

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2020 Vol. 36, No. 05
Seattle, Washington



Golden Ear Awards

Gone virtual! (Top: Jacqueline Tabor and Kelsey Mines; Middle: Kiki Valera and Kate Olson; Bottom: Michael Brookman and Bob Antolin)



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 Paul de Barros, Meredith Cooper, Francesco Crosara, Zach Frimmel, Grant Grays, Ian Gwin, Wayne Horvitz, Kelsey Mines, Reed Olsen, Paul Rauch, Carlos Snaider, Nicole Walters

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

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

The month of May ... or May not

Normally on this page, at this time of year, we'd be talking about longer, warmer days, lush growth, and a full schedule of summer music festivals; on top of which we'd have a healthy two pages of *Jazz Around the Sound* calendar listings. Thank God that the warmth, the beauty, and the music are still here, because everything else is upside down. Just one month ago already feels like last year, and the future itself is suddenly provisional, rather than probable.

The complexity of social distancing under these dire circumstances is beginning to play out in small and large ways all around us; even without the daily political circus. On the one hand, having to be physically distant in the middle of a shared historical experience, somehow makes us feel more connected; on the other, and I think we're all feeling this to some extent, we've been introduced to a whole new way to perceive ourselves as individuals at risk, and to frame our own mortality and our own survival in a more singular and tangible light. In the end, we have to live and die alone, but mostly we don't have to think about it every day. As Agnes Callard also said last month, "The End is not actually here, but the thought of it certainly is."

No, you didn't pick up a copy of *Psychology Today*. I'm just trying to work through this mess, like everyone else. I could blow some sunshine, but, mostly, I'm not feeling it, and I imagine that you can relate. We've never been here before, and we don't have anyone to show us a way through. Being an artist in a creative community or being engaged in work that aligns with our personal values, is great, but it doesn't help when both the wolves and the reaper are at the door.

Social distancing, online binging, and a living with "clear and present danger," are probably pushing us too much into our own heads. But I imagine that all of the healthcare and human services workers, God bless them, are probably not struggling with existential dilemmas right now. There is definitely work to be done, and we are all in service.

Thanks to our editorial team, Tara and Lucienne, for believing that this magazine can be in better service in our community by being connected to it more organically. Where you see the print distribution of *Earshot Jazz* is a bit thinner than usual this month, you'll see the earshot.org site becoming more robust, with enhanced connections to the experiences and expressions of the artists, educators, and many "worthy constituents" of this community.

We wish you well. Each of you.

—John Gilbreath, Executive Director



Bellevue Jazz & Blues Festival Postponed

In response to on-going COVID-19 health concerns, the 2020 Bellevue Jazz & Blues Festival has been postponed until fall. This annual festival will now take place October 28–November 1. Their featured artist, Bobby Rush, will now be performing on Friday, October 30. Earshot subscribers (email and print) will still get a 50% discount to his show using promo code EARSHOT at checkout. Tickets are on sale now, and the 50% discount will be live until 8/31. Here is the site to purchase Bobby Rush tickets: brownpapertickets.com/event/4543867

Lake Chelan Wine & Jazz Festival Postponed

The 3rd annual Lake Chelan Wine & Jazz Festival has been moved to September 24–27. This event offers a musical tour through the Lake Chelan Wine Valley, featuring 30 jazz performances. For tickets and more information visit chelanwinejazz.com.

Couth Buzzard Festival Future Uncertain

The Couth Buzzard book store where the annual festival is typically held, is currently closed until at least May 4. Couth Buzzard Books asks their supporters to watch and donate to artists who normally perform on their premises. For more details go to buonobuzzard.com.

TD Vancouver Jazz Festival Canceled

Coastal Jazz will not produce a 2020 festival. If you have purchased a ticket to any shows, they will be in touch with options. Coastal Jazz hope to reinstate the festival in 2021. Visit coastaljazz.ca for more details.

Ballard Jazz Festival Postponed

The 2020 Ballard Jazz Festival has been moved to the fall. This annual festival is now set for November 11–14. The Schedule of Events is as follows: Wednesday, November 11: Celebration of the Drum; Thursday, November 12: Guitar Summit; Friday, November 13: The Ballard Jazz Walk; Saturday, November 14: Mainstage Concert. For information see ballardjazzfestival.com.

Wayward in Limbo Audio Stream

With the Chapel at Good Shepherd Center, Wallingford closed indefinitely due to the COVID-19 pandemic, the Wayward Music Series moves from the concert hall to the living room. In place of their usual ten monthly concerts, Nonsequitur is curating and commissioning ten Seattle artists each month to create a series of streaming audio sessions of exclusive material. Many of these will be essentially “live” performances recorded at home for this occasion. Others may create a mix of pre-recorded material that has not been previously released elsewhere. The tracks are available to

stream free of charge, but Nonsequitur strongly encourages listeners to support the artists with music purchases or donations. To find out more visit waywardmusic.org

Washington Nightlife Music Association Needs Your Help

With music venues across Washington state closed, venues are struggling to stay afloat. Washington Nightlife Music Association (WANMA) is asking people to sign a petition to inform Washington Senators and U.S Representatives that music venues need cash assistance, tax relief and insurance revisions, rent and mortgage forgiveness and reduction, and assistance for the workforce. WANMA venues include The Royal Room, The Triple Door, Real Art Tacoma, Showbox Market and SoDO, The Vera Project, Neumos, and many others. For information please visit wanma.info.

ArtsFund announces New President and CEO

Michael Greer has been selected as ArtsFund’s new president and CEO.

CONTINUED ON PAGE 23



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





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 or livestream 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 until May 31.

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

IN MEMORIAM

Judy Cites (1937-2020)

When Earshot kicked off its first concert series at the New City Theatre in 1987, it was a big deal when Judy Cites volunteered to teach us all how to run the box office. Most of us were amateurs, but Cites was a pro who worked for the concert production company Northwest Releasing, had managed world tours for trumpeter Chuck Mangione, and would later head up the Seattle Symphony Orchestra ticket operation.

Judy passed away April 13 at home with her husband, radio host and Seattle jazz legend Jim Wilke, after a two-year bout with a lung condition. She was 83.

“She was my road mother and confidant,” Mangione wrote in an email. “I don’t know how I would have survived without her.”

Almost everyone in Seattle jazz knew Judy. She was always there with Jim at Jazz Port Townsend, or Jazz Alley—a vivacious, smiling, open-hearted woman who always asked how you were doing, and actually meant it.

Born in Oak Park, Ill. Cites grew up in Tacoma and was working in the Seattle music business by the 1960s. Back then, she and Jim would run into each other at the old Penthouse, in Pioneer Square, but they didn’t get together until 1980. Their first date—natch—was at Jazz Alley.

“I was doing a show on KUOW one night and she left a message that she had been listening while she was driving across the bridge,” recalled Wilke. “I had been playing Bill Evans. I called her back and she said, ‘Hey, there’s a new jazz club in the U District, let’s check it out.’”

Judy loved theater as well as jazz and she and Jim used to attend the Oregon Shakespeare Festival every year with their longtime friend Marianne Lewis, who also worked for the symphony.

“She loved the jigsaw puzzle component of putting a house together so it always looked full, even if it wasn’t,” recalled Lewis. “She also really loved taking care of people.”

Wilke prepared a beautiful radio tribute to Judy’s favorite music, “Songs for Jude,” which you can listen to at knkx.org/post/songs-jude.

Cites is survived by Wilke, her sisters Mary Jane Schulz, Lucinda Bumps and Sandy Cites and stepsons Chris and Barrett Wilke. Remembrances in Judy’s name can be sent to *The Seattle Times* Fund for the Needy, The Seattle Symphony, Seattle Public Libraries, or your favorite performing arts organization.

