

Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Todo Es: A Constant State of Motion

(L-R): Tim Miller, Tor Dietrichson, John Lilley, Daniel Miller, Rebecca García, Stephen Yamada-Heidner, and Dan Hensley. Photo by Daniel Sheehan.

Letter from the Director

Seattle Is Now!

It is an annual irony here within Earshot that once summer finally arrives, our organizational mind is so focused on planning for the coming fall that we almost miss the gorgeous weather. But it's always an exciting cycle for us because we've once again cooked up a fascinating fall festival for you. The Earshot Jazz Festival brochure is on the way. Meanwhile, information is available at earshot.org.

Running October 18 to November 3 in venues around the city, this 36th edition of the Earshot Jazz Festival is a compelling survey of the past, present, and future of the dynamic, constantly moving world of jazz. It's a diverse series of one-of-a-kind concerts, commissions, collaborations, conductions, and creative community connections. As one national magazine once said, "Each year the Earshot Festival ... disrupts assumptions, gets in your face and finds fresh synergies."

And fresh synergies abound this year. In addition to a stellar lineup of world-class concerts, the festival features several very special and carefully planned projects, that showcase the creative brilliance of Seattle's artists and demonstrate why our jazz community stands among the best on the planet.

We're super excited to reveal Seattle legend, Skerik, as this year's festival resident artist. This, too, has been a long time coming. Nationally known and widely respected (having appeared on over 200 records!), Skerik will unleash three separate concepts in concerts as a leader and will appear in several additional festival events.

This year's commissioned festival artist, Freddy "Fuego" Gonzalez, will



John Gilbreath photo by Bill Uznay

world premiere his new work within a week of concerts in partnership with LANGSTON Seattle. The week also includes the new group of native-son trumpeter Riley Mulherkar, along with shows by Seattle hip-hop/jazz/neo soul artists Gabriel Teodros and Day Soul Exquisite, and the D.C. duo BOOMscat.

We're also proud to present a major new work by trumpeter Samantha Boshnack, a new group and new recording from Marina Albero, and some exciting new directions from Seattle-area high school jazz programs, including wait for it ... Garfield Plays Sun Ra!

We're going to have a ball this fall and can't wait for you to join us!! There are still sponsorship opportunities available, and we'll gladly accept your donations in support of this one-of-a-kind festival program. We're always available to answer questions, help with ticket packages, and support your accessibility needs. We aim to please!!

Once again, tickets and information at earshot.org. See you soon!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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IN MEMORIAM

Jeremy Bacon (1959-2024)

BY STEPHEN REED GRIGGS

Jazz pianist Jeremy Bacon died at Franciscan Hospice House in Tacoma on July 8, 2024, after months of treatment for metastatic colon cancer. He was 64 years old.

Jeremy Bacon was born in New York City on December 16, 1959, and named after his father, who worked for The Conference Board and sang as a member of The New York Choral Society and The Occasional Singers, an avant-garde group led by folk singer Gil Robbins (father of actor Tim Robbins). And his mother, Carol, was a notable stone sculptor influenced by Isamu Noguchi.

Jeremy, his father, and his uncle Paul were especially big jazz fans. Paul designed album covers for recordings, including several by Thelonious Monk for Blue



Jeremy Bacon photo by Jim Levitt

Note Records and Cannonball Adderley for Riverside Records.

Bacon took piano lessons from childhood. He was further musically encouraged in high school at the Center for Open Education and studied jazz improvisation and composition at Oberlin. After college, Bacon became the protégé of pianist Don Pullen, who had worked with renowned bassist Charles Mingus. Beyond music,

CONTINUED ON PAGE 17

NOTES

Celebrating Wally Shoup (1944-2024)

Influential saxophonist, bandleader, painter and writer Wally Shoup was a leading advocate of free improvisation in both life and music and a mentor by example to scores of musicians spanning generations in the Pacific Northwest and beyond. Over a long and productive career, distinguished by grassroots organizing and collaborations with an international cast of notables, Shoup left a rich legacy of passionate in-the-moment playing, wry humor, and acute observations on music and the human condition. A three-day memorial celebration for him will take place August 23-25 at The Royal Room, Kenyon Hall, and Gallery 1412. His fi-

nal recorded works will be available for purchase at the event. Proceeds will be donated to Shoup's partner.

An Evening of Wine and Jazz with Saxophonist Marion Meadows (w/ Discount)

Langston and Urban Connoisseurs, LLC present a summer evening of sparkling wines and jazz with Connecticuter saxophonist & photographer Marion Meadows, August 23, 6-8:30pm at Langston Hughes Performing Arts Institute. After studying arranging and composition at Berklee College of Music, Meadows perfected his craft studying with Sonny Fortune, Joe Henderson, Dave Liebman

CONTINUED ON PAGE 17

AND YOU!

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Todo Es: A Constant State of Motion



Todo Es photo by Daniel Sheehan. (L-R): Tim Miller, Rebecca García, John Lilley, Dan Hensley, Tor Dietrichson, Daniel Miller, and Stephen Yamada-Heidner.

BY PAUL RAUCH

The early rhythmic roots of jazz are difficult to pin down precisely, but they certainly are related to early habanera-tresillo, often referred to as the New Orleans clave. With a backbeat added to the mix, the tango rhythms revolutionized by Machito in the 1940s may have been the public-at-large introduction to jazz music based on an Afro-Cuban motif, or music referred to specifically as “Latin jazz.” Yet more than two decades prior to Machito, Jelly Roll Morton and Buddy Bolden were utilizing habanera-tresillo in their compositions, referring to it as the “Spanish tinge.” This drives home the point that it was present in jazz from the conception of the music, it has always been there. What we now identify as Latin jazz in terms of form is not only an evolutionary branch of the American jazz lexicon, but a verifiable part of its very roots, of its actual birth.

The Seattle jazz scene has always had a bit of a fascination with Latin jazz and has been blessed with prominent resident practitioners of the music, whether it be Afro-Cuban or Brazilian adaptations.

Local jazz icon Jay Thomas, then just a youngster, had a spin in Machito’s band in 1968. Brilliant Brazilian pianist Jovino Santos Neto, the curator of the legacy of Brazilian music legend Hermeto Pascoal, moved here in the early ‘90s, with two suitcases in hand—one with his possessions and one filled with sheet music that defined Pascoal’s legacy. More recently, Barcelona-born pianist Marina Alberro arrived in 2014, bearing an approach featuring Afro-Cuban elements acquired dancing with friends while studying classical piano in Cuba as a teenager. Both entered a Latin jazz community that included Mexico City-born pianist Julio Jauregui, drummer/percussionist Jeff Busch and a plethora of Latin-style percussionists, among many others.

Thus, the stage was set when bassist John Lilley set out to form a Latin jazz trio to perform at small gatherings. The San Diego native was drawn to the music by a roommate from El Salvador who turned him on to bassist Israel López Valdés, better known as Cachao. He would soon find out that there were other musical

partners to engage, and the band now known as Todo Es was born.

The band started as an instrumental ensemble relying on the prowess of its jazz engaged members. “It’s in the improvisation, we have a lot of great soloists in the band,” says Lilley, explaining the band’s relationship to the jazz canon. This would be especially true with the band’s current lineup which includes trumpeter Dan Hensley, mallet artist Stephen Yamada-Heidner, and guitarist Daniel Miller. The addition of Tim Miller on drum set and veteran hand percussionist Tor Dietrichson created a fuller, deeper sound that provided the unit with a more powerful presence.

It wasn’t until 2013 that the band truly found its footing, with the addition of vocalist Rebecca García. With the band’s sound now bearing the marks of Cal Tjader, Charlie Byrd and their respective forays into Afro-Cuban and Brazilian samba and bossa nova, Todo Es now had a wide variety of colors on their palette to choose from.

