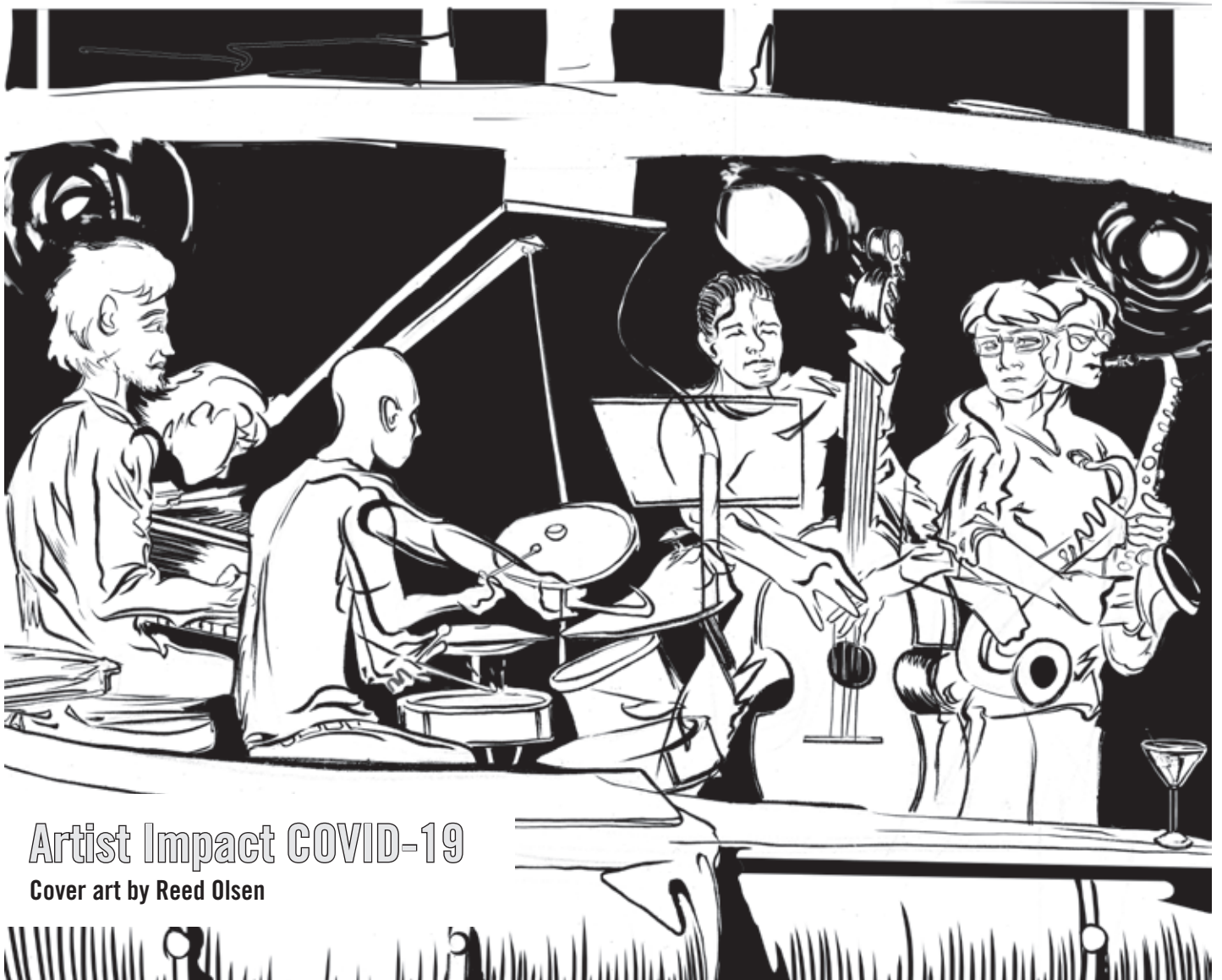


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2020 Vol. 36, No. 04

Seattle, Washington



Artist Impact COVID-19

Cover art by Reed Olsen



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

Executive Director John Gilbreath
Managing Director Karen Caropepe
Programs Manager Tara Peters
Development Manager Errin Patton
Marketing & Development Associate Lucienne Aggarwal

Earshot Jazz Editors Lucienne Aggarwal & Tara Peters

Contributing Writers Kelly Clingan, Ian Gwin, Bryan Lineberry, Gus Marshall, Peter Monaghan, Kate Olson, Nate Omdal

Calendar Editors Carol Levin, Jane Emerson, & Tara Peters

Photography Daniel Sheehan

Layout Tara Peters

Distribution Karen Caropepe, Dan Dubie & Earshot Jazz volunteers

Send Calendar Information to:

jazzcalendar@earshot.org

Board of Directors Danielle Leigh (President), Chris Icasiano (Vice President), Chris Nutter (Secretary), Augusto Cardoso, Sheila Hughes (Treasurer), John W. Comerford, Maurice James, Kenneth W. Masters, Gail Pettis, Ruby Smith Love, Diane Wah

Emeritus Board Members Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makihara, Peter Monaghan, Kenneth W. Masters, Lola Pedrini, Paul Toliver, Cuong Vu

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

© 2020 Earshot Jazz Society of Seattle

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

Every Day, A New Normal

If there is any positive outcome for today's unexpected and game-changing environment, it may be the demonstration that we are all connected, even, or especially, outside of the economic construct and the internet; and that each individual is equally important, and equally vulnerable. We may also need the reminder that we are not really in charge of this giant machine, that, for the most part, has kept the world on its wobbly path year after year. This thing seems to be going off the rails in unimaginable ways. It is difficult to be optimistic.

In this issue you'll find an artist-centric focus on the well-being of individual musicians, who have seen an already less-than-robust gig environment all but evaporate. With the prognosis for the Covid-19 epidemic seeming more bleak and long lasting with each new announcement, the outlook for artists who rely on a gig economy and healthy jazz-education programs is not good. But artists can bring a lot of creativity to bear on the problem.

We, at Earshot Jazz, have resolved to keep supporting initiatives to support and sustain Seattle artists. On the plus side, we're beginning a new series of Saturday evening jazz concerts this month, in collaboration with Town Hall Seattle. Offering a high-quality audio and video stream originating from the stage in The Forum, downstairs at Town Hall, the series features Seattle artists in an equally high-quality concert setting, with a great piano and no physical audience. All measures will be taken to assure that the participating artists and production personnel are healthy, and remain so, with a stage big enough to guarantee 6' in distancing between participants. You'll find a tentative schedule in this issue, with all events occurring within the guidelines that public health restrictions currently allow.

You can also look to the April 4 concert with Marina Albero as a forum to announce the winners of this year's Golden Ear and Seattle Jazz Hall of Fame Awards, which had to be cancelled last month. We look forward to getting that eagerly anticipated news out into the world, though the individual winners will be unable to be on site to deliver their acceptance speeches. We hope you'll join us online to celebrate the accomplishment within our widely respected jazz community.

And, bearing this newly revealed interconnectivity in mind, we once again have the opportunity to make decisions based on our horizontal humanity. As one recent piece by Agnes Callard concluded: *At times like this, when a window opens, and all of humanity sees the End rushing at us from the future, it behooves the humanists (the artists) to be the ones who refuse to shut our eyes.* We're going to have to take better care of each other.

Be well, be careful, and keep us posted.

—John Gilbreath, Executive Director



Earshot Jazz Spring Concerts Postponed

Due to COVID-19 concerns and official health agency recommendations and limitations, Earshot Jazz spring concerts through May have been postponed or canceled. Individual ticket holders will be notified with further information and options.

We look forward to sharing more information with you as it becomes available. For Earshot's evolving response to COVID-19, please visit our dedicated response page at earshot.org-earshot-jazz-and-covid-19.

Edmonds-Woodway High: Jazz Success at Lionel Hampton Jazz Festival

Congratulations to Edmonds-Woodway High School instrumental winners at the 2020 Lionel Hampton Jazz Festival. Awards include outstanding AAAA division, outstanding combo featuring EJ Brannan, Rylan Fischer, Lauren Bui, Jai Lasker, Roni Flynn and Talli Kimani. Also celebrated were instrumental division winners Talli Kimani (piano), Nahome Yohannes (tenor sax), Jai Lasker (guitar), EJ Brannan (drums), Alex Aaby (bari sax).

Overall festival sweepstakes best band went to EWHHS Jazz 1 and Avista Scholarship Award winners were runner up Jai Lasker and winner Nahome Yohannes (for \$1000 and \$1500 college scholarship awards to University of Idaho respectively). This is the third straight year for EWHHS Jazz Ensemble I under the direction of Jake Bergevin to win the Festival Sweepstakes award.

Chris Swenson named Office of Film and Music Acting Director

The Office of Film & Music (OFM) recently announced that Chris Swenson will serve as OFM Acting Director until the new Inclusive Creative Industries Director is hired later this year. Having worked with the OFM since 2008, following a 17-year career in the film and music industries, Swenson is well placed to execute his position.

