

# EARSHOT JAZZ

ALL DIGITAL

# Festival 2020

Oct 16 — Nov 8  
**PROGRAM**

Lakecia Benjamin photo by Elizabeth Leitzell





# EARSHOT JAZZ

Since 1984, Earshot Jazz has been Seattle's major ambassador of jazz – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from folks like you.

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All photos by Daniel Sheehan taken at the 2018 Earshot Jazz Festival. Top: Brian Blade, Kate Olson, Jovino Santos Neto, Logan Richardson, Jazzmeia Horn, Bill Frisell, Ryan J. Lee, Maria Schneider. Middle: Regina Carter, Jasnam Daya Singh, Tia Fuller, Wayne Horvitz, Burniss Travis, Roosevelt High School Jazz Band, Myra Melford, Joel Ross. Bottom Row: Dawn Clement, Johnaye Kendrick, Jay Thomas, Jen Shyu, Keyon Harrold, Caroline Davis, Donovan Kranzler-Lewis, Mark Turner.



# Feeling the Spirit

Welcome to the 2020 edition of the Earshot Jazz Festival. We're proud to celebrate Seattle's place in the dynamic world of jazz with a festival that reflects both the circumstances and the spirit of these extraordinary times.

Building this year's program on the tangible pillars of Listen, Learn, and Improvise; we've also focused the artistic expression on the essential fourth corner of jazz's foundation: Feel. Beneath the technical brilliance that we've come to expect in today's artists, the essence of the music is in the personal expression of the artist and its impact on the listener. As Langston Hughes said, "Jazz is a heartbeat—its heartbeat is yours."

The iconic saxophonist, John Coltrane, came to represent a musical movement in the 1960s that opened jazz as a path toward spiritual transcendence in a time of great cultural unrest. That path continued with the pianist and harpist Alice Coltrane, and burns brightly to this day in Ravi Coltrane and the project he'll bring to this year's festival, with the harpist Brandee Younger and the quartet (see page 8). The incredible young saxophonist Lakecia Benjamin carries that tradition further forward with her ensemble, named after a Coltrane composition, *Pursuance* (see page 9). Their opening weekend concerts will set the tone and the spirit of this year's festival.

In his introduction to the Jazz Day program at the White House, in what now seems to be an almost utopian

time, president Barack Obama referred to jazz as "fearless and true" and an "honest reflection of who we are in this time." All of the artists on this year's festival bring a great depth of skill and expressive spirit to the stage, though few have so rigorously shown the world who they are, as our featured Resident Artist, Ahamefule J. Oluo. We are delighted to present several of Aham's recent projects in this year's festival schedule, and we look forward to the arrival of his feature film, *Thin Skin*.

We hope you'll check out all of the artists on the festival this year. Check the complete schedule in the following pages, and be sure to check for updates daily on [earshot.org](http://earshot.org).

Earshot Jazz is Seattle's non-profit jazz support organization and a treasured part of this city's incredible cultural scene. Building on our 31-year legacy as one of the most organic, forward-thinking, and inclusive festivals in the country, this year's schedule puts our mission into tangible motion and focuses on the spirit of Seattle's incredible jazz legacy.



We are enormously grateful to all of our partners in this endeavor. We are committed to all of the health and safety protocols that will ensure the safety of festival artists and production crews. We are also committed to pay all artists a respectful wage and to encourage attendees to contribute to individual artists and buy recordings directly from artists whenever possible.

And please consider a gift to Earshot Jazz this fall. Your donations help us keep ticket prices low and bring incredible artists into creative engagement with the community through workshops and panels.

Keep in touch and give us your feedback. Have fun and enjoy! Jazz lives right here!

—John Gilbreath, Executive Director

# EARSHOT JAZZ 2020 FESTIVAL LINEUP

## FRIDAY OCTOBER 16

### Ravi Coltrane Quartet

7pm, \$10–25

## SATURDAY OCTOBER 17

### Community Panel: Impact of COVID-19 on Black Jazz & Blues Musicians

2pm, Free

### Lakecia Benjamin: Pursuance plus Jade Solomon Curtis

7pm, \$10–25

## SUNDAY OCTOBER 18

### Ahamefule J. Oluo: The Music from *Susan*

7pm, \$10–25

## WEDNESDAY OCTOBER 21

### Jazz: The Second Century

7pm, Free

## THURSDAY OCTOBER 22

### Amy Denio & Tarik Abouzied

7pm, \$10–25

### New American Standard: Ayesha Brooks, Wayne Horvitz, Ha Yang Kim

8:30pm, \$10–25

## FRIDAY OCTOBER 23

### Johnaye Kendrick Quartet

7pm, \$10–25

### Tarbaby

8:30pm, \$10–25

## SATURDAY OCTOBER 24

### Community Panel: Seattle JazzED Anti-Racist Study Group

2pm, Free

### Jovino Santos Neto Quinteto

7pm, \$10–25

### John Hollenbeck: Epigraphs

8:30pm, \$10–25

## SUNDAY OCTOBER 25

### Triple Solo: Marina Alberro, Jeff Johnson, D'Vonne Lewis

7pm, \$10–25

### Eugenie Jones

8:30pm, \$10–25

## WEDNESDAY OCTOBER 28

### Jazz: The Second Century

7pm, Free

## THURSDAY OCTOBER 29

### Elnah Jordan & Eric Verlinde

7pm, \$10–25

### Ahamefule J. Oluo Jazz Quartet

8:30pm, \$10–25

## FRIDAY OCTOBER 30

### Film: Charles Lloyd: Red Waters, Black Sky

7pm, \$10–25

### Bill Frisell Solo

8:30pm, \$10–25

## SATURDAY OCTOBER 31

### Community Panel: Toll of Online Jazz Education: Equity, Practical Challenges, & Teacher Burnout

2pm, Free

## SUNDAY NOVEMBER 1

### Gerald Clayton & John Clayton

7pm, \$10–25

### Reggie Goings Quartet

8:30pm, \$10–25

## THURSDAY NOVEMBER 5

### Thomas Marriott's Trumpet Ship

7pm, \$10–25

### Ab Baars Solo

8:30pm, \$10–25

## FRIDAY NOVEMBER 6

### Film: *Uprooted: The Journey of Jazz Dance*

7pm, \$0–25, [nwfilmforum.org](http://nwfilmforum.org)

### Benjamin Hunter Group

7pm, \$10–25

### Fred Hersch Solo

8:30pm, \$10–25

## SATURDAY NOVEMBER 7

### Community Panel: The Beth & Kelly Show, Special Edition

2pm, Free

### SRJO Nonet: Birth of the Cool

7:30pm, tickets at [srjo.org](http://srjo.org)

## SUNDAY NOVEMBER 8

### Ravi Coltrane Quartet

7pm, \$10–25

### Ahamefule J. Oluo Virtual Reality House Party

8:30pm, \$10–25

## Even More Earshot

*More info on page 6 & 18*

### BIMA Within/Earshot

Concerts streaming from the Bainbridge Island Museum of Art, plus two panel discussions. All programs free, online, and all-ages.