García’s smooth delivery added a real authenticity to the music and stretched

out the instrumental lineup to achieve more balance in their performances. Like the aforementioned Albero, García was drawn to the clave from dancing with friends. Salsa dancing allowed her to discover the possibility of her music engaging Latin rhythms—to visualize it clearly. “I had moved back from Wenatchee and was doing a singer-songwriter sort of thing, but I really wanted to do Latin jazz,” she remembers. The West Seattle native wasn’t finding an entry portal into the music, however, until her newfound passion for dancing. She wasn’t drawn to the allure of the striking visuals projected by the dancers she engaged, but more to the feel and the vibe of the music. “It never went away, but it did go to sleep for a while until I got into salsa dancing in my twenties. I dove into the Cuban stuff. The dancers I gravitated towards were the ones that were dancing with their eyes closed, because I just wanted to feel it. Music has always been a way to share who I am. I’ve always been an introvert [but] music allows me to express myself fully. Being able to write and put my voice into the music I create is super important,” she says.

García is a visual artist as well, an accomplished painter. Perhaps that explains the texture and full-bodied sound her vocals and her compositions employ. Clearly, the strength of the band is in the fact that everybody contributes, each with a very different piece of the puzzle in hand. The vibraphone and steel drum work of Yamada-Heidner adds that tinge of Tjader’s ravaging foray into Afro-Cuban sounds. Hensley brings a swinging trumpet element to the band. The overall percussion sound created by Miller and Dietrichson shakes loose the foundations of Latin rock music that rose to prominence in the early seventies (about the same time funk music was impacting the music of Brazil). Guitarist Miller has a deep connection with African forms, and in Seattle, can be seen performing as a bassist with reggae stalwart Clinton Fearon. Lilley, meanwhile, is the calm before the storm,

the low end custodial force that ties it all together. “Everybody contributes by writing or by giving input into how we’re arranging things,” he offers.

Todo Es performs in a variety of settings, most recently at the Seattle Jazz Fellowship in Pioneer Square and the Sea Monster Lounge in Wallingford. Their latest recording, *Elemento*, is a good entry point to their music and is available on all platforms. While the music is very danceable and vibrant, the band’s Seattle Jazz Fellowship performance on a busy art walk Thursday in Pioneer Square showcased the music as suitable to listening environments as

well. It should be noted that the audience that evening, while not dancing, was in a constant state of motion. This state of motion can be experienced at upcoming performances including August 24 at the Frederick Holmes Gallery as part of their Hot Jazz Series, and the Jackson Street Jazz Walk September 6-8.

Over the course of fifteen years, Todo Es has exceeded the expectations of its founder and bassist. Lilley started out to create a Latin trio to play small wine tastings and gatherings as such. What he ended up with was a strong and steady voice in the Latin jazz community and the Seattle jazz scene at large.

Behind the Kit with Ehssan Karimi

BY ROB MOURA

It's difficult to make a living playing music, and yet Ehssan Karimi — drummer, percussionist, and professional Hang player — has accomplished just that. Over the last decade he's played for countless Seattle barn-burners such as McTuff, Ayron Jones, and the Delvon Lamarr Organ Trio among them, and played to tens of thousands of people in arenas across the globe. Within 24 hours of our chat, he'll board a plane to Hawaii to begin drumming for legendary hip-hop group Dignable Planets — another result of his lifelong dedication to pursuing his dream.

From Karimi's infancy, a life behind the kit seemed impossible. "I was born with clubbed feet," he explains before listing multiple reconstruction surgeries before his sixth birthday. Bound to a wheelchair, he missed school while he relearned how to walk. "If I didn't have those surgeries, I wouldn't be able to use my feet for drumming, let alone for anything."

Even in his recovery, Karimi found himself drawn to the drums. After bashing



Ehssan Karimi photo courtesy of the artist

on an electronic kit as an eight-year-old, his parents bought him the real thing for Christmas two years later. "After my first year of high school," he says, "I had a clarifying moment where I thought, 'I just want to play drums.' I didn't have any other interests as far as pursuing a career." That persistent mindset, and the years he spent honing his talent,

brought him to Boston's Berklee College of Music on a full tuition scholarship. "I took full advantage of it," he says, given that he wouldn't have been able to afford it otherwise.

Shortly after Berklee, he nabbed some crucial live experience as the drummer for The Scene Aesthetic, a band of immense popularity within the Myspace

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Catch SRJO on KNKX Aug 15 for our live studio session

sphere. “That was five dudes in a van and no tour manager, getting no money at all,” he says. It would end up being The Scene Aesthetic’s last tour, as the band would call it quits soon after.

Upon returning to Seattle, Karimi spent his nights seeking community within the city’s fragmented music scenes. The search brought him to the Sea Monster Lounge in Wallingford. “The first time I went I saw McTuff, and I thought that band was nasty, as good or better than anything I saw at Berklee.” His frequent attendance at the venue ingratiated him to some of Seattle’s most talented musicians.

Within the year, he was offered to tour with Thao & the Get Down Stay Down on a bill supporting The Head and The Heart, and, later, The Lumineers at the height of their popularity. “I’d never experienced that level of jet lag and sleep deprivation,” he recalls. “My warmups consisted of just taking a nap in the green room and then, five minutes before the show it’s, ‘Wake up!’ and then you’re in front of thousands of people.”

Karimi isn’t just a sideman; he’s written his own music as well, primarily through another percussive instrument, the Swiss-made handpan known as the Hang (pronounced “Hong”). Intrigued by its capacity for composition, he spent his entire savings on a direct order from Switzerland in his first year at Berklee and immediately started writing music. Years later, his playing alongside fellow Hang player Leon Potter would become a staple of the Oregon Country Fair’s programming.

Though Karimi admits the work has its ups and downs, he acknowledges how fortunate he is, for instance, to pay off his student loans solely through his drumming. He also believes anyone is capable of that echelon of success. “Having a good attitude, being prepared, and being easy to work with, I think those things are really important,” he notes. “On top of being a badass at your instrument.”

Earshot Jazz Festival 2024 Schedule

Tickets on sale now for the 36th annual Earshot Jazz Festival! We are excited to announce another slate of brilliant artists — both established and emerging — from Seattle and around the world.



Skerik photo by Lisa Hagen Glynn



Day Soul Exquisite feat. Francesca Eluhu photo by Lisa Hagen Glynn

Fri 10/18	Skerik Band	Sat 10/26	Legacy of Wayne Shorter: Danilo Pérez, John Patitucci, and Brian Blade w/ special guest Mark Turner
Fri 10/18	Grace Love	Sun 10/27	Myra Melford Fire and Water Quintet
Sat 10/19	Garfield Plays Sun Ra and Lincoln Plays Wayne Shorter & Carla Bley	Sun 10/27	Skerik Quartet feat. Johnaye Kendrick
Sat 10/19	Jenny Scheinman All Species Parade	Tues 10/29	Flat Earth Society
Sun 10/20	Andy Clausen	Wed 10/30	Jessica Ackerley Trio / Syrinx Effect
Sun 10/20	Jenny Scheinman All Species Parade	Wed 10/30	Bill Anschell Standards Trio
Sun 10/20	Samantha Boshnack “Uncomfortable Subjects”	Thu 10/31	Vijay Iyer Trio
Tues 10/22	Gabriel Teodros / Afrocop	Fri 11/1	What’s Going On
Wed 10/23	Freddy Fuego	Fri 11/1	Preston Singletary’s Khu.éex’
Wed 10/23	Skerik (solo)	Fri 11/1	Ryan Keberle Catharsis w/ Edmonds-Woodway High School Jazz Band
Wed 10/23	What’s Going On	Sat 11/2	What’s Going On
Thu 10/24	Riley Mulherkar Quartet	Sat 11/2	Ryan Keberle Catharsis
Thu 10/24	What’s Going On	Sat 11/2	Nduduzo Makhathini Trio
Fri 10/25	Day Soul Exquisite	Sun 11/3	What’s Going On
Fri 10/25	What’s Going On	Sun 11/3	Marina Albero feat. Yusa
Fri 10/25	SHABAKA		
Sat 10/26	BOOMscat		

Schedule subject to change.