Save the Date for GiveBig

The tenth annual GiveBIG day is May 6. On Washington state's largest single giving day support Earshot by participating in this community giving event. You can help with a donation at any level. Find more information at 501commons.org/services/givebig

North Bend Jazz Walk Possible Postponement and Live-streaming at Boxleys

The 2020 North Bend Jazz Walk which is scheduled for April 25, is most likely to be postponed at the time of press. Jazz Clubs NW, which organizes the walk and concerts at Boxley's, a club in North Bend, is working hard to keep jazz performances going. From Boxley's they offer live-streaming on both Facebook and Youtube. Visit jazzclubnw.com for details.

Special offer for Bellevue Jazz and Blues Headliner shows

The 13th annual Bellevue Jazz and Blues Festival is planned for May 27–31. Tickets to Bellevue Jazz and Blues headliner shows go on sale 3/18. Earshot subscribers will get a \$15 discount to both shows using promo code EARSOT



CONTINUED ON PAGE 23

The Bass Church

The Northwest double bass specialists

www.basschurch.com

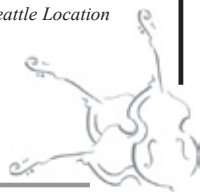
Instruments | Bows | Accessories

Sales, Rentals,
Repairs, Restorations,
Lessons

Convenient North Seattle Location

(206)784-6626

9716 Phinney Ave. N.
Seattle, WA. 98103
~by appointment only~



IN MEMORIAM

William O. “Bill” Smith

Bill Smith, a distinguished clarinetist and composer in both jazz and new music, died on February 29 from complications of prostate cancer. He was 93.

Bill made so much music that he had two personas. As William O. Smith, he was an acclaimed innovator in “new music” who pioneered the use of many untapped sounds of the clarinet.

In jazz, he was just as renowned, primarily for his long association with Dave Brubeck.

Their friendship went way back. When Smith attended Juilliard School of Music in 1945, at age 18, a regular Manhattan gig enabled him to wander among jazz clubs hearing the likes of Charlie Parker, Billie Holiday, and Coleman Hawkins.

But Bill disliked Juilliard’s approach to clarinet and composition, so he returned to California to study with eminent modernist Darius Milhaud at Mills College in Smith’s hometown, Oakland. Dave Brubeck enrolled there, too, and he and Smith became lifelong friends and collaborators.

Smith was an original member of the Brubeck octet, which began working the Bay Area in 1947 and evolved into Brubeck’s highly successful quartets and other combos.

Smith played on and wrote for the Octet’s first recordings in the late 1940s and early 1950s. Around 1960, he and Brubeck recorded three albums of Smith originals: *The Riddle*, *Near-Myth*, and *Brubeck à la Mode*.

Bill moved to Seattle in 1966, and for over 30 years taught at the University of Washington while co-directing with trombonist Stuart Dempster the UW’s Contemporary Group.

Academe did not make Smith stuffy, nor anything near it. Smith’s work was frequently arresting—as in his many pieces for two clarinets played simultaneously, in emulation of the ancient Greek aulos—and often humorous, as in a 1981 work for horn and voice that bids any audience to provide a drone note “ideally in F.”

Bill rejoined the Brubeck Quartet in 1982, and for some years recorded and played up to 100 gigs a year while continuing to teach.

He had equal standing in jazz and new music. New-music critic Eric Salzman wrote in 1964 after hearing Bill perform one of his clarinet pieces, with an array of technical innovations amid “pure whistling harmonies; tremolo growls and burbles; ghosts of tones,” and much else: “Completely impossible except that it happened.”



BILL SMITH BY VIRGINIA PAQUETTE SMITH

THE Royal Room

MUSIC • DINNER • DRINKS

Dear Loyal Royal Room Patrons,

We at the Royal Room hope you are all navigating this difficult time in good health and spirits. Moving forward, we plan to assess the situation at the end of each week and cancel events a month out until we start hearing better news.

Visit theroyalroomseattle.com or follow us on social media for the most up to date information.

If you would like to help, donations made to The South Hudson Music Project are greatly appreciated. Find info on the organization and links to donate at www.shmproject.org.

Love and health to you all.
-The Royal Room



PROJECT ROOM ★ PRIVATE
ROOM ★ EVENTS

In jazz, Bill was a pioneer of what came to be known as “Third Stream,” merging jazz and classical music. In a 1986 interview, Dave Brubeck said: “Bill Smith, I still think, is one of the most important jazz players. He opened up all kinds of new fields, electronically, way before anybody else.”

In a just-published biography, *Dave Brubeck: A Life in Time*, Philip Clark refers to Smith as the “fifth Beatle” of the “classic” Brubeck quartet, and acclaims Smith’s clarinet tone for having “no trace of the swing-era sweetness of Artie Shaw or Benny Goodman” but instead “relentlessly inventive notes, projected with an attractively shrill tone, as if he were dispatching urgent news.”

In 2008 Smith fulfilled a long-time goal by creating a “jazzopera,” *Space in the Heart*, and performing it at the 2008 Earshot Jazz Festival and in 2010 at Symphony Space in New York with the Pocket Opera Players, the company of pianist and prominent composer of microtonal music, John Eaton. Furthering new music experimentation, in the mid 1960s, Eaton and Bill collaborated on developing uses for Paul Ketoff’s SynKet, an early music synthesizer.

Until very late in life, Bill traveled often to Italy to play with colleagues there, as he had since winning the prestigious Rome Prize for composition in 1957.

He is survived by his wife of 42 years, Seattle visual artist Virginia Paquette Smith, four children from a first marriage, three grandchildren, and generations of friends in music in Seattle and far afield.

His family is planning a memorial concert for what would have been Bill’s 94th birthday, on 22 September 2020, and ask that remembrances be sent to the International Clarinet Association (clarinet.org), “In Memory of William O. Smith.”

—Peter Monaghan

EARSHOT JAZZ



Your gift today supports innovative jazz programming for our community. As we all pull together in these trying times, thank you for sustaining Seattle’s incredible cultural community.

www.givebigwa.org/earshotjazz

Early Giving opens April 22

Thank you for your support!



CALL FOR ARTISTS

Jazz: The Second Century

Deadline May 31

Earshot Jazz seeks submissions for the 2020 edition of the Jazz: The Second Century concert series. The juried series brings the progression of Seattle jazz into creative motion on the concert stage. One-hundred years into the art-form, what sonic shapes does jazz take in its second century? Projects that probe this question to expand the conventions of the jazz form are invited for consideration.

Seattle-area individual artists or groups are eligible to apply. Submissions must include a recorded sample of a project that can be performed in a concert setting and a written statement between 250–350 words.

Submissions are evaluated through a blind-jury process. Jury members reflect the diverse Seattle jazz community and include past Second Century artists.

2020 Second Century artists and ensembles perform across four Thursdays in July and are paid a competitive fee for the performance. Applications are accepted between April 1–May 31. Artists will be notified by mid-June of the results.

For eligibility requirements and application process, visit earshot.org/jazz-the-second-century-series.

COVID-19 IMPACT RESOURCES

WASHINGTON STATE COVID-19 RESOURCE WEBSITE

The state has created a website designated for all its COVID-19 related information including: resources available to families, workers, and businesses; health recommendations; statistics; emergency actions; and more. Visit coronavirus.wa.gov for resources and information.

MEDICAL AND HEALTHCARE INFORMATION

For those who need to access medical and healthcare information provided by government organizations there are many sources. Locally those who reside in King County may search for coronavirus information at kingcounty.gov. If you are in King County and believe you were exposed to COVID-19 call (206) 477-3977 between 8am to 7pm. If you believe you are experiencing life threatening symptoms, call 9-1-1. For Washington State Department of Health information, visit doh.wa.gov. For general questions about COVID-19 in Washington State call the Coronavirus call center at 800-525-0127. For Centers for Disease Control and Prevention (CDC) information visit cdc.gov.

MAYOR DURKAN ANNOUNCES INITIAL \$1.1 MILLION ARTS RECOVERY PACKAGE

On March 17, Mayor Jenny Durkan announced \$1.1 million in City of Seattle Funding to invest directly in creative workers and arts and cultural organizations financially impacted by COVID-19. The recovery package consists of two main initiatives: the first is \$100,000 in immediate relief for artists and creative workers through two private artist relief funds and the second is a \$1 million Arts Stabiliza-

tion Fund to invest in arts and cultural organizations to mitigate revenue loss.

COVID-19 INFORMATION RESOURCES FROM CITY OF SEATTLE

The Office of the Mayor has created a COVID-19 community resources page to help those in need. The page, which is updated regularly, features information and links for City of Seattle program and services as well as links to business and community programs. The links cover healthcare support, immigration-related information, food support, utility bills support, as well as worker support and internet access among others. To access this information online visit seattle.gov/mayor/covid-19#bills. To contact the Office of the Mayor, call 206 684 4000.