—Paul de Barros



JUDY CITES COURTESY OF JIM WILKE

Jay Thomas Named 2020 Seattle Jazz Hero by the Jazz Journalists Association



JAY THOMAS BY DANIEL SHEEHAN

Jay Thomas has established himself as a genuine Seattle jazz legend, a legacy built on a half century of musical accomplishment. He now has official stature as a hero, being the recipient of a 2020 Jazz Hero Award from the Jazz Journalists Association. Thomas is being recognized not only for his contributions as a musician, but as an educator and architect of a musical bridge between Seattle and Nagoya, Japan. Past local recipients have included Matt Jorgensen, John Bishop, Jim Wilke, Julian Priester, Mack Waldron, Wayne Horvitz, and Karen Caropepe and John Gilbreath of Earshot Jazz, respectively.

Thomas provides a crucial link between Seattle's fertile jazz scene of the 1960's and its future as a mentor

to younger generations. He passes on knowledge gained from his years of paying dues with the likes of Machito, James Moody, Cedar Walton, George Cables, and Gary Smulyan.

One of the rarest of birds, Thomas has overcome the demands of embouchure and mastered both the trumpet and saxophone. Add flute into the mix, and Thomas' set up on stage will include up to six instruments. As an educator, his versatility has enabled him to reach out to a broader spectrum of Seattle area jazz students. Most importantly, his private students receive mentorship in the oral tradition, emphasizing ear training. In a time when jazz education largely takes place in the conservatory, Thomas offers an approach steeped in fifty years

of living the jazz life. It provides a perfect counterbalance to what a student may receive in academia, giving them the freedom to apply concepts in a personalized setting.

Thomas has frequently traveled to Japan to perform since his chance meeting with tenor saxophonist Yasuhiro Kohama in Japan in 1997. While "looking for a good flute" in Nagoya, he stepped into a music store in Nagoya, and left with a long-term friendship and musical relationship. Thomas has invited Japanese musicians to perform in Seattle, including sensational young pianist, Yuki Hirate. This bridge built on jazz music came to fruition in the fall of 2019, when he was honored as the Artist in Residence of the 2019 Earshot Jazz Festival. Thomas performed with Kohama, Hirate, and friends, and was interviewed in depth by Paul de Barros. The interview gave Thomas a microphone and an audience to share his stories and insights derived from a career that now spans six decades.

Thomas released a career defining album in 2018 in partnership with composer/arranger Oliver Groenewald. *I Always Knew* (Origin, 2018) features Thomas' lush, melodic soloing, supported by Groenewald's 10 piece "Newnet." The album allowed jazz fans around the world to learn what we in Seattle have always known—that Mr. Thomas is a remarkable musician, and a jazz hero to generations of Seattle jazz students and fans alike.

—Paul Rauch



The 2019 Golden Ear & Seattle Jazz Hall of Fame Awards

By Paul Rauch

On the evening of April 4, Earshot Jazz presented the annual Golden Ear & Seattle Jazz Hall of Fame Awards, the annual event recognizing the achievements of the vibrant jazz community in Seattle. This year however, the evening was presented under extraordinary circumstances. With the community in a statewide stay at home order due to the COVID-19 outbreak, Earshot found a way to continue this tradition via livestream, including two live sets broadcast from The Forum at Town Hall by the Marino Albero Trio.

Albero broke the silence of the evening with a riveting solo piece that ultimately landed on “My Favorite Things.” She was then joined by multi-reedist Hans Teuber and drummer D’Vonne Lewis, performing with the appropriate social distancing practiced on the large stage at this intimate venue now silent with a virtual audience in attendance. In these very difficult times, Albero addressed her audience with emotional eloquence.

“It’s hard to speak tonight. My biggest learning is that I need my friends, I need my music, and I need you. I need humans around me. I need your ideas, I need laughter. That’s what we’re trying to do tonight, hoping that the music brings us together, and makes us feel a little lighter.”

The broadcast was anchored by Earshot Executive Director John Gilbreath from the non-profit’s digs in Fremont, and KNKX voice Abe Beeson, from his home in West Seattle. Through the twists and turns of this pandemic, the importance of staying



MARINA ALBERO BY LISA HAGEN GLYNN

connected with our community is a vital need, and a humbling quest on behalf of Earshot, Town Hall, and the Seattle jazz community at large. We celebrate the winners, and recognize what Gilbreath described as the “self-renewing jazz ecology” that this city is blessed with.

NW JAZZ RECORDING OF THE YEAR

Marina Albero, *A Life Soundtrack*

Attempts to characterize the music of pianist Marina Albero seem to get lost in the details. The Barcelona born pianist arrived in Seattle in 2014, her career put mostly on hold while she focused on her children and new life in a new country. During her time here, she has found her identity as an artist that reflects her life in music from her origins in Spain, to her new-found artistic identity in Seattle. In this album of three volumes, she gifts her audience with her stunning virtuosity, merging

a multiplicity of musical streams into a common, original form.

Volume one, “Albero,” is a recording made in Spain a decade ago with her historic musical family in Barcelona. The second volume entitled “Agua” is a collection of in-the-moment improvisations. It seems as though Albero taps into memories vividly recalled autobiographically, as dormant musical adventures are suddenly given a springboard into her current artistic here and now. Volume three, “Music is Love,” features Albero with her Seattle band, featuring Hans Teuber, D’Vonne Lewis, Jeff Johnson, and Jeff Busch. She is also joined by her daughter, vocalist Serena Dominguez Albero, and son, saxophonist Marcel Dominguez Albero. Albero fuses jazz, afro-cuban and flamenco forms, as well as the music of her late father, the great Catalan composer, Maria Albero. Her deft touch, musical eloquence, and pure energy makes this recording a pure joy.



KATE OLSON BY DANIEL SHEEHAN



BOB ANTOLIN OF COMFORT FOOD COURTESY OF THE ARTIST



KIKI VALERA BY MICHAEL CRAFT

NW ACOUSTIC ENSEMBLE OF THE YEAR

Kate Olson's KO Ensemble

While saxophonist Kate Olson has gained notoriety as a trailblazing arbiter of the outer stratosphere of jazz with her solo work, and Syrinx Effect duo with Naomi Moon Siegel, her KO Ensemble has been offering a different side of her musical persona. The ensemble has been her most visible live band over the past few years.

Olson in a way, entered the jazz continuum through the side door. We first became acquainted with her through the Racer Sessions and the subsequent connections made there. In KO Ensemble, she is featured on soprano saxophone and is supported by a rotating cast of Seattle's creative musicians, including bassist Chris Symer, pianist Alex Guilbert, and drummer Brad Gibson. For Olson, the personnel amounts to steadying influences that allow her to find her voice in the music. Symer's orchestral approach to bass adds the elements of eloquence and virtuosity, while Guilbert's sparse, spatial comping provides ample room for Olson to expand a melodic idea within an elastic sense of swing.

KO Ensemble bears witness to an artist descending to post-bop terra fir-

ma, while at the same time, ascending artistically.

NW ALTERNATIVE JAZZ GROUP OF THE YEAR

Comfort Food

On the Comfort Food Facebook page, the band describes itself as "Bitches Brew meets Fela Kuti." Terms such as Nu-Jazz, reggae fusion jazz, and neo-funk are offered as well, but there has been a term out there since the aforementioned Miles Davis classic was released that covers it all—fusion.