### Weekly Playlists

Follow Earshot Jazz on spotify and enjoy weekly playlists curated by local artists released every Sunday morning during the festival.

*Schedule subject to change.*



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# TICKETS and info at [earshot.org](http://earshot.org)

## TICKETS

Tickets to concerts sold separately. At the time of purchase, you will receive a confirmation email with a url to access the concert stream. Another email with the event url will be sent out shortly before the event begins.

Tiered ticketing for concerts are available at the following levels. Choose the level that works for you! We've provided some recommendations below:

- \$10 – We recommend this option if you have been significantly impacted financially by the COVID-19 pandemic.
- \$15 – Our most popular option! We recommend this option if your financial situation has had little to no impact by COVID-19.
- \$25 – We recommend this option if your economic situation has not been impacted by COVID-19.
- \$50 Household – We recommend this option if your economic situation has not been impacted by COVID-19 and multiple people in your household intend to stream with a single link.
- Free – A limited number of free tickets are available on a first-come, first-served basis at [earshot.org](http://earshot.org). If you are in a position to select the \$10 option, please leave these for those most in need.

## Festival Gold Card Pass

A special pass is available for streaming access to all festival events. The 2020 Digital Festival Gold Card rate is \$350 (\$300 Earshot Jazz members) for access to over 20 concerts and events. Benefits include automated url access to all festival events. Becoming a Gold Card holder is a fantastic way to enjoy ease of access and show your support to Earshot Jazz and the artists we serve.

## FESTIVAL STAFF

John Gilbreath – Executive Director  
Karen Caropepe – Managing Director  
Tara Peters – Programs Manager  
Lucienne Aggarwal – Marketing & Development Associate  
Halynn Blanchard – Production Manager  
Peter Monaghan – Brochure Editor  
Lucienne Aggarwal and Tara Peters – Program Editors  
Josh Manley – Video Editor  
Daniel Sheehan – Photography  
Carl Lierman – Brochure Design

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Seattle Repertory Jazz Orchestra

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# LEARN

## Sunday Morning Playlists

*Sponsored by Michael Goodheim  
Free, [spotify](https://open.spotify.com/)*

Weekly playlists curated by local artists and DJ's released every Sunday morning on [spotify](https://open.spotify.com/) during the festival.

Guest curators include Eva Walker, Gabriel Teodros, Noel Brass Jr., and SassyBlack. Walker hosts Audioasis on KEXP and is one half of the band The Black Tones. Teodros is a musician, DJ, and speculative fiction writer. He hosts the Early show on KEXP. Noel Brass Jr. is a keyboardist and leader of the trio Afrocop. SassyBlack is a singer, songwriter, and producer known for creating electronic psychedelic soul" sounds.

## Films

### Friday, October 30, 7pm Charles Lloyd: Red Waters, Black Sky

*Sponsored by Richard Thurston  
\$10–25, details at [earshot.org](http://earshot.org)*

A concert film of the sax titan's remarkable multimedia work about his great-grandmother Sallie Sunflower Whitecloud's refusal to walk the "Trail of Tears." Performed with strings, chorus, and an ensemble that includes guitarist Bill Frisell.

### Friday, November 6, 7pm Uprooted: The Journey of Jazz Dance

*\$0–25, presented by Northwest Film Forum, details at [nwfilmforum.org](http://nwfilmforum.org)*

Available to viewers in Washington state for 24 hours. Jazz dance's history and artistic roots in the expression of enslaved peoples strengthen the art form, turning its practice into a metaphor for resistance and a struggle for acceptance.



# COMMUNITY CONVERSATIONS

presented by Earshot Jazz

## Saturday, October 17, 2pm Impact of the Coronavirus on Black Jazz & Blues Musicians

*Sponsored by Seed IP*

*Free, details at earshot.org*

This panel discussion—moderated by Tony Benton, founder and station manager of Rainier Avenue Radio—will take a look at how the coronavirus specifically impacted Black musicians. Systemic racism was already a constant. The coronavirus and the additional focus on race related issues exacerbated the challenges and obstacles faced by Black musicians in the entertainment industry and in life in general. This panel discussion will take a look at these issues through the eyes of Wadie Ervin, Eugenie Jones, Anita “Lady A” White, Delvon Lamarr, and Michael Powers.

## Saturday, October 24, 2pm Seattle JazzED Anti-Racist Study Group

*Free, details at earshot.org*

On the date of their final class, youth facilitators Jahnavi Madan and Alexis Kim, along with Education Director Kelly Clingan, discuss the first ever Seattle JazzED Anti-racist Study Group. If you want to deepen your understanding of racism in America and how it developed over time; if you're pretty sure your high-school history class only presented one side of the story; if you want to be a more informed community member, parent, friend,



KELLY CLINGAN BY MICHAEL CRAFT

ally then sign up now to read *Stamped from the Beginning: The Definitive History of Racist Ideas in America* by Ibram X. Kendi. For more info or to participate, visit [seattlejazzed.org/studygroup](http://seattlejazzed.org/studygroup)

## Saturday, October 31, 2pm The Toll of Online Jazz Education: Equity, Practical Challenges, and Teacher Burnout in a Digital Age

*Sponsored by Brad Pearce, Built in Georgetown*

*Free, details at earshot.org*

As almost everything moves online, jazz educators (many of whom are also performers) are tasked with taking instruction into the virtual world. This panel—moderated by saxophonist and educator Kate Olson—will discuss the experiences of multiple educators—including Leanna Keith and



ANITA “LADY A” WHITE PHOTO COURTESY OF THE ARTIST

Dmitri Matheny—as they navigate issues surrounding equitable access to education, workarounds for not being able to play together, and how the demands of teaching music online have changed throughout the course of the COVID-19 pandemic.

## Saturday, November 7, 2pm The Beth and Kelly Show

*Free, details at earshot.org*

Dubbed “the Beth and Kelly Show” by colleagues, we’re teaching soulmates who love to talk shop and laugh along the way. We don’t have all the answers, but we do have a ton of experience and are willing to ask questions and make mistakes. Subversive in approach, we explore solutions and highlight allies as we continue to move our practice forward. Join us in this Special Edition for Earshot Jazz as we discuss jazz FOR ALL of our music students.