KING COUNTY CREATIVE COVID-19 HANDBOOK

King County Creative has created a handbook for Creative Industries. The handbook is being rapidly updated to bring together resources to take care of yourself and family; to support the arts and culture community; and to prepare for recovery. Access the handbook at handbook.kingcountycreative.com.

ARTS AND CULTURE LEADERS OF COLOR EMERGENCY FUND

The Arts Administrators of Color Network has created an emergency fund. Applications are accepted via google form. Google “Arts and Culture Leaders of Color Emergency Fund” to quickly access the form.

LOCAL ARTIST AND MUSIC TEACHER RELIEF GOFUNDME

Currently there are two gofundme fundraisers set up by local Seattle artists asking for public funding and in turn providing financial support for those in need. Ijeoma Oluo, a writer

and activist, has helped organize the **“Seattle Artist Relief Fund Amid COVID-19”** which aims to provide financial assistance to artists and other creatives who can no longer work and support themselves due to current government restrictions. Priority may be given to artists from communities that have been historically and systemically economically disadvantaged in the Seattle area.

Likewise, Nate Omdal, a bassist, composer, and activist has set up the **“Seattle Music Teacher’s Fund”** which aims to provide financial relief to teachers whose lesson have been canceled. Read Omdal’s op-ed on page X for further resources. For links to both fundraisers visit gofundme.com

ARTIST TRUST COVID-19 ARTIST RELIEF FUND

The Artist Trust Artist Relief Fund will provide rapid response grants supporting the critical needs of artists whose livelihoods have been impacted by COVID-19. These unrestricted cash grants are intended to support working artists with lost wages and earnings, reimbursement for travel loss, and help with rent and mortgage payments, living expenses, and medical expenses. Applications for grants are accepted on a rolling basis and selected weekly. Grant amounts range from \$500–5,000. To be eligible artists must live in Washington state and be 18 years or older. For more information visit artisttrust.org

MUSICIANS’ ASSOCIATION OF SEATTLE EMERGENCY RELIEF FUND

Local 76-493 members who are in good standing and are experiencing hardship may be eligible for support. The fund will contribute towards bill payment and will also offer non-interest-bearing loans. Members should contact warren@local76-493.org or call 206 441 7600. Further details are available at local76-493.org.

SMASH HEALTHCARE RESOURCES

The Seattle Musicians Access to Sustainable Healthcare (SMASH) is a nonprofit organization dedicated to keeping Seattle’s music community thriving. They offer both healthcare and dental services. SMASH subsidizes preventative healthcare visits, and provides low or no-cost preventative dental care. For details visit smashseattle.org

SEATTLE FOUNDATION COVID-19 RESPONSE FUND

Seattle Foundation, a community 501(C)(3) foundation, is hosting a COVID-19 Response Fund with donations totaling over \$13 million. The fund is a coalition of philanthropy, government, and business partners and will provide flexible resources to organizations working with local communities who are disproportionately impacted by COVID-19 and the economic consequences of this outbreak. Seattle Foundation is not accepting requests for grants; instead grants will be administered by United Way of King County in collaboration with

CONTINUED ON PAGE 15



Therapeutic Yoga with Laura Yon

For musicians and anyone who wants to prevent or recover from injuries.

Group Classes • Online Practices
Private Instruction • Meditation & Retreats

With a Master’s Degree in Sports Medicine and a Certified Yoga Therapist, Laura has taught therapeutic yoga since 1992.



move with ease ~ quiet your mind ~ listen within

LauraYon.com

JAZZ NIGHT SCHOOL

All ages and levels.



Want to play? You can.

www.jazznightschool.org • (206) 722 6061

A nonprofit 501(c)(3) organization. Jazz Night School does not discriminate on the basis of race, color, gender, national or ethnic origin in administration of its educational policies.

Creating in Crisis

In her essay *Arts Advocacy*, Toni Morrison writes:

“Whenever anyone begins to think about arts advocacy, a complex obstacle presents itself at once: artists have a very bad habit of being resilient, and it is that resilience that deceives us into believing that the best of it sort of gets done anyhow—and the ‘great’ of that ‘best’ sort of lasts anyhow. The public and even academic perception is that nothing, neither social nor personal devastation, stops the march and production of powerful and beautiful artworks.”

The global COVID-19 pandemic has offered an unprecedented and wholly unique experience of both social and personal devastation. Almost overnight, musicians, performing artists, and the many invisible hands behind Seattle’s brilliant creative gig economy found themselves out of work, suddenly and indefinitely.

On the evening of March 11, the day the first of many Washington state mandates limiting events and gatherings was announced by our calm and cautious governor, myself and good friend Reed—a visual artist who, like many, supplements his income in the service industry—went out to Vito’s, knowing it would be one of the few opportunities to feel the effects of live music together. Those effects, we all know well, are healing in their immediacy and their intimacy.

Braving the unknown, pianist Tim Kennedy and his group played to a

sparse room. Cutting through the heavy air, Kennedy cracked the tension with his quick wit and bright tone. “Hey everybody, we’re BANNED,” he opened, “We have a tip jar up here that’s about as empty as our gig calendars. If you have a steady income, feel free to contribute to ours.” The crowd chuckled and many complied throughout the night, gleefully throwing what they had to offer in the jar with a broad grin of appreciation, keeping at arm’s distance.

The illustrations you see on the cover of this month’s *Earshot Jazz* magazine and on the following pages were created by Reed that night, a reminder of the fleeting beauty and ephemerality of live music. No two performances are ever the same. They also serve as a reminder that we are all connected to a broader art network, a network that binds us through our humanity.

We are all braving the unknown and I’d be misleading you if I said that I’m not feeling the weight of the world right now, which has already changed dramatically since that night and the time I am writing this, on March 20, 2020, and exponentially so by the time you are reading this, sometime in April.

I’m uncertain about a lot, but what I do know is that our perspective is forever altered. Morrison reminds us, continuing in *Arts Advocacy*:

“Accustomed to their grief, their single-minded capacity for it and their astonishing perseverance in



ART BY REED OLSEN

spite of it, we sometimes forget that what [artists] do is in spite of distress—not because of it.”

I have been endlessly inspired by the number of creative pivots in spite of COVID-19, from livestream concerts and music lessons, to DIY hair cutting tutorials, to mutual aid movements to sew face masks for health workers.

I also know that this water we’re in is draining, the ebb and flow of creation and inspiration to make waxes and wanes and the mental exhaustion, stress, and pressure to produce is not inconsequential.

Creating in crisis—there’s two ways to read that.

On March 9, *Earshot* sent out a short and hastily made Impact Survey for artists, educators, presenters, and venue representatives to share their experiences with us. The following pages include those responses and offer ideas on how we can show our support now—in this moment of uncertainty and social distancing.

The city of Seattle and numerous organizations—including Arts Fund, Artist Trust, 4Culture, and the Seattle Foundation—have responded in big, tangible ways, providing immediate, mostly unrestricted emergency relief support in the form of grants, rent moratoriums, and more. An incomplete list of our region's growing resources can

be found on page 6. I'm proud of our city's response to this moment and I ask, how can we take this display of arts advocacy and weave it into systemic change? I don't have the answers, but I know this is an opportunity to examine ourselves, our sector, and our society.

The arts and music may not be classified "essential" business under gov-

ernment mandates, but I know, and you—*Earshot Jazz* reader know—that the arts and music are classified essential to our humanity. Now is the time to live our values. Let's do our part to provide immediate relief, and imagine a new future of a supportive net together—because yes, there is a future.

—Tara Peters

FEATURE



Community Responses to COVID-19

A dedication to The Seattle JazzED 2019-2020 Ellington Ensemble. Submitted by Kelly Clingan, your proud teacher:

Poem by Kat Sherrell

Band is where we are
more than the sum of our parts
playing together

Always listening performers and
audience
with our ears and hearts

Never would you think
horns and drums make the same
sound
but we need them both

Dare to play each day because it don't mean a thing
if it ain't got you



KELLY CLINGAN BY MICHAEL CRAFT



The Health of the Musical Ecosystem

By *Kate Olson*

When I was a high school saxophonist, eagerly applying to college music programs, a private instructor said to me, “If there’s anything else [other than music] you could do with your life...you should do that instead.” I was hurt, assuming he meant I wasn’t good enough to make it beyond high school levels of musicianship. Now, almost 20 years later, I understand that he was warning me as a concerned parent would. Being a career musician is about more than just liking to play the horn. It’s a commitment to an identity. It’s giving your life over to a promise to protect beauty, community, and creativity, even when the financial rewards aren’t so grand.

To quote a trope in the jazz scene, there are three reasons to take the gig: the music, the money, or the hang. The coronavirus and ensuing quarantines are threatening all these facets of our livelihood—our desire to make music together, our financial solvency, and our need to exist in a family of artists and listeners who support us.

