

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

June 2020 Vol. 36, No. 06
Seattle, Washington



Racer Sessions 3/29/2020 - Open Improv Livestream



MORE VIDEOS

Racer Sessions: The Zoom Sessions



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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



LETTER FROM THE DIRECTOR

Gratitude

First of all, we hope that you and your loved ones are safe and sound; of body, mind, spirit, and shelter.

These are difficult times, to be sure, certainly unprecedented in our lifetimes. The more overwhelming our worries become, as they continue to stack up outside, and inside, our doors, the more we might have to stack up a list of positive things—blessings, if you will—and be willing, or force ourselves, to visit them every day. In fact, the more hellish our current realities might become, the more we might see how relatively lucky we've been up to now, in spite of social, economic, and political systems that are fundamentally messed up.

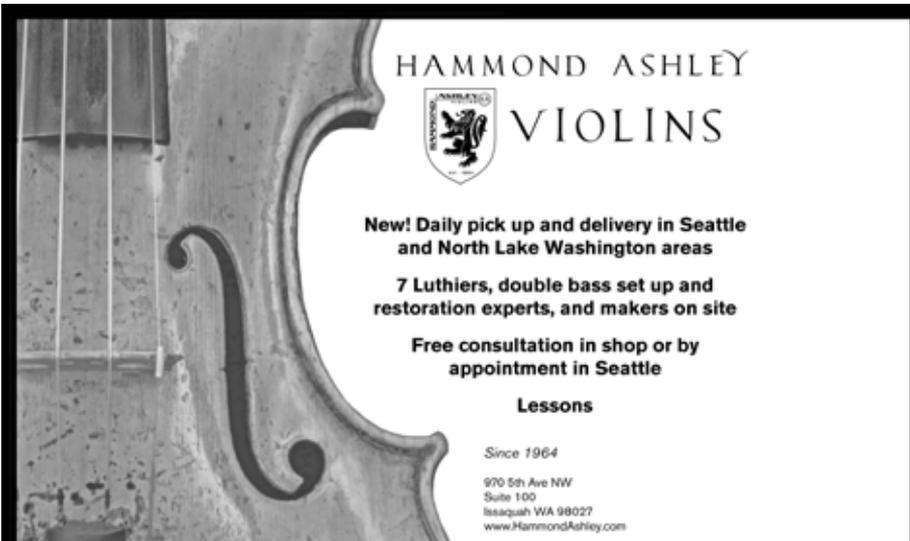
We've included our list of positive things in this issue, in the form of thanks to those individuals who made a contribution to the organization through the GiveBIG and other campaigns. It has been so heartwarming for us to receive the positive encouragement of so many community members regardless of the individual amounts. Thank you!!

And thanks, too, to those who have made a donation during the Earshot Jazz LIVE at Town Hall livestream concerts. Whether the gifts were made to the organizations or the individual artist's accounts, the action and the positive comments have been incredibly supportive. We are all super grateful. Thank you again!

Please be careful out there. Don't hesitate to be in touch with any ideas or recommendations on how we can better serve this thriving jazz community. Meanwhile, keep your head down and your chin up. We have work to do but we'll get through this.

Warm wishes,

—John Gilbreath, Executive Director



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Earshot Jazz Joins Jazz Coalition as Inaugural Member

Earshot Jazz has joined the Jazz Coalition as an inaugural member along with many other industry professionals, musicians, and supporters dedicated to the advancement of jazz. The Jazz Coalition aims to support artists and boost overall morale in this difficult time by commissioning the creation of new works. As of this date, the first wave of awardees includes Aaron Parks, Wayne Horvitz, Brandee Younger, Joel Ross, Orrin Evans, Jazzmeia Horn, and many others. For a full list of awardees or more information about the coalition, visit jazzcoalition.org.

JazzEd Virtual Gala on June 3

The JazzEd 10th Anniversary Gala will be livestreamed on YouTube on Wednesday June 3, with no tickets required. The pre-gala livestream dance party DJ'd by Michael Mwenso begins at 6:30pm and the Virtual Gala begins at 7pm. The gala will include student stories, live performances, and new videos as well as a virtual raise-the-paddle. For details on the gala visit seattlejazzed.org/gala.

Essentially Ellington Rescheduled Online

The Essentially Ellington High School Jazz Band Competition and Festival was originally slated to be held on May 7–9, but was postponed in mid-March due to COVID-19. Local area schools which would have attended in New York are Roosevelt High School, Garfield High School, Mountlake Terrace High School, Mount Si High School, and Seattle JazzED. In place of the physical event, Jazz at Lincoln Center will honor the 18 chosen bands in a livestream event from June 8–12. The Virtual International Festi-

val will include student performances, interviews with band leaders and students, videos of alum performances, composition masterclasses, a jam session, a cheer tunnel, and the award ceremony. Earshot Jazz would like to congratulate all the student jazz band members and their band leaders. Congratulations are also in order for all the graduating seniors. For details on the virtual Essentially Ellington event visit jazzatlincolncenter.squarespace.com.

DownBeat Magazine's 43rd Annual Student Music Awards

Earshot Jazz congratulates all the awardees in *DownBeat's* Student Music Awards including these local students. In the Vocal Jazz Soloist category, the Junior High School Winner is **Sivan Green** from Eckstein Middle School, Seattle (dir. Mo Escobedo) and the High School Winner is **Brooke Lambert** from Roosevelt High School, Seattle (dir. Jean-Marie Kent). In the same category, the High School Outstanding Performer is **Tess Korver** from Roosevelt High School (dir. Jean-Marie Kent).

In the Large Vocal Jazz Ensemble category, the Junior High School winner is **Eckstein Middle School, Vocal Jazz 1** (dir. Mo Escobedo) with the outstanding lead vocalist, **Nadia Luke**. In the same category the Junior High School Outstanding Performance is **Grass Valley Vocal Jazz** from Grass Valley Elementary, Camas (dir. Natalie Wilson).

The Large Vocal Jazz Ensemble High School Winner is **Impressions from Meadowdale High School, Lynwood** (dir. Jeff Horenstein) with outstanding lead soloist **Joshua Reynolds**. In the same category the Community College Outstanding Performance is **Bellevue College Jazz Singers from Bellevue College, Bellevue**

(dir. Thomas Almlí) with Outstanding Soloist, **Jade Perry**; and Outstanding 1st Vocalese Soloist, **Marly Mitchell**; and Outstanding 3rd Vocalese Soloist, **Santiago Sosa**.

