


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

March 2020 Vol. 36, No. 03
Seattle, Washington

A black and white portrait of a woman with short, dark hair, smiling warmly at the camera. She is wearing a patterned shirt with a floral or leaf-like design. The background is softly blurred, showing what appears to be an indoor setting with other people in the distance.

Julia Tai

Photo by Daniel Sheehan



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly and is available online at earshot.org.

Subscription (with membership): \$35

3417 Fremont Ave N, #221
Seattle, WA 98103
phone / (206) 547-6763

Earshot Jazz ISSN 1077-0984

Printed by Yakima Herald-Republic

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MISSION STATEMENT

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



LETTER FROM THE DIRECTOR

Rhythm and Harmony

We each get out of bed, put our nose down, and do the work that's in front of us; day after day. We have to. And whether we're artists or Uber drivers, students or teachers, code writers or construction workers; we all need the occasional long view to put our lives into perspective, to get a sense of our own history, and to find an appreciation of ourselves and those around us.

This monthly *Earshot Jazz* magazine, now, incredibly, in its 36th year of publication, eagerly reflects the day-to-day activity in this jazz community; with news, previews, profiles and opportunities that are generally focused on the current period of time. And the hard-working Earshot administrative team, already working in an environment of deadlines, application cycles, tight budgets, and recurring program initiatives; does the work beautifully; day after day, month after month.

But we, too, can be mindful of the long view, realizing that we are essentially writing history every month. Taken as a single body of work, the 400 monthly issues of *Earshot Jazz* are a living document of one of the most vibrant jazz communities in the country. By the way, that means that close to two million individual copies have been distributed free of charge around the city through the years. As a major acknowledgement of that history, the Andrew W. Mellon Foundation is supporting a three-year process to digitize all 35 years of *Earshot Jazz* back issues, and all issues going forward, creating an interactive, open resource that will be available to all, in perpetuity.

As another marker of this incredible community, this month marks the 30th year of the Golden Ear and Seattle Jazz Hall of Fame Awards. Held annually since 1990, the process is intended to celebrate the accomplishments of Seattle artists over the previous year, and to memorialize those individuals whose dedication has helped to define Seattle's jazz legacy.

Please join us at the Royal Room March 9 to enjoy some incredible music and to meet some incredible musicians. Find details alongside a ballot (and please vote) and a list of the entire Seattle Jazz Hall of Fame ... so far ... on pages 4 & 5.

As always, we welcome your feedback, participation, and financial support! Join us!

—John Gilbreath, Executive Director





Five Seattle-Area Bands Chosen for Essentially Ellington Competition

Congratulations to the 18 finalist bands who will compete in the 25th Annual Essentially Ellington High School Jazz Band Competition & Festival. We're proud that five bands from our local area will be competing: **Garfield High School** (dir. Jared Sessink); **Roosevelt High School** (dir. Scott Brown); **Mount Si High School** (dir. William Leather); **Mountlake Terrace High School** (dir. Darin Faul); **Seattle JazzED Ellington Ensemble** (dir. Kelly Clingan). The 2020 Essentially Ellington Competition and Festival will be held **May 7–9** at Rose Hall, Lincoln Jazz Center, New York. The competition concludes with a concert and awards ceremony featuring the top three bands and the Jazz at Lincoln Center Orchestra with Wynton Marsalis. For more information see academy.jazz.org.

New Show on King FM: Second Inversion—"Rethink Classical"

Second Inversion is proud to launch a new weekly radio show highlighting the ways classical music has expanded and evolved in the 20th and 21st centuries. Hosted by Maggie Molloy, the show will air Saturday nights from 10–11pm on Classical KING FM 98.1 and for listeners outside Seattle the show can be streamed. Each week's episode features a different theme or trend in new music, drawing connections between classical music of the past, musical genres of the present, and sounds of the future. Sounds explored range from artists such as John Cage, Pamela, and Meredith Monk, among others. For more details visit king.org

Call for Artists to Join the Community Arts Partner Roster

The Creative Advantage Community Arts Partner Roster is looking for artists to join their rolls. As an arts partner, you will have the opportunity to work with students and teachers in Seattle Public Schools. The application is open to teaching artists, community arts organizations and cultural institutions. Artists accepted will remain on the roster for two years. A city-wide

initiative, the Creative Advantage aims to provide equitable access to arts education for all students in Seattle Public Schools. The application deadline is **March 11**. For application and details about the program visit creativeadvantageseattle.org.

Tacoma Jazz Walk 2020

On **March 7**, from 6pm till midnight, Tacoma Jazz Walk will present

CONTINUED ON PAGE 19

centrum
Jazz Port Townsend
John Clayton, Artistic Director

JULY 19-26
WORKSHOP AND FESTIVAL
Celebrating Women in Jazz

JOIN US! Jazz Port Townsend is the summer jazz camp designed to take you to the next level of musicianship. Spend a week living and learning with some of the finest musicians in the jazz world. Whether you're a journeyman performer, aspiring professional, or an enthusiastic beginner, you'll find colleagues who are the perfect fit for you to make music with.

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Tia Fuller



2019 Golden Ear Awards Ballot

Cast your ballot by March 3!

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers take stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees are selected by a broad range of *Earshot Jazz* readers, past Golden Ear recipients, jazz performers, audience members, and industry professionals. Those with the majority of nominations are included on the ballot below.

Vote online at earshot.org, by email to vote@earshot.org, or mail your selections to Earshot Jazz, 3417 Fremont Ave N. #221, Seattle, WA 98103, by **March 3**. The Golden Ear Awards party takes place **March 9** at the Royal Room, featuring the Marina Albero Ensemble.

NW Recording of the Year

- ☐ Ann Reynolds, *Joy*
- ☐ Greta Matassa, *Portrait*
- ☐ Kiki Valera, *Vivencias en Clave Cubana*
- ☐ Marina Albero, *A Life Soundtrack*
- ☐ Xavier Lecouturier, *Carrier*
- ☐ Other _____

NW Acoustic Jazz Ensemble of the Year

- ☐ Bill Anschell Standards Trio
- ☐ Kate Olson's KO Ensemble
- ☐ Marco de Carvalho Trio
- ☐ Marina Christopher's Marina and the Dreamboats
- ☐ MMJB: Rick Mandyck, Thomas Marriott, Jeff Johnson, John Bishop
- ☐ Other _____

Emerging Artist of the Year

- ☐ Abbey Blackwell
- ☐ Kelsey Mines
- ☐ Rob Granfelt
- ☐ Sidney Hauser
- ☐ Xavier Lecouturier
- ☐ Other _____

Alternative Jazz Group of the Year

- ☐ Bad Luck
- ☐ Christian Pincock's Scrambler
- ☐ Comfort Food
- ☐ Smacktalk
- ☐ sunking
- ☐ Other _____

NW Concert of the Year

- ☐ Kiki Valera y su Son Cubano (October 26, Town Hall Seattle)
- ☐ Marina Albero CD Release (December 17, The Royal Room)
- ☐ Miles Davis Birthday Celebration w/ Thomas Marriott, Rick Mandyck, Orrin Evans, Eric Revis, Gary Bartz, & Kassa Overall (May 24, Tula's)
- ☐ Odeya Nini + Abbey Blackwell & Kelsey Mines (November 15, Chapel Performance Space)
- ☐ SRJO: Count Basie Meets Duke Ellington (October 5, Benaroya Hall)
- ☐ Other _____

NW Jazz Instrumentalist of the Year

- ☐ Bob Antolin
- ☐ Joe Doria
- ☐ Marina Albero
- ☐ Ray Larsen
- ☐ Thomas Marriott
- ☐ Other _____

NW Vocalist of the Year

- ☐ Carlos Cascante
- ☐ Greta Matassa
- ☐ Jacqueline Tabor
- ☐ Johnaye Kendrick
- ☐ Kelley Johnson
- ☐ Other _____

Seattle Jazz Hall of Fame

- ☐ Jim Knodle
- ☐ Michael Brockman
- ☐ Robin Holcomb
- ☐ Steve Peters
- ☐ Suzanne Weghorst
- ☐ Other _____

Check opposing page for a list of Hall of Fame inductees. Correction: Bill Ramsay was inducted in 1997 and has been removed from the 2019 ballot.

