Koch’s leadership, JazzED broke new ground in launching the country’s first all-girls high school jazz ensemble and implemented a successful pay-what-you-can model to ensure access for all families. Across the years and even through a global pandemic, Laurie and her team delivered award-winning music education to young musicians—all while building community, prioritizing fair wages for teaching artists, and promoting equity at every turn. In what may have been Laurie’s most visionary contribution,

she envisioned and launched a capital campaign for Jazz House, a permanent home for JazzED with classrooms and a youth arts performance space. A small search committee composed of board members and staff will work alongside an executive search firm to identify JazzED’s next leader.

Kerry Hall for Sale

Cornish College of the Arts has listed the historic Kerry Hall building for sale. The three-story studio, located at 710 E Roy St, in Seattle’s Capitol Hill neighborhood,

was built in 1921 and was the home of Nellie Cornish, the college’s founder. It was the original building where the college was formed more than 100 years ago and has been continually occupied by the college since then. “This is an exciting moment for Cornish College of the Arts,” said Emily Parkhurst, chairman of the Board of Trustees, in a statement. “The decision to sell Kerry Hall completes the Board’s plan to unify the campus in South Lake Union, first outlined in

CONTINUED ON PAGE 6



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Sheridan Riley photo by Lisa Hagen Glynn

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Carter Eng: The One Thing

BY PAUL RAUCH

Trumpeter Carter Eng can, on the surface, appear as if the prodigious sound he conjures from his horn is matter-of-fact, or second nature. It seems as though he is simply wandering down a path that had already been laid out for him. That no matter what else he might be doing in his life aside from music, would be just fine, too. Perhaps this appearance is the result of his time spent participating in and teaching martial arts – that sense of readiness, of using the power of the music to direct him, not the other way around. It may be a bit like following the Tao. It may tell the story that this path laid out for him might have led somewhere very different, if not for a grandfather who devotedly sat beside him as a ten-year-old elementary school trumpet student, and made sure that, no matter what he was doing, he did it with sufficient dedication and focus.

“If I had to sit in a big band and play lead trumpet the rest of my life, that would be fine,” mused Eng thoughtfully, while also acknowledging that leading a quintet as a trumpeter in jazz, with all the musical tools of improvisation in his hip pocket is an enticing, and more likely possibility. “I don’t really think of myself as being that much of an artistic person,” he adds. “If I didn’t do music, I probably would have done something like computer science.”



Carter Eng photo by Daniel Sheehan

Eng’s leadership in February 2024 at the Seattle Jazz Fellowship essentially bore witness to where his path has taken him thus far. Through two sets of original music and an assortment of standard pearls, Eng delivered a bold, edgy sound and probing, melodic solos within the quintet format. His natural skills as a bandleader rose to the surface as well, exemplified by the band he put together. He was joined on the front line by fellow young lion, tenor saxophonist Jackson Cotugno. On the rise, nineteen-year-old pianist Roman Goron, someone Eng had met at a jam session, was joined in the rhythm section by a pair of top-shelf veterans. Bassist Michael Glynn and drummer Matt Jorgensen formed a backbone of artistry and experience,

qualities that accompanied the band through two hour-long sets. The music was straight ahead, though chomping at the bit to run free. The evening seemed like a culmination of all the expectations heaped on the trumpeter since his days performing first chair in Scott Brown’s award-winning Roosevelt High School Jazz 1 band.

While a young Eng may have viewed music as a way to get out of certain classes as an elementary and middle school student, he knew by his junior year at Roosevelt that it was the only thing he wanted to do. He had become the most highly anticipated soloist in that band, performing as a shy, reserved young man playing the boldest and most dynamic of all band instruments – the trumpet. It

seemed this odd marriage of sorts had become a choice with deep roots and a clear vision of what was to come.

Eng elected to attend the San Francisco Conservatory of Music, a choice anchored in the belief that the city was a better fit for his personality than New York. He studied there under the tutelage of Michael Rodriguez, among others. “That’s the place where, after four years, I’ll be the best trumpet player,” he reasoned. He knew that the Bay Area would not have as many opportunities to play gigs and attend jam sessions. The benefit would be the lack of distraction from his primary goal of studying the trumpet in conservatory.

The results were highly noticeable in his playing and in how he saw himself as an artist. Not being sure where the next chapter of his career would happen, Eng decided to return to Seattle. It was immediately apparent he understood the “community” aspect of this jazz community.

In Seattle, he has set about learning who he is as an artist and what his priorities are. One example would be concerning the balance between composing and playing trumpet. Young jazz musicians coming from modern jazz schools generally have a strong desire to perform original music, whether their writing skills are deserving or not. Eng sees the benefit of both while emphasizing the value of performing standards in an innovative way within, but not restricted by, traditional form. “I really like hearing people who play original music, play standards,” he quips. He understands how all jazz musicians are united in the language standards present, in the blues and swing rhythm that is embedded deep in the roots of Black American music. “It’s not like everyone is playing the same thing; everyone has their own voice,” he explains, shirking criticisms of those who believe those qualities are somehow outdated.