Seattle's Comfort Food (not to be confused with the Chicago fusion/noise duo of the same name) is a fusion of musical neighborhoods within a city soundscape. The band is groove based and is driven by the undercurrent of well-known Seattle percussionists Thione Diop and Ahkeenu Musa. Bassist Lennox Holness and drummer Paul Huppler push a commotion of moving parts forward, creating a vehicle of sound to the benefit of saxophonist Bob Antolin's winding, angular melodic passages. Guitarist Jaiman Crunk and keyboardist Yogi McCaw are beneficiaries of this sonic rhythm section as well, themselves creating

intuitive support, and imaginative soloing.

Comfort Food is a live phenomenon, their inclinations spurred on by the vibe of the night, of the venue, and most importantly, their audience.

NW CONCERT OF THE YEAR

Kiki Valera y su Son Cubano, October 26, Town Hall Seattle

Kiki Valera y su Son Cubano's Earshot Jazz Festival performance at Town Hall was a great evening for both listeners and dancers alike. On the heels of his new release on Origin Records, Valera led his band through the music of *Vivencias en Clave Cubana* (Origin, 2019) with virtuosic precision and infectious pulse.

Jazz fans may question why a performer of traditional Cuban Son music would be considered for a jazz award, much less record for a well-regarded jazz label such as Seattle based Origin. Valera took advantage of his performance in the Great Hall to provide the answer. One of the world's renowned practitioners of the Cuban cuatro, he improvises with the wisdom and melodic vision of a great post-bop adventurer, all the while never straying



KELSEY MINES COURTESY OF THE ARTIST



JACQUELINE TABOR BY DANIEL SHEEHAN

from the striations of form he has carried forward from his heralded musical family—la familia Valera Miranda.

The Great Hall was indeed lit up, with the band's call and response vocals, and infectious rhythms inspiring a legion of enthusiastic dancers near the stage. Valera's award, along with the two received by Barcelona born Marina Albero, highlights the good fortune of our city to call these international stars our own. Along with Brazilian pianist Jovino Santos Neto, a past multi-Golden Ear recipient, this once remote cultural outpost and its vibrant and historic jazz scene now sports a wide and international scope.

NW EMERGING ARTIST OF THE YEAR

Kelsey Mines

Bassist Kelsey Mines was one of three strong women nominated for this important award. Along with bassist Abbey Blackwell and saxophonist Sidney Hauser, this recognition lands her directly in the forefront of generational change that clearly favors gender equity in jazz music. Mines' artistic background, and ability to apply her talents seamlessly between double bass and electric has made her an in-demand

bassist in a city with a plethora of great bassists.

The daughter of noted jazz educator and trumpeter Mike Mines, Ms. Mines has a diverse résumé. In 2016, she was a recipient of the Holland Scholarship, giving her the opportunity to study double bass with Sorin Orcinschi at the Prince Claus Conservatoire in Groningen, the Netherlands. Her studies there, and her mastery of classical bass has led to performances with the Yakima Symphony and Symphony Tacoma.

Mines' foray into the world of jazz is diverse, to say the least. She is currently a performing and recording member of Anne Reynold's Cuban Jazz ensemble, Clave Gringa, the Naomi Moon Siegel Quartet, and Here to Play, an experimental trio featuring Neil Welch (saxophone, electronics), and Seattle drum legend, Gregg Keplinger. 2019 saw the release of the band's self-titled album, featuring collective improvisation within sonic ebbs and flows. Her most recent project is a duo with guitarist Carlos Snaider, earthtoneskytone, which they describe as 'sound and silence, joy and mystery, devoted to the imperfect perfection of nature within and among us. Music for the living.'

Mines' innovative spirit, and open mind in terms of convention, is evident in whatever musical path she decides to travel. She is sharing her broad knowledge as an educator and mentor at Bellevue College, JazzEd, and the Lakeside School, as well as mentoring individual students in both double and electric bass at her home studio.

NW INSTRUMENTALIST OF THE YEAR

Marina Albero

Marina Albero has offered the Seattle jazz scene something new, and completely original since her arrival from Barcelona six years ago. Her music reflects her background in classical, jazz, flamenco and Afro-Cuban forms. Through it all, her sublime virtuosity as a pianist, and trailblazing approach on psalterium has enabled her music to continue to move forward, to probe new territory, and seek new challenges.

Her playing evokes images of jazz piano greats such as Bill Evans, while at the same time bearing the influence of flamenco icons like guitarist Paco de Lucía. Her formative years in Cuba have accented her playing with flashes of Afro-Cuban rhythms, while displaying the discipline and deep understanding of melody and form



FRED HOPKINS, HENRY THREADGILL, RITA DEGABRIELE, STEVE MCCALL, GARY BANNISTER COURTESY OF RITA DEGABRIELE



MICHAEL BROCKMAN COURTESY OF THE ARTIST

of classical training. On psalterium, commonly known as hammered dulcimer, Alberio bears the mark of a true innovator. While experimenting with tunings on the diatonic instrument, she has conjured sounds previously unexplored, while vastly expanding the harmonic reach of the instrument.

Just last year Alberio received the Emerging Artist of the Year award, proving that in a city and jazz community replete with world class musicianship, Alberio has added her name into the diverse blend of historic talents that have come before her. Much like her predecessors, her energy, vision, and sublime chops have taken her places that defy geography and style.

NW VOCALIST OF THE YEAR

Jacqueline Tabor

2019 went by like a whirlwind for vocalist Jacqueline Tabor. It was a year of significant opportunity for the Seattle singer, on the heels of her well received 2018 release, *The Lady in the Gown*. Tabor was twice featured in the past year with the Seattle Repertory Jazz Orchestra, first celebrating the Jazz of the Harlem Renaissance, then diving into the legacy of a jazz legend in Tribute to Billie Holiday.

This marks the second consecutive Golden Ear Award for Tabor, who throughout her evolution as an artist in Seattle has always stayed true to her deep understanding of the blues. As an artist who found herself as a singer later in life than most, Tabor's delivery speaks to her everyday life, her trials and tribulations as a worker, and a mother. Her intuition for surrounding herself with the right talent has accelerated her career to the benefit of the Seattle jazz community.

SEATTLE JAZZ HALL OF FAME

Michael Brockman

Michael Brockman's entrance into the Seattle Jazz Hall of Fame comes as no surprise to anyone remotely engaged with the jazz community here. His contributions to a large degree are expressed in the major institutions his drive and vision have inspired.

Brockman has been mentoring jazz students at the University of Washington since his arrival here in 1987. He has performed frequently in the classical realm as well, being featured with the Seattle Symphony and Pacific NW Ballet Orchestra. Since 1995, he has co-directed the award-winning Seattle Repertory Jazz Orchestra with the

iconic educator and drummer, Clarence Acox.

As well as being a master of woodwinds, Brockman is a noted composer, arranger and master of transcription. His studies and performance skills have been enabled and embellished by such jazz luminaries as Jaki Byard, George Russell, Wynton Marsalis, and Quincy Jones.

Brockman's contributions as founder of SRJO, and his valued long-term commitment to establishing the world class jazz program at the UW, define his credentials as a Seattle Jazz Hall of Fame inductee. These contributions will have a lasting impact on jazz culture in Seattle for many generations to come.

Suzanne Weghorst

Small place, big time. That is the moniker attached to Egan's Ballard Jam House, the tiny jazz spot in the heart of the Ballard. For nearly 15 years, the prominent marquee marking the Market St. institution has displayed the names of hundreds of artists, from international jazz luminaries, to student combos.

In a time when small businesses, much less jazz clubs, continue to struggle in the city of Seattle, Suzanne

Weghorst is all in from Wednesday to Saturday at Egan's, presenting shows that reflect wave after wave of new Seattle talent, as well as sets performed by established local artists. The club has never been more important in the community, as noted venues such as Tula's and the New Orleans have closed their doors in recent years.