SEATTLE JAZZ HALL OF FAME INDUCTEES

1990 Ernestine Anderson Al Hood Chuck Metcalf Floyd Standifer	Bud Young	2000 Bud Shank Chuck Stentz	2005 Gary Steele Mack Waldron Woody Woodhouse	2010 Chuck Deardorf Wayne Horvitz	2015 Ruby Bishop Sonny Booker Randy Halberstadt
1991 Buddy Catlett Don Lanphere	1995 Jerome Gray	2001 John Dimitriou Julian Priester	2006 Jim Knapp KPLU	2011 Overton Berry Jeff Johnson Jovino Santos Neto	2016 Bill Anschell Jay Clayton
1992 Jabo Ward Jim Wilke	1996 Norm Bobrow William O. (Bill) Smith	2002 Paul de Barros	2007 John Bishop Dean Hodges	2012 Scott Brown Dave Peck	2017 Patty Padden Skerik
1993 Fred Greenwell Melody Jones	1997 Lola Pedrini Bill Ramsay	2003 Ronnie Pierce Jay Thomas	2008 KBCS 91.3 Phil Sparks	2013 Bill Frisell Bert Wilson	2018 Bob Hammer Helen and David Marriott Sr. Wally Shoup
1994 Clarence Acox	1998 Jan Stentz Leon Vaughn	2004 Gaye Anderson Hadley Caliman Robert Knatt	2009 Marc Seales Stuart Dempster	2014 Amy Denio Greta Matassa	

PREVIEW

Golden Ear Awards Party & Seattle Jazz Hall of Fame Induction ft. Marina Albero

Monday, March 9, 7pm
Royal Room
5000 Rainier Ave S

It's our favorite party of the year, and you're invited! Each year since 1990, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year across the Seattle jazz scene with an evening of performance and presentations.

Through a democratic nomination and voting process, Seattle jazz fans and performers take stock and show gratitude for the region's vibrant jazz ecology. Join us as we honor the winners during the awards party on **Monday, March 9**, at the Royal Room in the rich Arts & Cultural district of Columbia City.

Beloved radio host Jim Wilke emcees the night's events, with presentations by special guests in the community.

Marina Albero sets the vibe, leading her ensemble through two sets of music that bookend the awards presentation. Named the 2018 Golden Ear Emerging Artist of the Year, Albero has been an ever-present figure on the Seattle scene since moving here in 2014. She is celebrated for her work on piano, psalterium, vibraphone, and as a composer. In 2019, Albero released her multi-volume album, *A Life Soundtrack*. Her ensemble features Jeff Johnson (bass), D'Vonne Lewis (drums), and Jeff Busch (percussion).

Tickets by sliding-scale donation. Advance tickets are available at earshot.org. For dinner & seating reservations, email reservations@royalroomseattle.com



MARINA ALBERO PHOTO BY LISA HAGEN GLYNN

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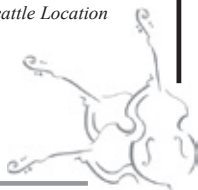
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Miranda Kichpanich, vocals
Eddie Mendoza, drums
Rafael Tranquilino, guitar and vocals
Willy Straub, guitar and vocals

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IN MEMORIAM

Walt Tianen

Seattle trumpet player Walt Tianen, who died January 4 at the age of 91, enjoyed a long and lively career that took him across several continents as well as through many of the high points of Seattle jazz history. That included the late-'40s Jackson Street scene; the inaugural, 1955 band at Norm Bobrow's downtown jazz club, the Colony; '60s jam sessions at Chuck and Joni Metcalf's storied Madrona redoubt; stints as a professional classical musician in the 1950s; and graduate work with the fabled founder of the University of Washington's ethnomusicology division, Robert Garfias.

"He was delightful," remembered pianist/vocalist Joni Metcalf, whose late husband, Chuck, was one of Tianen's closest friends. "Very sweet, with a good sense of humor and a good friend."

Born in 1928 into a family of Finnish immigrants on Michigan's Upper Peninsula, Tianen bounced around several states before graduating from high school in Walla Walla, in 1946. A year in the Air Force was followed by a period in Seattle when he met Quincy Jones and Ray Charles. Tianen also recalled seeing a very young Ernestine Anderson being coaxed onto the stage at the Washington Social Club, at 23rd Ave. and E. Madison St. In 1959, Tianen earned a B.A. in music at the University of Washington. Fellow trumpet player Marv Thomas, who would later buy Parnell's jazz club, recalled working with Tianen in Gordon Greene's big band at the Spanish Castle, in Tacoma. Thomas was studying pharmacy at the time, and recalled mixing Squirt with grain alcohol lifted from the chem lab and sharing it on the bandstand with Tianen and trombonist Dick Thorlakson.

"We were happy campers!" recalled Thomas.

In the late '50s and early '60s Tianen could be found working variously with the Northwest Jazz Workshop and the UW Wind Sinfonietta. In 1962, he held down a chair in the house big band at the Seattle World's Fair, which also included Chuck Metcalf and trombonist Dave Tuttle. In the '60s, Tianen and his first wife lived two doors down from the Metcalfs in a huge Tudor house that Tianen at one point shared with members of the Black Panthers.

"Those were the good old days," recalled Joni. "The booze and food would be at one place, the jam session at the other. Walt and Carol and several other couples had a dinner club every other month and they would cook this fantastic dinner with different wine with every course."

After getting his music degree, Tianen taught in Mercer Island and Seattle schools, then returned to UW, where in 1971 he got a masters in ethnomusicol-



WALT TIANEN PAINTING BY ENNO TIANEN

ogy, writing his thesis on 10th century Korean court music. He also worked with Garfias on a film about the great blues player, Son House. Tianen's love of world music was reflected in the international approach he took with Metcalf on an impressive tome, *The Chromatic Universe: A Handbook of Tonal Relationships for Composers and Improvisers*, which Metcalf later published.

An inveterate world traveler, Tianen spent three years in Kenya developing a school music curriculum, after which he taught at the American school in Vientiane, Laos, joining Garfias for a music festival in nearby Myanmar. In 1976, he met his future wife Mrs. Workinesh Tianen while teaching in Addis Ababa, Ethiopia. They married the following year and went to Kabul, Afghanistan. When Clark Terry came through on a State Department tour, they met him at the ambassador's home.

"Clark showed him some pointers on the trumpet," recalled Mrs. Tianen. "We stayed there until 1979, then we came back here and in 1980 he got a job for Exxon teaching in Libya. We traveled to India and all over South-east Asia. Sometimes they'd send him to Hong Kong to buy instruments."

When the couple finally returned to Seattle in 1981, Tianen spent the rest of his career teaching in the Seattle Public Schools.

"He just really loved people," said Mrs. Tianen, "and people kind of reciprocated. Everybody said he was a good man."

Tianen is survived by his wife; sons Deino and Enno and daughter Maija; and numerous nieces and nephews.

A memorial celebration of Tianen's life will be held from 2-6 p.m. February 29 at the Eritrean Community Center, 1954 S. Massachusetts Street, in Seattle. Jay Thomas is organizing music for the celebration.

—Paul de Barros



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Indigo Mist *with George Garzone*



The Royal Room
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AT THE ROYAL ROOM
MARCH 18-21, 2020

Renowned saxophonist George Garzone joins faculty improv band Indigo Mist—Cuong Vu, Richard Karpen, Juan Pampin, Ted Poor, and Steve Rodby—for explorations in improvised music.