Garfield High School Jazz Student's Creative Response to COVID-19.

As with all other school students across the nation, Garfield jazz band students have had their opportunity to perform in live group settings severely limited. In particular, Garfield High School Jazz Ensemble 1 students missed out on performing and competing at Essentially Ellington along with many of their other scheduled performances. Determined to continue performing, the ensemble students devised a creative way of meeting the pandemic restrictions where they're at. Each student recorded their portion of a composition in their own space and the separate videos were compiled into one virtual concert including all 20 students. All Garfield High School bands and jazz ensembles are under the direction of Jared Sessink. The video of the virtual concert can be viewed on the Garfield Jazz YouTube channel.

Reopen Every Venue Safely Initiative

Music Cities Together, a partnership between Music Policy Forum, and Sound Music Cities is launching Reopen Every Venue Safely (REVS). Seattle is among one of the pilot cities involved. REVS will help venues create an effective reopening plan by assisting them with work plans, budgets, protocols, and communication strategies. The REVS program aims for collective and coordinated city-wide success by collaborating with local governments, other local venues, public

CONTINUED ON PAGE 23



SPECIAL ANNOUNCEMENT

A Message from Earshot about the 2020 Jazz: The Second Century Series

Dear Artists,

We truly are living in unprecedented times. This series has always been about exploring the fundamental question: “One-hundred years into the art-form, what sonic shape does jazz take in its second century?” Ironically, what more fitting this prompt has never felt more relevant—or urgent—during these times of social distancing, where musicians are being forced to explore new and innovative ways to develop and present their art.

Things are a little different in this edition of the Jazz: The Second Century series. We’re adapting the format from a live concert to a pre-recorded audio or video performance, which will be presented as a “Watch Party” via our social media streams. In addition, selected artists will be given the opportunity to participate as a featured performer in the long-standing music series Racer Sessions, currently taking place virtually over video conference.

Our submission format is fluid and flexible. Artists are invited to use the tools and technology available to them to create a response to what jazz is right now. Submissions can be in the form of the final product or a sample of what the final product will be. If you do not have access to recording equipment, contact us at 2ndcentury@earshot.org, and we’ll work to get you what you need.

The safety of artists is a top priority! Submissions should embrace and follow current health recommendations and movement restrictions in their creative response.

Jazz: The Second Century has always remained true to our core values of cultivating community and supporting the progression of the genre. And at this moment, we need community and art more than ever. Have fun with this project. Push yourself to think outside the box. Take care of each other. Be safe.

We can’t wait to see what you come up with!

—Earshot Team

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Steve Smith
John Schical
Frank Walton
Karl Wilson

Drumbox Media
Jazz in Search of Africa
Top Ten Chicago Picks of 2016
International Jazz News
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Book Reviews
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Obituaries

Volume 42 Number 1A Annual Edition 2016



CALL FOR ARTISTS

Jazz: The Second Century Series

Seeking submissions, now through **July 1st, 2020!** Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2020 Jazz: The Second Century series. The series brings the progression of jazz into creative motion. Projects that question and expand the conventions of the jazz form are welcome.

Seattle-area individual artists or groups are eligible to apply. Submissions must include a recorded sample of a project that can be pre-recorded and presented in a livestream “Watch Party” setting and a written statement between 250–350 words.

Individual artists or ensembles (following current health and safety guidelines) are selected by a blind-jury process. Second Century artists and ensembles present a pre-recorded audio or video performance during August 2020, and are paid a competitive fee for the performance.

Please send submissions electronically to 2ndcentury@earshot.org by July 1, 2020.

This series—presenting Seattle artists, selected by a peer panel, performing original work—is a continuation of the very first programming initiative of the Earshot Jazz organization, and embodies one of our core values. Earshot’s first concert series, New Jazz/New City, was mounted in the New City Theater, now the Richard Hugo House, on Capitol Hill in 1986. The series has continued each year since: as New Jazz/New City, the Earshot Spring Series, Voice and Vision, and now Jazz: The Second Century.

From the core of this series—a question about the expansion of conventions of jazz—one might expect a tendency to grandiose re-invention. Instead, the series is a current, subtle, perhaps refreshing, un-sentimental look at our Emerald City’s engagement with this diffuse, vibrant art form.

Thanks to the artists, to our panelists, who helped curate these concerts, and to audience members who support them.

A list of past Second Century artists can be viewed online at earshot.org.

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Thank you to all the generous donors who have supported Earshot this spring, either by donating back tickets, giving via GiveBIG or our Spring Fund Drive, or donating during our new livestreamed concerts. We are humbled and grateful for your investment in our jazz community, and we thank you for being part of our Earshot family.

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din	Caitlin & Calvin	Clark Weber	David Thornbrugh	Eric Mandel	Ina Chang & Todd
Anonymous Do-	Carter	Cliff & Deena	& Joan Laage	Eric Mittleman	Campbell
nors (52)	Cami Keyes	Guren	David True	Erik Schweighofer	Ivonne Ward
Andrew Bowes	Candace Lein-	Clifford Sloane	David Wall	& Elizabeth Birk-	Jacquie Luke &
Andy Vaughn	Hayes	Colleen McKin-	David Withrow	holz	Ken Rice
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Joan Smallwood	Lawrence Peryer	ler	Peter Davenport	& Ernie Young	Susan Jenkins &
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Duende Libre Spread Joy, Inspire Movement



FARKO DOSUMOV, ALEX CHADSEY, JEFF BUSCH BY DANIEL SHEEHAN

By Jonathan Shipley

In the age of COVID-19 is it okay to say that an album is infectious? I hesitate, but then, Duende Libre's latest IS infectious. It causes one's toes to tap, one's hands to clap, one's head to bob around, one's mouth to crack into a smile, despite itself. Fronted by keyboardist Alex Chadsey, Duende Libre (a trio including Farko Dosumov on electric bass, and Jeff "Bongo" Busch on drums and percussion), leans heavily, on their newest release, on the sounds and rhythms of West Africa. Their third album, *The Dance She Spoke*, is full of ebullience. "I hope this album brings joy to people," Chadsey says, "and perhaps some hope and relief in this time of crisis. And I hope it inspires people to dance or, at least, give themselves permission to move!"