Eng has discipline and focus that is all too rare in modern music. While he

acknowledges that he “sucks in all ball sports,” it is perhaps his athletic roots in the martial arts that prepared him in a way no conservatory can. “It planted the seed of how to practice, how to break things down,” he says. It points to one who has benefited from many influences that could never enter the picture in high school or at conservatory. He has shared in the collective wisdom of Seattle trumpet and saxophone legend, Jay Thomas. He has benefited from his new friendships as a professional in Seattle, including that of trumpeter Thomas Marriott. In fact, when Marriott was out of town, Eng subbed for him at the Tuesday night gig at Underbelly in Pioneer Square. “Thomas

had me at Underbelly when he was out of town last week – that meant a lot to me,” he says with great humility.

Don’t expect a debut recording in the near future from the young trumpeter. As one who knows him would expect, he will wait until a clear artistic conception of an album exists. “I have no idea what I want it to be,” he says. Now out of school and acting as a professional musician, he knows what the new parameters of his art have evolved into. “The environment is different. It’s serious now,” he acknowledges while mulling the possibility of returning to school to earn his master’s. “We’ll see where it goes.”

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NOTES, FROM PAGE 3

2007.” This news comes, however, as a great loss to the arts community and will mark the end of a 110-year-old relationship between Cornish and the neighborhood.

2024 Jazz Hero Thomas Marriott

The Jazz Journalists Association (JJA) announced its slate of 2024 Jazz Heroes, advocates who have had significant impact in their local communities. Thomas Marriott is Seattle’s Jazz Hero for 2024, in recognition of his founding and implementation of the Seattle Jazz Fellowship, a 501(c)3 non-profit dedicated to the local jazz community. The Jazz Hero awards, made annually on the basis of nominations from community members, are presented by their local fans and friends in conjunction with the JJA’s annual Jazz Awards honoring significant achievements in jazz music and journalism.

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FEATURE

In the Workshop With Jazz Quartet Type 85

BY ERIC OLSON

“Fusion is kind of a blanket word for what we’re doing,” says bassist Matt Dunn, settling in for evening practice in drummer Sam Clewans’s Madison Valley basement. “But we’re open for feedback. If people listen and think, oh, it sounds like so and so, do let us know.”

Dunn, 24, along with Clewans, 25, guitarist Riley Wilkins, 27, and pianist Jon Butler, 23, will spend a chunk of May recording their debut album as Type 85. Assembled on a Sunday evening to flush out and rehearse their new LP’s seven songs, they give off an impression of evolving composers cutting their teeth, searching for a means to escape the box that occasionally confines artists working under the nebulous umbrella of “jazz.”

Dunn, Clewans, and Butler are recent graduates of the Cornish College of the Arts Music Department. Wilkins graduated from the University of Oregon School of Music. Despite some institutional setbacks – remote pandemic learning, Chuck Deardorf’s tragic passing, Jovino Santos Neto’s departure – all four speak highly of their educations. Clewans calls Cornish “a great place to focus on what *you personally* want to do, as opposed to something regimented.” And Wilkins heaps praise on Oregon professor Steve Owen, saying he influenced his learning like “Chuck D” did his bandmates.

The band’s kernel formed when Clewans recruited Dunn and Butler to feature in his junior year recital. When the rhythm section stayed together for Dunn’s senior recital, the chemistry began to click. Clewans flushed out the quartet after meeting guitarist Wilkins at 4/4 School



Type 85 photo courtesy of the artists. (L-R): Matt Dun, Sam Clewans, Jon Butler, and Riley Wilkins.

of Music on the Eastside, where they both taught lessons.

In trio permutations, occasionally switching instruments, the bandmates have honed their chops gigging jazz standards at local bars and restaurants. They see Type 85 as a vehicle for original tunes, often idiosyncratic ones. The group prides itself on flexibility and musical open-mindedness.

“Having a variety of composers is important to us,” says Butler. “It makes us better. We don’t have one centralized person

who’s running the show and creating a sound. It’s nice to work in an egalitarian way where no one’s overtaxed.” He adds, “We’re all very gentlemanly to each other.”

Dunn agrees, saying, “We all have a bit of a different language with arrangements.”

Asked about their jazz inspirations, the heterogeneous nature of this quartet comes into focus. Dunn avows his love of classic, Chick Corea-era fusion. Butler names Robert Glasper as “his guy.” Clewans studies the rhythms of African percussionist Brice Wassy. Wilkins, last to

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answer, thinks for a while and says, “Bob Brookmeyer. And maybe, like, Devo.”

In democratic fashion, the band will split their new 7-song LP along egalitarian lines, with each member contributing two numbers except for Dunn, who has one. The band says they’re more interested in through compositions than jam tunes. The album is set to be cut in Clewans’s basement, the back of which has been transformed into a walled-off recording studio.