## LET'S GET SOCIAL!

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# EARSHOT JAZZ 2020 FESTIVAL PREVIEWS

FRIDAY, OCTOBER 16, 7PM  
SUNDAY, NOVEMBER 8, 7PM

## Ravi Coltrane Quartet

*Sponsored by Seed IP*  
\$10–25

Saxophonist Ravi Coltrane comes to the 2020 Earshot Jazz Festival via Birdland in New York City, performing with a quartet much in the spirit of his parents, John and Alice Coltrane.

As a child, young Ravi was shy, and played clarinet in school band, eventually leaning towards photography rather than music. Earlier, upon his father's death when he was just two years old, his mother had moved the family to Los Angeles, where she established herself as a musical force of her own. Featured on piano, and as a pioneering spirit of the harp, she took the flame she had nurtured together with her legendary husband, and moved forward. Eventually, a re-inspired Ravi began to play saxophone in high school, despite the suffocating scrutiny he was likely to face as the son of an iconic master like his father.

As a professional, Ravi appeared on over thirty albums before releasing his first album, *Moving Pictures* (RCA, 1997), an effort produced by saxophonist Steve Coleman. Coleman was a major influence in the developing style of the young Coltrane. Along the way, Ravi worked with major artists such as Geri Allen and Herbie Hancock. Most notably, he performed with

pianist McCoy Tyner and saxophonist Pharoah Sanders, both of whom were major players in his father's career. Over the past thirty years, he has developed a personal sound that is musically very independent of his father's, but with the same spirit of adventure and introspection that nurtured the



RAVI COLTRANE BY DEBORAH FEINGOLD

musical identity of both his parents.

That same spirit resides in his current quartet, which features eclectic harpist Brandee Younger. While engaging the stylistic lineage of Alice Coltrane and Dorothy Ashby, she is noted for her work with drummer/producer Makaya McCraven. Younger's most recent release as a leader, *Soul Awakening* (Self-Produced, 2019), features Coltrane on saxophone. In this quartet setting, Younger replaces the pia-

nist's role—comping with beautiful harmonic voicings, and soloing utilizing bold single tones, and dynamic, cascading runs. She has abundant familiarity with bassist Rashaan Carter, who brings a dynamic all his own to the proceedings.

Carter fits perfectly into diverse musical communities that shade from Wallace Roney to María Grand. The same could be said for drummer Allan Mednard, who has earned his jazz stripes with the likes of Jeremy Pelt, Aaron Parks, and Kurt Rosenwinkel. This musical threesome serves as a perfect vehicle for Coltrane's probing, biting solos on both tenor and soprano saxophones.

Ravi Coltrane will never fully escape the shadow of his parents, but he continues to create his own legacy, embraced by the love and music they endowed him. This current incarnation of his quartet, is perhaps the perfect instrument to fully express his familial pride and the freedom it allows him.

—Paul Rauch

*The Ravi Coltrane Quartet's performance will be streamed twice in the festival—on Friday, October 16 and Sunday, November 8; both at 7pm. Tickets sold separately.*



# Lakecia Benjamin: Pursuance plus Jade Solomon Curtis

*Sponsored by Brad Pearce, Built in Georgetown*  
\$10–25

Emerging saxophone star and prolific bandleader Lakecia Benjamin was 11-years old with a saxophone in her hands and a dare to dream bigger. Her musical path flows through the Latin music and dance of her early neighborhoods to four continents as a sideman for soulful A-listers (Stevie Wonder, Missy Elliot, The Roots, Alicia Keys) and to The White House to perform President Barack Obama's 2009 Inauguration. Her wide-spanning career has culminated, so far, with an ambitious ode to her roots music, *Pursuance: The Coltranes* (2020).

A post-bop homage that would shine on logistical grounds alone, *Pursuance* is unique in equally representing compositions of Alice and John Coltrane and crediting some forty musicians. The music is a riveting fit for Benjamin's talents: her saxophone tone is not dissimilar to John's; her spirit not disconnected from Alice's.

Benjamin brings a three-generational jazz cast to *Pursuance*. Reggie Workman, who played with both John and Alice and proved invaluable as a co-producer and mentor.

After launching *Pursuance* at Jazz at Lincoln Center in March 2020, this significant achievement should have carried momentum for an anticipated spring tour, where she would have joined us in person. But adapting through changes as Lakecia did in the making of this work, she cuts through, with *Pursuance*, to meet us in a new sonic moment.

Tonight, from New York, the band is: Lakecia Benjamin— saxophone; Zaccai Curtis— piano; Lonnie Plaxico— bass; and E.J. Strickland— drums.

Adding to the night, dancing solo from Langston is choreographer and dancer Jade Solomon Curtis. Solomon Curtis gained attention as a celebrated soloist of Donald Byrd's Spectrum Dance Season for four seasons. She is a multi-award winner, including the first SeattleDance's Dance Crush Award for performance/choreography for *Black Like Me*, which led to further development and funding from the National Dance Project.

—Halynn Blanchard



LAKECIA BENJAMIN BY ELIZABETH LIETZELL

# Ahamefule J. Oluo: The Music from Susan



AHAMEFULE J. OLUO BY NAOMI ISHISAKA



OKANOMODÉ BY MICHAEL B. MAINE

\$10–25

Since March, Ahamefule J. Oluo—this year's Festival Resident Artist—has been creatively churning in his Pacific Northwest cabin studio (with tawdry Internet connection), honing his craft as one of Seattle's jazz composers, trumpeters, comedians, and experimental luminaries. *Susan* is one of Oluo's most immersive, dark-humored, and autobiographical jazz performances to date that features the unparalleled vocalists okanomodé and Tiffany Wilson, saxophonist Skerik, and pianist Marina Albero. Through the ensemble's max-flavored compositions, Oluo's memoiristic stand-up comedy, and personally painful punchlines in *Susan*, Oluo has not only introduced his own neologism for performance, but has also begun to refine it.

Oluo says his 2020 has been “as good as it can be, given the circumstances” as this year was supposed to be a (much deserved) banner year for *Susan* to finally take it on the road after five years of incubating. But obviously 2020 touring is not happening now as

all engagements are on hold until it's safe to reconvene.

In the meantime, this event showcases the up-close footage and immersive jazz excellence while performing *Susan* at On the Boards in Seattle. *Susan* is titled after Ahamefule Oluo's mother. Oluo's opus honors her as the supportive-but-complex, white, Midwestern wife who married a Nigerian chief, but who was left to raise Oluo and his siblings single-handedly.