Tickets and information at earshot.org

KEXP's New Indigenous Radio Show Sounds of Survivance

BY DEVON LÉGER

Early Monday morning in Seattle, long before the sun comes up, the airwaves at KEXP open up to accept nearly every genre of music at once. Going beyond eclectic, KEXP's new radio show airing 3 to 5am, Sounds of Survivance, unites a world of music under an Indigenous banner. Through jazz, metal, hip-hop, folk, country, ambient, indie rock, punk, and every other kind of music, each artist played on Sounds of Survivance has Indigenous roots somewhere in the world. It's part of KEXP's new suite of programming, and the brainchild of co-hosts Kevin Sur (Kānaka Maoli), who runs Artist Home, a local event production company known for the Timber! Outdoor Music Festival, and Tory J (Quinault), a self-taught guitarist, music scholar, and PhD student with a love for jazz and tricky time signatures. The goal is to show not only that Native musicians today can be found in any genre, but also that Native artists have been at the heart of many movements of music

from the beginning. And though the show's great fun to listen to and an excellent way to discover new artists, both Kevin and Tory have a much more powerful vision in mind for what they want to do at KEXP.

The spark for Sounds of Survivance came from former KEXP DJ Gabriel Teodros. Though KEXP had celebrated Indigenous Peoples' Day in the past, Teodros pushed hard to step up KEXP's focus, programming only Indigenous artists on his show that day, and working hard to get other DJs to do the same. Gabriel's advocacy showed that KEXP could support fully Indigenous programming, though at the time there were no Indigenous DJs. "I've never seen somebody advocate as an ally and felt so seen by somebody in a place where I felt incredibly uninvited and unseen, you know, as a Native person," Kevin says. "When I



Kevin Sur and Tory J photo courtesy of KEXP

applied for this job, I made a point to say I've heard one Hawaiian voice [on air]. At 5pm in 2019, DJ Riz played [Hawaiian band] Kapena; it's the only time in six years." Tory came up with the name for the show, drawing on the academic work of Gerald Vizenor, who coined the term "survivance." A portmanteau of "survival" and "resistance," Tory says that survivance "was a repudiation of tragedy and victim narratives for Native people."

Kevin and Tory both hold special space for jazz on Sounds of Survivance, driven

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by their own backgrounds, but also by a desire to reclaim Indigenous history in jazz. “If you look at the native roots of jazz,” Kevin says, “and you look at the long list, you might think ‘I’m looking at the list of the greatest most influential jazz musicians of all time.’” Names like Dave Brubeck (Modoc), Miles Davis (Cherokee), Duke Ellington (Cherokee), Charlie Parker (Choctaw), Don Cherry (Choctaw), and more attest to this. Many greats of the genre felt forced to hide their Indigenous roots. Both Kevin and Tory mention Mildred Bailey in particular, who was Indigenous from the Coeur d’Alene Reservation in Idaho, but had to hide her Native identity. Tory points out that Bailey had Seattle ties too, moving here in her early life to live with her aunt, later taking advantage of a functional West Coast touring plan between Seattle and San Francisco. For Tory, the Indigenous struggle for identity is the same as jazz’s struggle for acceptance in the Western mainstream. He sees jazz developing as a form of activism similar to the activism that was needed by Native Americans in the 60s and 70s to fight back against the institutional policies of the time. “We’re doing the same things that jazz artists did,” he says. “We’re continuing a tradition of reclaiming a sonic space through accompaniment and empathy for each other... I think that those sorts of processes, the ways that we accompany each other, the ways that we improvise and bring new worlds into being, those are animated through Indigenous activism and through, intertribal, interracial activism. That’s one thing that’s really inspiring to me, vis-à-vis that connection between jazz histories, like the proliferation of jazz as an activist genre or an activist sounded act.”

Both of the Survivance DJs are looking at a bigger idea of Indigenous music than just North America. Kevin’s trying to focus on a definition of Indigenous that brings in more global struggles against colonialism. “To me,” he says “it’s learning how to center it on a shared struggle. Not your Webster Dictionary

that just says ‘the original inhabitants of any place.’ I can do an Indigenous show on English people if that were the case. It’s really based on trying to understand the current predicaments and the current status of people around the world that are colonized.” He’s been playing Palestinian artists on the show, and has had to reject some Native communities that were not colonized. It’s hard, he says, because he’s constantly researching trauma. “Every once in a while, I just need to do a show that’s fun!” he says. For Tory, it boils down to the simple fact that “our ancestors didn’t call themselves Indigenous, right? Indigeneity itself necessitates an Indigenous-settler relationship. It might seem kind of restricting, but it opens things up a lot too, because it allows for us to analyze that relationship.”

For now, both Kevin and Tory have their heads down researching new Indigenous artists to feature on the program, and both have been looking at premiering new songs via the show as well. Kevin just wrapped the show’s first KEXP in-studio with fellow Kānaka Maoli artist Isabeau Waia’u Walker, and both are struggling a bit with the early timeslot and workload. “I’m spending so much time practicing words and making sure I get words right” says Kevin, “because that means so much to my people, and I want to hold the reverence for others that I would want people to have for mine.” They’re happy about the successes that have come out of the show, like other DJs at KEXP discovering artists from Sounds of Survivance and moving them into the station’s mainstream. They’ve come a long way in just under a year. Kevin chuckles looking back at his first interview with KEXP to host the show. KEXP asked him “What makes you an expert in this genre?” He replied “One, this isn’t a genre. And two, anyone who claims they’re an expert’s fucking lying. It’s really just someone who’s willing to do the research and willing to not stop, because the amount of work is gonna go beyond my lifetime.”



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August 18 Changeland
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August 20 The Harlem Gospel Travelers

August 23 Scree-Run Waltz
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Jackson Street Jazz Walk

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BY AKSHAJ TUREBYLU

You had to be there. And not just there but *then*. Being a jazz aficionado in the second century of the art form means facing the harsh reality that many of those transient spaces where the tradition was born are no longer open for business.

And yet! Even if we cannot see Miss Lillian Smith’s Jazz Band and Oscar William Holden swing with the crowd, we can visit the consecrated ground on which they played. And that’s exactly what Seattle’s Jackson Street Jazz Walk promises.

Since 2013, the annual event has hosted free concerts and events highlighting the area where nearly fifty jazz clubs once served the Black population of Seattle.

While a history of redlining created the locality of Jackson Street, the music has defined it. Performance became an act of solidarity, away from the prying eyes of city censors, transforming the site into a place of rejuvenation. To remember both the struggle and the joy of Jackson Street is part of the process.

Since becoming Executive Producer of the Jazz Walk in 2017, Eugenie Jones has centered the event on three main thematic pillars: Music; Community; and Legacy.

As for Music: Over three days of performances including, Jazz Caliente Con Corazón, the Jazz Walk’s Red Dress Reception and official kick-off on Friday at the Langston Hughes Performing Arts Center (tickets \$25, VIP \$35); twenty-odd bands performing across ten community stages at Jackson Street on Saturday



2023 Jackson Street Jazz Walk artists photo by Lisa Hagen Glynn

including the jazz rock project The Daimonics, Blues songstress Elnah Jordan, and more; and a “Seattle Sings” closing performance at Fountainhead Gallery in Queen Anne on Sunday, featuring the Sugartime Trio and the award-winning Gail Pettis (tickets \$35).

As for Community: Over the last few years, Jones has folded in local, charitable organizations — an essential component of the Walk’s mission. This year’s benefactor is Byrd Barr Place, a Central District non-profit providing essential services, helping Seattle neighbors through direct services, community action and advocacy for the past 60 years. There are also major community partners involved with the Jazz Walk, such as Earshot Jazz, KNKX, and Vulcan Real Estate among others. It’s a meeting of many major Seattle organizations.

As for Legacy: Jones has dedicated a great deal of time and energy over seven years to making the Jazz Walk possible. She

remarks: “It’s important that current artists see themselves historically in the faces of the people that came before them.” The event also has a political dimension for her: “If we, as African-Americans, don’t speak up and tell that history, no one else is going to.”