A toe tap. A hand clap. A smile. Infectious.

Duende Libre translates roughly as "free spirit" and Chadsey has certainly felt it within the trio, putting out three albums in swift succession. Formed in 2016, they released their self-titled debut album in 2017, an album rooted in American jazz painted warmly by thick brush strokes of Latin elements. Their second album, *Drift*, was released in the Spring of 2018. It increased their musical palette—touching on the folk traditions of Europe, Africa, and beyond. *Jazziz* mentioned, "a strikingly authentic blend."

The new album adds yet more color to the band's work. It was largely inspired by the addition of two musicians to the lineup—Frank Anderson (vocals and percussion) and Chava Mirel (vocals). Adding them added to

the chemistry of the group as a whole. Anderson has been performing in and around Seattle since 1986 as a R&B singer, percussionist, and dancer. Chava Mirel is a singer, composer, and multi-instrumentalist and is a major voice in Seattle's Jewish music community. Chadsey says of Anderson in particular, "Frank taught us several amazing songs and rhythms he learned while studying music and dance in Mali and the Republic of Guinea." Those traditional songs inspired much of the new album.

It's not as though, it should be noted, that African music is ever far from Chadsey's mind. "One of the early experiences in my life that made me want to be a musician was meeting Dumisani Maraire at the Northwest Folklife Festival in the 80s. His music blew me away and still does...It sparked in me a

desire to be part of a sound and experience like that.”

That sound and experience comes to the fore with *The Dance She Spoke*. The tune “Fefo (Hamana)” is an intoxicating song, warm and breezy, kind and generous. “Echoes (Wassoulou)” starts off understated, melodious and blues tinged, before opening up into a much wider aural landscape where other melodic colors dance through rhythm. The time is punctuated by guest artist Thione Diop playing the tama (Senegalese talking drum). “Seattle is blessed to have a master musician like Thione in our community,” Chadsey enthuses. “Thione completely changed how I heard the music.” On a track like “Lafe (Hamana),” the joy the band wants to impart is imparted. Happy singers bounce the melody between them, a peppy piano propels things, there are whistles, and vocalizations, and African drums offering up bouncy exclamation points. It’s a pure celebration, much like the album is as a whole, of collaboration and community.

“One of the beautiful things about music,” Chadsey says, “is the way in which it invites both musician and listener into an intimate and powerful communion.” That communion can take place during a global pandemic when physical distancing is the norm. Though, perhaps, social distancing shouldn’t be. Music brings us closer together, or should. “Music is, and always will be, one of the most wondrous and sacred of life’s gifts,” Chadsey says. With the new album, *Duende Libre* has given us a gift.

My hope is that the experience of living through this pandemic will clarify what’s really important for us as individuals and for society as a whole. That includes treating each other, ourselves, and our planet with more respect, but it also includes embracing and honoring the many gifts we have inherited as human beings.

CONGRATULATIONS



Congratulations Class of 2020

Earshot sends our congratulations to all graduates. Are you an educator who would like to include a message in the July issue? Are you a seasoned musician with practice tips or words of encouragement to pass along? Email editor@earshot.org with your message by **June 15**.

A message from Emily Hurd, Director, Meadowdale High School

While the last several years have been tumultuous for many, they’re nothing to the experience of the last few months. Congratulations to a group of incredibly tough individuals. I am so proud of you, and can’t wait to see what you do next. Happy practicing!

Graduating Seniors:

Connor Kauffman
Emma McGaughey
Jacob Seals

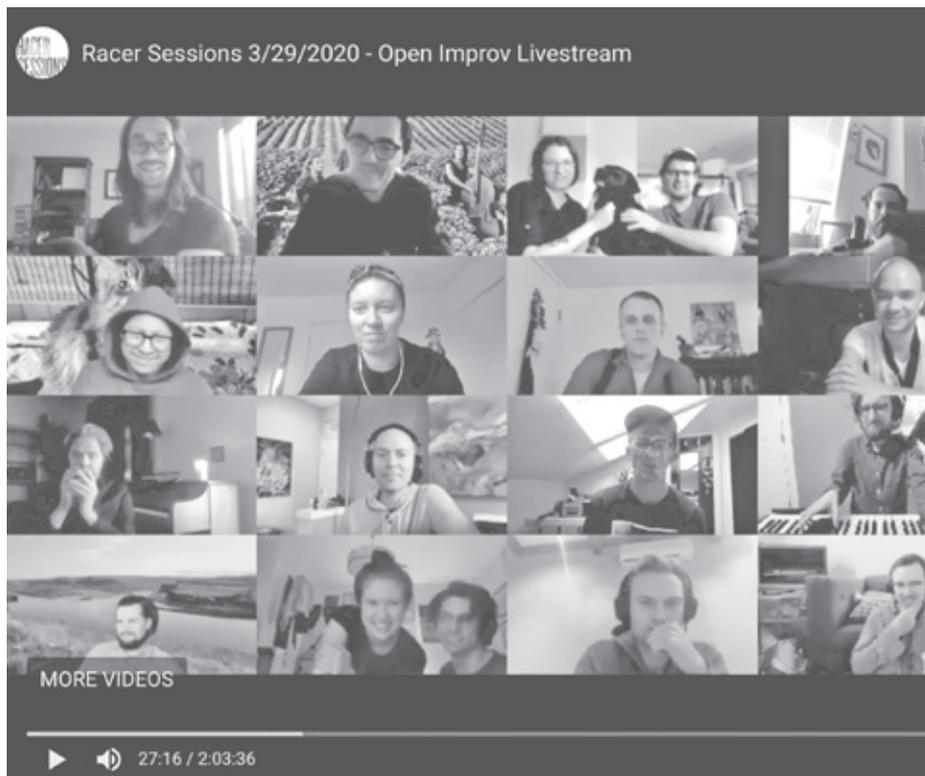
A message from Jake Bergevin, Director, Edmonds-Woodway High School

I’m really proud of the hard work and dedication of our Edmonds-Woodway HS 2020 Jazz Graduates. This year’s crop of seniors were talented and motivated ... a good combination. EW Jazz Ensemble won the sweepstakes at the Lionel Hampton Jazz Festival for the 3rd year in a row and many students were winners in their categories independently. Countless gigs and zero hour rehearsals tested their endurance and perseverance. I know they will go on as life-long musicians and cherish their time at EWHS. I’m sorry that they didn’t get to finish what was started so well. Congratulations and Best Wishes!