The music community is a vulnerable population right now. We might not be over the age of 60 or have depressed



KATE OLSON BY DANIEL SHEEHAN

immunity, but our livelihoods are at stake. Imagine a frog who is no longer able to croak, or eat flies, or jump from lilypad to lilypad... imagine the malaise felt by that frog as it slowly starves, wasting away in silence... we are that frog. The psychological and emotional toll of social isolation (all introvert jokes aside) is profound to the artist.

It’s a dark, dire metaphor. Musicians, like frogs, are something of an indicator species. To continue the metaphor, we don’t want to see a society in which musicians slowly die out, unable to survive the changing environment. It shouldn’t take a disastrous pandemic for us to recognize and compensate musicians for the value they provide in our lives.

Musicians, though, are more driven than the virus. We are fighting not only for our financial survival, but for the rights to our identities as performers, artists, and builders of community. In just a few days, live streams, social networks, online payment sites and other technologies have been harnessed into a dynamo of connection, support, and love. The struggle is far from over, and listeners can do more to support the musicians they appreciate: buy

their records, donate to their Patreon accounts, tune in to their online shows and share their social media streams.

Perhaps, when this is all over, we’ll be able to look back with pride at how we protected beauty and artistry and community, and came out stronger and more vibrant on the other side.

Worker Advocacy

By Nate Omdal

As the effects of COVID-19 continue to force a near total cancelation of the ways most musicians earn a living, many of us find ourselves without answers going forward. To make matters worse, many musician workers will not qualify for the extension of Washington State unemployment benefits.

Many of the hours we work (and pay taxes on) fall under "1099 miscellaneous income" and as such is not counted by the state. In order to qualify for WA Unemployment, the worker must log at least 680 hours of W-2 work. 1099 hours will not qualify. Many labor and worker groups across the state, including the Musicians Association of Seattle Local 76-493, are calling on all levels of government to find the broadest and most inclusive revision to the state's emergency unemployment package.

It is my opinion that the use of 1099 employment has been abused by many employers who are in fact large enough to offer a W2 wage. Many of the readers of Earshot would easily represent the group of subcontractors and workers who should reasonably be able to utilize the 1099 system for the gigs, weddings and events we all play. However, this quarantine is proving the need to have some kind of formalization of our workplaces.

If you have any questions about ongoing worker advocacy efforts, please feel free to contact me at nate@local76-493.org and I will be happy to help you however I can.

Thanks, and stay safe!

Musicians, Actors, Stagehands,
Self-Employed just lost their jobs -
with no safety net

WA State -- To Know:

- **Aid is through Employment Security Department (ESD)**
- Work documented on W-2's that is less than 680 total hours OR work documented on 1099 forms will NOT QUALIFY - but apply anyway!

Friends & Family To Do:

- 1. **Call Jay Inslee's office at: (360) 902-4111**
- Explain your friend/family member didn't qualify. Ask why. Explain that they need help.

Workers To Do:

1. **Apply for unemployment.** Expect to be officially denied.
 - <https://esd.wa.gov/unemployment>
 - The point: The WA state Unemployment (ESD) is counting rejections. A rejection shows the need!
2. **Call Jay Inslee's office at: (360) 902-4111**
 - **Ask why you don't qualify.**
 - **Tell your story!**

Endorsed by AFM Local 76-493; Call (206) 441-7600 if any further questions.
Endorsed by AFM Local 105; Call (509) 328-5253 if any further questions.



- ▶ **IMPROVED STREAMING** | Watch on-demand video and enjoy easier access to Passport!
- 📡 **LIVE TV** | View free livestreams of KCTS 9 and PBS KIDS from the Greater Seattle broadcast area.
- ♥ **RECOMMENDATIONS** | We'll showcase popular programs and recommendations just for you.
- 🕒 **UPDATED SCHEDULE** | Want to know what's on? Don't miss a show with our new and improved schedule page.



COVID-19 Impact on Seattle Jazz Community

Survey Responses

We know the mounting concern around COVID-19 has already had profound effects on our community that will continue to be felt for a long time to come. Below are a selection of survey responses, offering individual experiences and recommendations for how the public can offer support during this time. Thank you to all who provided responses. We're here, and we're listening.

Please Note—This survey was created on March 9, 2020 and we realize the current situation and public health recommendations—as well as the situations of the individuals who provided responses—may have changed since that time. Responses have been edited for clarity and length.

How has your work been impacted by mounting concern around COVID-19?

- One of the schools I teach at has been closed, and although I will be paid for my time, it involves some creative restructuring of my teaching plans. I will also be losing (so far) roughly \$900 in performance income, not to mention decreased tips due to decreased attendance.
—Kate Olson, Artist/Musician/Performer, Educator

“Music is a healing tool.”

- 90% of my gigs are cancelled for March and first week of April. I also had a weekend cancelled in May already.
—Marina Albero, Artist/Musician/Performer
- I recently performed a church service that was livestreamed, there were 5 people in the audience.

Many of my peers have had cancelled gigs and are/have lost a substantial part of their income.
—Anonymous, Artist/Musician/Performer

- Performances have been cancelled. Cannot commit to gigs in the foreseeable future.
—Anonymous, Artist/Musician/Performer, Venue Representative
- The uncertainty of whether to hold events and shows or not has destabilized my grounding. Particularly in April and May as well. Though I am not in immediate danger of financial instability unlike many of my peers, the reorientation of what should and should not be practiced/held/worked towards, on the balance between the physical health and health of the mind/spirit of not just myself but broader communities, feels in constant flux. What should one's work go towards in the future? How far out should we actually be planning and what should we be letting go

of that is upcoming? Everyone's banging their head against a wall. No good solutions. We just try and take everything one step at a time and keep oneself and other folks calm in the process. So work at all levels in general just feels totally unfocused and ungrounded.
—Anonymous, Artist/Musician/Performer, Venue Representative

- All gigs out of town have been canceled. I've had to eat the cost of hotels, airline tickets, and in some cases sidemen fees. I've lost nearly all the promotion for my new album as well as thousands of

“Support out of love.”

dollars in income. I'm effectively out of work until April 20th with no income until then.
—Thomas Marriott, Artist/Musician/Performer

How have you responded to social distancing recommendations?

- I wash my hands often and aggressively, and I am avoiding physical contact (hugs, handshakes, etc).
—*Kate Olson, Artist/Musician/ Performer and Educator*
- Keeping hand sanitizer in my purse and taking more supplements.
—*Marina Albero, Artist/Musician/ Performer*
- Trying to do live streaming of music, which does not generate income, but it keeps the music alive.
—*Anonymous, Artist/Musician/ Performer, Educator*
- Working half days in clean environment, half days at home.
—*Anonymous, Radio Promoter/ Presenter*
- Basic precautionary measures and a positive outlook are my go-to antidotes. Music is important to our health so we should look to maintain it in mindful ways through it all.
—*Anonymous, Artist/Musician/ Performer, Educator*
- During the early stages of this quarantine-esque and its resulting isolating environment, I have felt it necessary to be very proactive in maintaining my mental health, and the way that looks is being outside my apartment with my friends/ community and the general public.
—*Anonymous, Artist/Musician/ Performer, Venue Representative*
- Keeping a low profile, but not a no profile.
—*Thomas Marriott, Artist/Musician/ Performer*

How can individuals—especially those practicing social distancing—support you during this time?

- Buy online merch. I'll be releasing a digital album of music composed for dancers specifically for this purpose in the next few days.
—*Kate Olson, Artist/Musician/ Performer and Educator*
- Listen to the radio!
—*Anonymous, Radio Broadcaster*
- This is something we are discussing but do not have the bandwidth to pursue. Not requesting a ticket refund would help, if a show is not cancelled but you do not feel comfortable going.
—*Anonymous, Venue Representative*
- Attend rescheduled shows when they happen later.
—*Steve Peters, Promoter/Presenter, Venue Representative*
- Follow on social media, contribute to funding campaigns.
—*Anonymous, Artist/Musician/ Performer, Educator*
- Support the public radio station during upcoming (delayed) fund drive.
—*Anonymous, Promoter/Presenter*



“Listen to the Radio!”

- Consider reaching out to the artists you know and support.
—Anonymous, Artist/Musician/Performer, Educator
- Invent more ways to stream and connect online. Find ways to replace artist and venue revenues.
—Anonymous, Artist/Musician/Performer, Venue Representative

- I will be creating some new jazz videos to post online. Keep in touch through social media and be ready to resume live jazz attendance as soon as it is safe.
—Francesco Crosara, Artist/Musician/Performer
- Emotional support goes above and beyond, honestly.
—Haley, Artist/Musician/Performer, Educator, Promoter/Presenter, Venue Representative
- By remaining calm and understanding of the variables in constant flux.