Weghorst follows fellow club proprietors Red Kelly (1999), John Dimitriou (2001), Gaye Anderson (2004) and Mack Waldron (2005) into the Hall of Fame. All have provided vital spaces for the evolution of jazz artists and their music in our city. While estab-

lished artists have prospered by clubs such as Jazz Alley and Tula's, Egan's has seen fit to be sure students and under-age musicians have opportunities, a place to grow and receive feedback and the inspiration it brings. On occasion, major artists such as Peter Bernstein and George Colligan have appeared. The club as well serves as a vital venue on the annual Ballard Jazz Walk. While the future of the club, and of Weghorst's involvement remains to be seen, the legacy of both has been well established as essential and historic in their time.

Gary Bannister

By Paul de Barros

I'm pretty sure it was Gary Bannister who came up with the idea to honor local musicians with the Earshot "Golden Ear" awards, so it's fitting that he was inducted into the Hall of Fame this year. Gary was passionate about jazz, and he put that passion into practice all his life (he died in 2010), presenting shows, writing reviews, releasing albums, teaching jazz history, booking Jazz Alley and deejaying a very hip show on the old KRAB radio. I met Gary in the fall of 1979, when he and three other jazz advocates were putting on avant-garde shows at the Seattle Concert Theatre (now a parking lot).

Listening to records with Gary was unique. The music drew him in so deeply that sometimes he felt far away, and yet somehow, he took you with him, so you started hearing the music the way he did. He had a "golden ear," all right. He later ran a jazz loft with drummer Jeff Ferguson under the viaduct. The concert they presented by Old and New Dreams was one of the best I've ever heard, though the earlier ones by Air and the Art Ensemble weren't too shabby! Jeff played in the Al Hood Quartet, whose album, *Not Quiet Rite*, came out on Gary's label, AuRoar; it remains a favorite.

In 1984, I called Gary to see if he might want to help start an organization to promote jazz in Seattle. "When do we start?" he said. And that's pretty much how Earshot was born. I can't say we always agreed. He sometimes seemed to love what was new at the expense of what was old; I saw Earshot as more ecumenical. But by 1989, with the help of Mark Solomon, Earshot produced a well-rounded festival that, as Earshot readers know, continues to this day. Gary's legacy lives on in that annual event and every day in the spirit of Earshot Jazz.



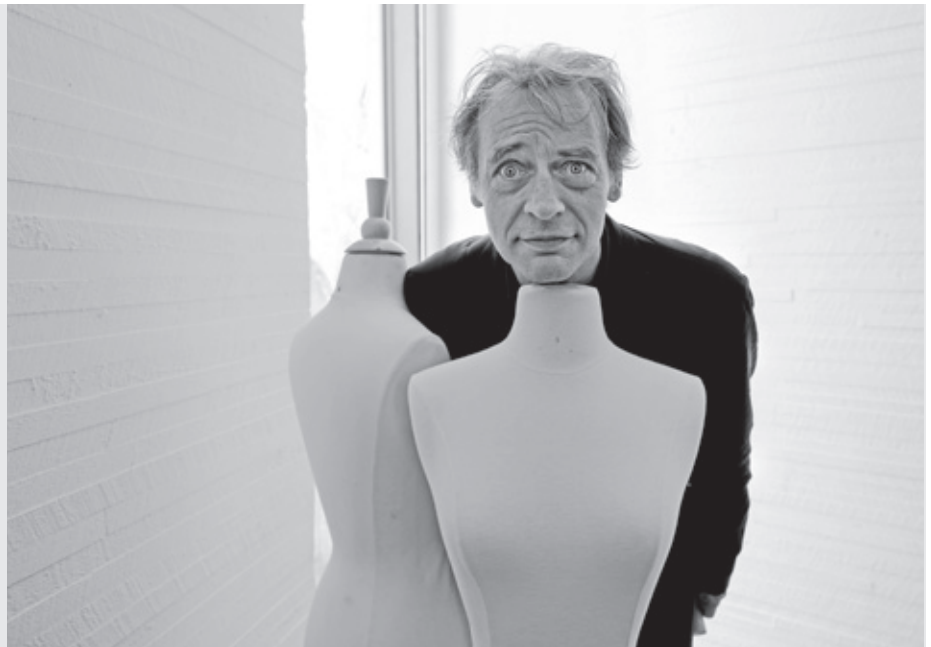


Community Content

As our city remains under social distancing regulations, we continue to be responsive in our content. In April, Earshot Jazz put out a call for content to our community. The following pages include a selection of those responses, with additional digital submissions available for viewing at earshot.org.

We're inviting you to submit again for the June magazine. Artists, writers, educators, venue reps, and all other members of our community are invited to submit original

short works. Selected submissions will be featured in print and/or online—depending on the medium. Selected contributions will be compensated \$50. Please note that due to space we are not able to feature and compensate all submissions received. We will contact you if we plan to feature your submission. Contributions can include op-ed commentary, poems, illustrations, photographs, written music, lyrics, video performances, collages, or art of other various medium. Work must be original but it doesn't have to be new. We know creating during crisis can be challenging. Written pieces can be up to 500 words in length. Video or recorded works can be up to 5 minutes in length. To submit, fill out the google form available via earshot.org or email editor@earshot.org. Submissions accepted through Friday, May 15. Individuals can submit up to 5 works.



FRANÇOIS MOUTIN BY RUDY ROYSTON



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.

A Quick Guide to Better Home Video Production for Musicians (Without Breaking the Bank)

By Francesco Crosara

Let's face it, we live in strange times. In a matter of days, all working musicians around the globe saw their gigs being cancelled, income streams coming to a halt, and the prospect of making music from the home in a pure virtual setting for the foreseeable future. All artists, including the biggest names, are now reaching out to their audiences through the medium of live video. There is a freshness and immediacy in being able to communicate from the living room in a relaxed and intimate atmosphere. In a way, access to musicians has now become more "personal" than ever. In response to social distancing measures, virtual sessions are now becoming the norm, where musicians collaborate with each other remotely, either in a live setting, or with recorded overdubs.

This article is intended to offer a few tips on improving the overall quality of the music videos being broadcasted from home. For the record, I am a jazz pianist and composer, I am not a te-

chie or an audio/video geek. Therefore, I will not provide a comprehensive list of gadgets or apps available out there. I will just share the results of my experimentation and describe what works for me, mostly with gear that I already own. Please check out the companion video "Home Music: Improve your audio" for music samples and additional details available at earshot.org.

To produce a very decent music video at home, you need to pay attention to a few elements, each one important in its own right: a camera (or tablet, smartphone, laptop computer), a high-quality recording device (or condenser microphone) with USB to lightning interface, a tripod to keep the shoot steady, extra lighting (or dedicated LED lamp). Finally, if you plan to do video/audio editing/mixing and add credits, you will need a video and audio editing software.

For reference, here is the setup of my "Home Music" series production:

- iPad Pro (9.7 inch) mounted on a tripod—better overall camera and audio EQ than an iPhone
- Zoom H5 portable recorder with stereo XY microphones mounted on a boom mic stand connected to the iPad with USB to lightning jack
- Tripod with iPad mount
- 3-flood light floor lamp
- Video editing software: Camtasia 2018 (Windows 10), Final Cut Pro 7, Logic Pro X (Mac OS)

I hope these tips will be useful in helping you produce superior home music videos, continue to create great jazz music and expand your reach to new audiences anywhere in the world.

Digital Companions

Visit earshot.org to view digital companions for the entire series by Francesco Crosara and Wayne Horvitz, plus additional digital submissions!