Wednesday & Thursday
MARCH 18-19 (two sets)
7:30 - 9:30 PM

Friday
MARCH 20 (one set)
9:00 PM

Saturday
MARCH 21 (two sets)
7:30 - 9:30 PM

FREE ADMISSION

The Royal Room
5000 Rainier Avenue S
Seattle, WA 98118

Co-sponsored by the UW School of Music and Earshot Jazz
Support for this project is through the Mellon Creative Fellowships Initiative with funding from The Andrew W. Mellon Foundation.

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Julia Tai: Push and Pull

By Bryan Lineberry

"My favorite music is the music I haven't yet heard." —John Cage

The words evoke a spirit of fire shared by those who are ever-inspired to propel themselves forward into the musical worlds of the unexplored and the unexpected. It's a spirit that helps light the way for others to enjoy new journeys and adventures, and feel that the world must still hold beauty yet to be found. This fire is especially radiant and blazing in the living, breathing, and evolving practices of jazz and classical music; stewarded by those who understand the need to preserve and hand-down their historical legacies yet champion the urgency to nurture their growth.

To esteemed Seattle conductor Julia Tai, the words of John Cage are especially resonant.

Conductor to Seattle Modern Orchestra—the only large ensemble in the Pacific Northwest solely dedicated to the music of the 20th and 21st centuries—Tai offers these words in our conversation as a reflection of the spirit that continues to feed her as a guide for both audience and musician alike in these uncharted territories.

Born in Taipei, Taiwan, Julia Tai has been steeped in classical music her entire life, beginning her violin studies at age four and piano at eight. She received her Bachelor and Master of Music degrees from the University of Southern California Thornton School of Music and her Doctor of Musical Arts degree in orchestral conducting from UW.

Tai's journey with SMO began after graduating from UW in 2010. She and



JULIA TAI PHOTO BY DANIEL SHEEHAN

SMO Co-Artistic Director Jérémy Jolley co-founded the ensemble shortly thereafter with their inaugural season, mutually inspired to bring a consistent presence and elevation of contemporary classical music to Seattle. They soon found a home at the Chapel Performance Space in Wallingford's Good Shepherd Center—one of Seattle's most beloved sanctuaries for hosting new & creative music, known for its stain glass windows, warm resonance, and high ceilings that can invoke a sense of intimate sonic spirituality.

Now in their 10th year, SMO is celebrating their milestone with a year about town with a series of per-

formances that will engage a menu of cherished Seattle spaces and partnerships. Earshot Jazz lovers might remember SMO from this past 2019 Earshot Jazz Festival, when they performed at Town Hall featuring improvisational and compositional pioneers Darius Jones and Wayne Horvitz. The concert kicked off SMO's current 10-show 2019-2020 Season epic, and embodied all the wondrous interstitial space between classical and jazz as forms of new music.

Tai loves working in that in-between space and is drawn towards composers whose work has been highly informed by the practice of jazz, who incorpo-

rate improvisational and chance elements in the performance of the work, like Horvitz, Earle Brown, and George Lewis. For the conductor, the improvised portions of these pieces can look like a deconstructed score waiting to be pieced together, where phrases and sections of a composition are broken out into 'cells' for the conductor to have as a structural palette, and to be shared with musicians in the ensemble in a two-way set of communication.

These compositions allow Tai to not only steep herself in some of the more improvisational and freeing qualities of jazz, they also highlight another one of the joys she finds in conducting: Working in vulnerable spaces of the unknown where mutual trust is paramount. Where the musicians on stage at times become the ones guiding you through their own influence on the musical direction of the piece. She refers proudly to the trust she has earned with her ensembles to allow for this push and pull to exist in an honest way that elevates the music itself to its highest levels.

"A lot of people think that you're God or something, and you're just up there on a pedestal, but it's very different. You have to be in the middle of things. The most fulfilling experience of conducting is when you feel such deep connections with the musicians. For me that's what I look for, is what I live for. It's almost like together you create the power as opposed to the power coming from one individual."

When Tai critically engages with a new work by a living composer, in order to fully internalize and be able to communicate the unfamiliar processes, musicality, and conduction of the piece, she likes to use the composer directly as a resource to find out what they're thinking when they're writing the piece. With the help of their insight, she can better navigate to the core musicality in the piece with the ensemble and understand its intent.

This deep engagement process with new music also feeds directly into her love of more traditional classical music formats.

In addition to being the Co-Artistic Director of Seattle Modern Orchestra, she also is the Music Director of Philharmonia NW—a regional chamber orchestra with 45–50 members that perform for more fixed instrumentation and structured musical scores. Though Philharmonia NW stays engaged in presenting and commissioning works by living composers, they

"Together you create the power"

also feature pieces by the revolutionary vanguards of previous generations. In particular she uses Beethoven as an example—SMO will be performing Beethoven's 250th with Kirkland Choral Society April 18 at Benaroya Hall. Through the practice of her work as a guide in new music, talking with living composers, and the overall process of critically diving into the unfamiliar, she comes to find radiant undiscovered treasures in Beethoven's music that allow her to have a renewed sense of awe in his work and the legacy he gifted. It's a mutually-fulfilling component of being able to work in both Seattle Modern Orchestra and Philharmonia NW.

"I love Mozart and Brahms and all that repertoire. But I also love exploring new sounds, new pieces, new composers. So I am glad to have those two different channels. When I learn new things, I go back to the old repertoire differently."

Tai is now finally ready to admit that she and SMO are no longer "new kids on the block" and as part of this season, SMO are staking their claim as a

premiere contemporary ensemble by expanding their vision of the contemporary spirit to a host of new spaces across the city.

In addition to their features at Town Hall, their 2019-2020 Season includes performances at some of the hippest venues around: home base Chapel Performance Space, National Nordic Museum, Folio: The Seattle Athenaeum Library, Foster/White Gallery, Fremont Abbey Arts Center, BASE: Experimental Arts + Space, and The Royal Room.

When talking with Julia, one gets the same sense of talking with any devout artist, who give a strong presence of focus and purpose yet are so busy with doing the actual work that reflecting back on accomplishment can feel a bit jarring. When I ask about what Tai would like her impact in music and the world-at-large to be through her work—a question that felt largely unconsidered during our conversation before now—the words she offered were expansive, beautiful, and resonant:

"I really hope that me being this Taiwanese female conducting Mahler is a different experience than the people who have come before me... and people can see that a successful conductor can come in many different forms. That music-making, the ultimate of fulfilling people's lives and hearts, can come in so many different forms. And that goes the same not just musically, but [for] society as well."

Celebrating 10 Years of SMO

Friday, March 27, 8pm

The Forum at Town Hall

Featuring works by John Cage, Tom Baker, Huck Hodge (World

Premiere), Kate Soper, and

more. Tickets and information at seattlemodernorchestra.org

Kassa Overall

Sunday, March 1, 7:30pm
The Triple Door
216 Union St

Presented by Jazz in the City

Clear your night for a performance you won't want to miss. Brooklyn-based drummer, producer, rapper, and emcee Kassa Overall returns home to Seattle, appearing on the stage of the historic Triple Door in celebration of his second full-length album.

I THINK I'M GOOD—Overall's debut with the London-based indie label Brownswood Recordings—wrestles with the political and the personal, including the targeting and incarceration of Black folks in the American prison system, mental illness, romantic relationships, and more. Creating a space to have an open conversation about these issues, Overall leans into the uncomfortable by simply calling it what it is. Yet, there remains an overarching gentleness to his music.



KASSA OVERALL PHOTO BY DANIEL SHEEHAN

Overall delivers hope and joy through his art, often keeping a light-hearted playful presence to it. He calls his process “backpack jazz,” a reference to his DIY mobile studio consisting of a laptop, a simple audio interface, and a microphone allowing him to record anywhere from hotel rooms to friends' lounges to a bathroom, as humorously

shown in the “I Know You See Me” single artwork.