—Anonymous, Artist/Musician/Performer, Venue Representative

- Buy albums, pay money for live streams, buy a musician lunch. How can institutions help during this time? Wherever possible, increase wages for local musicians when the shows come back, even if that means canceling high-dollar / high profile guest artists or headliners to make more budgetary dollars available to local artists.
—Thomas Marriott, Artist/Musician/Performer

What else would you like us to know?

- Music is a healing tool. Panic is not.
—Anonymous, Artist/Musician/Performer, Educator
- There is a real emotional and psychological toll when musicians and artists aren't allowed to practice their craft in the communities to which they've become accustomed. Yes, the financial strain is real, but there is also a higher level of anxiety, stir-craziness, and general frustration at what we feel is out of our control.

When your identity is tied to your craft, not being able to practice your craft is very depressing.
—Kate Olson, Artist/Musician/Performer, Educator

- My loss as today is moving around \$5,500 and counting. That's why I'm trying to launch an emergency plan of live-streaming for the quarantine times. Hope we all find the connections to keep connected and working.
—Marina Albero, Artist/Musician/Performer

- Take this situation seriously to preserve everyone's health to avoid escalations like in China and in Italy, where I have family and friends who are going through a very tough period, where uncertainty is the order of the day. Better safe than sorry, this is not a media hoax.
—Francesco Crosara, Artist/Musician/Performer
- Support out of love, not fear!
—Anonymous, Artist/Musician/Performer, Educator

Can't stop the music: Livestream Connections

We live in a remarkable time where we can find connection even while social distancing through technology. These are just a few of many livestream initiatives. Are you planning a livestream event? Add it to our Jazz Around the Sound Calendar online at earshot.org/events/community/add. Enter venue “Livestream Event.”

You can also tag us @earshotjazz and we will amplify your event on our social media channels.

The Quarantine Sessions Sundays, 7pm Facebook Live

An initiative created by Marina Albero. Available to the public with “tip tickets” to support the artists.

LiveConcerts Stream Various dates and times Facebook Live and Twitch

With the motto “Direct to you, Direct to Artists” LiveConcerts Stream offers high quality streaming to you with a built-in donation platform that goes straight to the artists. Recent concerts include livestreams from Vito's featuring Kiki Valera, Joe Doria, and more.

Resources, from page 7

the King County Pandemic Community Advisory Group. Grants will be given to organizations already working with the local community. In the initial stages, priority will be given to organizations that work with residents without health insurance, healthcare and gig economy workers, residents with limited English, and communities of color. The fund expects to make an initial round of grants in the next few weeks. To donate to this fund or to find out more information visit seattlefoundation.org

4CULTURE RELIEF GRANTS

In light of the ongoing health crisis, 4Culture has pivoted their funding focus and will be offering a Cultural Relief Fund of \$1 million. Full details and timeline are not yet finalized, but these are details currently available at the time of press: funds will be available for cultural organizations and practitioners affected by COVID-19 closures and cancellations; deadlines will be rolling and funding rounds will take place multiple times throughout the year with simplified application processes. Stay tuned via email, 4Culture's website at 4culture.org, and social media channels for information

on how to apply for the Cultural Relief Fund once it has launched.

MUSICIANS FOUNDATION

Based out of New York but serving musicians nationally, the Musicians Foundation assists performers, educators, and composers. The foundation is urging people to give donations to directly help more musicians receive aid. The foundation will soon be launching a CV19 Emergency Aid Grant Program to give eligible applicants modest grants of up to \$200. Check out their website at musiciansfoundation.org for more details.

RECORDING ACADEMY MUSICARES

MusiCares Foundation is part of the Recording Academy, and it provides a safety net of critical assistance for musicians in times of need. They are accepting donations and applications for assistance. MusiCares may grant short-term financial assistance for needs such as rent, car payments, insurance premiums, utilities, medical and dental expenses, therapy and other personal expenses. For more details visit grammy.com/musicares.

COVID-19 IMPACT SURVEYS

Organizations are asking people to contribute to impact surveys. To study

the impact on arts and cultural organizations, Americans for the Arts have created an economic impact survey that can be found at americansforthearts.org. To study the impact on artists, Artist Trust have provided a survey that can be accessed at their COVID-19 page at artisttrust.org.

SRJO ARTISTS TO PROVIDE FREE ON-LINE MUSIC LESSONS TO LOCAL STUDENTS

In response to the cancelation of Seattle Repertory Jazz Orchestra's (SRJO) rehearsals and performances and the need in the community for continued education, SRJO ensemble musicians will offer their talents to school students forced to stay home due to mandated school closures. The SRJO's regular Jazz Scholars teaching staff will be bolstered by the addition of leading artists from the award-winning ensemble. Participating musicians such as pianist Randy Halberstadt, saxophonist Mark Taylor, and drummer D-Vonne Lewis and others will teach free, private lessons to students using live online technology to both children and youth from underserved communities. For more information visit srjo.org

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



CADENCE
THE INDEPENDENT JOURNAL OF
CREATIVE IMPROVISED MUSIC

MUSIC FESTIVALS; ONLINE ARCHIVES; ANNUAL MAGAZINE
HUNDREDS OF NEW CD, DVD, AND BOOK REVIEWS PLUS
HOURS OF AUDIO AND VIDEO HISTORIES
DIGITAL AND PRINT EDITIONS.

Call 503-975-5176 or email for details: cadencemagazine@gmail.com

Volume 42 Number 1A Annual Edition 2016



MARINA ALBERO BY LISA HAGEN GLYNN

Earshot Jazz *Live* at The Forum at Town Hall Seattle

Presented by Earshot Jazz and Town Hall Seattle

7:30pm Livestream
Free — Donations welcome

APRIL 4

Marina Albero Group, Plus the announcement of the Seattle Jazz Award Recipients—The recent Barcelona transplant brings Spanish inflections to stunning jazz piano technique and a fascinating approach to the hammered dulcimer. This special evening also includes the much-anticipated announcement of the annual Golden Ear and Seattle Jazz Hall of Fame Award recipients.

Important Note

In light of evolving restrictions on gatherings, these livestream events are subject to change. Please check earshot.org for updates. Thanks for your support and understanding during this unprecedented time!

FITELSON AGENCY LIFE INSURANCE

Life Member Million Dollar Round Table

*“How Much Are Your
Tomorrows Worth?”*

AGE	\$500,000 (DB)	\$1,000,000
Male		
30	\$14.52 (M)	\$21.56 (M)
40	19.44	30.36
50	43.20	76.90
60	116.64	217.73
70	342.76	629.56
80	1,828.36	3,654.14
Female		
30	\$12.76	\$18.92
40	17.60	26.84
50	36.52	63.80
60	79.64	146.02
70	216.04	402.60
80	1,508.01	3,013.44

1511 3rd Ave, Ste 1010
Seattle, WA 98101-1656
(206) 223-1110
(206) 517-5680 (10am-noon)
stufitelson@gmail.com
seattlestu.com

APRIL 11

Jacqueline Tabor—This soulful, award-winning jazz vocalist has been gaining wider recognition through her work as featured vocalist with the Seattle Repertory Jazz Orchestra. Tonight, she unveils a new ensemble of Seattle jazz masters.

APRIL 18

Kate Olson Ensemble—Saxophonist/educator Kate Olson brings a distinctive creative spark to every piece of music. Her quartet, often known as the KO Ensemble, is fluid and inventive, moving the art form ever forward with distinct nods of respect for its traditions.

APRIL 25

Susan Pascal Quartet—Playing smart, accessible jazz in the vein of the legendary Modern Jazz Quartet, vibraphonist Susan Pascal has been a respected figure on Seattle's renowned jazz scene for years. Her time-tested quartet includes bassist Chuck Deardorf and drummer Mark Ivester.

MAY 2

MMBJ—Rick Mandyck, Thomas Marriott, John Bishop, and Jeff Johnson. Four of the most prominent artists from the evolving pantheon of Seattle-jazz greats. Saxophonist Rick Mandyck and trumpeter Thomas Marriott front the unique piano-less rhythm section of John Bishop, on drums, and Jeff Johnson, on bass.

Thomas Marriot: *Trumpet Ship* Album Release

Thursday, April 23, 8pm
The Royal Room,
5000 Rainier Ave S

To celebrate the March 20th release of his new album *Trumpet Ship* (Origin), Seattle trumpeter Thomas Marriot will join session regulars Tim Kennedy (piano), Jeff Johnson (bass), Stefen Schatz (drums), and Rick Mandyck (sax) at the Royal Room for a noteworthy launch.

The album, a set of originals and rare favorites, features pianist Orrin Evans (now one third of the Bad Plus) along with his trio: bassist Luques Curtis and drummer Mark Whitfield Jr.

In contrast to his last album, 2017's *Romance Language* (Origin)—a studio intensive endeavor with overdubbed parts and large orchestration—*Trumpet Ship* came about through the quartet's long working relationship. Having met Evans ten years ago at a small festival in Idaho, Marriott has played regularly with the pianist in his group Captain Black and throughout New York. Evans, having recorded with Marriott on the latter's 2014 Origin release, *Urban Folklore*, happened to be passing through Seattle with this trio when Marriott struck up the idea to make a record.