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

Waiting

Wayne Horvitz

♩ = 80

mf *p* *mp* *f* *mp*

To Coda

mf *p* *mf*

1. 2.

mp

Freely, poco rubato

Più mosso

mf

Tempo primo **D.C. al Coda**

p *rit.*

Copyright © Other Room Music ASCAP (2020)



Night Ride

By Reed Olsen

One of the means I had to justify busting ass to live in this city was live music. I miss that. I bet we all do. That very real physical release when experiencing live music with a crowd of people in absence leaves something to be desired.

Luckily, I still have my wheels... and night rides. I live for that growing daylight in our lives, which the jubilant sense of blossoming spring in Seattle brings. However, what I find myself drawing deep sustenance from are not days, but the warm eerie night rides home. I have been reallocated as an essential worker making food for the emergency shelters in a downtown basement kitchen. When my tired hands and body emerge from work the world is dark. Street light rays are scattered through the newly emerging pedals. I clock off work and hop on my bicycle for what often proves to be a longer than needed ride home.

Dr. Bessel van der Kolk, an expert on trauma writes in *The Body Keeps the Score* how trauma lives in the physical body. Talk therapy alone often cannot work it out. The same goes for stress. We live in physical bodies that need a physical release. I am continuously reminded how time with my physical wellness keeps my mental resilience buoyant. Daylight is essential, but my tip for weathering the COVID-19 blues are lone night rides and music.

I have found Jazz music to be particularly well suited at letting my mind ease up while my body stays hot and focused. In the dark with a drum roll you can kinda almost too easily dissociate from the overtaxed tabs open in your brain. The rush feels all kinds of good. It keeps my cup filled with an exuberance to rise up and greet the rapidly approaching day. For starters, KEXP has some very nice live recordings of Preservation Hall Jazz Band. Or for more weird and local one can reach

for Shabazz Palaces and or Terror/Cactus.

The dynamism of the body, the spinning wheels and the music allow one to better hold the complex feelings needed to cope with the dumpster fire of a reality we find ourselves in. Perhaps I can at least make some s'mores on that fire.

We cannot hug or interact with all the people but you get to be outside at a quiet distance, it is almost like magically flying over the city. The very human made music helps me feel both ok with the zeitgeist of loneliness and also not so alone in that feeling. The mind moves both fast and slow. It is like a very strange call and response that in a dream-like state almost wakes you up to the reality that we live in this place with others all around us. It compels empathy. Spinning faster and faster one is tempted to hear "ground control to Major Tom..."

Ambientia

By Ian Gwin

Over the telephone, muzak played, and though I had been waiting on an extremely urgent matter, I began to appreciate its beautiful simplicity. It reminded me of the way clouds move, surely at a high speed above but barely perceptible from below, curling and unfurling across the sky, sculptures of pure light, inexhaustible in form, sometimes stormy and ominous, or calming, like the declaration of a clear day.

Beyond the clouds, slowly pulsing in and out, I heard a quiet tick, almost like the heartbeat of a small animal, except nowhere nearly as fast; as if it was circling flaps I heard, pacing back and forth, the way a hummingbird might hear its own pulse while hovering in the air, suspended in the fervent motion of its miraculous flight.

Distractedly, I began to click my nails against the hard surface of the table in time to the rhythm, hoping that the sighing of these long chords, their drawn out breath inducing me to sleep like a child is to the mysterious lyrics of a lullaby, would cease. I imagined that, after a static pause, someone in the greater world would greet me, another disembodied voice, and help extricate me from this splitting headache, so far from the music's flawless tapestry.

And as I tapped along, suddenly stopping, I looked around the room with a strange twinge of shock, at the whole state of affairs, one I had occupied for so long, barely registering the truly distressing state of my immediate surroundings.

Perhaps, I quickly wondered, this was merely the result of that eternal music channeled into my ear through the headset's small microphone, and I laughed to myself how my perception had been affected, not to mention my disposition. This, along with the situation, I felt, had not improved, while noting how nothing significantly changed nor repeated itself in this river of sounds, but flowed on, incessantly, bringing all sorts of associations to mind, until I all but gave up and merely thought of nothing.

Once or twice I thought I heard a click, but that must have only been part of the composition. Each time my heart jumped, but the anticipation dissipated, and I nervously continued, until I no longer could tell I was listening. And if it wasn't for my fright, I would have stayed there, on hold with the department of reality, trying to confirm my deposit had been secured, but it just came out of nowhere, and before the music cut out I brought down the full weight of my foot over the dashing arachnid.



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



concerts
connections
community
culture

Volunteer with Earshot

We're seeking a newsletter volunteer coordinator, mailing coordinator,
calendar data entry volunteer, neighborhood newsletter distribution
volunteers, and more

For more info, contact karen@earshot.org

Say Yes

By Nicole Walters

Sheet music and video available at earshot.org

August 18, 2019. The day didn't begin much differently than any other. I was on my balcony enjoying the morning sun, pulling tarot cards, drinking tea, and journaling to start my day when a melody dropped into my head and stayed a while. I found

myself humming along to the song growing inside me and soon the lyrics began to form from the same nowhere that brought the melody.

The song, "Say Yes," came easily, and at the right time considering the questions I had entertained just that morning about what I wanted to do with my musical life, how I wanted to grow, what I wanted to contribute and to learn.

I had only recently begun singing again after a long hiatus and was at a crossroads about how much I'd let it matter to me. I mean, if I was going to enter the world of entertaining again,

how seriously would I approach it? What would my next steps be? How on earth would I even begin?

To be fair, I had some ideas about what to do if I wanted to engage with Seattle's jazz music scene. I had begun attending some open mics around town and had only the day prior to writing Say Yes, enrolled in Jazz Night School's Singing with Jazz Trio class. Beyond that, however, I was clueless about the path forward.

As I wrote about all of that the melody came and then the lyrics and then my clarity about what I was going to do...



Song for Timelessness

Three musicians, two writers, one extended song.
Dressed many ways, with shifting sounds,

But nevertheless.
One song.
For/of/in/to uncertainty.
A devotional number

Uncertainty.
Oneness.
Uncertainty.
Oneness.
Uncertainty

And with its many graces,
That's where she finds
Where to go

Now enjoying a particular exposure
Different dances
But the same hips, same hearts, same rhythm,
Oneness.
Prevailing amidst multiplicity
Whispering its playful victories *where ends dissolve*
Solitude a core tenant of all encounters.

In the surroundings, essences evoked.
Parading tree branches foreground sleepy mountains.
Hearts beat, and seeds germinate. Planets ring out their celestial tones.
Rivers and streams massage every last pebble.
Degrees of light constantly adjusting.
Worlds end and others begin.
She joins the angels.
All that is alive in rhythm. Is rhythm.
Harmony of what IS, only felt.

Earthtoneskytone
Grand canopy of life
Farther than the answer
Within and beyond reach. Uncertain. Regardless.
Tones galore, including but not limited to sound.

All measured in the volume of silences.

The rawness of now
just the realizing of what was always there.
One song.



Say yes
 Say yes to me
 Yes to my love
 Yes, and you'll see
 Say yes
 Don't disagree
 Love, come to me
 Yes, and believe
 Though it may seem we're spinning
 in circles
 Round and around just falling free
 Love take my hand, let's dance the
 eternal
 I'll follow you, you follow me
 Say yes
 Yes to the thrill

Yes to the chill
 I always will
 Say yes
 No need for no
 Come love, let's go
 Search the unknown
 I was going to say yes. I was simply
 going to keep myself open to the po-
 tential of every next step, next oppor-
 tunity, next thing to do. Say yes. Take
 the class. Meet the person. Call the
 venue. Send the invites. Say yes. Be
 led. Be surprised. Be grateful. Be will-
 ing. Say yes, and see what happens.
 I'm glad I did "say yes."