Graduating Seniors:

Dominic Nye—alto sax/vox
Julia Kim—alto sax/flute/vox
Liam Salas—tenor sax/clarinet
Sarah Wechsler—tenor sax/flute/vox
Hannah Rosenberg—bari/flute/vox
Andrew Rutz—trombone
Unathi Machyo—trombone
Graham Everhart—trombone
Elsie Johnson—trumpet
Roni Flynn—vibes
Jai Lasker—guitar
Rylan Fischer—bass
Lauren Bui—bass
EJ Brannan—drums

Experiments in General Relativity: Racer Sessions Lives On, Online



SCREENSHOT OF A RACER SESSION: THE ZOOM SESSIONS COURTESY OF ORGANIZER HALEY FREEDLUND

By Ian Gwin

This January, the curated improv-jam Racer Sessions celebrated a decade of weekly meetings at Ravenna's Café Racer with the Cry and Roar X festival. Having persevered through everything from a shooting that temporarily closed the venue in 2012 to another period of closure in 2017 due to financial struggles, the Racer session community continues to persevere together through the ongoing crisis created by the COVID-19 pandemic, reinventing themselves with weekly live-streamed concerts and jam sessions.

"Everybody brings their own thing to it, because it's all about listening, adapting, respecting each other, [and] responding in appropriate ways," co-founder of Table and Chairs and organizer Evan Woodle said about the jam.

For the first few weeks after the stay home, stay healthy order, Woodle admits he was "zapped" of creative energy. Despite the COVID-19 closure of Café Racer and venues across town, and strict social distancing orders in place, the community eventually brainstormed creative solutions to overcome these obstacles. On March 29th, Woodle and the Racer team

opened a livestream to players from across the country, playing from their homes. The reimagined program is titled Racer Sessions: The Zoom Sessions.

"I hadn't attended the Sessions since I moved to Chicago in late 2018," said pianist Andrew Olmstead, who played that first Sunday. "Attending them again has been wonderful and surreal... The happiness is also accompanied by a modicum of melancholy, because it reminds me of when I could play music with someone and hug them afterwards."

After spreading bookings between each team member for two weeks, Woodle and his fellow organizers came up with a new format to keep the session going online: in addition to an opening set, a set of curated performers play shorter, 10-15 minute sets before the free-improv jam. The time of the session has been moved up to 4pm PST, allowing those who have relocated from Seattle, such as Olmstead, to reconnect.

"With technology—besides the security stuff—it's almost impossible to get everybody on the same page as far as the video and audio quality," Woodle says, noting that, though improvisation thrives on barriers, current video-conference technology simply doesn't allow large scale group playing.

In the week following, trombonist and composer Christian Pincock tested this idea, conducting his improvised orchestra scrambler over Zoom from his living room.

“What we’re really talking about is relativity, Einstein,” Pincock says. “We have different local times, and it’s going to be different depending on where you are. What’s interesting is that the recording, the broadcast, has to take a perspective, it has to take a vantage point, because it’s mixing these different times in space and choosing which one’s going to be the master.”

With lockdown, Pincock took to work quickly. The problem of how to keep working artistically had become, he says, “a necessity.” That day, his performers’ sounds came back with a noticeable lag. But, as a conductor, he couldn’t wait.

“I can’t react to what I’m hearing, I have to anticipate it,” he explained. Not only that, but in the camera eye, his work as a conductor has taken a likeness to dancing; with a nod to the new visuals, Pincock has also taken to painting live during improvised sets.

Prompting his players with songs about change and an ancient Gregorian chant on mourning, Pincock drew out variations on the current time. For the following week, saxophonist and composer Bryan Lineberry took his sound into a new space, improvising around the five stages of grief (denial, anger, bargaining, depression, and acceptance) on top of his car in his apartment parking lot. That is, until bargaining, when a neighbor came and requested him to stop so he could resume watching television.

“Life is spilling from one container to another,” notes Pincock.

Lockdown has brought players separated in space back into conversation with one another. For May 3rd’s session, Racer’s live jam combined with the “FreeSessions” of the Missoula based Lakebottom Sound, a project helmed by Naomi Moon Siegel, a trombonist formerly based in Seattle, after an opening set with Sean Howard’s Ptesseract.

“[We’re] thinking about the people in the community, making sure everybody is healthy and able to stay together,” Woodle summarized, emphasizing the welcoming atmosphere of the sessions. His biggest hope is the survival of small businesses, like Café Racer, and he recommends that participants continue their financial support, since “if you were there, you’d buy a drink or two, maybe a little food.”

For those taking part, the combined experiment of community continues. For last week’s stream, percussionist Ruby Lucinda played an opening set on improvised drums to the fourth-

wall breaking spoken word and dance of Allison Burke, ending their set with the digital-mike-drop of a cut signal. Spoken word artist Ian Murdoch gave a surrealist sermon to an improvised soundtrack, and organizer Casey Adams shared a Frank Zappa video on live chat after trombonist Haley Freedlund played a bicycle wheel she was repairing.

“It really feels like this community, we’re not going anywhere,” says Pincock. “We will adapt to anything that’s thrown our way”

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Community Content



SHAMIE FULLER-ROYSTON (PIANO), GREGG AUGUST (BASS), TIA FULLER (SAXOPHONE), MARK WHITFIELD (DRUMS) AT MINTON'S IN HARLEM BY RUDY ROYSTON

“Earshot Serves as Platform for Thriving Seattle Scene” is the title of a recent article in *DownBeat* magazine. While the piece focused on our internationally respected annual festival, Earshot strives to be platform in all its programming—including this monthly magazine. The Earshot Jazz organization started 36 years ago as a newsletter. This publication is at the heart of what we do and its purpose is to serve as a platform, reflecting and responding to our jazz scene. That scene looks very different today than it did a few months ago. And these pages look different, too.

As our state remains under various degrees of social distancing regulations, we continue to be responsive in our content. In April, and again in May, Earshot Jazz put out a call for content to our community, near and far. 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 July magazine. Artists, writers, educators, venue reps, and all other members of our community are invited to submit original short works. These pages are for you and your voice is needed.