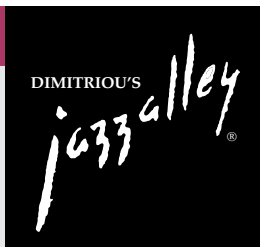
Asked for the album title, the bandmates don sheepish looks. Wilkins laughs and explains that finding a band name was hard enough. “I legitimately almost killed Sam,” he says with a joking grin. “It was a four-hour conversation on someone’s roof. The three of us would agree on a name, and Sam would be like, that’s not it. And then—” Wilkins turns to Clewans “—respectfully, you would say the worst band name in the world.”

Thwarted atop said roof, the band tried a “March Madness-style bracket,” submitting multiple entries in an elimination tournament. Still nothing. Wilkins finally stumbled across the Type 85 moniker while working at a bakery – he saw the name on a sack of bread flour and it stuck.

The Type 85 members say they’re making slow, if steady, inroads around the Seattle music community. Clewans calls it a much closer-knit body than where he grew up in the Bay Area. “You see the same faces over and over again,” he says of the Emerald City jazz scene. “Which is a pro and a con.”

His bandmates note that while the scene at first felt cliquy, folks are almost always personable when approached. They cite local jams as a strongpoint.

“There’s really great musicians here that you can sit down with, talk with, play with,” says Wilkins. “That’s the reason I live in Seattle. You know, I could be living in some middle of nowhere place in Texas or something. It would be a lot cheaper.”



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Meet the 2024 NonSeq Curators

BY NATHAN BLUFORD

Experimental music enthusiasts will be excited to learn that the NonSeq Community Curator Series has returned for its third year. NonSeq began in 2022 as a new branch of Nonsequitur, the non-profit that has been synonymous with boundary-breaking Seattle sounds since it moved to town in 2004.

As in prior years, NonSeq’s schedule is assembled by four curators. Each curator books three shows of their choosing at Wallingford’s Chapel Performance Space (located inside the Good Shepherd Center). The series began in late February with a performance showcase of the curators themselves and continues for the next several months.

This year’s curators are clarinetist and vocalist Beth Fleenor, multidisciplinary artist Connie Fu, interdisciplinary artist and noise musician Kole Galbraith, and classical guitarist Naeim Rahmani. All four have a rich history with the Chapel, which made them a natural fit for bringing NonSeq 2024 to life.

Steve Peters, who co-founded Nonsequitur in 1989, introduced NonSeq to diversify the vision that guides the organization’s performance schedule. “It’s good to get new folks playing here, and new audiences, and getting different audiences to appreciate the same show,” he says.

Describing their intentions, the curators voiced an emphasis on fearless creativity and community bonds. As Galbraith put it, “[I focused on] a selection of artists who I feel are creating some of the most innovative work within their fields, but also, and maybe most importantly, an element of friendship runs throughout each bill. I am particularly excited to bring fellow indigenous artists Warren



NonSeq Curators photo courtesy of the artists. (L-R): Beth Fleenor, Connie Fu, Kole Galbraith, and Naeim Rahmani.

Realrider and Nathan Young to Seattle for the first time on May 11th.”

Fu, who often performs under the name eneraph, sought out “artists who defy categorization in terms of genre and medium and are doing so through hyper-intimate relationships between body and machine. Their use of instruments and tools is functional and poetic, and infused with feelings that mirror the complexity of human relationships.” Fu’s first curated show for NonSeq included a bill featuring 05elantra and august V. M. alongside video artist Arabella Bautista.

Fleenor aimed “to indulge in the sounds of one single artist per show – solo – long-form improvisation & soundscapes – creating sound seas for audience members to settle into. I am diving into my personal enjoyment of going in deep, up close and personal, with the sounds of artists I admire for myriad reasons.”

Fleenor presents saxophonist Skerik on May 24.

Nonsequitur fans might recognize Rahmani’s curations for their continuity with his Seattle-Isfahan Project, which fosters musical connection between its namesakes. “I will be organizing a set of Composer Portraits featuring the works of three Iranian composers and one Seattle-based composer,” he says. “These concerts offer immersive explorations into each composer’s works.” Aida Shirazi and Niloufar Shiri will perform their own compositions on May 23.

Nonsequitur’s website contains bountiful information and links for each performing artist and curator. Peters notes that this year’s dates will move at a faster pace than previously, as concerts at the Chapel will be on hold while the Good Shepherd Center undergoes a seismic retrofitting later this year. Learn more at nseq.org.

PREVIEW

Maya - Global Grooves with Ganesh Rajagopalan and Friends

Saturday, May 18, 4pm
Meydenbauer Center Theatre
11100 NE 6th St, Bellevue
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BY DEVON LÉGER

Though he makes his home right here in Seattle, South Indian violinist Ganesh Rajagopalan has the world on his mind. Trained from birth in one of the most complex and rigorous classical traditions, a touring virtuoso who's crisscrossed the globe, he's remarkably down to earth as a musician and curious about many other kinds of music. On May 18, he'll be joined by Seattle pianist Marina Albero and her trio (Xavier Lecouturier on drums and Tim Carey on bass), along with Bothell-based kanjira player Sriram Ramesh at the Meydenbauer Center Theatre for a concert exploring the common ground between jazz and South Indian improvisation. This hometown concert comes on the heels of Rajagopalan's first Grammy win this year for his work with pioneering jazz fusion band, Shakti.