"The session was organized in a short time frame, so I knew it was going to have to be about the interplay, the dynamic and the journey," Marriott explains. "I sketched out a few tunes the night before, and I brought some things I had already written but hadn't recorded under my own name. We also improvised some of the material in the studio."

The resulting first takes clocked in close to three hours, and though they had more time to spare, Marriott says, "we just didn't use it." According to the trumpeter, it's the trio's teamwork built up over a long period playing together, their fluency in the idiom and mutual trust that made the session exciting.

Marriott's eagerness to collaborate with artists ranging from standard-bearers like Joe Locke, and Eric Revis, as well as in-demand groups like Spanish Harlem Orchestra and Deltron 3030 has made him a local artist on the map. His onstage collaborators include veterans like Johnson and Mandyck, who can be heard sharing their expressive sounds on Marriott's prior recordings, and on their own prolific discographies. Session players like New York born Schatz, and Kennedy—a member of Tarik Abouzie's fusion super group Happy Orchestra, add to the living state of music that Marriott's latest release keeps in orbit.

"[The album] is very much about being in the moment, extemporaneous risk-taking and exploration," Marriott says, "It's much more like what we do

on the band-stand, and a natural part of that is acceptance. You have to be okay with whatever happens."

—Ian Gwin

Tickets and information available at theroyalroomseattle.com.

Open to All - Free



Dear Seattle Jazz Vespers Patrons and Performers,

In light of King county's recent announcement to limit public gatherings, especially those that include our senior population, we have decided to cancel our April 5th Seattle Jazz Vespers concert with the Smack Talk quintet, held in the beautiful sanctuary of Seattle First Baptist on Harvard and Seneca Street on First Hill, Seattle, WA.

During these stressful times, if you need some spiritual support, the church is holding online serves on Sundays at 11 a.m. on Facebook. Check Seattle First Baptist Church's website for more information.

Thanks for being a loyal patron and we hope to see you very soon.

Sincerely,
Seattle Jazz Vespers

www.SeattleJazzVespers.org

Important Note

In light of evolving restrictions on gatherings, this concert is subject to change. Please check with the venue online at theroyalroomseattle.com. Thanks for your support and understanding during this unprecedented time!

KO Ensemble

KO Ensemble Live at the Royal Room

Self-released

A knockout, commonly abbreviated to as K.O. or KO, is a fight-ending criterion in several combat sports, most notably boxing. A full knockout is considered any legal strike, or combination thereof, that renders an opponent unable to continue fighting.

Enter the no-holds-barred soprano saxophonist Kate Olson and her uncontested KO Ensemble. Their debut album, *KO Ensemble Live at the Royal Room*, is an honest venture into a contradictory realm of contemporary post-bop minimalism.

Strong, subtle, and squirrely high-pitched heads, riffs, and solos float gracefully above a refined rhythm sec-

tion, propped up by the dexterous bassist Chris Symer and drummer extraordinaire Brad Gibson. The astute and engaging pianist Alex Guilbert and his insightful accompaniment grounds each piece with a delightful sense of balance and clarity. Guilbert's ability to seamlessly intermingle and meld with Olson's tonal aesthetic, while maintaining his own personal voice, is quite remarkable.

Light, coherent, and seemingly straight forward arrangements are infused with obtuse and irregular structural and melodic components, providing a suitable framework for her articulate improvisational execution.

Olson's relaxed and imaginative original compositions duck back and forth, from familiar and comforting, to brash and introspective. While her



more peculiar melodies confidently wander about in a state of creative innocence, untouched by ego and self-doubt.

And at the end of the bout, it's a winner by unanimous decision.

—Gus Marshall

Christopher Icasiano

Provinces

Origin Records

Chris Icasiano is a Seattle-based Filipino-American percussionist and composer of great presence in Seattle. One might know him as drummer of the iconic Bad Luck, as a social activist, music organizer and advocate, and/or around Café Racer for Racer Sessions.

Icasiano can find meaning and influence in just about any genre of music, and for his debut solo album, *Provinces*, a great many of those influences converge into a jaw-dropping personal experience that “explores the complexity of cultural identity and community as a second-generation immigrant in Seattle.” It feels like a monumental presentation of someone driven to pull

from a deep well of life experience and artistic mastery to find an honest and searching extension of self.

Much of the album is a meditative textural transportation. Gorgeous layers of synth, percussion, slipping and unanchored rhythms juxtaposed against steady drivers on the kit, and field recordings.

Provinces is a collection of two suites, “Provinces” and “Taho”.

The first suite, “Provinces”, begins with Icasiano pushing forth a rapid and alternating pulse that maintains a high level of tension between the high hat and snare. Throughout the pulse, he weaves in subtle shifts in this minimalist and fragile rhythmic dynamic to explore unique tonal relationships that create their own melodies. All the while Icasiano supports his kit work with electronic sonic



textures and harmonies that are both haunting and touching. You also get

magical moments like explosions of grand-finale fireworks in an already smoke-filled sky, and a head-nod beat that you could stay with for an hour while you soak in a perfect summer evening on the town.

The second suite “Taho” fits right in with similar artistic concepts of “Provinces” and is dynamic in its own vibrancies. Among them are intensely intimate brushwork, swirling winds, and organ harmonies and progressions that call to mind rich folk practices. What really sets this suite apart is the incorporation of Icasiano’s field recordings from his first ancestral trip to the Phillipines that take these abstract sonic environments and gives them a tangible life-grounding.

Provinces is best enjoyed in a committed state of listening and letting the whole thing just take you in to another world.

—Bryan Lineberry

Rochelle House *Earth on Fire* House Records

Supported by a cast of Seattle greats, jazz singer Rochelle House furthers her

nonviolent vision of collaboration and cooperation with her fourth release, *Earth on Fire*. Founder of the Neighbor Children’s Choir, a free, all-inclusive youth ensemble, House made a splash locally with her first two albums, *Dreams of Love* and *Water*, both receiving nominations for Golden Ear awards. The combination of coffeehouse eclecticism and bright-eyed songwriting continued through her third release, 2014’s *Songs from a Bookmark*.

Around this time, House’s backing band, the New House Orchestra, got its start. A group of open-minded Seattle musicians willing to step across boundaries of genre, the band includes psych-rock guitarist Andy Coe, prolific bassist Evan Flory-Barnes, and dedicated drummer D’Vonne Lewis, and has since expanded to include Christianne Karefa-Johnson, aka DoNormaal, Senegalese percussionist Thione Diop, and others. Their musical perspectives, representative of the various scenes thriving throughout the city, come together for an all-too-rare synthesis that makes *Earth on Fire* worth any audience’s listen.

House fearlessly collaborates with younger members of the hip-hop and alternative scenes: Karefa-Johnson grafts her songwriting skills and an unflappable chorus onto the low-tempo opener “Application,” while

local songwriter Rave Holly lends the gravitas of his hushed bass to a cover of Kurt Cobain’s “Something in the Way.” House’s own delivery of the verse, “underneath the bridge/the tarp has sprung a leak” eerily summons up Seattle’s ongoing homelessness crisis, an escalating state of affairs matched by layers of scorching saxophone, courtesy of Kate Olson and Diop on tama.

The steady, quiet power of House’s songwriting provides a flexible frame for Flory-Barnes, Lewis, and Coe to match their mellifluous sensibilities. Trumpeter Thomas Marriott joins the rhythm section’s soulful strut for a punchy solo that contrasts Coe’s twangy backgrounds. Calling to mind singers such as Mavis Staples, House calls attention to the collective (as on the politically charged “We the People”) and the individual (on the romantic closer, “Let This Be the One”).

The group’s spare arrangements pop on the latter, settling surprisingly from



a brush-backed country swing to a rocksteady reggae. It’s here, too, that House’s optimism takes on its own challenge, as she confesses her helplessness in romance, yet finding an empowerment in the admission itself. “But if it’s not [the one],” she replies in the chorus, building up dignity not with an ask, but a demand, “send something better.”

—Ian Gwin



INFORMATION, EDUCATION, & COMMUNITY AWARENESS ENGAGEMENT CAMPAIGN DURING THE CORONAVIRUS PANDEMIC

SHUNPIKE

CORONAVIRUS

EVERYTHING YOU NEED TO KNOW to be healthy, safe, & aware.
Due diligence, but not letting fear normalize your daily living!

Tune in for community updates on the impact of the coronavirus, 24/7 broadcasting, news, sports, entertainment, and LIVE streaming performances.

DOWNLOAD OUR APP (IOS/Android) or watch Live Streams on Facebook.
Listen on www.RainierAvenueRadio.World, TuneIn, & smart speakers.