Legacy is not only a commitment to the past. It’s a commitment to the future. Even if we cannot partake in partying with the early titans of jazz ourselves, we can honor and continue the party in our own way. A party that knows it stands on the shoulders of giants. In recognizing that legacy, we empower the future of jazz performance in the face of many of the economic, social, or other impediments that attempt to block the voices and horns of the dispossessed. Looking to the past, we press on.

To learn more about the artists, purchase tickets, or view the schedule and map visit jacksonstreetjazz.org.

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(L-R): Chloe White, Yusa, Marina Albero, Serena and Chris Cotton. Photo courtesy of the artist.

BY NATHAN BLUFORD

Pianist and composer Marina Albero is a radiant presence in Seattle's music community. This year, she began an exciting new life chapter by spending January through May living in New Orleans, the birthplace of jazz. She designed her time in Louisiana as a musical residency focused on recording a new album. Marina being Marina, she also befriended a lengthy list of musicians along the way.

Raised among a traveling musical family in Spain, Albero quickly established herself as a critical branch in Seattle's extended family of improvisers when she resettled here with her children in 2014. Her notable local accomplishments include serving as the piano chair at Teatro ZinZanni and presenting a concert series as the 2021 Earshot Jazz Festival's resident artist.

Albero's Crescent City sojourn was inspired by newfound independence. "Everything came from my youngest kid moving out. I was like, wow, I don't need to stay in Seattle anymore – I can go places!" she recalls. "It was like a self-gift – I've been a musician since I was born because my family are musicians, so I never took a real break."

With the help of some generous community fundraising, Albero secured a temporary home just a short bike ride from Frenchmen Street's buzzing row of

live music venues. Accompanied by her hammered dulcimer, a modest electric piano and her trusty keytar, she settled into a more contemplative lifestyle. "I would go out, and of course, check out concerts and meet friends, but I spent a lot of time at home just practicing and being on my own," she describes.

Expecting boiling heat, Albero was surprised when below-freezing temperatures early in her trip led to gig cancellations and the surreal sight of a deserted Frenchmen Street. In spite of other obstacles, including the Big Easy's world-famous potholes and its feared stinging caterpillars, she gathered momentum quickly.

New Orleans' vibrant mixture of Black American, African, Caribbean and European musical lineages was a natural fit for Albero's layered artistic background. Her virtuosic piano talents and gregarious personality were a hit with the city's rich, flamboyant performance scene. Local musicians couldn't wait to get her and her keytar on their gigs.

Meanwhile, the recording gradually grew from a planned EP to a full-length. Compositions written for a brass band were joined by compositions for a quintet and then a second quintet. With the help of her recording engineer Justin Armstrong, who built his career in Seattle before relocating to New Orleans, she booked

recording dates at the Ellis Marsalis Center and Marigny Studios.

In a leap of faith, however, Albero secured the studios before the band members. As always, improvisation prevailed: an all but cinematic montage of gig sightings, family connections and other only-in-New-Orleans coincidences led her to the musicians that she needed. “I wanted it to be people that *wanted* to be on my recording,” she recounts. “I felt like it needed to be very organic. And it *happened!*”

The resulting album, which Albero named *A Nomad of Sound*, features nearly a dozen musicians. Among them are bassists Amina Scott and Yusa; reeds player (and sometimes-Seattleite) Rex Gregory; drummers Pedro Segundo and Jafet Perez; and trumpeter Chris Cotton, a member of the popular New Breed Brass Band. Albero’s daughter Serena sings in both quintets and wrote most of the lyrics.

Recording at the Ellis Marsalis Center, a 9th Ward music education facility for underprivileged children, meant that Albero got to record on the late master’s piano. Cotton shared that one of her compositions really captured the flow of a jazz funeral. “That made me feel very proud, that compliment,” she reflects.

Now back in Seattle, Albero is thrilled for her recording’s release, which will take place at a celebratory performance on November 3 as a part of the 2024 Earshot Jazz Festival. “I feel very, very grateful to Seattle,” she says. “I had moments where I had to weep – 80 or 90 percent of the [online fundraising] support comes from Seattle. It’s an army of love. I love how people support my music here.”

Albero’s Southern residency was only the first episode in this new, travel-oriented chapter of her musical story. July brought a whirlwind trip to New York City, and the future will hopefully bring journeys to India, Brazil, and beyond. Fortunately for her community here in Seattle, she considers herself lucky to call the Emerald City home.



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A New Works Cocktail

BY DYLAN KOA

“This is a good example of where commerce meets art,” says Wayne Horvitz, as he carefully tucks a cocktail card under a piano leg to balance it.

This simple gesture is the epitome of Wayne Horvitz’s New Works ensemble. A program that started at JazzED, Horvitz had initially wanted to provide a space for advanced student players. When the pandemic hit, New Works ceased sessions until The Royal Room club co-owner revitalized it this year — the first time since 2019. Usually structured in weekly meetings of two hours a day over the course of a few months, this year’s ensemble was a five hour, five day intensive in which the musicians meet for the first time on Monday and must perform a repertoire of nine songs by Friday night.

The ensemble is made up of younger musicians ranging from as young as 8th grade up to freshman year of college. These young musicians aren’t your typical high school band, though they are special, and like the cocktail card, they each represent a unique set of skills and styles that comprise this sturdy ensemble.

This year’s program included a setlist ranging from a variety of underrepresented composers, such as Sonny Clark, Herbie Nichols, Thelonious Monk, and Hank Mobley, as well as modern musicians like Bill Frisell, John Zorn, Tomeka Reid, Joshua Redman, and even Horvitz.

The most notable addition to the repertoire, however, is a method of group improvising known as “Conduction” — a nod to the work of Lawrence “Butch” Morris, the inventor of Conduction, — which consists of a series of hand



New Works Ensemble photo by Dylan Koa

signals signifying to players to solo a certain section of music, improvise, or mimic another musician, creating an authentic performance that doesn’t conform to any materials designated by the written music, thereby uniquely revolutionizing the direction and feel of a given song.

Though he isn’t the only one in Seattle who practices Conduction (the great Stuart MacDonald regularly uses it in his band’s exercises), Horvitz is unique in his approach to it.

The real gem of New Works isn’t the music played nor the technique of Conduction, rather it’s the director. As someone who tries to be himself in his directing, the award-winning musician and composer’s directing style has been best described as eye-opening. To the

band members, Horvitz’s personality and interesting anecdotes gives an additional perspective to the music, adding depth and cultivating a greater understanding to the work.

Through New Works, Horvitz hopes to challenge his students by pushing them out of their comfort zones and play music styles not traditionally found in most music programs. Most importantly, he hopes to broaden perspectives surrounding what is possible in creative and improvised music, reducing any preconceived prejudices and opening listeners and musicians alike up to more more forms of music. In doing so, we partake in a music so refreshing, quenching a thirst we didn’t know we had that one can only wait to see what’s new & in the works for this project to come.

ROOTS

Gail Pettis

Earshot Jazz is proud to share brief excerpts from the forthcoming book *After the Bottle Clubs Closed: Seattle Jazz in the Modern Era* w.t. (History Press of Charleston, S.C.) by Seattle’s preeminent jazz writer, Paul de Barros, and Seattle-based music journalist Alexa Peters. Picking up where *Jackson Street After Hours: The Roots of Jazz in Seattle* (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 ALEXA PETERS

Two-time winner of Earshot Jazz Golden Ear Award “Northwest Vocalist of the Year,” Gail Pettis was born in Kentucky and raised in Gary, Indiana. Shortly after moving to Seattle in 1996 to establish her own orthodontics practice, Pettis, who’d played French horn in high school, began nurturing a new passion for jazz vocals in her early forties, after taking a jazz workshop taught by Seattle saxophonist Darren Motamedy. In 2006, Pettis sold her orthodontic practice and began making music full-time. With two records to her name, Pettis won the Seattle-Kobe Female Jazz Vocalist Competition in 2006, served as an artist-in-residence at Amherst Jazz Festival the same year, and has performed with Gene Harris, New Manhattan Big Band, and Eddie Conard.