After the success of his debut album, *Go Get Ice Cream and Listen to Jazz*, Overall rejects the contentment of keeping to one sound and continuously improvises and experiments with his

CONTINUED ON PAGE 18

ART OF JAZZ

JOHNAYE KENDRICK
THU MAR 12, 5:30 - 7:30 PM

Johnaye is a beloved vocalist and educator at the Cornish College of The Arts. Johnaye performs original compositions and fresh interpretations of jazz classics with stylish flair.

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Photo: Scott Myers.

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Ted Poor *You Already Know* Album Release

Saturday, March 7, 8pm.
Columbia City Theater
4916 Rainier Ave. S., Seattle

Presented by Earshot Jazz

One of the reasons we love jazz is the sheer joy of the drummer's propulsion—call it swing if you like—but there's also a lineage that runs from Max Roach to Brian Blade that exults in the drum kit as an intricate engine of melody, timbre, and even harmonic movement. Thirty-nine-year-old drummer Ted Poor, who can swing like mad when he wants to, is an esteemed member of that lineage. On March 7, Poor teams up with longtime musical partner and fellow University of Washington professor Cuong Vu at the Columbia City Theater in a duo that will showcase such intricate, subtle interplay. An added attraction is a live light/video show by Portland visual artist Abigail Portner, courtesy of a Mellon Faculty Fellowship grant.

This year marks the seventh year at the UW for Poor, who grew up in the Finger Lakes region of New York, graduated from the Eastman School of Music in 2003, then established himself in New York before coming west. In addition to his jazz and improv work, on display here last year in a lovely concert with pianist Kris Davis, Poor tours and records with Los Angeles singer-songwriter Andrew Bird, and is a regular on Chris Thile's radio show *Live From Here*.

Poor and Vu have worked together since 2003 in both trio and quartet formats, but this time they present themselves as a stripped-down duo, much in the spirit of—and including



TED POOR PHOTO BY DANIEL SHEEHAN

material from—Poor's exciting new album with ex-Seattle saxophonist Andrew D'Angelo, *You Already Know*, his debut with New Deal, a subsidiary of the historic Impulse! label.

"Part of my weekly routine is getting together with Cuong," Poor explained one morning last month before heading over to the UW to teach. "We've played together 17 years now and it still feels as fresh as ever. We're working up some of the songs from the record, but there's also a lot of new music."

You Already Know showcases post-production studio techniques and contributions from many guest artists whose sounds hover in the background, creating what Poor calls a "ghostly halo" that is sometimes more felt than heard. For the Seattle concert, Poor will add one such electronic technique, which sends signals from the kit through a mixer and guitar pedal, which pitches the drums down an octave.

"It's sort of processing the natural sound of the drums to play bass, essentially," said Poor.

But it's the natural sound of each carefully selected, individual drum and cymbal that is Poor's specialty. On one track of the new album with D'Angelo, "At Night," he creates an eerie, bell-like aura by hitting the thicker of his two hi-hat cymbals in a particular spot in a particular way.

"The drums can do all of these things but they rarely have the opportunity to sing in this way," said Poor. "All of these details, if they're not competing with something that's more direct, they're vaulted to the forefront and our ears are there to receive them."

Nicely put, Ted! See you in Columbia City!

—Paul de Barros

\$10-21 This show is 21+ Tickets and information at earshot.org.

The Royal We with Special Guest Helen Gillet

Saturday, March 7, 8pm
 Royal Room
 5000 Rainier Ave S

Presented by the Royal Room

March brings new buddings, new beginnings, and with it, new collaborations. Featured special guest cellist Helen Gillet opens the evening with a solo set before joining resident artist collective, The Royal We.

Arriving in Seattle by way of New Orleans, Gillet is a singular voice well-versed in many languages. Born in Belgium to a Belgian father and American mother, Gillet spent the first decade of her life in Singapore while traveling frequently between her parents' homelands. She spent a number of years in Chicago and Wisconsin before adopting New Orleans as home in 2002.

Trained as a classical cellist with an additional degree in Anthropology, Gillet's interests are deep and broad.



WAYNE HORVITZ PHOTO BY DANIEL SHEEHAN

It's no wonder, then, that her sound evokes a "musical strata" (*Boston Globe*).

In many ways, her identity as an improviser began with her training by North Indian Hindustani cellist Nancy Lesh. This experience launched her into the overlapping circles of free improv, jazz, funk, rock, and song



HELEN GILLET PHOTO COURTESY OF THE ARTIST

writing. She found a community of Avant-jazz artists at the Velvet Lounge, "the dusty epicenter of the Midwest's free form jazz scene" (*The Official Chicago Bar Guide*, Buckingham Books), which has since closed following the passing of owner, operator, and jazz saxophonist Fred Anderson.

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Gillet arrived in New Orleans for a Master's program at Loyola University quickly finding a place in the city's rich mixture of sound and culture. Using improvisation, looping, and voice—often singing French chansons—in solo performance, she creates evocative, layered soundscapes.

Looping serves as a compositional tool allowing Gillet to create harmonies and melody with an underlying chord structure. On this process she says, "At first you just sound like a little bit of a robot: Here's layer one, here's layer two. . . It's very obvious at first what I'm doing. But after a while

there's this moment where the music transforms and becomes something else. Now I just want it to be as fluid as possible singing a song and telling my story" (*Boston Globe*).

The Royal We was born out of the back lounge of the Royal Room, an intimate space for the incubation of ideas. Led by pianist, composer, and one-part Royal Room owner, Wayne Horvitz, the group started with Horvitz and bassist Evan Flory-Barnes playing on Tuesday nights. Frequent collaborators include drummer Andy Roth, bassist Geoff Harper, percus-

sionist Thione Diop, saxophonist Skerik, and drummer Eric Eagle.

For Horvitz, The Royal We is an opportunity to write and explore pieces that are more open-modal and groove-oriented. "Usually my writing is more compositionally oriented," says Horvitz, The Royal We is "a way to give people space to play."

For the March 7 performance Horvitz will be joined by Harper, Eagle, and special guests Gillet, Alex Guy on viola, plus a special mystery guest.

—Tara Peters, Editor

Tickets and information available at theroyalroomseattle.com.

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Photo by Daniel Sheehan

EARSHOT
JAZZ

The 35th Annual Seattle Improvised Music Festival

March 11–15
Various Venues
Seattle, WA

March marks another trip around the sun for one of Seattle's more unique musical experiments, the Seattle Improvised Music Festival (SIMF), now in its 35th year.

In the spirit of improvisation, the festival began in 1986 when the late Paul Hoskin set up a show for a group of musician friends coming from New York City during which they got carried away by the music. The result was a five-hour impromptu improvised set of revolving musicians, and SIMF was born.

The festival opens on Wednesday, March 11 at Gallery 1412 and runs through Sunday, March 15, with most events taking place at the Chapel Performance Space at Good Shepherd Center and a closing improvisational jam at Café Race on Sunday.

Each night features two 30-minute sets with curated duos, trios, or quartets and a 45-minute set in which the featured musician can either perform solo or with other musicians. Musicians for the nightly sets are selected by the three-person organizing committee—this year Steve Peters, Haley Freedlund, and Chris Icasiano.

Improvisors come from different musical backgrounds. The diversity of musical languages coming together creates unexpected results, Peters says, to “merge musical perspectives.” Organizers keep several things in mind when curating musical groupings, in particular varying ages and matching up musicians who’ve never played together before.

Featured artists are a smattering of musicians pulled from in and outside the Pacific Northwest and include saxophonist Sam Newsome, composer/keyboardist Dana Reason, clarinetist Ben Goldberg, and saxophonist



HEATHER BENTLEY PHOTO BY ROSEMARY DAI ROSS

Jo McPhee. Local musicians include Marina Alberio, Evan Woodle, James Falzone, and Heather Bentley, among others. The festival also features a panel discussion led by Reason and an afternoon dance/music show curated by choreographer Lorraine Lau.