JAZZ AROUND THE SOUND

April

04

Important Note

Due to ongoing and evolving official health agency emergency recommendations, mandates, and limitations, a number of concerts and events have been canceled or postponed. Please contact the venue before attending any listed event for more information on the status of their operations. Thank you for your understanding.

Some ways to support venues right now: If you're able, do not ask for a refund if a show is canceled. Purchase a gift card if they are available. Attend a show once they are rescheduled and be sure to tip the wait-staff and performers generously!

WEDNESDAY, APRIL 1

BP Brian Monroney Trio, 7:30pm
 EB Eric Verlinde, 6pm
 EG Elizabeth Jennings' Leap Into Music Student Showcase, 6pm
 ES Paul Richardson, 6pm
 JA Cecile McLorin Salvant, 7:30pm
 MQ Jack Ramsey, 5pm
 NC Jazz Jam w/Darin Clendenin Trio, 7pm
 RR Piano Starts Here: The Music of Keith Jarrett, 7:30pm
 SC Steve Kaldestad Quartet, 7pm
 TD The Bad Plus, 7:30pm
 VI Bar Tabac, 9pm

THURSDAY, APRIL 2

BC Adam Kessler & Phil Sparks, 9pm
 CM Jazz Night School, 6:30pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Tower of Power, 7:30pm
 NC David Duval Trio, 7pm
 SB Proud & Nasty Jam Session, 10pm

SB How Now Brown Cow, 8pm
 TD Andre Feriante & Troupe de Ville, 7:30pm
 VI Marina Christopher, 9pm

FRIDAY, APRIL 3

CD 1st Friday Jazz w/ Jean Lenke Quartet, 7:30pm
 CM Phantoms of Soul, 7pm
 CZ Jazz First Fridays, 7:30pm
 EB Tom Kellock, 6pm
 EG Susan Robinson, 7pm
 EG Elnah Jordan, 9pm
 ES Cara Sandahl, 6pm
 FX Secret Jazz Club Show, 7pm
 JA Tower of Power, 7:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Sugartime Trio, 8pm
 PR Nancy Erickson, 8pm
 RR Latin Music & Dance Night w/ Clave Gringa & Buena Vibra, 8pm
 SB Reposado, 8pm
 TD Squirrel Nut Zippers w/ Beckylin & Her Druthers, 8pm

SATURDAY, APRIL 4

CM Hopscotch, 7pm
 EB Eric Verlinde, 6pm
 ES Cara Sandahl, 6pm
 JA Tower of Power (early show), 7:30pm
 JA Tower of Power (late show), 9:30pm
 MQ Kareem Kandi Band, 8pm
 NC Danny Godinez – Solo Guitar, 8pm
 PR Justin Young, 8pm
 SB Latin & Cuban Night, 7pm
 ST Jennifer Mellish Jazz Quartet, 7:30pm
 TD Squirrel Nut Zippers w/ Beckylin & Her Druthers, 8pm
 TT Rebirth Brass Band (late show), 10pm
 TT Rebirth Brass Band (early show), 7pm
 VI The Tarantellas, 6pm
 VI Don't Move, 9:30pm

SUNDAY, APRIL 5

AB Beaver Sessions, 9pm
 CR Racer Sessions, 8pm
 CZ Choro Jam, 2pm

Calendar Key

Code Venue

AB The Angry Beaver
 BC Barça
 BP Bake's Place Bellevue
 CC Capitol Cider
 CD Cellar Door
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Cafe Racer
 CT Columbia City Theater
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EC Edmonds Center for the Arts
 EG Egan's Ballard Jam House

ES El Gaucho Seattle
 FA Frye Art Museum
 FB Seattle First Baptist Church
 FX The Factory Luxe
 HD High Dive
 HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 LA Latona Pub
 LT Luther's Table
 MT Mac's Triangle Pub
 MV Marine View Church
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 OM Ott & Murphy Wine
 OT Oliver's Twist

OW Owl 'n' Thistle
 PR Pacific Room
 RR The Royal Room
 RY Rhythm & Rye
 SB Sea Monster Lounge
 SC WJMAC at Sylvia Center for the Arts
 SE Seattle Art Museum
 ST Stage 7 Pianos
 SW Stone Way Café
 TD Triple Door
 TH Town Hall
 TT Tractor Tavern
 VI Vito's
 WH Washington Hall
 WS Watershed Pub & Kitchen

DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Tower of Power, 7:30pm
 MV Pearl Django, 5pm
 VI Lennon Aldort, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, APRIL 6

BP Ben Wicks, 6pm
 CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Brad Gibson Duo, 5pm
 NL Mo' Jam Mondays, 9pm
 RR Seattle Academy Jam, 5pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Salute Sessions, 9:30pm
 TD Mandy Harvey, 7:30pm

TUESDAY, APRIL 7

CH Caballito Negro & Left Edge Percussion / Bonnie Whiting & UW Percussion Quartet, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Kenny G, 7:30pm
 MT Open Mic, 9pm
 NC Camille Bloom Student Showcase, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Painting the Town Red: The Music of Billie Holiday in Celebration of her 105th Birthday, 7:30pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, APRIL 8

EB Eric Verlinde, 6pm
 EC Pink Martini feat. China Forbes, 7:30pm

EG Vocal Showcase feat. Lauren Pattie & Julie Creswell, 7pm
 EG Vocal Jam, 9pm
 ES Paul Richardson, 6pm
 JA Kenny G, 7:30pm
 RR Gilad Hekselman's G-Hex Trio, 7pm
 SB Benchmark feat. Shawn Mickelson, 8pm
 SC Jay Thomas Organic Quartet, 7pm
 VI Marco De Carvalho Trio, 9pm

THURSDAY, APRIL 9

BC Adam Kessler & Phil Sparks, 9pm
 BP DHQ: The Darelle Holden Quartet, 8pm
 CM Bellevue School District Jam Session, 6:30pm
 CT Ray Larsen Album Release Party, 7:30pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Kenny G, 7:30pm
 NC Fabulous Canadians +1, 7pm
 SB Proud & Nasty Jam Session, 10pm
 SE Art of Jazz: MMJB, 5:30pm
 VI Casey MacGill, 5:30pm
 VI Jennifer Kienzie, 9pm

FRIDAY, APRIL 10

CM Ranger & the Re-Arrangers, 7pm
 EB Tom Kellock, 6pm
 EG David Arteaga, 9pm
 ES Cara Sandahl, 6pm
 JA Kenny G (early show), 7:30pm
 JA Kenny G (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Jovino Santos Neto Quinteto, 8pm
 PR Kareem Kandi Band, 8pm
 VI Johnny Astro, 9pm

SATURDAY, APRIL 11

EB Eric Verlinde, 6pm
 EG Julian & Alison, 7pm
 ES Cara Sandahl, 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
 SB Proud and Nasty Jam, 10

FRIDAY

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



HAMMOND ASHLEY
VIOLINS

New! Daily pick up and delivery in Seattle and North Lake Washington areas

7 Luthiers, double bass set up and restoration experts, and makers on site

Free consultation in shop or by appointment in Seattle

Lessons

Since 1964

970 5th Ave NW
 Suite 100
 Issaquah WA 98027
www.HammondAshley.com

JA Kenny G (early show), 7:30pm
 JA Kenny G (late show), 9:30pm
 LT Mercedes Nicole, 7:30pm
 NC Camille Bloom & Danny Godinez, 8pm
 NL Garaj Mahal / Swindler, 8pm
 OM Dmitri Matheny Duo, 7pm
 PR Jennifer Mellish, 4pm
 RR Midwood (Brooklyn klezmer) w/ The Debaucherautes & Brivele, 8pm
 SB Evan Flory Barnes, 10pm
 SB Eléré, 7pm
 SB Latin & Cuban Night, 7pm
 WS How Short, 12pm
 WS How Now Brown Cow, 8pm

SUNDAY, APRIL 12

AB Beaver Sessions, 9pm
 CR Racer Sessions, 8pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm

ES Eric Verlinde, 6pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Kenny G, 7:30pm

MONDAY, APRIL 13

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 NL Mo' Jam Mondays, 9pm
 RR Salute Sessions, 9:30pm
 RY Dmitri Matheny Group, 8pm

TUESDAY, APRIL 14

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA ARTEMIS, 7:30pm
 MT Open Mic, 9pm
 NC Daniela Spielmann, 7pm
 OT Hot Jazz Hootenanny, 7:30pm

OW Jazz Jam, 9:30pm
 RR Thursday Collective w/ Marina & the Dreamboats & Triple Mood, 7pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, APRIL 15

EB Eric Verlinde, 6pm
 EG Jay Thomas & the amazing Boogaloo Masters, 7pm
 EG Kenny Mandell Jazzworks Student Showcase, 9pm
 ES Paul Richardson, 6pm
 JA ARTEMIS, 7:30pm
 NC Jean Chaumont, 7pm
 RR Big Band Blue – Jazz Night School, 7pm
 SC Marina Alberio Trio, 7pm