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, responses or reflections on this month’s submissions, 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 June 15. Individuals can submit up to 5 works.

As always, free to reach out with any questions or ideas to editor@earshot.org. We look forward to hearing from you, and we hope you and yours are well.

—Tara Peters and Lucienne Aggarwal, *Earshot Jazz Editors*

CATARSI CATARRO (Phlegmy Catharsis)

Composed by Amy Denio
for the Tiptons Saxophone Quartet & Drums

For any number of sound makers, all skill levels.

Simultaneous or not.

LOCATION: Near a window, but preferably outside

Find a comfy, space to play with good acoustics.

I. RISCALDAMENTO (Warmup)

(Open length)

Starting on any note, play a long tone, crescendo. When you reach forte go up or down a half step, gradually decrescendo until end of breath. Repeat. Go at your own pace to pass through all notes in that octave.

II. PROVARCHI (Give it a Go)

(Same length as first section)

Play whatever you are practicing these days, slow to fast, changes in harmonics, dynamics, etc.

III. CATARSI/CATARRO (Catharsis/Phlegm)

(Open length)

Open up what you are repeating to play freely. Sing, scream, bite the reed, multiphonics, backwards, lisergic phrasing, or maybe the most beautiful melody you always play to bring happiness to your life...

IV. A CASA (At home)

(Open length)

Find your way back to play gentle whole step and half step trills anywhere any tempo.

Decrescendo to pianissimo. Fine.

composed by Amy DENIO

Spoot Music (ASCAP)

9 May, 2020



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Weekly Album Planner



By Halynn Blanchard

That 2020 weekly planner I don't carry regularly anymore begs for new life. I strike through a bartending schedule at Ballard Station and postpone production management for concerts at The Triple Door and for Earshot Jazz at Town Hall Seattle.

It's taken me a month or so to find much of anything of color to take its place. But music has been there, dancing with me, mirroring my moods, inducing them, or both.

A good morning feels **yellow**. I make coffee first. There was a trip to the store I didn't have to take because I thought to use To-go leftovers from TNT Taqueria: Horchata as a creamer in my coffee, fajita veggies and a runny egg cracked over fried rice.

Music to start the day:

Tropikoro, Paces Lift & Ben Bounce (2018)

See Lion Run, Omar Velasco (2011)

Sofrito, Mongo Santamaria (1976)

Antiphon, Alfa Mist (2017)

Africa, Amanaz (1975)

Welcome to This World, Mabuta (2018)

Beach Samba, Astrud Gilberto (1966)

When—or if—focus comes around noon, it feels **pink**. At some point, I give the meme that my grandma most recently shared to Facebook a thumbs up. I call her.

Music to aide productivity:

Floa, Mammal Hands (2016);

Little Big, Aaron Parks (2018) *Little Big II released May 2020

Suite for Max Brown, Jeff Parker (2020)

The mind wanders, like clockwork, and I'm tuned to tension in my posture. I'm aware of my body as a whole; it is a soft and energetic **orange**. I root from the ground up and take up space. Music hushes my thoughts as I expand lungs and limbs.

Music to yoga to (albums between 40–45 mins.):

Nubya's Five, Nubya Garcia (2018)

Ptah The El Daoud, Alice Coltrane (1996)

Mr. Hands, Herbie Hancock (1980)

There is something **green** about 5 o'clock in a pandemic. The hour dares you to be anxious about nothing at all. In some ways I lean in, and in some ways I've adapted.

Two pot products with very different effects have helped me navigate what to do with this energy. CBD strain Harlequin gently erases that "chasing your own tail" feeling, leaving only my own clear thoughts. My preferred THC strain SpaceQueen is a "clean your whole house" kind of weed.

Music for home projects, biking up hill, and buzzing to:

Straight From The Heart, Patrice Rushen (1982)

BEAT MUSIC! BEAT MUSIC! BEAT MUSIC!, Mark Guiliana (2019)

Tropix, Céu (2016)

My **blue** hours are empowered and energized. I crave stories from the people I love. I'm ready to celebrate the work that's been done. I'll have a mimosa on the porch, or make a mezcal margarita home infused with jalapeño.

Music to soundtrack a sunset:

Blood, Lianne La Havas (2015) *Lianne La Havas released July 17 2020

Queen Alone, Lady Wray (2016)

Sink, Sudan Archives (2018)

The deep **red** of great music hits me on the couch. I lay in it. I light a candle for myself, but it is for you, too.

Music to end a day to:

New World Order, Curtis Mayfield (1996)

gra, Moses Sumney (2020)

Digital Content

Visit earshot.org to view enhanced digital companions for select entires you see on these pages.

Even more digital-only submissions are available to view online, including music from Ann Reynolds, Nancy Erickson, Kiki Valera, and more!

To view, visit our website or subscribe to our e-news.

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Jazz Night Out (Solo)

By Sibyl James

The horn takes it, takes you in
to night, the song an edge you lean on,
the cheap scotch bite of memory
in yr. throat, yr. fingers
tracing the lost lines of her jaw, how
you know the feel of it, of her hands
in yr. hair, the white line of her shoulders
falling across yr. sheets.
Bar light falling on the sax now
and shattered like back streets
in switchblade reflections.
A quick knife of sound slitting the South Side smoke,
notes with the crazed control of junkies' hands
counting gram by gram by spoon
by high, by nights pacing you by
sharp as an uptown hustler.

The horn tongues at memory,
slips its raw rusted song into yr. vein,
night wearing you now
familiar as creased black leather.
You stand in doorways,
draw her ghost breath in yr. throat,
the alleys jammed with high-spiked echoes
of heels tapping yr. name.
A man leans on his elbows at a window, smoking.
Yr. blood stutters to light like neon.

Trains roar from the tunnel,
cranes swing together
bright orange at the pier,
the city,
the ship's white water push-off,
the horn

Sibyl James is a Northwest poet and author of 12 books including poetry, fiction and travel memoir. The poems "Jazz Night Out (solo)" and "Alba for Lady Day" (pg. 19) are from her latest poetry collection titled *Hard Goods & Hot Platters* published by Last Word Press, Olympia, WA.