Below are edited excerpts from an April 2024 interview with Pettis at a coffee shop in the Seattle area.

I had a background in swing dance and then I had an injury, and I was looking for something that still had a connection to jazz.

Around that time, I happened to see Dee Daniels and Kevin Mahogany adjudicating some vocal jazz groups from local high schools and colleges, when the Experience Music Project used to have a series called “Jazz in January.”

I wanted the opportunity to be adjudicated, too, but a lot of times when people come to jazz late in life, the programs are designed



Gail Pettis photo by John Froschauer

for 18 to 22 and they’re restricted by age. At that time, I thought, ‘but despite my

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age, I'm new to the profession and I feel like I'm at the skill level of a beginner or a high school student or somebody who's just starting jazz.'

When Kevin was adjudicating at Jazz in January, I went up to him and said, "I'm a beginning singer; I tried to sign up because I would've loved to get some input on my singing." And I remember he said I could send him something to listen to. I sent it and I heard right back. He wrote me a long, encouraging letter, and I wish I still had it now. It was instrumental for me.

Later, during that same Jazz in January, I saw Dee Daniels do a vocal workshop.

She opened the session by singing "Autumn Leaves" and followed that with a discussion about her approach and the reason behind her music. What I took away from what she said was that she saw herself as a conduit; an open vessel to let whatever people need come through her, through the music.

Afterwards, I contacted Dee and I was like, "I want to sing. I heard you do a one hour demo at the Jazz in January, and I like what you do and the idea of jazz." Then, I got my little car and I drove up to North Vancouver because she was living up there at that time. I'll never forget, she said, "Do you want a

cup of tea?" We looked out her window, and she told me about her daughter and living in Vancouver, and she sat down on the sofa. I could almost cry when I think of this because it was just like the most welcoming thing. There was, like, invitation and confirmation all in just this one sentence: She sat down and she said, "Well, what can I do for you, Ms. Gail?"

It was just like a hug. I've never forgotten that. Recently, at a tribute to Ernestine Anderson, she was the guest, and when I saw her behind stage, I just broke down because the limited contact that we had was so positive and so significant.



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VOCALIST GAIL PETTIS

Bacon practiced tai chi with Grandmaster William Chi-Cheng Chen.

Bacon worked regularly in a trio led by bassist Charles Fambrough, which included seasoned artists like drummer Jeff “Tain” Watts, trumpeters Johnny Coles and Michael Philip Mossman, saxophonists Joe Ford and Ralph Bowen, and guitarist Pat Martino. He was musical director for Joey Arias’ Billie Holiday show at Carnegie Hall and accompanied many vocalists, including Kristin Chenoweth and Jeanie Bryson, daughter of Dizzy Gillespie.

Bacon’s discography includes two recordings under his name, *Cloud Hands* and

Cage Free: Free Range, Travels with the band Big Train, three with saxophonist Joey Cavaseno, and one with vocalist Queen Esther. Appreciated by live audiences across the United States, Europe, and Japan, Bacon performed on stages vast to intimate, including Carnegie Hall and John F. Kennedy Center for the Performing Arts to New York nightclubs Birdland, Smalls, Mezzrow, Smoke, Minton’s, 55 Bar, and the Blue Note.

After Bacon moved to the Pacific Northwest in 2018, he was beloved by audiences and fellow artists, performing regularly as a leader and accompanist. He taught piano on the faculty of Cornish College of the Arts, accompanied dance classes in the theater department, and performed

with Seattle JazzED at many regional elementary schools.

Bacon referred to his calendar of performances as a garden that he tended. His philosophy of preparedness and positivity was, “Prepare for the rehearsal as if it’s the gig. Prepare for the gig as if you’ve never played that well in your wildest dreams.”

Jeremy Bacon is predeceased by his brother Peter Bacon, mother Carol Bacon, and father Jeremy Bacon, Sr.. He is survived by his wife, Ruth Anne Garcia, son Theo Bacon, sister Gina Frary Bacon, niece Tyler Rose Mann, nephew Riley Mann, and stepmother Geneve Bacon. A memorial is being planned for October.

and Eddie Daniels. In addition to the music, experience the various sparkling wine flavors of “Off the Beaten Path” as well as a collection of some more traditional sparkling wines. Use promo code: *EARLYBIRD*, and receive \$25 off your ticket price. VIP ticket purchasers will experience a sparkling wines tasting from Black winemakers and meet & greet with Marion Meadows. Tickets on sale now at langstonseattle.org.

A New Future for the Conor Byrne

After months of being closed, the iconic Conor Byrne, a cornerstone of the local music scene for decades and Ballard’s oldest venue, will reopen in early August thanks to a remarkable community effort. Facing financial difficulties exacerbated by the recent economic downturn, the venue was on the brink of shutting its doors permanently when employees, artists, and community members transitioned the venue into a cooperative. This ignited a flurry of media attention, outcries from the public, and eventually, financial support that aided the venue converting to a new membership-based model that quickly

gained over 400 founding members. The co-op’s first survey asking members what type of programming they want to see at Conor Byrne confirmed the venue as a bastion for singer/songwriters, Americana acts, and indie rock, and a desire to see more R&B and jazz acts in this new chapter. The Conor Byrne Cooperative will welcome people back into the room with a re-opening weekend featuring The Moondoggies supported by Acapulco Lips & Natt Meek on August 2, and St. Yuma & The Waddlers on August 3. Tickets at conorbyrne.pub.com.

Lakedale 7th Annual Jazz Music Festival

San Juan Islands jazziest summer celebration is back at Lakedale for their 7th annual music festival, August 23-24. Headlined by jazz virtuoso Brian Nova and his trio, the groovy bash will feature a brilliant lineup of talented musicians from across the country including Whistle Lake Jazz Quartet, Marty Tuttle & Janette West, Barcode, and many more! The occasion is about more than just the music, it’s a chance to give back and pay it forward to the next generation. Lakedale’s music festival directly benefits the San Juan Islands school and Terry’s

Kids, an organization that brings the joy of music to children worldwide. This magical two-day event is open to music lovers of all ages and admission prices are included in nightly rates of registered guests of the resort. Lakedale offers seven accommodation options to choose from, set across the property’s sprawling 82-acre wooded paradise. Lakedale is a true summer playground with countless activities including biking, volleyball, kayaking, boating, a gourmet glamping dinner series, and so much more. For non-overnight guests, there are a limited number of gate tickets available to the event for \$25 per day. For more details visit lakedale.com

16th Annual North City Jazz Walk

Shoreline’s annual jazz walk is back this year, August 13, with tasty bites & nine musicians across nine venues that are sure to whet your appetite for more! This year’s walk features the Marina Albero Quintet, the Susan Pascal Quintet, Greta Matassa, Jazz Overhaul, the Stacy Jones Band, Pearl Django, Reggie Goings Quartet, Greg Schroeder, and Hook Me Up Band. For tickets and to view a full schedule visit northcityjazzwalk.org.

Nick Torretta, *Vesper Suite*

Self-released, February 2024

BY M.V. SMITH

While the saxophone is possibly the most prominent instrument in jazz, in classical music, it gets short shrift; nearly a century on from its premiere, the brief, sultry tenor and soprano solos in Maurice Ravel's *Boléro* remain the saxophone's most widely known spotlight in an orchestral context. Even as many jazz players over the years have collaborated with string ensembles of varying sizes, most examples, from *Charlie Parker with Strings* and Mary Lou Williams' *Zodiac Suite* to Nels Cline's *Lovers*, prominently feature a rhythm section. On his 1962 album *Focus*, by contrast, the legendary saxophonist Stan Getz was one of the few jazz musicians to take a different tack, setting his improvisations — with the exception of a single track — to Eddie Sauter's sensitive string arrangements without drums, piano, or guitar to ground him.