Even before Ganesh Rajagopalan was born, he was exposed to Indian classical music. His father, noted violinist Sri T.S. Rajagopalan, would play to him for 45 minutes every day in his mother's womb. Birthed in the music, Rajagopalan grew up in Uttar Pradesh in Northern India, where his father was one of the few South Indian violinists available in the region. Because of this, any South Indian artist coming through would ask his father to accompany them on violin, and both Rajagopalan and his brother Kumaresh grew up deep in the tradition. South Indian Carnatic music is distinct from North Indian Hindustani music in form and structure, but also in the different

instruments used. Both traditions love vocal music, but Carnatic music favors the violin as an accompaniment to vocalists. Carnatic violinists perform seated and cross-legged, usually with the head of the violin resting on the floor. This unusual manner of playing allows them to move more fluidly up and down the neck of the instrument. Both Ganesh and his brother Kumaresh grew up playing Carnatic violin, and Ganesh had his first full concert (three hours long!) at a mere ten years old. Together, they became a famed duo, two violinists who could trade improvisational lines back and forth at impossible speeds.

Though they still tour together, Rajagopalan's current fame comes in part from his work with pioneering jazz fusion band Shakti. The original band was known for seminal LPs in the 1970s that melded the jazz guitar of John McLaughlin with Carnatic violinist L. Subramaniam and famed Hindustani tabla player Zakir Hussain, with Carnatic percussionists. Bringing together North and South Indian classical traditions with Western jazz seems an impossible task given the difficulty of each tradition and the virtuosity needed to be a top player, but Shakti pulled it off with ease. For Rajagopalan, he was invited to join when the group reformed in 2020 by Hussain, who he'd played with for years. His initial excitement quickly wore off when he realized he had to learn 50 new compositions from the band's past half century! Touring the world for Shakti's 50th anniversary, he saw first-hand how beloved they were and how much they'd influenced others. Shakti wasn't the first to fuse jazz with Indian classical music, however. From the late 1960s up to today, jazz musicians



Ganesh Rajagopalan by Lisa Hagen Glynn

from Charlie and Alice Parker to Buddy Rich, Yusef Lateef, and Miles Davis have realized that North and South Indian classical music provides a remarkable framework and structure for advanced improvisation.

May 18's concert with the Marina Albero Trio is a return for Rajagopalan, who was asked by Albero to join her during her 2021 Earshot Jazz residency. Rajagopalan and Albero clearly delight in interweaving composition and improvisation, and in building bridges between traditions. For Rajagopalan, the complexity of Carnatic music versus jazz isn't the issue. "Each music is complicated in its own way," he says over Zoom from his Seattle home. "It's not a one-way street, right?" he asks. "We try to get the best out of each other and try to collaborate and that's the game!" "When I find something interesting," he continues, "I throw that ball to Marina and she should find it interesting and then the others in the group. So when we all find something interesting, there's something in it. When we throw that into the audience, they get a new perspective about how something can sound in a different way."

Francesco Crosara, *Circular Motion*

OA2 Records, January 2024

BY AKSHAJ TUREBYLU

Francesco Crosara's recent release from OA2 Records, *Circular Motion*, vamps and revamps a curation of the jazz pianist's repertoire—a set of ten pieces taken from a forty-year career. Backing comes from three different rhythm sections: Bassist Clipper Anderson and drummer Mark Ivester; electric bassist Farko Dosumov and drummer D'Vonne Lewis; and bassist Osama Afifi with drummer Xavier Lecouturier. From these varying combinations — not to mention Crosara's tracks on the Yamaha MODX-8 synth — the album is populated, as befits a forty-year retrospective, with diverse soundscapes.

One striking element of the album's variety is its globe-trotting references. Opening with "Preludio Flamenco," the album travels to "Julia's Tango" before Crosara complicates Erik Satie's *Trois Gymnopédies* with his own set of impressionistic exercises suggesting the birth of a fourth movement to the Spartan war dance — *Gymnopaedia*.

Visions of non-linear temporality are excavated from multiple locales, including Mount Kurama, the birthplace of Reiki (the spiritual healing practice based upon the circulation of *qi* — universal life force). Another vision is found in the Arabic expression *maktoub* — an acceptance of fate or literally "It is written" — one of Crosara's mother's favorite sayings. The track gives an arabesque contour to Dizzy Gillespie. In the final track, Crosara finds his own way to speak the Brazilian slang, *saravá* — an expression of both greeting and farewell originating in the Afro-Brazilian syncretic practices of Candomblé — in a jazz samba. Crosara skillfully translates the grammar of each style into his own voice, respecting the particular origins of each composition.

And yet, Crosara's global palette is grounded in his fluid Latinate sensibility — with influences from both Rome and South America — having moved with his wife, after all, to the Pacific Northwest from Italy some seven years ago. Another



grounding is found in Crosara's classical Conservatory background and lifelong inspirations, Bill Evans and Chick Corea.