If *Now I'm Fine*, Oluo's 2014 avant-comedy jazz-opera, was an intimate exhibition of his own persistence to not give up on himself despite a series of dishearteningly unfortunate events, then *Susan* is about his and his mother's persistence to better understand their intersectional identities and nuances. As a second storyline, Oluo also chronicles his empirical exploration to visit his extended family back in his biological-but-mostly-absent father's village back in Nigeria.

The mellifluous compositions from *Susan*—like “Man from Obibi” from Industrial Revelation's 2015 *Liberation & the Kingdom of Nri*—take the au-

dience on an holistic journey through the heart, mind, body, and logos of Ahamefule Oluo through tension-based storytelling and arrangements, honeyed melodies of hope, and sinusoidal tempos that match the undulating tempests of his episodic experience and relationships.

The orchestral energy of *Susan* is visceral and powerful with a range of delightful and diminished euphoria that rises and crashes with the narrative, which all offer their own rawness as vulnerable as Ahamefule Oluo himself allows.

—Zach Frimmel

## Ahamefule J. Oluo: 2020 Festival Resident Artist

**Thursday, October 29,  
8:30pm**

Ahamefule J. Oluo Jazz Quartet

**Sunday, November 8, 8:30pm**

Ahamefule Oluo Virtual Reality House Party



# Amy Denio & Tarik Abouzied

\$10–25

Multi-instrumentalists Amy Denio and Tarik Abouzied are two steady lights in the Seattle music community. Denio, an eclectic vocalist and prolific performer on various instruments, combines her astounding skill with her radical curiosity in groups like Kultur Shock, a Balkan punk band, and the all-female Tiptons Sax Quartet. Abouzied, an accomplished drummer, bassist, and composer, is an on-call session musician and leader of various local groups, including award-winning Happy Orchestra.

Abouzied makes music from the heart, which also grooves to the bone. An outspoken member of the music community and generous educator, he leads the 12-piece Happy Orchestra, whose 2017 debut *Baba* was nominated for the Earshot Golden Ear NW Jazz Recording of the Year award.

He has occasionally filled in on drums for the Tipton Sax Quartet, a group Denio founded in 1987. Their variety of influences, from classical composition to traditional jazz arrangements, Afro-Cuban to Klezmer,



TARIK ABOUZIED BY DANIEL SHEEHAN

merge into a rhythmic bouillon that can be heard on 2020's release *Wabi-Sabi*. These influences come naturally to Denio, who in addition to her studies in Western music, has also studied vocal music in India, performed in festivals in Japan, Taiwan, and Brazil, and elsewhere.

Denio recently lent her compositional skills to a film scoring commission by Kino Lorber, as well as releasing a recording of her chamber suite, *Truth is Up for Grabs*, a piece for 21 musi-



AMY DENIO BY DANIEL SHEEHAN

cians sponsored by the Seattle Composers Alliance.

Collaborating together since 2015, both share an inclusive, forward-looking aesthetic, from composing to recording. For their performance—broadcast live from the Royal Room—Denio and Abouzied will perform a set of compositions and improvisations based on their experiences in various musical traditions.

—Ian Gwin



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## The New American Standard

\$10–25

Any young musician approaching the rich tradition of jazz music must be faced with the concept of “a standard.” In line with its normal usage, where it denotes a certain accepted quality or commonly recognized norm, the musical standard is a song as a template for improvisation, often sourced from the early history of American music. But what do these songs mean for us now? What sources, from prior and present legacies, can be held as “standards?” Who writes the book, sometimes called “the Great American Songbook?”

Pianist and composer Wayne Horvitz, as a longtime member of the avantgarde, is no stranger to the debate surrounding standards. The pianist who restitched genre tropes for John Zorn’s composition workshop

Naked City in the nineties is the same producer for Bill Frisell’s *Have a Little Faith* (1992); the adjunct professor at Cornish is the same programmer of the Royal Room in Columbia City; the composer of orchestral concertos is the same scientist of the processed piano for the *The Snowghost Sessions* (2016).

In other words, the standard for a postmodern musician can be set. Cellist Ha Yang Kim and guitarist Ayesha “Musicbox” Brooks, both with their own very different sources of tradition and takes on contemporary music, join Horvitz on stage to set the standard.

Born in Korea, Kim made an early start as a classical cellist, but has surpassed any precocity: the founder of Odd Appetite, a contemporary ensemble that performs newly commissioned work, she has performed tra-

ditional and new Balinese music as a member of Gamelan Galak Tika, and has collaborated and performed with neominimalist composers like Evan Ziporyn and legends like Cecil Taylor.

Brooks, hailing from the Puget Sound area, is an accomplished singer who managed to turn around Shakira’s chair on the television series *The Voice*. Her voice continues to draw heads in local venues, including the Royal Room, where she’s collaborated with local blues outfit the Jelly Rollers, in tributes to Aretha Franklin, and with Horvitz on stirring tributes to the Grateful Dead. As her art indicates, it’s a living voice that declares the present: for the New American Standards trio, the book remains unwritten.

—Ian Gwin

## Johnaye Kendrick Quartet

\$10–25

Johnaye Kendrick’s arrival in Seattle was tied to the opportunity of a full professorship at Cornish College of the Arts. A lot of life had happened to her since leaving her native San Diego for Michigan, a journey that eventually led to the prestigious Thelonious Monk Institute in New Orleans. While there, she performed regularly with NOLA royalty, Ellis Marsalis and Nicholas Payton. Payton’s support was well known, exclaiming, “Johnaye has the potential to be a vocalist of the highest order, the likes of which we have seen seldom since the grande dames of the golden era of jazz roamed the earth. She’s got it!”

Kendrick’s ability to take the experience of life, and express it lyrically as a composer of personal, original tunes, has resulted in two highly acclaimed recordings during her time in Seattle. In 2014 she released *Here* on her Johnygirl label, followed by *Flying* in 2018. Kendrick is a complete musician, with perfect pitch and extraordinary range.

Joining Kendrick for this performance are bassist Chris Symer, drummer D’Vonne Lewis, and pianist John Hansen. It has been some months since Kendrick last performed for an audience of any kind, something she is eagerly looking forward to. No doubt

her virtual audience shares that excitement.

Kendrick’s career is a balance point between mentorship, artistry, and family. Sometimes an artist comes along that is so original, so comfortable being themselves, that their music becomes art that endures. Kendrick only hopes that her music creates a spark along the way. She offers, “I just try to take all that and do my best with it, and create the best representation of myself, my people, the times. It’s just a little gift I put down, and hope someone picks up and appreciates.”