PIANIST FABIAN ALMAZAN AND BASSIST LINDA MAY HAN OH IN GERMANY BY RUDY ROYSTON



CELLIST HANK ROBERTS ON A TRAIN ON TOUR WITH FLATBED BUGGY BY RUDY ROYSTON

COVID Tale

I am a physician with Pacific Medical Centers in Seattle and attend patients at the Life Care Center nursing facility in Kirkland where the COVID-19 outbreak occurred at the end of February. I remained in quarantine for 14 days after seeing patients there. This poem reflects my feelings during this time.

By David True

The "Red Death" had long devastated the country. No pestilence had ever been so fatal or so hideous. —Edgar Allan Poe

Like a leper outside the gates

I can see the upturned brows, eyes that glance away, faces drawn tight to quell the drum beating within their chests. Passersby on city streets avoid each other, listening for sniffles, watching for hands touching eyes and nose, for hands reaching out in proffered greeting. Signs held up to elders kept behind shuttered windows give sympathy for their plight, "Jesus is with you", they say "even if we cannot come". Racing to shelves swept clean in stores emptied of goods, masks are worn like amulets to ward away exhaled humors of unseen scowling demons.

Fetid winds seep under bolted doors, foreign yellow faces seen only as the "other" come to steal away breath of those caught unawares, those lain to rest under red-stained shrouds. The healer now one of the exposed, my masked face spurned invitation to the macabre dance, left alone away from the undulating limbs that await the stroke of the hour. Behind the red-horned mask laughter comes, a voice echoes "suffer not these fools", such are born alone to an illusion that all of this will remain.

Metal Machine Music

By Ian Gwin

- Side 2, Track 1

The type of effect they aimed to achieve in the distortion project bore a strong resemblance to the difficult technique of circular breathing. For when properly achieved, circular breathing allows a wind player — by holding a portion of air in their mouth as they continue to respire — to indefinitely sustain a note which would have otherwise been characterized by the limited capacity of human lungs. Not many in the ensemble were willing to place themselves in the position to learn such a difficult technique, not to mention in such a short span of time. Only gradually did they discover, while testing with the varying inner states of pressure within an iron lung, that, by simply attaching one's lips to a specially built mouthpiece, a sound could be produced that pass through distortion relatively untouched. (Though some argued the same affect could be achieved through an exchange of air between people). In fact, upon waking, the dreamer commented that, in contrast to an actual note sustained, the difference was like "the sound of your voice heard without the sound of your head."

- Side 1, Track 2

The dean invites me to join the choir. I approach the cathedral, a towering edifice of involuted marble which overlooks a coastal road. After climbing the marble steps I step through the mahogany doors, covered in plantlike carvings and reliefs, and hear the hush sound of voices in the dark and enormous room, which rises above us into a cavernous hollow. The singers are gathered in the rays cast by the two circular windows behind me, clutching folders of music and brushing their feet on the tile. The dean, a tall, thin man with a stern face stands behind them. His mouth moves as if speaking, but all I can hear as I approach are their thoughts, scattered about the room like the currents of waves through a lake. He catches my eye, and motions me to a circle they begin to form in the center, where I notice a small vase has been set on a table. As I find a spot between the singers, who patiently look away, I notice the bell of the crooked flower set in the vase: yellowish, but drooping and dusty with pollen. As the flower leans its head down into clenching fists, into a shrill whine, we link hands. Holding our breath.

Mi Son by Kiki Valera

Mi son viene de la loma
Como dijo Matamoros
Regando su melodía
Por donde quiera que pasa

Su síncopa cadenciosa
Es el alma de la clave
Y al tambor esta ligado
Como la yuca al casabe



KIKI VALERA BY DANIEL SHEEHAN

Mi son viste guayabera
Y vive en casa de guano
Y no se quita el sombrero
Para lucirse en el llano

Porque mi son es sabroso
No hay quien resista el llamado
De su tumbao contagioso

MI SON is a tribute to the Son Cubano, crafted as the lyrics proclaim, with grace, poetry, rhythm and love. It is the first track of my new album *Vivencias en Clave Cubana*, a festive, tropical compendium of musical stories from my life experiences in Cuba. For those of you who would like to sing along, I have included the lyrics. For those of you who don't speak Spanish and would like to know what you're singing along to(!), I've included an English translation (opposite). To view the music video companion to this entry and sing along, visit earshot.org.

Acompañado del bajo

Es que mi son es el orgullo...
Y el sentimiento de los soneros
Con sus guitarras y sus tambores
Van regalándolo al mundo entero
Gracia y poesía, ritmo y amor
Que hasta el alma llena
Claro sinsonte que con su canto quita
mis penas

Coro-1:
Para bailar te hace falta mi son
Para gozar con el montuno

No hay quien le quite lugar cimero
Porque es el número uno tu ves
Coro-1: (repeat)

Eh de la loma yo vengo con mi tumbao
Cadencioso pa' guarachar

Coro-1: (repeat)

Es que hace falta sabor pa' tocarlo
Para cantar y gozarlo también

Coro-1: (repeat)

Coro-2:
Para bailar te hace falta mi son

Viene del campo y usa sombrero

Coro-2: (repeat)

Y viste una guayabera mi son

Coro-2: (repeat)

Para bailar mi son, mi son, mi son

Coro-2: (repeat)

Eh para todo los soneros

Coro-1: (repeat)



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MI SON (MY SON; the Son is a type of Cuban song; the clave is the syncopated rhythm that drives it)

My Son comes from the hills* (the Sierra Maestra mountain range in the Oriente or eastern provinces of Cuba)

As Matamoros once said* (one of the greatest composers of Cuban Son)

Spreading its melody
Wherever it goes

Its syncopated cadence
Is the soul of the clave
And it is linked to the drum
Like yuca to cassava bread

My Son wears a guayabera* (traditional Cuban-style shirt)

And lives in a house of guano* (thatched roof made from the fronds of the Yuraguano, a small palm endemic to Cuba)

It doesn't need to flaunt itself
Because my Son is flavorful
There is no one who can resist the call
Of its contagious rhythm
Accompanied by the bass

Because my Son is the pride
And the sentiment of the soneros
(Son musicians, singers and dancers)

With their guitars and their drums,
They are gifting grace and poetry,
rhythm and love

To the whole world
Until it fills the soul,
Like a mockingbird that takes away
my sorrows
With its song

Chorus:

The Son music will get you dancing
But you'll really throw yourself into
it in the montuno* (the faster, semi-improvised pinnacle of the song)

Alba for Lady Day

By Sibyl James

You can be up to your boobies in white satin, with gardenias
in your hair
and no sugar cane for miles, but you can still be working on a
plantation.