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Newsome, from New York City, will perform for the first time this year at SIMF. For him, the possibilities and fluidity of the improvisational form offer freedom.

"In a context like the Seattle Improvised Music festival, I can do what I do unapologetically—no explanation needed. Instead of feeling like I'm ruffling feathers, I'm usually inspired to push the envelope further," says Newsome. "It's very liberating."

"Being grouped with players you've never performed with and maybe never before met, and getting to know each other in front of a live audience, is exciting and scary all wrapped in one," he continues. "There's no bigger musical rush."

Jim Knodle will play the same night as Newsome on March 13 and again at Café Racer on March 15, returning to the festival for the first time since the 90s.

"I like it when we think and hear the same things in the moment," Knodle says. "The emphasis on pairing artists from other places with people who live here enriches everyone."

"It's about total free improvisation, basically using all of the sound possibilities of the instruments, exploring silence and noise," Peters explains. "It's a close-knit community who are drawn to this kind of music...those who value spontaneity and boundary-pushing."

As far as preparation for something like an improvisational music festival, Newsome says that's not really the point.

"The only way to prepare for a performance like this is to not prepare. Come with no agenda other than to have a good time and to get out of the way of the music."

—Whitney Bashaw

\$5–20 suggested donation at the door—cash or check only. For more information visit nseq.org



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EARSHOT JAZZ NOW

Mar 7: Ted Poor
.....

**Mar 9:
Golden Ear Awards Party
featuring Marina Albero**
.....

Mar 18-21: Indigo Mist
.....

Mar 29: Steve Treseler
.....

Apr 18: Tigran Hamasyan
.....

**Apr 24:
Maria Schneider
Orchestra**
.....

Apr 30: Ab Baars
.....

**May 15:
Miles Okazaki**
.....

Marina Albero photo by Daniel Sheehan

tickets and info at earshot.org

Indigo Mist Residency feat. George Garzone

Wednesday March 18–Saturday
21, 7:30pm
Royal Room
5000 Rainier Ave S

Co-presented by Earshot Jazz

The improvising collective Indigo Mist returns to the stage March 18–21 for a series of four consecutive concerts, free of charge, recording a follow up to their remarkable 2014 release, *That The Days Go By And Never Come Again* (RareNoiseRecords).

Initially crossing paths at the University of Washington where they both teach, the group's architects—composer Richard Karpen and trumpeter Cuong Vu—found like musical minds in one another. As Vu describes it, his quick friendship and improvisational bond with Karpen furthered principles of composition he'd explored during his mentorship under the late clarinetist and saxophonist Joe Maneri.

"I was figuring out how to make my playing—how I hear, my sense of melody and the fact that I'm essentially coming out of the jazz tradition—work with someone who loves jazz (as much as I love classical music) but is himself, coming out of the European classical art music tradition," Vu describes, "And I don't mean 'work' as in just collaging two things together that sounds okay to good, but actually making organically holistic and original music that is informed by as much of our experiences as we can."

The two were able to turn their explorations of auditory perception and experience into a larger project when drummer Ted Poor, a regular mem-



CUONG VU PHOTO BY DANIEL SHEEHAN

ber of Chris Thile and Andrew Bird's bands, joined them while visiting the UW from New York as a guest artist for the UW's Improvised Music Festival. After the group received a grant from the Royalty Research fund, Poor (who had already worked with Vu in

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Jerome Wilson, Cadence Magazine

"One of the most inventive pianists in the USA..." *Bruce Lee Gallanter, DMG*

their trio with bassist Stomu Takeishi) was granted a three-week long residency in Seattle, culminating in the first Indigo Mist album.

It was Dxarts director Juan Pampin who later took the helm of the project's formidable electronic set up, which included 4 iPad players running live electronics for each musician on four separate computers, after a performance in Colorado Springs. Along with bassist Luke Bergman (whose role will be filled in by 15-time Grammy award winner, and bassist/producer Steve Rodby) the group has since been playing weekly for at least two years, and can even be spotted talking shop at their regular lunches at Shultz's Bar on University Avenue.

As material for a new record, the four live concerts in March will be recorded and revised for a concert at Meany Hall (April 10th), and recorded again with the assistance of saxophone master George Garzone, to ensure the clear communication of the group's musical conception.

Vu hopes, "that as many people as possible will come out to help keep us on our toes so that we can make the best record that we can."

Though *JazzTimes* described the group's recorded tributes to jazz royalty Billy Strayhorn and Duke Ellington as "indiscernible," the group's daring reflections on these artist's legacy have fallen elegantly in line with the latter's principle that, in music, "there is no boundary line."

For Vu, Indigo Mist represents a vital, ongoing collectivity which remains part and parcel with his relentless work practicing, listening, and thinking about music, both on and off the horn.

—Ian Gwin

No cover. To guarantee a good seat, please make your dinner reservation at theroyalroomseattle.com.

PREVIEW

Steve Treseler *Snow Line Suite* EP Release

Sunday, March 29, 7pm
Royal Room
5000 Rainier Ave S

Co-presented by Earshot Jazz

Over the past three years, the voice of Seattle-based saxophonist/composer Steve Treseler has been heard loud and clear not only in Seattle, but on an international scale. His critically acclaimed collaboration with trumpeter Ingrid Jensen, *Invisible Sounds: For Kenny Wheeler* was named one of *DownBeat's* Best Albums of 2019.

Treseler is back with a new EP, this time featuring his original compositions and those of Denver-based pianist, Annie Booth. Entitled *Snow Line Suite*, the piece is a sound portrait of the mountain ranges of the North American west. Imagined in a variety of soundscapes, grooves, and melodies, the music unravels like an epic poem, with Treseler's distinctly personal tenor interspersed with rich harmony and percussive accents.

The EP features a suite written in six movements, with the addition of a separate piece by Booth. It evokes the majesty of the Cascade Range Treseler experienced growing up in the Pacific Northwest, as well as the spectacular heights of the Continental Divide.

Treseler celebrates the release of *Snow Line Suite* with a concert featuring an all Seattle quartet featuring pianist Dan Kramlich, bassist Stanley Ruvinov, and drummer/percussionist Greg Campbell.

"I'm thrilled to present local musicians with the artistry to interpret the straight-ahead and experimental elements of this music," says Treseler.

Kramlich can best be described as a stylist, a melody-based soloist with a composer's ear. The 23-year-old Ruvinov is new to the scene, frequently seen at sessions around town displaying his solid, groove-based approach. Campbell is a highly impactful presence in the Seattle jazz community, both as a performing artist and educator. He is seemingly the perfect fit for this project, with his work on the drum kit accented with the use of bowls, bells, gongs, and pipes. His sound has always been somewhat visual in nature, in this case conjuring images of rushing water, high mountain peaks, and birdsongs in the wind.

"Greg contributed ethereal metallic percussion on the *Snow Line Suite* studio recording. He will be doing double duty on this gig, playing drum set along with his arsenal of eclectic percussion," says Treseler.

Traversing the peaks and valleys of this career-defining music on his home turf at the Royal Room promises to bring out the best in Treseler, both as an emerging composer and firebrand of the tenor saxophone.

—Paul Rauch

Tickets and information available at earshot.org.



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Overall, from page 10

craft. Balancing jazz and its younger siblings, rap and hip-hop, to deliver heavy topics, Overall engages with and challenges his audiences. He has demonstrated his talent opening for and performing or recording with artists including Das Racist, Arto Lindsay, Vijay Iyer, Yoko Ono, Terri Lyne Carrington, Geri Allen, Francis & the Lights, Ravi Coltrane, and Gary Bartz.