Crosara has deftly rejected the inexorably delimiting logic of linearity for a reflective and joyful circular motion, a replenishing via the return. The album holds points of interest for both long-time fans of Crosara — who has expanded, in many instances, on his original compositions — and new faces who have yet to listen to the Seattle jazz scene's Italian pianist transplant.

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PETER DANIEL - MILES AROUND

MARINA ALBERO HEATHER THOMAS MARINA CHRISTOPHER

ROMAN ANGELOS - TROPICAL NITES

Rich Bennett, Brittany Anjou, Ben Zwerin, Spencer Cohen, Dennis Bolyoins, Rose Rutledge, Kai Sandoval, Nadav Niremborg, Deldra Rodman

PLUS 7 MORE RELEASES FEATURING;

JOHN KIMOCK, ANDY HESS, EDEN LADIN, RAAR TRIO, RUSS LAWTON, RAY PACZKOWSKI, SPACE OWL, ARI JOSHUA, SKERIK, DELVON LAMARR, GRANT SCHROFF, JOE DORIA, BRAD GIBSON, SWAMPDWELLER and more...

JAZZ AROUND THE SOUND

MAY 05

Wednesday, May 1

NC Shapeshifter, 5pm
 MQ Leif Totusek, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 NL Northwest @ Nectar!, 6:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 NC The Fools, 7pm
 JA Willie Jones III Sextet, 7:30pm
 RR Chris McCarthy Quintet feat. Takuya Kuroda & Eden Bareket, 7:30pm
 AU Jazz Jam w/ Rebecca Jaymes, 7:30pm
 SM Ron Weinstein & Friends, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, May 2

AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 BL New Orleans Jazz Jam & Speakeasy Night, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 EG Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores, 7pm
 NC Creosote, 7pm
 CC Greta Matassa Quartet, 7pm
 JF Dan Marcus & Trombonasaurus Wrecks, 7:30pm
 JA Peabo Bryson, 7:30pm
 SM Manazma Sheen, 7:30pm
 CH Radio Noise Collective – City Statics, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, May 3

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm

ET Sandy Harvey, 6pm
 HS Shawn Schlogel, 6pm
 EG Angela Petrucci, 7pm
 EG Todo Es, 7pm
 TP Jack Cook & the Phantoms of Soul, 7pm
 CC Bruce Cosacchi, 7pm
 JF Matt Jorgensen, 7:30pm
 WE St. Bees, 7:30pm
 JA Peabo Bryson (early show), 7:30pm
 CZ Creative Music Fridays, 7:30pm
 BI Mark Pickerel & the Peyote 3, 8pm
 NC Tor Dietrichson Band w/ Danny Godinez & Julio Jauregui, 8pm
 NC Greta Matassa Quintet, 8pm
 JA Peabo Bryson (late show), 9:30pm

Saturday, May 4

SG Miss Mo's Student Recital: All kids, all drummers!, 12pm
 VG Duende Libre, 4pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Caitlin Sherman, 6pm
 FH Mark Lewis, 7pm
 TP StageOne Band, 7pm
 CC James Murray, 7pm
 JF Matt Jorgensen, 7:30pm
 JA Peabo Bryson (early show), 7:30pm
 RB Choro das 3, 7:30pm
 TH Global Rhythms: The Campbell Brothers, 7:30pm
 JA Peabo Bryson (late show), 9:30pm

Sunday, May 5

HS Jazz Brunch with Evan Captain, 11:00am
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 RR Bamboo and Brass LTD, 3:30pm
 MV Mark Lewis Quartet, 5pm
 FB Seattle Jazz Vespers: Jacqueline Tabor, 6pm
 CC Glenn Young Latin Trio, 6:30pm

DT Jazz Jam w/ Kevin McCarthy, 7pm
 NL La Dame Blanche w/ Wasabi Samba, 7pm
 GA Racer Sessions: Andy Clausen, 7pm
 JA Peabo Bryson, 7:30pm
 ZZ Michael Owcharuk Trio//Jacob Zimmerman 3 (alternating Sundays), 8pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 RR Tekla Waterfield & Jeff Fielder//Benjamin Hunter, 8pm
 OW Patrick Riffin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, May 6

NL Mo' Jam Mondays, 7:30pm
 RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm
 TA Westside Trio, 8pm
 RR New Music Mondays: Jazz Jam, 9pm
 OW Ron Weinstein, Danny Godinez & Friends, 9:30pm

Tuesday, May 7

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Sheila Kay & the Wulff Tones, 7pm
 JA Ana Popovic, 7:30pm
 UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, May 8

NC Happy Hour w/ Frank Kohl, 5pm
 MQ Kim Maguire, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Transcendence Quartet: Darkness & Light, 6:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 RR Kaley Lane Eaton//Tom Baker Quartet, 7pm