Billie Holiday

The heaviness of gardenias
on the air
like blue smoke in a bar
or New York skies

thick and throaty dawns you picked up on
when the clubs closed down
black stars
drifting home in Harlem

your own strange fruit
the blind noose
of black and white hearts
strung
like a pearled choker of junk
fingers cutting the song
from your sugared throat

Lady, the day
the good morning of your voice
the sweet tough stalk
of heartache

Lester Young said it,
that you fight for your life
until death do you part
and then you got it made

we remember
the black satin vein
the heartache rush of good morning

we forget
the heaviness of gardenias

Lady
good morning
sit down

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

Restrictions on events and gatherings remain in place. While we can't host a live audience at this time, we are pleased to present these livestreamed events in partnership with Town Hall Seattle to bring world-class local jazz straight to your home.

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. Visit earshot.org for more information.

*Presented by Earshot Jazz and
Town Hall Seattle*

7:30pm Livestream
Free — Donations Welcome

JUNE 6

Francesco Crosara Trio—A recent addition to the region's music scene, pianist Francesco Crosara's eclectic brand of jazz was born from early classical studies in harmony and composition at the Conservatory of Rome, steeped in the tradition of Italian and European romantic musical heritage,

and honed by exposure to mainstream jazz and world music.

JUNE 13

Thomas Marriott Quartet—Multi-award winning trumpet player Thomas Marriott is an essential figure in the Seattle jazz scene and beyond. Marriott celebrates his acclaimed new recording, *Trumpet Ship* (Origin Records), with a quartet of Seattle aces.

JUNE 20

SRJO Smalltet Plays Monk—A pared down, nimble ensemble of all-star players from the all-star big band

ensemble, the Seattle Repertory Jazz Orchestra, investigate the singular genius Thelonious Monk.

JUNE 27

Duende Libre—Offering an eclectic mix of high-energy global grooves, Duende Libre creates musical medicine for the soul. The power trio consists of Alex Chadsey (piano), Jeff Busch (percussion), and Farko Dosumov (bass).

The trio celebrates their new album, *The Dance She Spoke*. For more information on the trio's brand new release, visit page 8 for a "Catching up with" feature.

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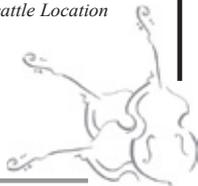
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Kassa Overall

I THINK I'M GOOD

Brownswood Recordings

Before May 2020 was even half-complete, three murders of unarmed African-Americans featured in the news cycle: Douglas Lewis, of St. Paul, MN; Breonna Taylor, of Louisville, KY; and Ahmaud Arbery, of Brunswick, GA. Each killing was unjustified, unnecessary, and, were there no video footage or witnesses available, would have most likely remained unreported and unprosecuted. These murders are another entry of an uncountable number of Black Americans gunned down without cause, which in turn is symptomatic of a four-hundred-year history of enslavement, of degradation, and of mass incarceration. Responses to the realities of ongoing racial inequalities and violence are varied and numerous: along with protests and grassroots demands for accountability, the arts have long used such tragedies to explore themes of pain and rage. In that context, Seattle-born and Brooklyn-based drummer Kassa Overall offers his most recent release, *I THINK I'M GOOD*. Combining jazz with hip-hop elements, Overall continues in a long tradition of using his music not only as an outcry against a system rooted in injustice, but also as a celebration and affirmation of Black American humanity.

"I Know You See Me" features a steady lyrical flow over increasingly chaotic instrumentation. The vocalist's recitation maintains a consistent beat while cacophonous drums provide an ever-confusing feeling of being chased and atonal keys serve as a disorienting backdrop. The vocalist is seen, but in what way? The centering of the consistent rhythm of rap within an anar-

chic environment of free jazz serves to illustrate the navigation of Black life as being "seen"—as being constantly surveilled and followed by a dominant power structure—and not—"Seen" as an individual, seeking to maintain a centered, steady sense of self. Similarly, "Show Me A Prison" is built upon an interpolation of "There but for Fortune" by Phil Ochs. Prioritizing the first verse of Ochs' composition, Overall uses the words to protest the mass incarceration of Black Americans. The song ends with a recording of a voice-mail from Dr. Angela Davis in which she exhorts Overall to "Stay strong, my brother." Its inclusion stresses the importance of resilience in the face of unjust systems.

Wynton Marsalis once described jazz as "the highest rendition of human emotion." Indeed, the nuanced complexities of human emotion within an individually Black American context informs *I THINK I'M GOOD*. Sometimes the emotions are heavy and sometimes the feelings are uncomfortable. Over disjointed and staccato drums and saxophone, "Landline" juxtaposes reminisces of watching Saturday morning cartoons as a child, frying "eggs with honey on 'em", along with memories of "migraine headaches... a fever [and] surreal dreams of worlds unknown, filled with fear." However, along with emotional disquietude is a consistent sense of lightness that permeates the music. One can feel the joy of a daydream in the song "Sleeping on the Train." *I THINK I'M GOOD* is a celebration of hope and strength: of hope for self, of strength of the resilience of Black experiences, and of the hope for a stronger and more equitable American community.

—Grant Grays





New Stories
Speakin' Out
Origin Records

I've often thought of music in terms of color and pattern. This goes the other direction as well, when asked about the complexity of abstraction in art, I've often used music as a pathway to assist in visualizing. There can be shortcomings, of course, in reviewing or assessing with this technique, but in general, I find it's valuable for opening a door that can seem hard to open. I

offer this lens in reference to the 20th anniversary re-issue of *Speakin' Out* by New Stories, featuring Marc Seales (piano), Doug Miller (bass), John Bishop (drums), and Ernie Watts (saxophone).