Since that warm August 2019 morn-
 ing I have been nothing but grateful
 for all of the opportunities, friend-
 ships, lessons, performances, and
 creativity that have resulted. I've met
 some of the kindest, most talented
 people and have often had the good
 fortune to perform and collaborate
 with many of them.

Saying yes has enriched my life in so
 many beautiful and surprising ways.
 It's my hope that this song inspires a
 courageous yes in anyone who needs
 it in the pursuit of his/her/their joy,
 purpose, and dream.



EarthtoneSkytone is Carlos Snaider on guitar, vocals and composition, Kelsey Mines on bass, vocals and composition, and Chris Icasiano on drums. In April, ETST released two debut singles, "Sky Below" and "Tend Towards Whispers", now available on Bandcamp. This poem was written by Carlos Snaider with selections from the lyrics of both songs. Artwork by Kelsey Mines.

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

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

*Presented by Earshot Jazz and
Town Hall Seattle*

7:30pm Livestream
Free — Donations Welcome

A stay-at-home order is in place for all individuals, with the exception of essential workforce, through at least May 4. The full description of essential workforce includes “artists and musicians providing services through streaming.” In light of that allowance, we are pleased to present these livestreamed events. Everyone in these productions have been paid for their time and talent. Donations to Earshot and Town Hall help offset production costs. A tip jar for the band goes straight to artists.

MAY 2

Remembering Lee Konitz—Seattle saxophonist Brent Jensen, alongside bassist Chris Symer and drummer Stefan Schatz, affirms the legacy of the peerless alto saxophonist, Lee Konitz, who passed away on April 15 from the Coronavirus.

MAY 9

Bill Anschell Standards Trio—One of Seattle’s finest pianists, in a pristine trio with bassist Chris Symer and drummer D’Vonne Lewis, brings invention and discovery to jazz “standards” in the style of the great Keith Jarrett trios.

MAY 16

Folks—Embodying the jazz and blues legacy of Seattle’s historically Black Central District, pianist Darrius Willrich, drummer D’Vonne Lewis, and bassist Evan Flory-Barnes serve up

a soulful and welcoming mix of jazz and R&B that calls all folks to the table.

MAY 23

Kareem Kandi Quartet—Tenor saxophonist/educator Kareem Kandi has big sound that recalls the tradition the great Dexter Gordon, and a love of the music that embellishes the Tacoma region with organized concerts and education programs

MAY 30

The SRJO Smalltet Plays Monk – Top-flight members of Seattle’s all-star big band pare down to a nimble smalltet to honor Thelonious Monk. SRJO co-director Michael Brockman appears with pianist Randy Halberstadt, bassist Phil Sparks, and others.

The Bass Church

The Northwest double bass specialists

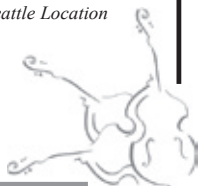
www.basschurch.com

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~



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.



Frank Kohl

The Crossing

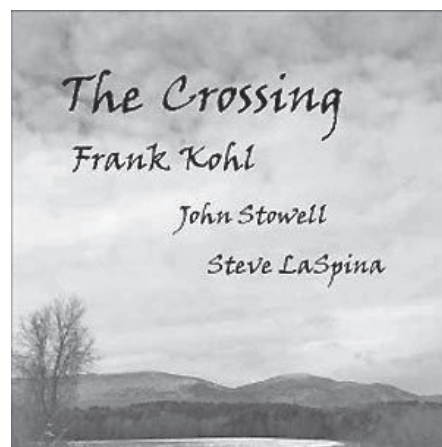
Self-Released

New York born and bred guitarist Frank Kohl has been a Seattle jazz fixture since the early 90s. On his fifth album, a combination of standards and originals, he is joined by John Stowell on guitar and nylon string guitar and longtime collaborator, composer, and bassist Steve LaSpina. Standing tall between effusive renderings of tracks from Jobim and Jerome Kern are original tunes that showcase Kohl's agile pure tone, chromatic sense, and the whole trio's chops as improvisers of rich lyrical licks.

The title track "The Crossing" and what follows are lushly illustrative. Accessible and relaxed, melodic droplets fall like serene rain as the trio gathers together a groove and graciously allow each other to unravel it in turn. One can sense the way each player expertly

anticipates, opens, and supports as the next idea bubbles up and is worked out. Kohl's playing on "O Grande Amour" is all candle glow, a bit too much wine, and the rest of the world falling out of focus just as the guitars gently part and LaSpina presses to the fore with some truly romantic bow work on the upright bass. A universally beloved and often revisited bossa nova, the trio treats it well.

"The Goodbye" seems to simmer over and over a blue memory as the guitars converse, asking and answering and returning to the question. Throughout the album, the sturdy rhythmic and percussive center laid down by LaSpina and the round warm outline created by Stowell on the nylon string guitar provide a field of play in which the tonal and harmonic mastery of Kohl is allowed to shine effortlessly. There are moments where the trio strides tightly in step, seamlessly rhythmic and without ever wanting



for a percussionist. Even when showcasing their athleticism, the trio manages to be ever so warm, so harmonic and intimate in the sound they craft. Comforting in much of its familiarity, the work easily holds your attention with sophisticated surprises. From top to bottom, *The Crossing* delivers measured, moody, unassailable cool.

—Meredith Cooper

Ted Poor

You Already Know

New Deal/Impulse!

A patient and reflective ear is needed to fully appreciate all that Seattle-based drummer and Assistant Professor of Jazz Studies at the University of Washington, Ted Poor, offers in his most recent release, *You Already Know*. Collaborating with saxophonist Andrew D'Angelo, and featuring guest appearances by multi-instrumentalists Andrew Bird and Rob Moose, *You Already Know* is an exploration of texture and atmosphere.

Gentle toms and cymbals spell out the name of the opening track, "Emilia." Working with subtle keys and saxophone in a contemplative manifesta-

tion of desire, of longing, of closeness, and of distance, "Emilia" discusses the myriad complexities of emotion. "Only You" follows with a driving, mesmerizing statement whose repetition builds upon itself, growing and folding and changing textures without straying from its original phrase—indeed, the more it changes, the more it stays the same. "To Rome," which features Andrew Bird, displays a variation on Middle Eastern rhythms and chord structure: its hypnotic percussion, sparse keys, and droning strings would not be out of place on any sun-caked road toward *Caput Mundi*.

The defining feature of *You Already Know* is space: what is found between the notes is just as important as what is played. Ted Poor's hypnotic and



trance-like atmosphere provides a deep expanse, inviting the listener to find that which was once hidden is already known.

—Grant Grays

Thomas Marriott

Trumpet Ship

Origin Records

Seattle-raised trumpet ace and composer, Thomas Marriott, returns with his twelfth album *Trumpet Ship* (Origin Records) with hooks poised to heal hardship, tempos textured to assuage aggression, and free-form feels to champion family and jazz fellowship. Similar to how his 2018 *Romantic Language* was a dedicated dirge for his recently passed father, *Trumpet Ship* channels an elegant and eulogistic energy to honor two more recently passed relatives—his Uncle Paul, which inspired the “Funny Uncle” track, and his dad’s best friend, “Uncle Jer” Reeves.