—Paul Rauch



# Tarbaby



ERIC REVIS BY DANIEL SHEEHAN



NASHEET WAITS BY JIMMY KATZ



ORRIN EVANS BY JIMMY KATZ

\$10–25

The story of the *Tar Baby*, a folk story adapted in the tales of Uncle Remus in 1881, goes something like this: Br'er fox builds a doll from tar. His friend, Br'er rabbit, comes by and argues with the doll. But the more he struggles, the deeper he gets stuck in the sticky ploy.

Bassist Eric Revis, describing his Tarbaby trio with pianist Orrin Evans and drummer Nasheet Waits, in a *JazzTimes* article relates the idiom that 'since sprung from this problem to "the idea of swinging, playing with conviction, with reckless abandon." Those elements, essentially, of the jazz tradition that some in the modern era who favor "pensive" jazz would rather not stick their foot in, are exactly the elements that the band Tarbaby relishes.

Authored by a collective, the trio co-leads by the excellence and experience of its members. Readers might be familiar with Evans as the newest

member to the critically acclaimed trio The Bad Plus. Possessing a forward-thinking harmonic style that parallels fellow Philadelphian McCoy Tyner, Evans has been paying his dues touring and recording as a leader since the mid-nineties. His gigantic group The Captain Black Big Band, a multi-generational project that ambitiously ventures through the plural heritage of jazz, has earned praise for its "audacity of spirit" (NPR).

Evans named the band after a brand of tobacco he smoked with his father after a conversation with Nasheet Waits, after the latter discovered his father, the percussionist Freddie Waits, also smoked. Another New York Native, Waits began his career extending this legacy in Mac Roach's group M'Boom, followed by a stint with reedman Antonio Hart, in addition to tenure with Andrew Hill and Fred Hersch.

Coming to prominence playing with Betty Carter, Eric Revis has made his name as a powerful yet thoughtful percussionist, stating in an interview, "There may be an air of robustness around my music, but there is a lot of sensitivity and intellectual content." A key member of Branford Marsalis' band and frequent collaborator with Armen Nalbandian, Revis released his eighth album as leader *Slipknots Through a Looking Glass*, an elastic study in concentrated rhythm, on Pyroclastic records this year.

Their collective daring as experimentalists and independent leadership has driven the trio since their eponymous 2009 debut. "This is a strong postbop collective with plenty of moves at its command: advanced rhythmic calculus, sly harmonic implication, cohesive elasticity, brute force," writes the *New York Times*.

—Ian Gwin

## Jovino Santos Neto Quinteto

\$10–25

Seattle has been fortunate to count Brazilian pianist/composer Jovino Santos Neto as a permanent resident. Though his association with Cornish College of the Arts was influential in his decision, it was the raw beauty of the Pacific Northwest that was the initial attraction. On tour with Brazilian master Hermeto Pascoal, the band was on a ferry bound for Victoria, B.C. from Seattle, when Santos Neto was taken with what surrounded him. “On the ferry, I just looked around at the water and the islands and thought it was so beautiful. I remember thinking that I could live in this place. It hit me in a place where still today I cannot say objectively why,” he remarks.

By 1993, he had taken up residence in Seattle, still connected to Pascoal as the default curator of his musical legacy. Almost immediately, he began playing with bassist Chuck Deardorf

and drummer Mark Ivester. Over the course of the next few years, he would add vibraphonist Ben Thomas, and percussionist Jeff Busch to the mix. That original formation of musical souls, known as the Jovino Santos Neto Quinteto, remains intact and committed both on stage and in the studio. The marvelous chemistry they have developed over time have made them what is known in the industry as a “sure thing”—sure to play pulsing, dynamic Brazilian jazz, which leaves their audience in a profoundly joyous state.

Santos Neto is a skilled arranger and composer as well, something he developed from his association with Pascoal. His unique fusion of traditional Brazilian music and jazz is not performed with preservation in mind, but innovation, with a quarter century of growth in the Pacific Northwest adding to its core identity. The art-

ist himself, is reticent about defining his evolving sound. “If I started to describe my sound, I would almost feel an obligation to sound how I described. I learned that from Hermeto,” he says.

Santos Neto was named Artist in Residence for the 2018 Earshot Jazz Festival, composing and performing new music for Big Band, with an all-star, all-Seattle cast. This year’s offering will be just the quinteto, pent-up by eight months of inactivity. After a quarter century of thrilling audiences around the world, watch for the band to explode out of the gate, and find that intimate relationship they have formed with their dedicated audience. In the time of COVID-19, their ardent positivity will provide much needed joy.

—Paul Rauch

SATURDAY, OCTOBER 24, 8:30PM

## John Hollenbeck: Epigraphs

\$10–25

John Hollenbeck is a composer without category, an abstract conceptualist who often applies his skills to non-abstract objects in music. Also a versatile drummer and percussionist, Hollenbeck applies a keenly objective thought process to every nuance of his artistic personality. He is profoundly influenced by trombonist/composer/arranger Bob Brookmeyer and composer/choreographer Meredith Monk. Whether directing his Large Ensemble, or writing and performing in the innovative Claudia Quintet, Hollenbeck’s wit and personality always seems to shine through.

A four-time Grammy nominee, Hollenbeck has written and performed many commissioned works, including a career defining piece in 2001 inspired by, and written for his mentor Brookmeyer, “Processional and Desiderata” for Wind ensemble and Orator. Like most of his large ensemble pieces, the music relates to the label of “New Music,” or “Modern Classical” as much as it does to jazz within the industry.

While so much attention is directed to Hollenbeck’s elite credentials as a composer and arranger, his qualities as a master drummer and percussionist are often overlooked. Much like his persona as a composer, Hollenbeck’s

playing is groove-based and accessible. Within the confines of this approach are intricacies that could be described as orchestral in nature.

For the festival, Hollenbeck will perform with Montreal based guitarist Roman Munoz, in a duo enhanced by epigraph-chanting vocalists Sarah Rossy and Jeanne Laforest. The music is of a mystical nature that evolves in a constant state of change. Hollenbeck fans will not be surprised by the musical about-face. He has a special disdain for repetition, a quality that has kept his conceptions fresh and inspired over the course of his career.

—Paul Rauch

# Triple Solo: Marina Albero, Jeff Johnson, D'Vonne Lewis



D'VONNE LEWIS BY DANIEL SHEEHAN



JEFF JOHNSON BY DANIEL SHEEHAN



MARINA ALBERO BY LISA HAGEN GLYNN

\$10–25

It was six years ago that pianist Marina Albero pulled up stakes in her native Barcelona, and moved her family to Seattle. She arrived with prodigious talent as a pianist, vibraphonist, and practitioner of the psalterium, or hammered dulcimer.