With *Vesper Suite*, a five-movement suite for string orchestra, woodwinds, harp,

and his own tenor sax improvisations, Renton-based saxophonist and composer Nick Torretta, who shares Getz's breathy, lyrical tone joins the great man on classical music's turf. Recorded last fall in Hungary with the renowned Budapest Scoring Orchestra — heard in such movies as *Get Out* and *Parasite* — *Vesper Suite* conveys (as Torretta puts it) "...the terrible beauty of natural chaos that has formed the universe we live within, the necessity created by our world to be fluid and adaptable in order to navigate our ever-changing reality."

By day, a composer-for-hire whose pieces for television, video games, and commercials run the gamut from chiptune-style Nintendo pastiche to a complete soundtrack for an imagined film noir, Torretta has seemingly given himself the sort of prompt an ad agency or producer might. He takes full advantage of his expanded musical palette to evoke the total weight of cosmic uncertainty; each movement is a swirl of shifting textures and tempos.



Case in point: opener "Parallax" contrasts furious violin bowing and sharp stabs from the woodwinds with the darker textures of cello pizzicato, only letting up for a brief section featuring a walking bassline and some hepcat sax phrases, a cheeky nod to the jazz side of Torretta's musical equation.

While the overall mood is intense, Torretta knows how to avoid claustrophobic clutter; transitions of emotion are often denoted by musical signals — like the harp glissando that precedes the aforementioned jazzy bit in "Parallax," or in the way Torretta introduces a few moments of harsh woodwind dissonance with Ayler-esque growls and bleats in closing movement "Eventide."

And while much of *Vesper Suite* is agitated, like any good storyteller, Torretta knows the value of a happy ending: the thorny bit in "Eventide" gives way to a searching flute and pensive strings, followed by a spritely saxophone solo that builds to a positively giddy repeated phrase — the most hopeful moments of the entire album.

The advertisement for Jazz Night School features a photograph of a woman with dark hair, wearing a blue top, playing a trumpet. The text 'JAZZ NIGHT SCHOOL' is at the top in large, bold letters. Below it, the text 'Combos, Big Bands, and more.' is written in a white, serif font. At the bottom, the website 'jazznightschool.org' is displayed in a white, sans-serif font. A small disclaimer at the bottom left reads: 'A 501(c)(3) community nonprofit, Jazz Night School does not discriminate on the basis of race, color, gender, national or ethnic origin in administration of its educational policies.' A photo credit 'Photo by Richard Walker' is at the bottom right.

Martin Budde, *Back Burner*

Origin Records, March 2024

BY ERIC OLSON

Despite jazz's embrace of standards, there's nothing "standard" about jazz album art. From dim-lit interiors, think Miles Davis's *Kind of Blue* to psychedelic desertscapes, Herbie Hancock's *Sextant* — the principal role of a record cover is to hint at the musical aesthetic within. Seattle-based guitarist Martin Budde's *Back Burner*, out from Origin Records earlier this year, aces the test.

Budde, 28, is a founding member of bicoastal sextet Meridian Odyssey. He's joined on *Back Burner* by bassist Ben Feldman and drummer Xavier Lecouturier, both bandmates. The album cover shows Budde alone with his Gibson ES-335 on the coastline of Burien's Seahurst Park, his body framed by gravelly beach, tranquil waters, and the distant Vashon hills. It's an overcast day. Budde contemplates his frets.

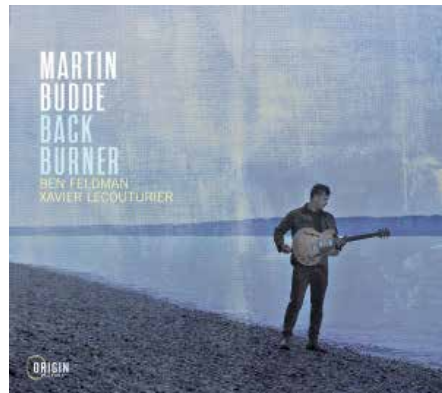
Back Burner is a case study in bucolic soundscapes and rich, undulating dynamics showcasing Budde's playing with remarkable purity of sound. Feldman and Lecouturier lay down wide, ride-heavy pockets while Budde handles melodic movement and provides some of his own harmonic accompaniment, grabbing bass notes and chordal resolutions mid-phrase à la Bill Frisell or Julian Lage.

The record's nine tracks includes a cover of Joni Mitchell's "My Old Man." Album opener "Red" provides a representative sonic template, with Budde running sprightly up his neck during the head and falling back down for a series of syncopated chords for the bridge. His semi-hollow body Gibson sounds nearly acoustic at times, the plucking attack on

his strings reminiscent of fellow North-westerner Miles Okazaki.

Title track "Back Burner" provides a compositional formula which Budde follows multiple times on the record: a solo chordal melody at the outset with Feldman joining in midway, and Lecouturier jumping in for the improvisation. In "Back Burner," the rhythm section takes up a gentle 2/4 feel and Budde switches from his Gibson to a Telecaster, dialing up the reverb to highlight his dexterity on the fretboard. His Tele furthers the aforementioned Lage comparison, and Budde's soloing is a playful, mixolydian-style exercise, easy for cross-genre listeners to digest.

Tracks like "Companion" and "Consensus" dig deeper into the jazz side of Budde's composition. Despite the unaffected sound of individual instruments, the melodies are increasingly modern and the band's dynamics sway like the best parts of a Bad Touch album. Mid-record showstopper "Gee Gee Blues" features bebop-lite runs



in the melody before stretching out into a more luxurious bridge.

Meanwhile, the album's lone cover, Joni Mitchell's "My Old Man," functions to anchor the album's creative angle and tie a bow on Budde's pristine finger work. Mitchell's melodies, like Budde's, are buoyant yet oddly askew. When the poignant, Lydian lead line ("We don't need no piece of paper from the city hall") drops in over Feldman's sparse backing, Mitchell's hollow-cheeked portrait from *Blue* — talk about representative album art — leaps into mental focus. Budde is a guitarist to keep an eye on.

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Sunday, August 25, 6pm
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 5rightsbrewing.com

Friday, September 20, 8pm
 Boxley's, North Bend
 jazzclubsnw.org



JAZZ AROUND THE SOUND

AUGUST 08

Thursday, August 1

AC Guitar Gil – Duos with Friends, 4pm
 AQ Jerry Frank, 5pm
 MQ The How Now Brown Cow III, 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
 CC Tim Lerch & Wayne Bliss, 7pm
 EG Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores, 7pm
 NC Greta Matassa Quintet, 7pm
 JA Con Funk Shun, 7:30pm
 JF Paul Richardson, 7:30pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, August 2

OX Drew Martin / Marina Albero / Sheyenne Leonard, 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
 EH Bob Antolin, 6pm
 CM Byron Street Swing, 7pm
 CZ Creative Music First Friday: New World Ensemble & Guests, 7pm
 TP Swing Street, 7pm
 CC Bruce Cosacchi, 7pm
 JA Con Funk Shun (early show), 7:30pm
 EC Victor Wooten & The Wooten Brother, 7:30pm
 JF Meridian Odyssey, 7:30pm
 RR Kiki Valera y su Son Cubano, 7:30pm
 WE St. Bees, 7:30pm
 NC Stephanie Porter Band, 8pm
 BX Pete Christlieb & Linda Small, 8pm

CH Bad to the Drone: A Guitar Drone Showcase, 8pm
 JA Con Funk Shun (late show), 9:30pm

Saturday, August 3

JP UMOJA Fest 2024, 11am
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 CM Seattle Jazz Network, 7pm
 TP Portage Bay Big Band, 7pm
 CC James Murray, 7pm
 JA Con Funk Shun (early show), 7:30pm
 JF Meridian Odyssey, 7:30pm
 RR Electric Circus, 7:30pm
 NC YouForic, 8pm
 BX Greta Matassa Quintet, 8pm
 JA Con Funk Shun (late show), 9:30pm