Thomas Marriott’s chart-topping grooves have landed him features on NPR, a 20-season run as a soloist with Seattle Repertory Jazz Orchestra, and a 7-time Golden Ear Awardee. Not only can listeners expect more of his groove gurus on *Trumpet Ship*, but they’ll experience cool and tempestu-

ous moods. Within each mood, Marriott guides us on a jazz journey co-helmed by the mastership of Orrin Evans (piano), Luques Curtis (bass), and Mark Whitfield Jr. (drums).

In a meeting-of-the-minds fashion, *Trumpet Ship* originated from an improvised idea. While Orrin Evans’ trio had a day off touring in Seattle, Evans pitched, “Hey, we should make a record!” One 3-hour recording session later and five mellifluous originals and three immersive renditions were cut.

There’s a bebop sensibility and moody liveliness on the title track “Trumpet Ship,” which references a 1980’s composition by Sonny Simmons, an avant-saxophonist who briefly lived in Olympia, WA. Downbeat and slower originals like “Behind the Beard”—satirically inspired by a famous 2019 headline about a hipster ironically mistaking himself for another hipster—demonstrate Marriott’s playful demeanor and direction as a bandleader. It also feels like cool alo-



on the skin after a hotter walk through Miles Davis, Gil Evans, and Wayne Shorter’s “General Assembly.” Bringing it full circle with family, Marriott concludes with “Song for Samuel” to channel his 9-year-old son’s frenetic and jumping-off-of-everything energy.

Throughout the record, *Trumpet Ship* exhibits both the creative craftsmanship and fellowship of jazz that will continue to afford Marriott laurels and loyal listeners.

—Zach Frimmel

Raymond Larsen

Songs to Fill the Air

Slow & Steady Records

With his fifth album *Songs to Fill the Air*, local composer and trumpeter Ray Larsen makes a bold step into new territory as a singer-songwriter and producer. Larsen, a graduate of the UW School of Music and faculty member at Cornish College of the Arts, has employed his precise trumpet tone to the whimsical sonic backdrops of projects like the psych-prog group Chemical Clock, and his trio Tyrant Lizard, with guitarist Gregg Belisle-Chi and bassist Carmen Rothwell. His latest release, begun during a 2018 residency at Bainbridge Island’s Bloedel Reserve, expands the canvas of his ideas to a climate, a serene and eerie

ecosystem, vividly colored with the sounds and personalities of his fellow musicians from the Northwest.

Harkening back to the lush tinpan alley extrapolations of 60’s era studio savants like Van Dyke Parks, *Songs* (as the title implies), presents an orchestrated suite of songs, interspersed with atmospheric interludes, heavy as clouds. Larsen marks his own debut as a songwriter with harmonically savvy tunes that tackle the place of a person, and of people, in the greater world, bringing his music from into the present through a quest for the authentic.

Flutist Leanna Keith throws open the curtain with a flourish in the springy “Hello World,” as the brave brass of Larsen’s trumpet steps out,



followed by a duet between his decorous whistle, and delicate melodies on the piano. After a scene change to “Dream Sequenza’s” park of winds and chimes, the tune shifts in modality revealing, like a watercolor wash, spar-

ling ideas from the delicate harp of Sophie Baird-Daniel. Guitarist Luke Bergman, who recorded the album with Larsen as producer, doubles the melody's dreamy line on the track's end with a soft fuzz tone.

Larsen doesn't shirk from using the entire studio as a means for songcraft, setting the mood with spare electronic textures and letting horns twist polyphonies on the Ellingtonian chant "High Low." The strings of Alina To and David Balatero back up the Nilsson-esque meditation on ambition and aspiration "Golden Tomorrow," where Larsen ponders bittersweetly on the professional game of "dreaming to see it all / dreaming to have it all." Elsewhere, the descending progression of "Song for the Shifting" sounds out in voice and string like a forest clearing, blurring the bird whistle of his field recordings.

Though the trumpeter concludes that "no one knows exactly how they got there," on his humorous setting to rights of the human species in "World History," it's his long-standing relationships with local musicians that really set the stage. Take the spooky "Abraxas," where reedman Greg Sinibaldi lays down an uncannily abstracted solo on the EWI, or electronic wind instrument, soaring through a progression prodding via drummer Chris Icasiano's impeccable downtempo.

As new listens reward with finer detail, listeners can remark even more on Songs' "royal-we symphony," as Larsen calls it on a slow-rock paean to aesthetic universals, "We're the Music." On quiet days, noise approaches music. Truly, there must be something in the air, bubbling up from beneath this song's wavering texture: a community of musicians turning sounds into something larger than themselves.

—Ian Gwin

Support Earshot's Spring Annual Fund Drive!



**"Earshot Serves
as Platform for
Thriving
Seattle Scene"**

—DOWNBEAT, 2019

Sasha Berliner photo by Daniel Sheehan

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.earshot.org/donate/

Thank You!

Marv Thomas, Seattle Jazz Elder

Anyone who listens to Seattle jazz knows trumpeter and saxophonist Jay Thomas, but how many fans know that his 91-old father, Marv Thomas, once played trumpet with some of the best bands in town and later ran the Pioneer Square jazz club, Parnell's? A couple of months ago, Marvin sat down at Jay's Wallingford home to talk about his long career in Seattle jazz.

"In 1942, when I was a sophomore at Franklin High School, I had this little band called Aristocrats of Swing. I even remember the two tunes we played at graduation. One was 'Too-La-Loo-Ra-Loo-Ral'—that was Charlie Spivak—and the other one, believe it or not, was 'Flat Foot Floogie.' Who could have known that Slim Gaillard (who had the hit on 'Floogie') would later become a good friend?"

"We were cool little cats. We had our barber that we went to downtown and we had tailored suits. I saw Lester Young up at the Washington Social (and Athletic) Club. He came out with his little sideways dance and his horn was like that (poses sideways). It was really something.

"We used to go down to the Trianon (Seattle's premier swing ballroom). I remember being down there the night Neil Friel sat in with Les Brown. He was just a teenager, but he got close with Zoot's brother, Ray Sims, who played trombone with Les. That band! You'd stand out in front and they'd play their theme and your hair would just stand on end.

"When I finished high school, I enrolled at the University of Washington. (Tenor saxophonist) Freddie (Greenwell) was in some of my classes.

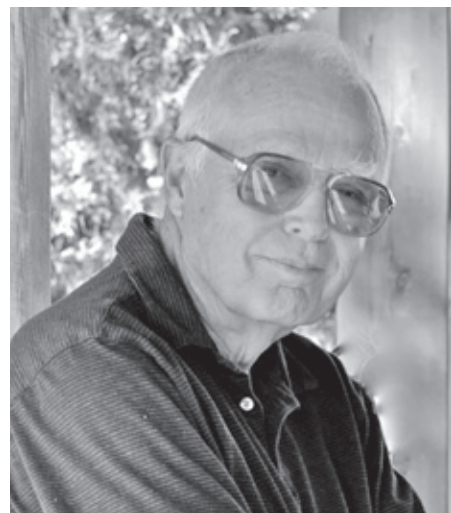
I remember we'd go walking across the campus and Freddie would light up a joint and I'd get sort of nervous. The teacher who had the stage band and the marching band was (trumpeter) Bill Cole. He'd been on Les Brown's band. Bill Cole was so good. Jesus! He was just a great guy, great player. He later taught up at Western."

In 1979, after a successful career as a pharmacist and a budding one in real estate, Thomas bought Parnell's, which had opened three years earlier.

"He always had it in his head that he wanted a jazz club," says Jay. "It was not a business decision, it was an emotional decision."