The daughter of legendary Catalan musician/composer/activist Mariano Albero, she had spent a formative three years in Cuba mastering classical piano, and in the process, absorbing the Afro-Cuban rhythms of the island not through playing, but by dancing with friends. Those rhythms would become integral in her approach as an improvising musician, exploring flamenco and jazz forms. A twenty-year partnership with flamenco jazz pioneer Chano Domínguez, Spain's most celebrated jazz musician, influenced her playing as well.

The open nature of the jazz and improvised music scene in Seattle presented open arms for Albero to find herself as an artist. Live performances at clubs like Tula's, the Triple Door, and the Royal Room have become full house celebrations, as Albero has developed a following of dedicated fans. 2019 culminated in her first American release, the triple CD, *A Life Soundtrack* (Self-Released, 2019), a musical roadmap of her journey as an artist highlighting Albero's fluid virtuosity, and cross-cultural brilliance. Earshot Jazz honored Albero with the 2019 Golden Ear Award for NW Best Recording of the Year along with the 2019 NW Instrumentalist of the Year Award.

For this performance, Albero will be featured on all three instruments—piano, psalterium, and vibraphone—playing music that has risen out of

the experience of living in Seattle during the worldwide pandemic. Like all of us, Albero has experienced great change in 2020, living isolated from the music community where she thrives not only musically, but socially. Her performance will reflect that detachment from normal life, and the healing music can provide both physically and spiritually. Joining Albero are her longtime Seattle musical collaborators, bassist Jeff Johnson, and drummer D'Vonne Lewis.

The trio will provide an interactive portion of the performance, where they will invite the audience to join them in the art of improvisation! The audience is encouraged to have any sort of keyboard at hand, from full piano to smart phone app, to participate.

—Paul Rauch



# Eugenie Jones

\$10–25

The story behind jazz vocalist Eugenie Jones begins in West Virginia, where her parents introduced her to jazz and soul. Her mother sang often in the church choir, and more memorably, around their home. With an MBA, and a career in marketing, Jones would have no notion of singing herself, much less professionally, until her mother's passing from cancer. The memory of her mother's voice gave Jones the courage to pursue music a bit later than some, with a creative spark that had been lit quite organically, and was not to be denied.

Jones' music is pure, mainstream jazz, and inevitably draws comparisons to jazz greats such as Abbey Lincoln and Nina Simone. Perhaps as a Seattle artist, those comparisons should be made to the great Seattle songstress, Ernestine Anderson. When compared to Ella Fitzgerald and Sarah Vaughan in an article in Time Magazine in 1958, Anderson replied, "I wish, they would let me be just me." That adage expresses Jones almost perfectly.



EUGENIE JONES PHOTO COURTESY OF THE ARTIST

What inevitably sets Jones apart from most jazz vocalists, is her talents as a songwriter and lyricist. She has filled her two albums with thoughtful, original compositions. *Black Lace Blue Tears*, was named NW Recording of the Year by Earshot Jazz in 2013, and

received a 3.5 star rating by *DownBeat*. Her personal connection with her music carries with it a defined confidence. She was further honored by Earshot in 2015, by being named NW Vocalist of the Year.

Jones will be joined by a veteran cast of Seattle players. Pianist Jeremy Bacon moved to Seattle from New York City in late 2017, and made an immediate impact. Bassist Paul Gabrielson has made his mark in jazz internationally, and has performed with the best of the Seattle jazz scene, as well as the Seattle Symphony. Drummer Jamael Nance has roots in the jazz community dating back to performances with Hadley Caliman and Chuck Metcalf. Skilled soloists all, the trio is in a good place, with Jones having a reputation to "let the cats play."

With roots that stretch back to Anderson and the Jackson St. scene of the 1940's, Seattle's tradition of great jazz singers has continued in current times, with Jones fitting securely in that timeline.

—Paul Rauch

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Pianist Eric Verlinde has acquired a reputation for versatility and reliability in his 20-plus years on the Seattle scene. He may just be the hardest working, most in demand pianist in town. He has gained a reputation of being the pianist of choice for many singers, appearing often with Josephine Howell at El Gaucho, or with Brazilian vocalist Adriana Giordano in the Entremundos Quarteto. Ver-



Together, Jordan and Verlinde show how thin the lines actually are between the blues, jazz, gospel, and rhythm & blues. They do so with a large measure of soul, with Jordan's positive, energetic style accompanied perfectly by Verlinde. His role as a soloist serves as an equal partner to Jordan's vocal

—Paul Rauch

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# WITHIN/EARSHOT

presented by Bainbridge Island Museum of Art

BIMA and Earshot Jazz are excited to partner for the fourth year in a row to present Within/Earshot, an all-digital, three-week long festival celebrating jazz and the diverse talent of the region through concerts and conversations. All events are online and free. For information, visit [biartmuseum.org](http://biartmuseum.org)



JACQUELINE TABOR BY DANIEL SHEEHAN



EVAN FLORY-BARNES BY DANIEL SHEEHAN

## CONCERTS

### Jacqueline Tabor Jazz Band Friday, October 9, 7:30pm

Kicking off the series is the Jacqueline Tabor Jazz Band. Two-time winner of the Earshot Jazz award for Northwest Vocalist of the Year, Jacqueline Tabor is one of Seattle's most sought-after performers. A fearless frontwoman, Tabor's luscious and polished interpretations of jazz standards are in high demand for good reason—she's a bold and tender performer who irresistibly draws her listeners in.

### En Canto

Friday, October 16, 7:30pm

Anchored in Brazilian classics and contemporaries of their genre, En Canto brings the Pacific Northwest a rare link to Brazil. A multi-ethnic female-led group, En Canto is Seattle's

only Forró band. Members of the ensemble include Adriana Giordano, Jamie Maschler, Gabe Hall-Rodrigues, Mike Catts, Meese Tonkin, Mike Withey, and Adam Kozie. Their talent is showcased through exuberant, danceable music.

### Jean Chaumont Group Friday, October 23, 7:30pm

"Exquisite and enchanting" (WJTU), French guitarist Jean Chaumont's music is intentional, candid, and filled with layers of beautiful complexity. His acclaimed 2018 release *The Beauty of Differences* was named one of *DownBeat's* Best Albums of 2018. One of the freshest jazz voices and players in Seattle, Chaumont brings his stunning quintet to BIMA this fall.

### Evan Flory-Barnes Friday, October 30, 7:30pm

Seattle's own Evan Flory-Barnes merges his breadth of musical experiences to create an elegant, honest, approachable and magical sound. With deep influences in hip-hop's boom-bap, classical music's delicacies, and rock 'n' roll's power, Flory-Barnes' current Avant-Soul Pop Music features a deep love of classic soul and experimental pop, featuring talents as a bassist, composer/arranger, and singer-songwriter.