THURSDAY, APRIL 16

BC Adam Kessler & Phil Sparks, 9pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Peabo Bryson, 7:30pm
 NL Emerald Quintet, 8pm
 SB Proud & Nasty Jam Session, 10pm
 SB Comfort Food, 8pm

FRIDAY, APRIL 17

CH Wayne Horvitz & Sara Schoenbeck, 8pm
 EB Tom Kellock, 6pm
 EG Yuki Zea Jazz Quintet, 7pm
 ES Cara Sandahl, 6pm
 JA Peabo Bryson (early show), 7:30pm
 JA Peabo Bryson (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Rod Cook & Toast, 8pm

SATURDAY, APRIL 18

CM Eduardo Mendonça, 7pm
 EB Eric Verlinde, 6pm
 EC Terrance Simien & The Zydeco Experience / BeauSoleil avec Michel Doucet, 7:30pm
 EG Anthony Warnke sings Tony Bennett, 7pm
 ES Cara Sandahl, 6pm
 JA Peabo Bryson (early show), 7:30pm
 JA Peabo Bryson (late show), 9:30pm
 NC Duo Flamenco w/ Eric & Encarnacion, 8pm
 RR Ranger & the "Re-Arrangers" w/ Gabe Hall-Rodrigues, 5:30pm
 SB Latin & Cuban Night, 7pm
 ST Clave Gringa, 7:30pm
 TH Tigran Hamasyan featuring Arthur Hnatek & Evan Marien, 8pm

SUNDAY, APRIL 19

AB Beaver Sessions, 9pm
 CR Racer Sessions, 8pm
 CZ Choro Jam, 2pm
 CZ Kenny Mandell Jazzworks Showcase, 6pm
 CZ Music Improv Session w/ Kenny Mandell, 7pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm



FA Kareem Kandi, 2pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Peabo Bryson, 7:30pm

MONDAY, APRIL 20

BP Ben Wicks, 6pm
 CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 MQ Brad Gibson Duo, 5pm
 RR Salute Sessions, 9:30pm

TUESDAY, APRIL 21

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Halie Loren, 7:30pm
 MT Open Mic, 9pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Rodger Pegues w/ New Linguistics, 8pm
 SB Joe Doria Presents, 10pm

WEDNESDAY, APRIL 22

EB Eric Verlinde, 6pm
 EG Vocal Showcase / Vocal Jam, 7pm
 ES Paul Richardson, 6pm
 HD LoCura / Eléré, 8pm
 JA Halie Loren, 7:30pm
 RR Beau Goss Band, 7pm
 SC Thomas Marriott Quartet, 7pm
 SW Roosevelt High Jam Session, 7:30pm
 WH From Ragtime to Jazz: History Through Music, 7:30pm

THURSDAY, APRIL 23

BC Adam Kessler & Phil Sparks, 9pm
 BP DHQ: The Darelle Holden Quartet, 8pm
 CM Bellevue School District Jam Session, 6:30pm
 EB Eric Verlinde, 6pm
 EG Josh Hou, 7pm
 ES Paul Richardson, 6pm
 JA Joey Alexander, 7:30pm
 RR Thomas Marriott: Album Release, 8pm
 SB Proud & Nasty Jam Session, 10pm

FRIDAY, APRIL 24

EB Tom Kellock, 6pm
 EG Greta Matassa Quintet (early show), 7pm
 EG Greta Matassa Quintet (late show), 9pm
 ES Cara Sandahl, 6pm
 JA Joey Alexander (early show), 7:30pm
 JA Joey Alexander (late show), 9:30pm
 LA Happy Hour w/ Phil Sparks, 5pm
 NC Duende Libre w/ Frank Anderson & Chava Mirel, 8pm
 RR Joe Casalini Trio, 5pm
 TH Maria Schneider Orchestra, 7:30pm

SATURDAY, APRIL 25

CM Big Mischief Little Big Band, 7pm

EB Eric Verlinde, 6pm
 EG Lady 'A' & her Backporch Blues Showcase, 7pm
 ES Cara Sandahl, 6pm
 JA Joey Alexander (early show), 7:30pm
 JA Joey Alexander (late show), 9:30pm
 LT Dan Duval Good Vibes Quartet, 7pm
 NC Greta Matassa, 8pm
 NL Seun Kuti & Egypt 80, 8pm
 RR Oleaje Flamenco, 9pm
 SB Latin & Cuban Night, 7pm

SUNDAY, APRIL 26

AB Beaver Sessions, 9pm
 CR Racer Sessions, 8pm
 DT Jazz Jam, 8pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 HS Jazz Brunch w/ Emma Caroline Baker, 10:30am
 JA Joey Alexander, 7:30pm

MONDAY, APRIL 27

CC Cider Sessions, 9:30pm
 EB Tom Kellock, 6pm
 ES Eric Verlinde, 6pm
 JA Grit City Jazz Octet feat. LaVon Hardison, 7:30pm
 NL Mo' Jam Mondays, 9pm
 RR Salute Sessions, 9:30pm

TUESDAY, APRIL 28

EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Shemekia Copeland, 7:30pm
 MT Open Mic, 9pm
 NC Adrian Legg, 7pm
 OT Hot Jazz Hootenanny, 7:30pm
 OW Jazz Jam, 9:30pm
 RR Zoe Lewis and The Wolves, 7pm
 SB Joe Doria Presents, 10pm
 SB Al Hemiola, 8pm

WEDNESDAY, APRIL 29

BP Brian Monroney Trio, 7:30pm
 EB Eric Verlinde, 6pm
 EG Dina Blade Vocal Student Showcase, 7pm
 ES Paul Richardson, 6pm
 JA Shemekia Copeland, 7:30pm
 NC Greta Matassa Student Showcase, 7pm
 SB DX-tet, 10pm
 SB Johnny & the Moles, 8pm
 SC Miles Black, 7pm

THURSDAY, APRIL 30

BC Adam Kessler & Phil Sparks, 9pm
 CH Ab Baars, 8pm
 EB Eric Verlinde, 6pm
 ES Paul Richardson, 6pm
 JA Take 6, 7:30pm
 SB Proud & Nasty Jam Session, 10pm

Help the Jazz Around the Sound Calendar

The Jazz Around the Sound Calendar is a community powered resource.

Submit your gigs online at earshot.org/events/community/add.

Livestream events accepted! Enter venue "Livestream Event."

Deadline for inclusion in the print version of the calendar is the 15th of the month prior to publication.

For questions or help with submitting your events please email jazzcalendar@earshot.org.

Notes, from page 22

at checkout. Here are the sites to purchase: Bobby Rush brownpapertickets.com/event/4543867 and Kandace Springs brownpapertickets.com/event/4543845. In light of current events, please check with the organizer of this festival bellevuedowntown.com, for details about continuation of the program.

New "Peace of Mind" policy for Seattle JazzED Summer Camp

Seattle JazzED is moving ahead with summer camp registration and is hopeful that they'll be able to proceed with summer programming as normal. However, in light of the uncertainty surrounding COVID-19, they're instituting a new policy to give you peace of mind about registering. You may cancel up to 48 hours before the first day of program for a full refund as long as the reason for cancellation is health-related. Visit seattlejazzed.org for details.

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community April 2020 Vol. 36, No. 04
Seattle, Washington



ART BY REED OLSEN

IN THIS ISSUE...

Letter from the Director: Every Day, A New Normal	2
Notes	3
In Memoriam: William O. "Bill" Smith	4
Call for Artists: Jazz the Second Century	6
COVID-19 Impact resources	6
Letter from the Editor: Creating in Crisis	8
Feature: Community Responses to COVID-19	9
Feature: COVID-19 Impact on Seattle Jazz Community Survey Responses	12
Preview: Earshot Jazz Live at The Forum at Town Hall Seattle	16
Preview: Thomas Marriot: <i>Trumpet Ship</i> Album Release	17
For the Record	18
Calendar: Jazz Around the Sound	20

EARSHOT JAZZ

3417 Fremont Ave N, #221
Seattle, WA 98103

Change Service Requested

NON-PROFIT ORG
U.S. POSTAGE
PAID
PERMIT No. 14010
SEATTLE, WA

EARSHOT JAZZ MEMBERSHIP

A \$35 basic membership in Earshot brings the newsletter to your door and entitles you to discounts at all Earshot events. Your membership also helps support all our educational programs and concert presentations.

Type of membership

- ☐ Individual (\$35) ☐ Additional tax-deductible donation _____
☐ Household (\$60) ☐ Patron (\$100) ☐ Sustaining (\$200)

Other

- ☐ Sr. Citizen – 30% discount at all levels
☐ Canadian subscribers please add \$5 additional postage (US funds)
☐ Regular subscribers – to receive newsletter 1st class, please add \$10 for extra postage
☐ Contact me about volunteering

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE # _____

EMAIL _____

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

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