In anticipation of *I THINK I'M GOOD*, Overall released three singles this last winter: "Please Don't Kill Me" featuring vibraphonist Joel Ross and trumpeter, Theo Croker (whose album, *Escape Velocity*, Overall co-produced in 2016). "I Know You See Me" featuring jazz vocalists, Melanie Charles and J Hoard, and "Show Me a Prison" featuring J Hoard and a special outro of a voicemail from notorious activist and author Dr. Angela Davis, who calls to check in on Overall and encourages him to "stay strong, my brother." The album cover pictures a young Kassa from his Washington Middle School days, a nod to the artist's pride in his Seattle roots and to the historically Black neighborhood of the Central District where jazz continues to thrive off Jackson Street.

Overall's show will be the grand finale to the inaugural Jazz in the City's Seattle Jazz and Culture Festival, a festival dedicated to showcasing the diversity of Seattle's arts and culture scene and the legacy of jazz and its influences. Overall will be joined on stage by Paul Wilson (synth/electronics), Julius Rodriguez (piano), and older brother, Carlos Overall (saxophone). It's clear how deeply Overall values community—Seattle, it's time to show out for this homecoming!

—Rayna Mathis

Tickets are \$15 advance/\$18 day of show for this all-ages event. Visit thetripledoor.net for more details.

Notes, from page 3

a variety of jazz shows across 12 venues. Some of the artists featured are: Jovino Santos Neto, Greta Matassa, Seattle JazzED Girls Ellington Project, Nathan Breedlove, the 322 Band, Kareem Kandi World Orchestra featuring David Marriott Jr., Francesco Crosara, Michael Glynn, Cassio Viana, Bill Anschell, and many more. Order your tickets online before March 7 and save \$5. Advance tickets range from \$15–25 and allow entry to all venues. Tickets will also be available on the day at KNKX Public Radio, Tacoma. For information visit tacomajazzwalk.com.

Jazztalk Seattle Podcasts

Drummer Max Holmberg and keyboardist Josh Hou talk about the Seattle jazz scene including music they listen to and music to check out in Seattle. Recent talks feature Chris Icasiano, Abbey Blackwell, Nate Omdal, Delvon Lamarr, and Dylan Hayes among others. Tune in to find out who's releasing new music, and who's playing in and around Seattle at soundcloud.com/jazztalksea.

USAArtists International Latest Application Round Open

USAArtists International (USAI) provides grant funding for US artists who wish to perform internationally. The program aims to expand opportunities and cultural exchange for US artists in various disciplines including music. Artists must be current residents of the United States. Grant amounts range from \$1,000–15,000 and will support numerous expenses including travel, visa, accommodation, and so on. The current application round, which covers projects taking place between July 1 2020–June 30, 2021 is now open through **April 1, 2020**. For details visit midatlanticarts.org.

North City Jazz Walk Accepting Submissions

The North City Jazz Walk committee is accepting submissions for musicians for the 2020 event, which will be held Tuesday, August 11 in Shoreline. Artists should send an email, with links to their websites and/or samples of their music to musicdirector@northcityjazzwalk.org before April 15.

Correction: Charlie Parker

Earshot Jazz would like to correct a point made in an article in the February 2020 edition titled "188 Sullivan: Charlie Parker's New York in the '50's." The article mentions that Charlie Parker died from a heroin overdose. We would like to correct that statement and instead state that Parker's death was caused by pneumonia and a bleeding ulcer.

Correction: Seattle Jazz Hall of Fame

In the February 2020 edition of *Earshot Jazz*, the Golden Ear Awards Ballot listed Bill Ramsay as a nominee for the Seattle Jazz Hall of Fame. Ramsay was inducted into the Hall of Fame in 1997. We have removed his name from the ballot in this issue and online.

Mastering the Hustle Artist Resource Fair

KEXP, King County Creative, MoPOP, and The Recording Academy partner to present an ongoing Artist Education Series: Mastering the Hustle. Upcoming offerings include an Artist Resource Fair on March 21 from 2–4pm at the KEXP Gathering Space. The fair is free and open to the public and brings together the nonprofits, music venues, government agencies, and other organizations that are here in Seattle to help you get your music heard. Tabling organizations include Washington Lawyers for the Arts, The Vera Project, and more.

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MARCH HIGHLIGHTS

- 3.2 - Royal Room Collective Music Ensemble
- 3.4 - Jonathan Barber & Vision Ahead
- 3.6 - Sam Boshnack Quintet
w/ Adriana Giordano & Marina Albero
- 3.7 - The Royal We/Helen Gillet (solo)
- 3.8 - arx duo plus Cristina Valdes
- 3.14 - Electric Circus
- 3.17 - Jenny Scheinman & Allison Miller's Parlour Game
- 3.18 - 3.21
Indigo Mist feat. George Garzone
- 3.23 - Royal Room Collective Music Ensemble
- 3.25 - Collier & Seales Duo feat. Valerie Rosa
- 3.26 - Celebrate Women!
w/ The Red Rose Combo
- 3.29 - Steve Treseler's Snow Line Suite
EP Release

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★ THE Royal Room ★

PROJECT ROOM ★ PRIVATE EVENTS

JAZZ AROUND THE SOUND

March

03

SUNDAY, MARCH 1

AB Beaver Sessions, 9pm
 BW Greta Matassa Quintet, 4pm
 CM Gypsy Jazz with Tuba, 12:30pm
 CR Racer Sessions: Jenny Ziefel, 8pm
 CZ Choro Jam, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 FB Seattle Jazz Vespers: Randy Oxford Band, 6pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Regina Belle, 7:30pm
 PO Jarrad Powell & Friends, 7pm
 TD Kassa Overall, 7:30pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 2

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Jeff "Drummerboy" Hayes, 5pm
 NL Mo' Jam Mondays, 9pm
 PB Piano Bar w/ Larry Knapp & Friends, 7pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Salute Sessions, 9:30pm

TUESDAY, MARCH 3

BP Billy Stapleton-Annie Eastwood, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA AGUAS Trio: Omar Sosa & Yillian Cañizares, 7:30pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR After Hours with Arthur & the JRs, 10pm
 SB Jacques Willis & Ryan Burns, 8pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, MARCH 4

EB Eric Verlinde, 6pm
 EC International Guitar Night, 7:30pm
 ES Paul Richardson, 6pm
 JA AGUAS Trio: Omar Sosa & Yillian Cañizares, 7:30pm
 MQ Ranger and the "Re-Arrangers", 5pm
 NC Jazz Jam w/ Darin Clendenin Trio, 7pm
 PB Hilltop Jazz Project, 7pm
 RR Jonathan Barber & Vision Ahead, 7:30pm
 SB Eric Patterson Band, 10pm
 SB Smack Talk, 11:30pm
 SC Samantha Boshnack Quintet, 7pm
 VI Bar Tabac, 9pm

THURSDAY, MARCH 5

BC Adam Kessler & Phil Sparks, 9pm

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Arturo Sandoval, 7:30pm
 MO Bill Frisell: HARMONY, 7:30pm
 MQ Global Music Nights, 5:30pm
 NC Jeff Busch & Dylan Hayes, 7pm
 OS Jonas Myers, 7pm
 RR Cascadia Big Band, 7:30pm
 SB Brian James & The Great Unknown, 8pm
 SB Proud & Nasty Jam Session, 10pm
 VI Casey MacGill, 5:30pm
 VI Marina Christopher Trio, 9pm

FRIDAY, MARCH 6

BK Dan Duval Good Vibes Trio, 6:30pm
 CA Francesco Crosara & Glenn Young Trio, 6pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 EC DeMiero Jazz Fest, 7pm
 ES Cara Sandahl, 6pm
 FX Secret Jazz Club, 6:30pm
 JA Arturo Sandoval (early show), 7:30pm
 JA Arturo Sandoval (late show), 9:30pm
 KE Rick Kitaeff/Bruce Barnard Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 MQ Swing 3PO, 5pm
 MQ Kareem Kandi Band, 8pm
 OS Shawn Schlogel, 8pm
 PR Anton Schwartz, 8pm
 RR Sam Boshnack Quintet / Albergo & Giordano, 7pm
 SB Minor Element, 8pm