## CONVERSATIONS

### A Conversation with Rob Perry Thursday, October 15, 7pm

BIMA will visit legendary jazz club, Jazz Alley, for an online conversation with long-time general manager, Rob Perry, who will share anecdotes, unforgettable moments, and favorite performances spanning his 34-year career managing this iconic Seattle jazz venue.

### The Future of Jazz Panel Discussion Tuesday, October 20, 7pm

Washington Hall is home to Seattle's first reported jazz concert, and this historic venue will host BIMA's second live-streamed conversation on The Future of Jazz. Moderated by Brian Kirk (Seattle Central College Professor of Jazz), with panelists John Bishop (Founder of Origin Records), Carol Handley (Music Director, KNKX), and more!



# JAZZ: THE SECOND CENTURY

presented by Earshot Jazz



LEANNA KEITH PHOTO COURTESY OF THE ARTIST

The Jazz: The Second Century 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?” This question has never felt more relevant—or urgent—during these times of physical 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. Working with the Racer Sessions team, we’ve adapted the format from a live concert to a pre-recorded audio or video performance, which will be presented as two watch parties. Jazz: The Second Century is the continuation of Earshot’s first programming initiative. 2020 marks the first time the series is presented as part of the Earshot Jazz Festival.

## Night One: Wednesday, October 21, 7pm

*Free, details at [earshot.org](http://earshot.org)*

### Leanna Keith

Leanna Keith is a flutist, composer, and improviser. This piece (untitled) is largely a response to performance in isolation. Keith’s practice is one of listening, which has obvious implications in a band setting, but far less obvious in practice when alone in a room.

### Josh Hou

In the months since quarantine began, Hou has discovered remote recording as a powerful way to create music as well as maintain and build community. This is a video of a Chinese concerto, reharmonized and rearranged for jazz trio featuring Sara Heng, a guzheng player from Kuala Lumpur, all recorded in separate locations.

### Melanie Sehman & Sarah Yates

Combining two strikingly different musical backgrounds, Melanie Sehman (drums, percussion) and Sarah Yates (double bass) form an improvising duo that approaches jazz as an exploration of the common ground between their diverse musical languages.

### Francesco Crosara

Crosara’s personal brand of jazz has become more focused in light of the COVID-19 pandemic, it reflects the collective anxiety of the moment while providing greater introspection in the purpose of music as a powerful source of comfort and escape.

## Night Two: Wednesday, October 28, 7pm

*free, details at [earshot.org](http://earshot.org)*

### CHA

CHA is an iconoclastic trio of classically trained artists who’ve crossed into the world of free improvisation. Carol J Levin, Heather Bentley, and Amelia Love Clearheart are regular participants in Seattle’s dynamic creative music scene, joining forces to make a bold and unique statement.

### Ray Larsen

Ray Larsen is a Seattle-based trumpeter and composer. known for his spirited sound and inventive writing. This music searches. A single line, grasping and imploding and forming into something else. A stream of consciousness with a future to find.

### EarthtoneSkytone

EarthtoneSkytone is the duo project from Kelsey Mines (bass, vocals) and Carlos Snaider (guitar, vocals). This new music, recorded from the artists’ homes, speaks to grounding, resilience, and change.

### Rae

Rae is a trio led by Abbey Blackwell (bass) featuring Ronan Delisle (guitar) and Evan Woodle (drums). Their project offers lyrical tunes with sometimes jarring harmonies that complement each other, offering relatable melodies with an avant-garde undercurrent. The group’s sound has been called “The New Cool” by some, as they weave together grooves and free form improvisation in a focused yet laid back way.

# Ahamefule J. Oluo Jazz Quartet

\$10–25

This live performance will be the debut of the Ahamefule Oluo Jazz Quartet on an official bill, plus will be Oluo's first time performing with real-time collaborators since the onset of COVID-19—what a treat! The multi-Award-winning polymath who brought us the indelible genius of *Now I'm Fine*, *Susan*, *Thin Skin*, and *Industrial Revelation* emerges from his

cabin studio to stun us with his new line-up that satiates a more technical restraint and acoustic dimension of his jazzmanship.

When left to his own devices, Oluo innovates. He adapts. His artistic default is non-populist. His executive approach tweaks conventional assumptions of the jazz genre. However, he also simultaneously has amassed an archive of more relaxed originals that

he is looking to dust off, which luckily for us comes in the articulate incarnation of Tim Kennedy (piano), Geoff Harper (bass), and D'Vonne Lewis (drums) accompanying the trumpeter ace himself.

The camaraderie of jazz is inherently collaborative, so COVID-19—the semi-truck-sized wrench in our 2020 lives—put Oluo's adaptation skills to the test. He optimistically shares, "Unfortunately, remote jamming has been difficult, but what has been great has been the opportunity to work on a small number of things that I wouldn't normally have been able to work on."

The musical pariah goes on to paint, "There's a lot of people that I love working with who are normally very busy with always touring...but now they're not doing that so I've had a chance, in a safe way, to bring individual people out to do songwriting sessions and recording experiments to try things without the expectation of having to make something."

Even before the pandemic, space and time have always been coveted resources for artists, which Oluo ratifies, "The only thing that we actually have right now is time... so it's been really great to use that time to try things I wouldn't normally try and collaborate with people that I don't normally get to collaborate with."

It's newly presented collaborations like this quartet that have surfaced for Oluo in 2020. Even though Oluo has uncompromisingly built his creative career out on the cliff's edge and thrown caution to the wind, the Ahamefule Oluo Jazz Quartet cements his ability to engage listeners during challenging times while remaining an erudite experimenter.

—Zach Frimmel



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# Bill Frisell Solo

*Sponsored by Richard Thurston*  
\$10–25

The first time I ever saw Bill Frisell play live was at an intimate, 1986 solo performance at the Vancouver International Jazz Festival, back when the guitarist was still one of jazz's budding secrets. I remember being blown away by his inventive use of digital delay, loops, effects pedals, even pure noise—as well as his mischievous sense of humor and disarmingly hesitant attack, as if he were thinking out loud. As we later found out, that's exactly what he was doing. A lot of musicians can't

pull off that kind of spontaneity, but Frisell excels at it, so a solo performance is always something special to look forward to, though “solo” may be misleading, since he no doubt will play duets (and trios, and quartets) with his electronically reproduced self.

Originally from Denver, Frisell made his reputation on New York's “downtown” scene in the 1980s and lived in Seattle for 28 years before moving

back to New York, in 2017. Over the course of his more than four-decade career, the Grammy-winning musician has consistently topped readers and critics polls and been hailed as the most important practitioner on his



BILL FRISPELL BY DANIEL SHEEHAN

instrument since Jimi Hendrix. He is the subject of a wonderful documentary film by Emma Franz, *Bill Frisell: A Portrait*, in which he delves deeply into his process.