Sunday, August 4

JP UMOJA Fest 2024, 11am
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 JF All Ages Jazz Jam w/ D'Vonne Lewis, 4pm
 CC Greta Matassa Quartet, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Con Funk Shun, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk/Jacob Zimmerman Trios (alternate weeks), 8pm
 SM Ron Weinstein Piano Trio, 9pm
 OW Patrick Riffiin & Friends, 9pm

Monday, August 5

NL Mo' Jam Mondays, 7:30pm
 RR New Music Mondays: Loop-land, 7:30pm
 TA Westside Trio, 8pm
 RR Open Music Jam w/ Naomi Moon Siegel, 9pm
 OW Aqualizer, 9pm

Tuesday, August 6

AQ Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Sheila Kay, 7pm
 JA Stanley Jordan, 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, August 7

MQ Angela Petrucci, 5pm
 NC Shapeshifter, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 EH Bob Antolin, 6pm
 CE Jazz Jam w/ King Dre, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JA Stanley Jordan, 7:30pm
 AU Jazz Jam w/ Rebecca Jaymes, 7:30pm
 SM Celestial Navigation, 7:30pm
 SM Ron Weinstein & Friends, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, August 8

AC Guitar Gil – Duos with Friends, 4pm
 AQ Jerry Frank, 5pm
 MQ The Djangomatics, 5pm
 NC Happy Hour w/ Frank Kohl, 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
 CC Deseo Carmin, 7pm
 EG Mood for Love: Chris Parker Group, 7pm
 NC Jake Darrow & Mackenzie Turner, 7pm
 ML SassyBlack, 7:30pm
 JA John Pizzarelli Trio, 7:30pm
 JF Free Fall, 7:30pm

Calendar Venue Key

AC The Art of Coffee	EB El Gaucho Bellevue	JP Judkins Park & Playfield	RR The Royal Room
AQ AQUA by El Gaucho	EC Edmonds Center for the Arts	LA Latona Pub	RV Ravenna Brewing Co
AS a stir	EG Egan's Ballard Jam House	LH Langston Hughes Performing Arts Institute	SG Seattle Drum School Georgetown
AU Aurora Borealis	EH Embassy Suites by Hilton/ Bellevue	LI Lincoln Theatre	SK Sheridan Market & Roadhouse
BI Bainbridge Island Museum of Art	ES El Gaucho Seattle	ML Madame Lou's	SM Sea Monster Lounge
BL Black & Tan Hall	ET El Gaucho Tacoma	MQ Triple Door MQ Stage & Lounge	SS Simply Soulful
BP Bake's Place Bellevue	FH Frederick Holmes and Company Gallery	NC North City Bistro & Wine Shop	TA The Alley
BX Boxley's Jazz Club	FV 5 Rights Brewery	NL Nectar Lounge	TP Third Place Commons
CC Cellar Cat	HA Harissa Mediterranean Restaurant	OW Owl 'N Thistle	UB Underbelly
CE Cafe Red	HD High Dive	OX Oxbow Bakery	VE Vermillion Art Gallery & Bar
CH Chapel Performance Space	IB Il Bistro	PD The Pink Door	VV Various Venues
CM Crossroads Bellevue	JA Dimitriou's Jazz Alley	RA Rainier Arts Center	WE Wonder Ethiopian Restaurant Sport Bar
CZ Couth Buzzard Books	JF Seattle Jazz Fellowship	RN Rumba Notes Lounge	ZZ Zig Zag Caf6
DT Darrell's Tavern			

RR Critical Mass Big Band, 7:30pm
 SM Manazma Sheen, 7:30pm
 RR Critical Mass Big Band, 7:30pm
 CH Tom Baker Quartet + Kin of the Moon, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, August 9

OX Naomi Moon Siegel Quartet, 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
 EH Bob Antolin, 6pm
 TP Honky Tonk Sweethearts, 7pm
 CC Bruce Cosacchi, 7pm
 JA John Pizzarelli Trio (early show), 7:30pm
 JF George Colligan, 7:30pm
 RR Aubrey Johnson, 7:30pm
 WE St. Bees, 7:30pm
 CH Greg Powers: PRAN, 8pm
 BX Reuel Lubag Quartet, 8pm
 BP Annie Eastwood and Her All-Stars, 9pm
 JA John Pizzarelli Trio (late show), 9:30pm

Saturday, August 10

SS Jams on Jackson, 1pm
 RR Noah Pettibon / Kandin Neri, 4pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EG Lady 'A': Welcome to the Porch, 7pm
 CM Hopscotch, 7pm
 FH Dmitri Mathery, 7pm
 JA John Pizzarelli Trio (early show), 7:30pm
 NC Gail Pettis, 8pm
 BX Jay Thomas Quartet, 8pm
 RR Ben Black & Friends: Palestine Children's Relief Fund Benefit, 8pm
 JA John Pizzarelli Trio (late show), 9:30pm
 EG Skerik Trio, 9:30pm
 SM Battlestar Kalakala, 10pm

Sunday, August 11

CZ Creative Music Jam: Free Improv Session, 2pm
 SK Pony Boy All-Star Big Band, 3pm
 SG Youth Open Mic & Mo' Jam, 3pm
 CC Tim Lerch, Chris Bickley & Osama Afifi, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA John Pizzarelli Trio, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk/Jacob Zimmerman Trios (alternate weeks), 8pm
 SM Ron Weinstein Piano Trio, 9pm
 OW Patrick Riffin & Friends, 9pm

Monday, August 12

NL Mo' Jam Mondays, 7:30pm
 RR Jazz jam w/ Tim Kennedy Trio, 8pm
 TA Westside Trio, 8pm
 OW Aqualizer, 9pm

Tuesday, August 13

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 VV North City Jazz Walk, 6:30pm
 RN Jazz Jam w/ Tess Guerzon-Cabrera, 7pm
 JA Walt Wagner Trio, 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, August 14

MQ Alexis Maurer Guitar Duo w/ Chris Symer, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 EH Bob Antolin, 6pm
 CE Jazz Jam w/ King Dre, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 RV Jazz Nights in the Conservatory, 7pm
 JA Four Tops, 7:30pm
 CH Tiny Orchestral Moments, 8pm
 SM Hurricane Dreamz, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, August 15

AC Guitar Gil – Duos with Friends, 4pm
 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
 CC John Pinetree Blues, 7pm
 EG Jo's Jazz w/ Joanne Klein, 7pm
 VE Music Laboratory: Christian Pincock & Guests / Scrambler, 7pm
 JA Four Tops, 7:30pm
 SM Glen Teriyaki, 7:30pm
 CH Satchel Henneman, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, August 16

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EH Bob Antolin, 6pm
 CM Scott Lindenmuth, 7pm
 RA Jazz Underground, 7pm
 TP Guitar Gil and Friends Quintet, 7pm
 CC Bruce Cosacchi, 7pm
 JA Four Tops, 7:30pm
 WE St. Bees, 7:30pm
 BX Pony Boy Quintet, 8pm
 RR Freddy Fuego, 10pm

Saturday, August 17

SS Jams on Jackson, 1pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 BI Cacophony, 6pm
 ES Martin Ross, 6pm

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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 (8/4, 8/18)
 JF 4pm, All Ages Jazz Jam w/ D'Vonne Lewis (8/4)
 CZ 2pm, Choro Jam (8/25)
 CZ 2pm, Creative Music: Free Improv (8/11)
 SG 3pm, Youth Open Mic & Mo' Jam (8/11)
 DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

CZ 7pm, Klezmer Jam (8/26)
 NL 7:30pm, Mo' Jam Mondays
 RR 8pm, Jazz Jam w/ Tim Kennedy Trio (8/12)
 RR 9pm, Open Jam w/ Naomi Moon Siegel (8/5)

Tuesdays

RN 7pm, Jazz Jam w/ Sheila Kay (8/6, 8/20)
 RN 7pm, Jazz Jam w/ Tess Guerzon-Cabrera (8/13, 8/27)
 OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