Calendar Key

AB The Angry Beaver	ES El Gaucho Seattle	OT Oliver's Twist
AL Anacortes Library	EW Eleven Winery	OW Owl 'n' Thistle
AU Aurora Borealis	EY Eye of the Needle Winery	PB Palace Theater & Art Bar
BC Barça	FB Seattle First Baptist Church	PO PONCHO Concert Hall
BI Bainbridge Island Museum of Art	FX The Factory Luxe	PR Pacific Room
BK Black Diamond Bakery	GA Gallery 1412	PT Paramount Theater
BP Bake's Place Bellevue	HD High Dive	RR The Royal Room
BW Bainbridge Waterfront Community Center	HS Hotel Sorrento	RY Rhythm & Rye
CA Casa Mexico	JA Dimitriou's Jazz Alley	SB Sea Monster Lounge
CC Capitol Cider	KE Kelnero	SC WJMAC at Sylvia Center for the Arts
CD Cellar Door	LA Latona Pub	SE Seattle Art Museum
CH Chapel Performance Space	MM Mexico Magico	ST Stage 7 Pianos
CM Crossroads Bellevue	MO Moore Theater	TD Triple Door
CR Cafe Racer	MQ Triple Door MQ Stage & Lounge	TP Third Place Commons
CT Columbia City Theater	MT Mac's Triangle Pub	TT Tractor Tavern
CZ Couth Buzzard Books	MV Marine View Church	TY Three of Cups Winery
DA The Dane	NC North City Bistro & Wine Shop	VI Vito's
DT Darrell's Tavern	NL Nectar Lounge	VV Various Venues
EB El Gaucho Bellevue	NP Neptune Theatre	WS Watershed Pub & Kitchen
EC Edmonds Center for the Arts	OS Osteria la Spiga	

TD Colin James, 8pm
VI Jovino Santos Neto, 9pm

SATURDAY, MARCH 7

CD Mission Drift, 8pm
CT Ted Poor "You Already Know" Album Release, 8pm
EB Eric Verlinde, 6pm
ES Cara Sandahl, 6pm
HS Chip Parker feat. Ron Peters & Geoff Cooke, 6pm
JA Arturo Sandoval (early show), 7:30pm
JA Arturo Sandoval (late show), 9:30pm
MM Francesco Crosara Quartet, 6pm
NC Tupelo, 8pm
PR Dillon Vado Trio, 8pm
SB Latin & Cuban Night, 7pm
VI The Tarantellas, 6pm
VI Thomas Marriott, 9:30pm
VV Tacoma Jazz Walk, 6pm

SUNDAY, MARCH 8

AB Beaver Sessions, 9pm
AL Anschell, Jensen & Sparks Trio, 2pm
AU Salsa Night with Eléré, 6pm
CR Racer Sessions, 8pm
CZ Jazz Jam w/ Kenny Mandell, 2pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
JA Arturo Sandoval, 7:30pm
MV Greta Matassa Quintet, 5pm
RR arx duo plus Cristina Valdes, 7:30pm
VI Jeremy Bacon, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 9

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm
MQ How Short Jazz, 5pm
NL Mo' Jam Mondays, 9pm
RR Golden Ear Awards Party feat. Marina Albero, 7pm
RR Salute Sessions, 9:30pm
TD Hiromi, 7:30pm

TUESDAY, MARCH 10

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Sugaray Rayford, 7:30pm
MT Open Mic, 9pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
RR Fiesta Caribe w/ Dingolay & Mochima, 7:30pm
SB Joe Doria Presents, 10pm
TD Hiromi, 7:30pm

WEDNESDAY, MARCH 11

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
GA Seattle Improvised Music Festival (Night 1), 8pm
JA Sugaray Rayford, 7:30pm
MQ Kate Olson, 6pm
NC Janet and The CurMudgeons, 7pm
RR Jazz Night School, 6pm
SC Matt Williams Quintet, 7pm
VI Tim Kennedy Trio, 9pm

THURSDAY, MARCH 12

BC Adam Kessler & Phil Sparks, 9pm
CH Seattle Improvised Music Festival: Panel Discussion, 6pm
CH Seattle Improvised Music Festival (Night 2), 8pm
CM Bellevue School District Jam Session, 6:30pm
EB Eric Verlinde, 6pm

CURTAIN CALL *f*

Weekly recurring performances & jam sessions

MONDAY

CC Cider Sessions, 9:30
EB Tom Kellock, 6
ES Eric Verlinde, 6
NL Mo' Jam Mondays, 9
RR Salute Sessions, 10

TUESDAY

EB Eric Verlinde, 6
ES Paul Richardson, 6
MT Open Mic, 9
OT Hot Jazz Hootenanny, 7:30
OW Jazz Jam, 9:30
SB Joe Doria Presents, 10

WEDNESDAY

EB Eric Verlinde, 6
ES Paul Richardson, 6

THURSDAY

BC Adam Kessler & Phil Sparks, 9
EB Eric Verlinde, 6
ES Paul Richardson, 6
MQ Global Music Nights, 5:30
SB Proud and Nasty Jam, 10

FRIDAY

CA Francesco Crosara & Glenn Young Trio, 6
EB Tom Kellock, 6
ES Cara Sandahl, 6
LA Happy hour w/ Phil Sparks, 5

SATURDAY

EB Eric Verlinde 6
ES Cara Sandahl, 6
SB Latin & Cuban Night, 7

SUNDAY

AB Beaver Sessions, 9
CR Racer Sessions, 8
CZ Choro Jam, 2 (1st & 3rd)
CZ Jazz Jam w/ Kenny Mandell, 2 (2nd & 4th)
DT Jazz Jam, 8
EB Tom Kellock, 6
ES Eric Verlinde w/ Josephine Howell, 6
HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
VI Ron Weinstein Trio, 9:30



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ES Paul Richardson, 6pm
 JA Victor Wooten, 7:30pm
 MQ Global Music Nights, 5:30pm
 NC High Note Blues Band, 7pm
 RR Jazz Night School, 6pm
 SB Automat, 8pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: Johnaye Kendrick, 5:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzle, 9pm

FRIDAY, MARCH 13

CA Francesco Crosara & Glenn Young Trio, 6pm
 CH Seattle Improvised Music Festival (Night 3), 8pm
 EB Tom Kellock, 6pm
 ES Cara Sandahl, 6pm
 HD AriSawkaDoria, 9pm
 HS Elisha, 6pm
 JA Victor Wooten (early show), 7:30pm

JA Victor Wooten (late show), 9:30pm
 KE Rick Kitaeff/Bruce Barnard Duo, 6:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Pearl Django, 8pm
 RR Jazz Night School, 6pm
 RY Skerik Skerik, 9:30pm
 SB Emma Horton Band, 8pm
 VI Kate Olson Ensemble, 9pm

SATURDAY, MARCH 14

CH Seattle Improvised Music Festival: Dance & Music, 3pm
 CH Seattle Improvised Music Festival (Night 4), 8pm
 CM Connections Jazz Ensembles, 12pm
 EB Eric Verlinde, 6pm
 ES Cara Sandahl, 6pm
 HS Nicole Walters, 6pm
 JA Victor Wooten (early show), 7:30pm
 JA Victor Wooten (late show), 9:30pm

PR Jennifer Mellish & Friends, 4pm
 PR Dmitri Matheny Group, 8pm
 RR Electric Circus, 9pm
 SB Latin & Cuban Night, 7pm
 TP Portage Bay Big Band, 7:30pm
 TY Wine & Latin Jazz, 6pm
 VI Jerry Zimmerman, 6pm
 VI Kareem Kandi, 9:30pm
 WS Kelsey Alina, 12pm
 WS D'Vonne Lewis' Limited Edition, 8pm