My initial reaction listening to this record was one of flavors reminiscent of the works of Coltrane and Thelonious Monk. "Highway Blues" and title track "Speakin' Out," feel loose, confident, as if they had always been there, waiting to be heard. Timeless and awash in perfect pacing, these are the gems of the disc. These two numbers play in colors of blues and purples, with moments of warm yellows and reds from Marc Seales on piano, and Ernie Watts on sax adding shades of orange flickering with reds to color "Highway Blues" and "Speakin' Out" masterfully.

"I Have A Dream" follows, a number penned by Herbie Hancock. It comes at you clean, dynamic, and expressive like a Franz Kline painting, bold patterns of black and white. The rhythm that John Bishop lays down is much

like Kline, dynamic but not predictable. Charcoal hues, with dynamic piano work from Seales, play as the surface rumbles and bounces.

Carrying on those charcoal hues, perhaps similar as to what one might encounter from a Cy Twombly work, "In Her Family," a piece by Pat Metheny, is fast, darting, awake, restless, difficult, alive. Similar as well in scale to a Twombly painting, it's a long number, and perhaps a difficult one in context to the other works on this disc, it seems to be of its own place and idea.

Finishing out the album is "My One And Only Love," which highlights Doug Miller on bass. This is a perfect wrap, it rolls and bounces smoothly, the lines flowing in and around Miller's bass notes. Recorded and released in 1999, the 20th anniversary re-issue feels as new and timeless as if it had been released this year. Truly a classic work of Northwest greats putting together a seamless soundtrack together.

—Harold Hollingsworth



Sundae + Mr. Goessl
Fun & Fancy
Self-Released

Wife-and-husband Kate Voss and Jason Goessl are each award-winning musicians in their own right. Both have performed with many well-loved Seattle outfits as well as with some of the jazz greats, but are probably best

known for their touring duo, Sundae + Mr. Goessl.

Their sixth full-length studio album *Fun & Fancy* is packed with dreamy, jaunty romance and stewing heartache. They tap into a deep well of nostalgia for simpler times with their refined vintage sound. Many of their original songs on the album are so classic in their composition you might expect to recognize them at first. Sundae + Mr. Goessl do the thing they do right down to every detail, not only glowing with charm but flashing with undeniable mastery of their craft. With "Darlene," "I Love My Baby Better" and "Might as Well (Cuz Love is Hell)," they easily manage playfulness but sacrifice none of their grown-up, sophisticated signature sound.

On "Love Me Dearly," a song penned by another prolific Seattle powerhouse Celene Ramadan (Prom Queen) with

whom Goessl has performed, the pair lilt and sugars the woebegone lyrics into something more bubbly and punchy. Their take on "My Melancholy Baby," the torch song for which the term was coined, is more warm and sanguine than well-known performances by Ella Fitzgerald and Dinah Shore. Goessl paints in the backdrop with colorful tremolo while Voss cinematically draws in the lines of the melody with the melodica.

More spartan in arrangement than some of their previous recordings, they are supported on a few of the tracks with tastefully subtle splashes of percussion, strings, and back-up vocals, but it is Voss's effervescent voice and genial melodica playing, and the highly developed and expressive guitar tone of Goessl that stand front and center on *Fun & Fancy*.

—Meredith Cooper

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health experts, and creative industries advocates. Follow the link to musicci-tiestogether.squarespace.com for more details about this program.

Egan's Transition Fund

Suzanne Weghorst, owner of local jazz venue Egan's Ballard Jam House, set up a GoFundMe campaign—Egan's Transition Fund—to help cover their business costs and also to provide financial support to artists in response to the COVID-19 crisis. Even with the staggered re-opening of the economy, businesses like Egan's and the musicians who rely on the venue to play their gigs, will continue to struggle. This fund will try to bridge the gap until businesses can start generating sufficient income to sustain themselves. To donate to the fund, visit gofundme.com.

City Funding for Live Music Venues

In mid-May, the King County Council approved \$60 million in emergency funding to continue the county's response to the COVID-19 pandemic. The Office of Performance, Strategy and Budget has allotted \$750,000 to support live music venues.

Mayor Durkan Joins Request for Increased Federal Arts Funding

In mid-May, Seattle Mayor Jenny Durkan along with nearly two dozen mayors across the U.S sent a request to Congress asking for increased funding to the arts. As well as calling for extra funding the request also pleads for an extension to unemployment insurance for artists and self-employed workers, and more forgivable loans to nonprofit organizations, and asks for the charitable tax code to be altered to encourage more donations, among other requests. The initiative was spearheaded by San Francisco Arts Alliance and San Francisco Mayor, London Breed.

2 Year Anniversary of Signing We Have Voice

We Have Voice is a collective of musicians, performers, and thinkers from various backgrounds and identities who wish to engage in and foster transformative, and inclusive thinking and action in the creative professional world. The collective's mission is to enrich the performing arts community. Their focus is to bring awareness to all types of inequity, including sexual harassment, and to foster inclusion and the creation of safe(r) spaces for all. Founding members include Fay Victor, Imani Uzuri, Jen Shyu, Kavi-

ta Shah, Linda May Han Oh, María Grand, Terri Lyne Carrington among others. The We Have Voice Code of Conduct was released on May 1, 2018 and there are currently 60 organizations—including Earshot Jazz—who have committed to the code. For information about the code and the We Have Voice collective visit too-many.org.

News 'n' Notes

Email news about Seattle-area jazz artists, venues, and creative endeavors to editor@earshot.org for inclusion in the Notes section of *Earshot Jazz*.

ON THE RADIO



88.5 KNKX hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. Full schedule and info at knkx.org. Abe Beeson hosts The New Cool, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Robin Lloyd's Jazz Caliente, 5pm, where jazz meets Latin rhythms. Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For Jazz NW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am. Full schedule information is available at kexp.org.

91.3 KBCS, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbc.fm.

91.7 KSVR Mount Vernon, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm.

102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

Hollow Earth Radio, hollowearthradio.org. Fridays at 6pm, biweekly, Black Roots Radio, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Rainier Avenue Radio, rainieravenueradio.world. Mondays and Sundays at 10pm, #MoJam Mondays from the Nectar Lounge. Tuesdays at 6pm, Thursdays and Sundays at 2pm, and Saturdays at 5pm, Jazz from the Cabinets with Big Poppy.

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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 _____
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Other

- Sr. Citizen – 30% discount at all levels
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 Regular subscribers – to receive newsletter 1st class, please add \$10 for extra postage
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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.

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