CE 7pm, Jazz Jam w/ King Dre
 AU 7:30pm, Jazz Jam w/ Rebecca Jaymes (8/7)
 AS 10pm, Jam Session Wednesdays

Thursdays

BL 6pm, New Orleans Jazz Jam & Speakeasy Night (8/1, 8/15)
 CM 6pm, JazzClubsNW – High School Jam (8/8, 8/22)
 EG 7pm, Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores (8/1)
 EG 7pm, Jo's Jazz w/ Joanne Klein (8/15)

ET Sandy Harvey, 6pm
 EG Mais-Liis and Tanya Baklanoff, 7pm
 CM Criminal Squirrel Orchestra, 7pm
 TP Big Mischief Little Big Band, 7pm
 CC James Murray, 7pm
 JA Four Tops (early show), 7:30pm
 BX Bill Anschell Trio, 8pm
 RR Peter DiStefano & Mike Baggetta, 8pm
 BP Umami Jazz Fusion, 9pm
 EG Greta Matassa Quintet, 9pm
 JA Four Tops (late show), 9:30pm

Sunday, August 18

CZ Jazz Jam w/ Kenny Mandell, 2pm
 CC Dmitri Matherly, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Four Tops, 7:30pm
 RR CHANGELAND: Cheryl Hodge, Matt Eakle, Jan Peters, Rich Hinrichsen, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk/Jacob Zimmerman Trios

(alternate weeks), 8pm
 SM Ron Weinstein Piano Trio, 9pm
 OW Patrick Riffin & Friends, 9pm

Monday, August 19

NL Mo' Jam Mondays, 7:30pm
 TA Westside Trio, 8pm
 RR New Music Mondays: Jazz Jam, 8pm
 OW Aqualizer, 9pm

Tuesday, August 20

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Sheila Kay, 7pm
 JA Jovino Santos Neto Quinteto, 7:30pm
 RR The Harlem Gospel Travelers, 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, August 21

MQ Rebecca Jaymes CD Release, 5pm
 NC Shapeshifter, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 EH Bob Antolin, 6pm
 CE Jazz Jam w/ King Dre, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JA Jovino Santos Neto Quinteto, 7:30pm
 SM Celestial Navigation, 7:30pm
 AU Roadside Attraction, 8pm
 AS Jam Session Wednesdays, 10pm

Thursday, August 22

AC Guitar Gil – Duos with Friends, 4pm
 AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 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
 CC Birch Pereira & the Gin Joints, 7pm
 EG Heather Ward: CD Release, 7pm
 NC Greta Matassa Student Showcase, 7pm
 JA Herb Alpert & Lani Hall, 7:30pm
 SM Manazma Sheen, 7:30pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm
 SM Jonny Tobin, 9:30pm

Friday, August 23

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
 EH Bob Antolin, 6pm
 LH Marion Meadows: Wine and Jazz, 6pm
 EG Elena Maque Band (early show), 7pm
 CM Greta Matassa, 7pm
 TP The Loose Heels, 7pm
 CC Bruce Cosacchi, 7pm
 JA Herb Alpert & Lani Hall, 7:30pm
 RR Scree-Run Waltz: Celebrating Wally Shoup (1944-2024), 7:30pm
 WE St. Bees, 7:30pm
 HD McTuff feat. Doria, Skerik, Cressey, Heyer, Lewis, 8pm
 BX Danny Kolke Trio, 8pm
 EG Elena Maque Band (late show), 9pm

Saturday, August 24

SS Jams on Jackson, 1pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EG Jose "Juicy" Gonzales Trio, 7pm
 CM Michael Powers, 7pm
 FH Todo Es, 7pm



TP Rat City Brass, 7pm
 JA Herb Alpert & Lani Hall, 7:30pm
 BX Kandin Neri, 8pm
 SM Skerik, D'Vonne Lewis, Tim Kennedy, Geoff Harper, 10pm

Sunday, August 25

CZ Choro Jam, 2pm
 RR Frank Kohl Quintet: Pat Martino Tribute, 4pm
 SM Annie Eastwood w/ Kimball and the Fugitives, 4pm
 CC John Pinetree & the Yellin' Degenerates, 6:30pm
 RR Liz Hopkins, 7pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Herb Alpert & Lani Hall, 7:30pm
 FV Pony Boy All-Star Big Band, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk/Jacob Zimmerman Trios (alternate weeks), 8pm
 SM Ron Weinstein Piano Trio, 9pm
 OW Patrick Riffin & Friends, 9pm

Monday, August 26

CZ Klezmer Jam, 7pm
 NL Mo' Jam Mondays, 7:30pm
 TA Westside Trio, 8pm
 RR New Music Mondays: Jazz Jam, 8pm
 OW Aqualizer, 9pm

Tuesday, August 27

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Tess Guerson-Cabrera, 7pm
 JA Seattle Repertory Jazz Orchestra, 7:30pm
 SM Big Tooth, 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, August 28

MQ Brian Kirk, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 EH Bob Antolin, 6pm
 CE Jazz Jam w/ King Dre, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JA Seattle Repertory Jazz Orchestra, 7:30pm
 SM PBS (Peter Band Supreme), 7:30pm
 AU Emerald City Jazz Orchestra, 8pm
 AS Jam Session Wednesdays, 10pm

Thursday, August 29

AC Guitar Gil, 4pm
 AQ Jerry Frank, 5pm
 MQ Kareem Kandi, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 CC Bill Anschell & Gail Pettis, 7pm
 EG Mercedes Nicole Rhythm & Blues Quartet, 7pm

JA Keiko Matsui, 7:30pm
 RR Brian Gore & Itamar Erez, 7:30pm
 SM Manazma Sheen, 7:30pm
 NC Ted E. Bongo, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm
 SM Paige Sandusky, 9:30pm

Friday, August 30

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EH Bob Antolin, 6pm
 EG Duende Libre Trio, 7pm
 CM Pacifica Big Band, 7pm
 TP CenterPlay, 7pm
 CC Bruce Cosacchi, 7pm
 BP DHQ: The Darelle Holden Quartet, 7:30pm
 JA Keiko Matsui (early show), 7:30pm

LI Brian Gore & Itamar Erez, 7:30pm
 WE St. Bees, 7:30pm
 BX Kelly Eisenhour, 8pm
 JA Keiko Matsui (late show), 9:30pm

Saturday, August 31

SS Jams on Jackson, 1pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 CC Jonas Myers, 7pm
 CM Mike McQuigg Group, 7pm
 TP The Wiretappers, 7pm
 JA Keiko Matsui (early show), 7:30pm
 NC Tor Dietrichson Band, 8pm
 AU BroHamM, 8pm
 BX Roman Goron Trio, 8pm
 JA Keiko Matsui (late show), 9:30pm
 SM 206 Ribshack Orchestra, 10pm





Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

August 2024
Volume 40, No. 08
Seattle, Washington

Todo Es: A Constant State of Motion

(L-R): Tim Miller, Tor Dietrichson, John Lilley, Daniel Miller, Rebecca García, Stephen Yamada-Heidner, and Dan Hensley. Photo by Daniel Sheehan.

Todo Es photo by Daniel Sheehan. (L-R): Tim Miller, Tor Dietrichson, John Lilley, Daniel Miller, Rebecca García, Stephen Yamada-Heidner, and Dan Hensley.

IN THIS ISSUE

Letter from the Director: Seattle Is Now!	2
In Memoriam: Jeremy Bacon	3
Notes	3
Profile: Todo Es: A Constant State of Motion	4
Feature: Behind the Kit with Ehssan Karimi	6
Feature: KEXP's New Indigenous Radio Show Sounds of Survivance	8
Preview: Jackson Street Jazz Walk	10
Catching Up with: Marina Albero	12
Feature: A New Works Cocktail	14
Roots: Gail Pettis	15
For the Record: Nick Torretta, <i>Vesper Suite</i>	18
For the Record: Martin Budde, <i>Back Burner</i>	19
Jazz Around the Sound Calendar	20

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