"Yeah," agrees Marv. "And it was fun the three years I had it! Roy had a formula that was pretty good – musicians from Los Angeles, mainly – but we dug in from a different source, more East Coast. We had Dizzy's birthday down there. Joe Williams. Freddie (Hubbard). The bartender was Roy's son-in-law, Jimmy Manolides. He was a big fan of Slim Gaillard, so Slim came in. With Freddie, we sometimes had to go down to the hotel and drag him out of his room. But one thing about Freddie, once he got there, he didn't leave anything on the bandstand."

Most of the booking was done by Mark Solomon, who later became Earshot's first board president. A partial list of musicians who came through includes Ornette Coleman, Mose Allison, Anita O'Day, Archie Shepp, Chet Baker, Houston Person, Phil Woods, Sheila Jordan, Bob Dorough, Sonny Stitt, Zoot Sims, Les McCann, Joe Henderson, Diane Schuur, Woody Shaw, Art Farmer, George Shearing,



MARV THOMAS COURTESY OF THE ARTIST

Max Roach, Abbey Lincoln and Art Pepper.

Impressive—but, in the end, not profitable. In September, 1982, Thomas sold the club to a foursome fronted by Ernestine Anderson, who renamed it Ernestine's. By the end of 1984, it was gone.

Parnell's served as an important incubator for young local musicians, including the owner's son.

"That's how I went to New York the second time," recalls Jay. "I went down there and played one night with Red Rodney and Ira Sullivan and Red talked to Marvin and said I should come back east."

And so it goes. From the Trianon Ballroom in the 1940s to Pioneer Square in the '80s to today's vibrant, diverse scene, Marvin and Jay Thomas form a family through line of Seattle jazz history.

—Paul de Barros

Notes, from page 3

Greer has been Executive Director of Oregon Ballet since 2017. Prior to that he served as the Executive Director of the Portland Ballet in Maine. He has also served as a Trustee on the Oregon Arts Commission, Cultural Advocacy Coalition, and the United Way of Greater Portland. Michael holds a BA in Economics from Hampshire College and a Master's in Education Policy, Organization & Leadership from University of Illinois. As a former professional dancer and experienced executive, Michael's leadership experience spans both the for-profit and nonprofit sectors. Greer will assume the role on June 8 of ArtsFund from Interim CEO Susan M. Coliton, a long-time arts executive and consultant who was asked by the board to serve in this role.

SFJazz Announces New CEO

SFJazz announces that Greg Stern will succeed Don Derheim, as the organization's new CEO on June 15. Stern, a longtime SFJazz patron and also a member of their board of trustees from 2008–2017, has a background in advertising and marketing having founded advertising services agency Butler, Shine, Stern & Partners in Sausalito. Working closely with longtime friend and SFJazz founder and executive artistic director Randall Kline, Stern plans to steward the organization into its 38th year.

Artist Relief Emergency Fund

A coalition of national arts grant makers, consisting of Academy of American Poets, Artadia, Creative Capital, Foundation for Contemporary Arts, MAP Fund, National YoungArts Foundation, and United States Artists, announces the launch of Artist Relief, which will provide rapid, unrestricted \$5,000 relief grants to assist artists facing dire financial emergencies due to the impact of COVID-19. The fund will launch with \$10 mil-

lion, consisting of \$5 million in seed funding from The Andrew W. Mellon Foundation matched with \$5 million in initial contributions from an array of foundations across the United States. For application details visit artrelief.org

Cares Act Includes Gig Workers

On March 27, Congress passed the "CARES" Act which expands unemployment benefits to gig workers. The law will need to be interpreted and implemented at the state level. So in the coming weeks, there will be many more details that need to be discussed and communicated to the public. The Washington State Employment Security Department (ESD) will be sharing details as quickly as possible about how to access these benefits. For both gig worker who meets the typically required 680 hours of work, and those who worked less than 680 hours you should apply as soon as you can. Anyone who is receiving or will be receiving weekly unemployment benefits, either through regular State unemployment or through the expanded CARES Act will receive an additional \$600 per week. Make sure to sign up for the COVID-19 action alerts at esd.wa.gov.

Whipsmart Resources List

Washington State's Whipsmart, a new creative economy-focused nonprofit that gives creative professionals the tools they need to succeed, has assembled a resource list that provides a comprehensive list of resources for creatives that will be updated in real time by a dedicated staff member to ensure that the information is timely and relevant. Visit bewhipsmart.org for access to their resources list.

Seattle's First COVID-19 Walk-Up Testing Site Opens

On April 22nd, Seattle's first walk-up site to test for the coronavirus opened in Rainier Beach. The mobile center is aimed at people who don't have a doctor or other access to testing. Located at the Atlantic City Boat Ramp across from Rainier Beach High School in South Seattle, the center will operate two days a week on Wednesdays and Saturdays from 10am-3pm. The street address is 8702 Seward Park Ave South, Seattle, WA, 98118. No appointment is necessary, and registration will be on-site. The testing site is staffed with medical personnel from Harborview Medical Center. There will also be translated flyers and telephonic interpreters available in several languages. For more information call 206 520 2285.



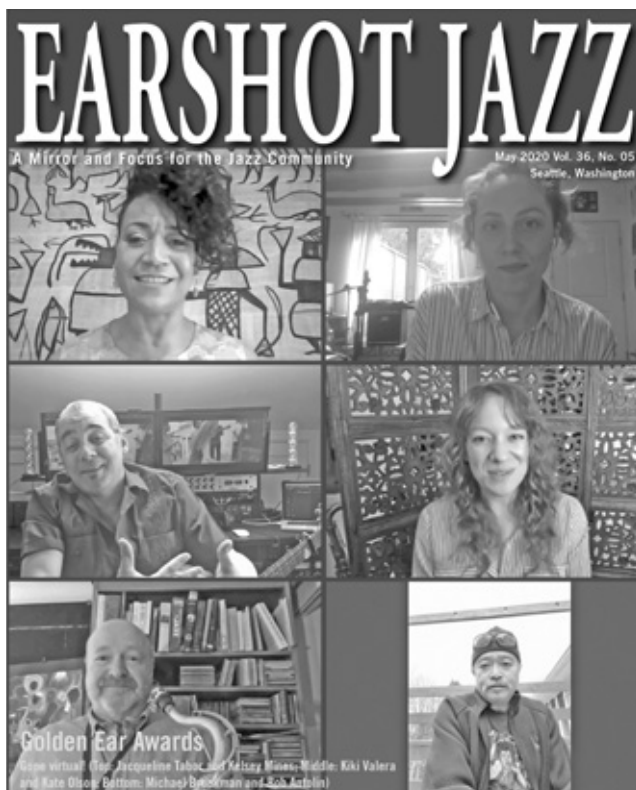
INFORMATION,
EDUCATION,
& COMMUNITY AWARENESS ENGAGEMENT CAMPAIGN
DURING THE CORONAVIRUS PANDEMIC

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.



GOLDEN EAR AWARDS

IN THIS ISSUE...

Letter from the Director: The month of May ... or May not _____	2
Notes _____	3
Call for Artists: Jazz the Second Century _____	4
In Memoriam: Judy Cites (1937-2020) _____	4
Jay Thomas Named 2020 Seattle Jazz Hero by the Jazz Journalists Association _____	5
Feature: The 2019 Golden Ear & Seattle Jazz Hall of Fame Awards _____	6
Feature: Community Content _____	11
A Quick Guide to Better Home Video Production for Musicians (Without Breaking the Bank) _____	12
Waiting _____	13
Night Ride _____	14
Ambientia _____	15
Say Yes _____	16
Songs for timelessness _____	16
Preview: Earshot Jazz Live at The Forum at Town Hall Seattle _____	18
For the Record _____	19
Roots: Marv Thomas, Seattle Jazz Elder _____	22

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