SUNDAY, MARCH 15

AB Beaver Sessions, 9pm
 CR Seattle Improvised Music Festival (Night 5 & Session), 8pm
 CZ Choro Jam, 2pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde w/ Josephine Howell, 6pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Victor Wooten, 7:30pm
 NL Skerik Band, 8pm
 NP Leslie Odom Jr., 8pm
 RR JazzED, 4pm
 TT Karen Lovely & Stacy Jones: Blues for the Ride, 7pm
 VI Alex Guilbert, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 16

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Marco de Carvalho, 5pm
 NL Mo' Jam Mondays, 9pm
 PB Piano Bar w/ Larry Knapp & Friends, 7pm
 RR Salute Sessions, 9:30pm
 TT An Evening With Corey Harris, 8pm

TUESDAY, MARCH 17

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Molly Johnson, 7:30pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Jenny Scheinman & Allison Miller's PARLOUR GAME, 7pm
 SB Elsa Nilsson Band, 8pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, MARCH 18

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Molly Johnson, 7:30pm
 MQ Frank Kohl Trio, 5pm
 NC Brian Monrone Quartet, 7pm
 RR Indigo Mist Residency feat. George Garzone, 7:30pm



SB Nowsterday, 8pm
SC Trio Linguae: Woods/Stowell/Black, 7pm
VI Brad Gibson Presents, 9pm

THURSDAY, MARCH 19

BC Adam Kessler & Phil Sparks, 9pm
CH Falzone/Miller/Whiting, 8pm
CM Chinook Middle School Jazz Combos, 7pm
EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Eddie LeVert, 7:30pm
MQ Global Music Nights, 5:30pm
NC Downtown Mountain Boys, 7pm
RR Indigo Mist Residency feat. George Garzone, 7:30pm
SB Comfort Food, 8pm
SB Proud & Nasty Jam Session, 10pm
TD Sundae & Mr Goessl: Album Release, 7:30pm
VI Casey MacGill, 5:30pm
VI Kim Maquire, 9pm

FRIDAY, MARCH 20

BP DHQ: Darelle Holden Quartet, 8pm
CA Francesco Crosara & Glenn Young Trio, 6pm
CH Sound Sky Trio & Ronan Delisle, 8pm
CM Greta Matassa, 7pm
EB Tom Kellock, 6pm
ES Cara Sandahl, 6pm
EY Wine & Latin Jazz, 6pm
HS Bess & Amber, 6pm
JA Eddie LeVert (early show), 7:30pm
JA Eddie LeVert (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MQ Puddle Stompers, 5pm
NC Lee Oskar & Friends, 8pm
RR Elnah Jordan & Eric Verlinde, 6pm
RR Indigo Mist Residency feat. George Garzone, 9pm
VI Michael Owcharuk Ensemble, 9pm

SATURDAY, MARCH 21

BI Evan Flory-Barnes, 7:30pm
DA The Real Imposters feat. Lisa Fox, 8pm
EB Eric Verlinde, 6pm
ES Cara Sandahl, 6pm
JA Eddie LeVert (early show), 7:30pm
JA Eddie LeVert (late show), 9:30pm
MQ Marina Christopher, 8pm
NC Paul Miranda Syndicate, 8pm
RR Indigo Mist Residency feat. George Garzone, 7:30pm
SB Latin & Cuban Night, 7pm
TP Two Scoops Combo, 7:30pm
VI The Tarantellas, 6pm
VI Wayne Horvitz, 9:30pm

SUNDAY, MARCH 22

AB Beaver Sessions, 9pm
CR Racer Sessions: Sound Sky Trio, 8pm
CZ Jazz Jam w/ Kenny Mandell, 2pm

DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
JA Eddie LeVert, 7:30pm
RR JazzED, 4pm
VI Max Cannella, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 23

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
NL Mo' Jam Mondays, 9pm
RR Royal Room Collective Music Ensemble, 7:30pm
RR Salute Sessions, 9:30pm
TP SCCC Capitol Hill Jazz Collective, 7:30pm

TUESDAY, MARCH 24

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Delvon Lamarr Organ Trio, 7:30pm
MT Open Mic, 9pm
NC Casey MacGill Trio, 7pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
RR Seattle Academy Jam, 5pm
RR Tristan Gianola Trio/Authentic Luxury/Don McGreevy, 7:30pm
SB Joe Doria Presents, 10pm
TD Jane Monheit, 7:30pm

WEDNESDAY, MARCH 25

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Delvon Lamarr Organ Trio, 7:30pm
NC Greta Matassa Student Showcase, 7pm
RR Collier & Seales Duo w/ Valerie Rosa, 7:30pm
SB DX-tet, 10pm
SC D'Vonne Lewis' Limited Edition, 7pm
VI Bar Tabac, 9pm

THURSDAY, MARCH 26

BC Adam Kessler & Phil Sparks, 9pm
CM Bellevue School District Jam Session, 6:30pm
EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Monty Alexander, 7:30pm
MQ Global Music Nights, 5:30pm
NC Kate Voss, 7pm
RR Red Rose Combo, 7:30pm
SB Wartux, 8pm
SB Proud & Nasty Jam Session, 10pm
VI Casey MacGill, 5:30pm

FRIDAY, MARCH 27

CA Francesco Crosara & Glenn Young Trio, 6pm
EB Tom Kellock, 6pm

ES Cara Sandahl, 6pm
JA Monty Alexander (early show), 7:30pm
JA Monty Alexander (late show), 9:30pm
KE Rick Kitaeff/Bruce Barnard Duo, 6:30pm
LA Happy Hour w/ Phil Sparks, 5pm
MQ The Djangomatics, 5pm
MQ Happy Trio, 8:30pm
PT Hot Java Cool Jazz, 7pm
RR Planet Fly / Reposado, 8:30pm
TP Ranger & the Re-Arrangers, 7:30pm
VI Frank Vitolo Ensemble, 9pm

SATURDAY, MARCH 28

CH BlueStreet Voices & The Offbeats, 7:30pm
EB Eric Verlinde, 6pm
ES Cara Sandahl, 6pm
EW Rik Wright's Fundamental Forces, 1pm
JA Monty Alexander (early show), 7:30pm
JA Monty Alexander (late show), 9:30pm
MQ The Hot McGandhis, 8pm
NC Magic Circle, 8pm
SB Latin & Cuban Night, 7pm
TD Brian Nova Big Band w/ Billy Valentine, 8pm

SUNDAY, MARCH 29

AB Beaver Sessions, 9pm
CR Racer Sessions, 8pm
DT Jazz Jam, 8pm
EB Tom Kellock, 6pm
ES Eric Verlinde w/ Josephine Howell, 6pm
HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
JA Monty Alexander, 7:30pm
RR Steve Treseler "Snow Line Suite" EP Release, 7pm
ST The SRJO Rhythm Section, 5pm
TD Ottmar Liebert & Luna Negra, 7:30pm
VI Tim Kennedy, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, MARCH 30

CC Cider Sessions, 9:30pm
EB Tom Kellock, 6pm
ES Eric Verlinde, 6pm
JA Anton Schwartz & Josh Nelson, 7:30pm
MQ Marco de Carvalho, 5pm
NL Mo' Jam Mondays, 9pm
RR Salute Sessions, 9:30pm
TD Ottmar Liebert & Luna Negra, 7:30pm

TUESDAY, MARCH 31

EB Eric Verlinde, 6pm
ES Paul Richardson, 6pm
JA Cecile McLorin Salvant, 7:30pm
MT Open Mic, 9pm
NC Songwriter Showcase, 7pm
OT Hot Jazz Hootenanny, 7:30pm
OW Jazz Jam, 9:30pm
RR Kenji Wagner Quartet/Gabe Suman Quintet, 7:00pm
SB Joe Doria Presents, 10pm
TD The Bad Plus, 7:30pm



JULIA TAI PHOTO BY DANIEL SHEEHAN

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