Calendar Venue Key

AQ AQUA by El Gaucho	EB El Gaucho Bellevue	JF Seattle Jazz Fellowship	RR The Royal Room
AS a stir	EG Egan's Ballard Jam House	LA Latona Pub	SG Seattle Drum School Georgetown
AU Aurora Borealis	ES El Gaucho Seattle	MH Meany Hall	SM Sea Monster Lounge
BA Brechemin Auditorium	ET El Gaucho Tacoma	MQ Triple Door MQ Stage & Lounge	SM Sheridan Market
BH Benaroya Hall	FB Seattle First Baptist Church	MS Meany Studio Theatre	TA The Alley
BI Bainbridge Island Museum of Art	FH Frederick Holmes and Company Gallery	MV Marine View Presbyterian Church	TD The Triple Door
BL Black & Tan Hall	FR FireHouse Arts & Events Center	NC North City Bistro & Wine Shop	TH Town Hall
BP Bake's Place Bellevue	GA Gallery 1412	NL Nectar Lounge	TP Third Place Commons
CC Cellar Cat	HA Harissa Mediterranean Restaurant	NP Neptune Theatre	UB Underbelly
CH Chapel Performance Space	HS Hotel Sorrento	OW Owl 'N Thistle	VG Village Green Community Center
CM Crossroads Bellevue	IB Il Bistro	PD The Pink Door	WE Wonder Ethiopian Restaurant Sport Bar
CZ Couth Buzzard Books	JA Dimitriou's Jazz Alley	RB Rolling Bay Hall	ZZ Zig Zag Cafe
DT Darrell's Tavern		RN Rumba Notes Lounge	

AU zETAsonic, 7:30pm
JA Ana Popovic, 7:30pm
SM Hurricane Dreamz, 9:30pm
AS Jam Session Wednesdays, 10pm

Thursday, May 9

AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
MQ New Age Flamenco, 5pm
EB Eric Verlinde, 5:30pm
CM JazzClubsNW – High School Jam Session, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm
JF Free Fall w/ Jeff Johnson, 7:30pm
JA Spyro Gyra ~ 50th Anniversary Celebration!, 7:30pm
RR Ben Thomas Tango Project, 7:30pm
SM Manazma Sheen, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, May 10

AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Shawn Schlogel, 6pm
SM The Problem, 7pm
CM Woods Creek Band, 7pm
TP Monica Finney Trio, 7pm
CC Bruce Cosacchi, 7pm
JF Marina Albero, 7:30pm
WE St. Bees, 7:30pm
JA Spyro Gyra ~ 50th Anniversary (early show), 7:30pm
NC Clave Gringa, 8pm
BP Mark DuFresne Band, 9pm
JA Spyro Gyra ~ 50th Anniversary (late show), 9:30pm

Saturday, May 11

SG Miss Mo's Student Recital: All kids, all drummers!, 12pm
RR Ray Skjelbred Trio, 3:30pm
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Caitlin Sherman, 6pm
CM Phantoms of Soul, 7pm
TP Michele D'Amour & the Love Dealers, 7pm
CC James Murray & Michael McCurdy, 7pm
JF Marina Albero, 7:30pm
JA Spyro Gyra ~ 50th Anniversary (early show), 7:30pm
RB Eugenie Jones, 7:30pm
CH Warren Realrider + Nathan Young, 8pm
NC Youforic, 8pm
RR Westerlies Fest 2024, 8pm
BP Jazz Overhaul, 9pm
JA Spyro Gyra ~ 50th Anniversary (late show), 9:30pm
SM REPOSADO, 10pm

Sunday, May 12

HS Jazz Brunch with Evan Captain, 11:00am
CM New Age Flamenco, 12:30pm
BH Mother's Day w/ Seattle Women's Jazz Orchestra feat. Dee Daniels, 2pm
CZ Creative Music Jam/Guest: Christian Pincock, 2pm
SG Youth Open Mic & Mo' Jam, 3pm
CC Jean Lenke Trio, 6:30pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
RR Klezmer Starts Here: Music from Philadelphia, 7pm
JA Spyro Gyra - 50th Anniversary Celebration!, 7:30pm
ZZ Michael Owcharuk Trio//Jacob Zimmerman 3 (alternating Sundays), 8pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, May 13

CM Music Works Afro-Cuban Jazz Ensemble, 7pm
JA Alex Cuba, 7:30pm
NL Mo' Jam Mondays, 7:30pm
RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm
TA Westside Trio, 8pm
RR New Music Mondays: Jazz Jam, 9pm
OW Ron Weinstein, Danny Godinez & Friends, 9:30pm

Tuesday, May 14

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Nicole Henry, 7:30pm
RR Tony McManus//Countercurrent, 7:30pm
UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
OW Jazz Jam hosted by Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, May 15

NC Shapeshifter, 5pm
MQ Blue Cashmere, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
AU Cascadia Big Band, 7:30pm
JA Nicole Henry, 7:30pm
RR Piano Starts Here: The Music of Wayne Horvitz/Robin Holcomb, 7:30pm
SM Celestial Navigation, 7:30pm
AS Jam Session Wednesdays, 10pm

Thursday, May 16

AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
MQ Tenderpile's Smile Aisle, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
BL New Orleans Jazz Jam & Speakeasy Night, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm

NC Todo Es, 7pm
CC Jonas Myers & LaVon Hardison, 7pm
JF Marc Smason/Noah Pettibon, 7:30pm
JA Jonathan Butler, 7:30pm
RR Womxn & Blues: Music of Ethel Waters, Nina Simone, Aretha Franklin, 7:30pm
SM Glen Teriyaki, 7:30pm
MH Aboubacar "Boka" Kouyat6, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, May 17

RR Joe Casalini Trio, 4pm
AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Shawn Schlogel, 6pm
PD The Djangomatics, 7pm
TP The Shed Players, 7pm

JAMS & SESSIONS

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

Sundays

CZ 2pm, Jazz Jam w/ Kenny Mandell (5/5, 5/19)
CZ 2pm, Creative Music: Free Improv (5/12)
CZ 2pm, Choro Music Open Jam (5/26)
SG 3pm, Youth Open Mic & Mo' Jam (5/12)
GA 7pm, Racer Sessions (5/5)
DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

CZ 7pm, Cajun Music Jam (5/20)
CZ 7pm, Klezmer Jam (5/27)
NL 7:30pm, Mo' Jam Mondays
RR 9pm, New Music Mondays: Jazz Jam (5/6, 5/13, 5/20)

Tuesdays

RN 7pm, Jazz Jam w/ Sheila Kay & the Wulf Tones (5/7, 5/21)
OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

AU 7:30pm, Jazz Jam w/ Rebecca Jaymes (5/1)
AS 10pm, Jam Session Wednesdays

Thursdays

BL 6pm, New Orleans Jazz Jam & Speakeasy Night (5/2, 5/16)
CM 6pm, JazzClubsNW – High School Jam (5/9, 5/23)
EG 7pm, Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores (5/2)

CC Bruce Cosacchi, 7pm
 JF Johnaye Kendrick, 7:30pm
 WE St. Bees, 7:30pm
 JA Jonathan Butler (early show), 7:30pm
 MH Marc Seales, 7:30pm
 NC EntreMundos, 8pm
 NC Donna Ray, 8pm
 SM Tor Dietrichson Blues Machine, 8pm
 BP Rod Cook & Toast, 9pm
 JA Jonathan Butler (late show), 9:30pm

Saturday, May 18

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Caitlin Sherman, 6pm
 FH Jovino Santos Neto, 7pm
 TP MachOne Jazz Orchestra, 7pm
 CC James Murray, 7pm
 JF Johnaye Kendrick, 7:30pm

JA Jonathan Butler (early show), 7:30pm
 NP Bebel Gilberto, 8pm
 JA Jonathan Butler (late show), 9:30pm

Sunday, May 19

HS Jazz Brunch with Evan Captain, 11:00am
 CM Jovino Santos Neto, 12:30pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 CC WEPA, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Jonathan Butler, 7:30pm
 ZZ Michael Owcharuk Trio/Jacob Zimmerman 3 (alternating Sundays), 8pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 OW Patrick Riffin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, May 20

CZ Cajun Music Jam, 7pm
 NL Mo' Jam Mondays, 7:30pm
 RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm

TA Westside Trio, 8pm
 RR New Music Mondays: Jazz Jam, 9pm
 OW Ron Weinstein, Danny Godinez & Friends, 9:30pm

Tuesday, May 21

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Sheila Kay & the Wulff Tones, 7pm
 JA Noah Haidu, Buster Williams & Lenny White Trio, 7:30pm
 SM Foleada, 7:30pm
 UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, May 22

NC Happy Hour w/ Frank Kohl, 5pm
 MQ The Baritone and B3 Trio by Noah Pettibon, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Duende Libre Trio, 6:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JF Prohibition Night w/ T.O.P. Jazz Band, 7:30pm
 JA Noah Haidu, Buster Williams & Lenny White Trio, 7:30pm
 SM Peter Band Supreme, 7:30pm
 MH Studio Jazz Ensemble and Modern Band, 7:30pm
 SM Sun Catcher, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, May 23

AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 MQ Kate Dinsmore, 5pm
 EB Eric Verlinde, 5:30pm
 CM JazzClubsNW – High School Jam Session, 6pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 NC Hot Club Swing w/ Ranger & the "Re-Arrangers", 7pm
 CC Trevor Hanson & Tony Petrillo, 7pm
 JF Jory Tindall, 7:30pm
 JA Ottmar Liebert and Luna Negra, 7:30pm
 RR Ray Larsen & Friends, 7:30pm
 SM Manazma Sheen, 7:30pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm
 SM Dylan Hayes, 9:30pm

Friday, May 24

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Shawn Schlogel, 6pm
 TP Mister Canoe, 7pm
 CC Bruce Cosacchi, 7pm



JF Ray Vega, 7:30pm
 WE St. Bees, 7:30pm
 JA Ottmar Liebert and Luna Negra (early show), 7:30pm
 JA Ottmar Liebert and Luna Negra (late show), 9:30pm
 CH NonSeq: Skerik solo, 8pm
 RR Freddy Fuego, 10:30pm

Saturday, May 25

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Caitlin Sherman, 6pm
 TP Rod Cook and Toast, 7pm
 JF Ray Vega, 7:30pm
 JA Ottmar Liebert and Luna Negra (early show), 7:30pm
 JA Ottmar Liebert and Luna Negra (late show), 9:30pm
 CC Dmitri Matheny Trio, 7:30pm
 BH Samara Joy, 8pm
 NC Duende Libre feat. Frank Anderson & Chava Mirel, 8pm
 BP Greta Matassa Quintet, 9pm

Sunday, May 26

HS Jazz Brunch with Evan Captain, 11:00am
 CZ Choro Music Open Jam, 2pm
 SM Annie Eastwood w/ Kimball & the Fugitives, 4pm
 CC Francesco Crosara Trio w/ Gail Pettis & John Stowell, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Ottmar Liebert and Luna Negra, 7:30pm
 ZZ Michael Owcharuk Trio//Jacob Zimmerman 3 (alternating Sundays), 8pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 OW Patrick Riffin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, May 27

CZ Klezmer Jam, 7pm
 NL Mo' Jam Mondays, 7:30pm
 TA Westside Trio, 8pm
 OW Ron Weinstein, Danny Godinez & Friends, 9:30pm

Tuesday, May 28

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 JA Cécile McLorin Salvant Quartet, 7:30pm
 UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, May 29

NC Shapeshifter, 5pm
 MQ Kim Archer, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 CM Newport HS Knightsounds Choir, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm

AU Roadside Attraction, 7:30pm
 JA Cécile McLorin Salvant Quartet (early show), 7:30pm
 BA Jazz Innovations Part 1, 7:30pm
 JA Cécile McLorin Salvant Quartet (late show), 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, May 30

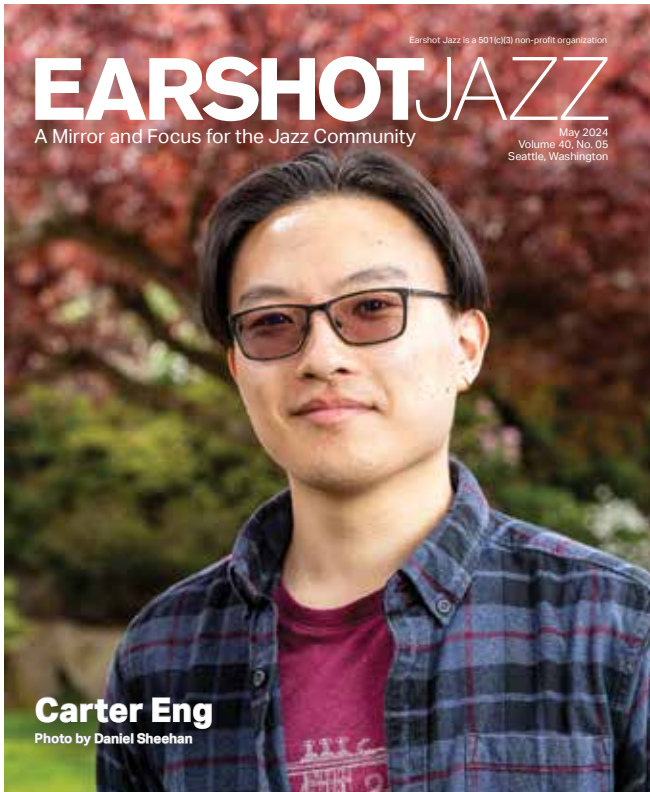
AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 MQ Kareem Kandi, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 NC Greta Matassa Student Showcase, 7pm
 JF Victor North, 7:30pm
 JA Emmet Cohen Trio, 7:30pm
 BA Jazz Innovations Part 2, 7:30pm
 IB Jacob Zimmerman, 8:30pm

OW X-Presents: Xavier Lecouturier & Friends, 9pm
 CC Jenny Davis & Chuck Easton, 9pm

Friday, May 31

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Shawn Schlogel, 6pm
 CM Chris Stevens Band, 7pm
 TP Market Street Dixieland Jazz Band, 7pm
 TD Garfield Jazz Bands, 7pm
 CC Bruce Cosacchi, 7pm
 JF Machado Mijiga, 7:30pm
 WE St. Bees, 7:30pm
 JA Emmet Cohen Trio (early show), 7:30pm
 BP Annie Eastwood & All-Star Band, 9pm
 JA Emmet Cohen Trio (late show), 9:30pm

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 Photo by Ambe J. Williams



Carter Eng photo by Daniel Sheehan

IN THIS ISSUE

Letter from the Director: Jazz Masters, All	2
Notes	3
Profile: Carter Eng: The One Thing	4
Feature: In the Workshop With Jazz Quartet Type 85	7
Feature: Meet the 2024 NonSeq Curators	9
Preview: Maya - Global Grooves with Ganesh Rajagopalan and Friends	10
For the Record: Francesco Crosara, <i>Circular Motion</i>	11
Jazz Around the Sound Calendar	12

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