Seattleites have had plenty of opportunities to see him play solo and otherwise over the years, including his most recent appearance last spring at the Moore Theatre with the unusual group Harmony, which includes for-

mer University of Washington professor Luke Bergman on baritone guitar, as well as vocalist Petra Haden and cellist Hank Roberts. Frisell recently had a dream come true when he was signed to Blue Note Records, which released

his second album for the label this past August, *Valentine*, which features bassist Thomas Morgan and drummer Rudy Royston. The title tune, a Monkish blues, is especially delightful, but a perhaps more useful pre-concert playlist is his 2018 solo album for Okeh, *Music Is*.

The album showcases his wide range of

moods, from country gentleman to raucous saboteur, sometimes all in the same song, as on “Winslow Homer.” Hopefully Frisell will play my favorite of his early tunes, “Rambler,” which gets a radical rearrangement on *Music Is*, then reappears with its original, gentle roll as a bonus track. But whatever he plays will be just fine.

—Paul de Barros



## Gerald Clayton & John Clayton

*Sponsored by Seed IP*

*\$10–25*

Gerald Clayton is among the most inspiring and captivating forces on the jazz scene today. He tirelessly reinvents avenues for creative exchanges with other artists, transforming his music into a celebration of the inherent differences in musical perspectives that promote true artistic synergy.

Clayton earned a BA in Piano Performance at USC's Thornton School of Music under the instruction of piano icon Billy Childs, following a year of intensive study with Kenny Barron at The Manhattan School of Music. His burgeoning discography has earned him four Grammy nominations.

Now a Blue Note artist, the acclaimed pianist and composer recently released his label debut *Happening: Live at the Village Vanguard* with his world-class quintet, featuring Logan Richardson (alto), Walter Smith III (tenor), Joe Sanders (bass), and Marcus Gilmore (drums). As *Jazz Times* enthuses, "Clayton's piano contributions, in their wild, free-spilling, lyrical aspiration, are consistently stunning."

The son of treasured bassist and composer John Clayton, he enjoyed a familial apprenticeship from an early age. Clayton honors the legacy of his father and all his musical ancestors through a commitment to artistic exploration and reinvention. Tonight's concert offers an outstanding opportunity to enjoy this intergenerational musical juncture.

Bassist John Clayton is an award-winning composer, arranger, conductor, producer and educator. With a Grammy and eight nominations to his name, he has performed with iconic artists Diana Krall, Paul McCartney, Regina Carter, and Dee Dee Bridgewater. He was commissioned by leading ensembles in the US and Europe, including the Northwest Chamber Orchestra, the American Jazz Philharmonic, The Carnegie Hall Big Band, and the Amsterdam Philharmonic.

John serves as the musical director of several renowned jazz festivals, including the Jazz Port Townsend Festival, attracting prominent artists from across the globe at one of the nation's premier jazz events. He co-founded the Grammy-nominated Clayton-Hamilton Jazz Orchestra and the Clayton Brothers Quintet, nominated for two Grammy awards. The quintet (John Clayton, Jeff Clayton, Terrell Stafford, Gerald Clayton and Obed Calvaire) cooks up sweet original compositions and reinvents standards, expressing their love of this true American art form.

—Marianne Gonterman

GERALD CLAYTON BY DANIEL SHEEHAN

## Reggie Goings Quartet



REGGIE GOINGS BY JIM LEVITT

### *\$10–25*

Vocalist Reggie Goings was once a frequent performer on the Seattle jazz scene, performing at venues like the New Orleans Creole Restaurant or hosting the Seattle Jazz Offering at Tula's for a decade. His musical and social circles included iconic local artists such as Hadley Caliman and Phil Sparks. In recent years, the soulful baritone had been less active, until Seattle Repertory Jazz Orchestra (SRJO) director Michael Brockman invited Goings to perform in the band's tribute to another soul legend, the great Ray Charles.

The performance reminded Seattle jazz fans of his blues infused baritone that acted as a perfect fit for the role. Like Charles, his influences are wide ranging, from the pioneering bebop sound of Billy Eckstine, to the suave

sophistication of Lou Rawls. His sound is rooted in the blues, infused with the revolution of bop, and refined by the power of soul. The vibrant sensibility he delivers when articulating a standard sounds as if he was groomed on 52nd St., during the rise of Bird and Diz.

Goings will perform with a trio whose names have been etched prominently in the story of jazz music in Seattle over four decades. Pianist Randy Halberstadt has been impactful both as an educator at Cornish College of the Arts, and as a performer at the finest venues in town. He has gained a reputation as a stylish accompanist for vocalists, including Seattle greats Greta Matassa and Gail Pettis. His colorful voicings and harmonic elegance have graced the performances of the SRJO for many years. His SRJO band-

mate Phil Sparks has been a first call bassist in Seattle since his arrival thirty years ago. Sparks has performed regularly with Thomas Marriott, Matt Jorgensen +451, and his latest ensemble, Nu Trio with Nathan Breedlove and Brian Kirk. Like Sparks, drummer Jamael Nance goes way back with Goings, frequenting gigs and sessions that centered on tenor saxophonist Hadley Caliman.

The language Goings draws from is steeped in history, and expressed by an artist dedicated to, and humbled by, this quintessential art form we call jazz. In a year when the festival is all about Seattle artists, having Goings in the house is a perfect fit, at a perfect time.

—Paul Rauch

## Thomas Marriott's Trumpet Ship

\$10–25

Since his return to Seattle from New York City in 2004, trumpeter Thomas Marriott has recorded eleven albums as a leader or co-leader on the Seattle based Origin Records label. None have been more anticipated than Marriott's most recent release on Origin, *Trumpet Ship* (2020). The album focuses on first-take quartet offerings of Marriott originals and standards. Recorded in one three-hour session at Studio X in 2016, the album is a celebration of Marriott's friendship with Philadelphia based pianist, Orrin Evans. Joined by bassist Luques Curtis and drummer Mark Whitfield, Jr., the session captures the artistry of the quartet perfectly. The recordings sat unreleased over the course of three and a half years. Marriott leaked the title

track on social media in 2019, a hard charging interpretation of Sonny Simmons' avant-bop tune. The street date was set for March 2020, with a tour to follow with the session's quartet intact.

*Trumpet Ship* was received well, upon the March release. It seemed the album and the tour with his Philly based bandmates would create a highlight in Marriott's career, after two decades of consistently high-quality work. But, as the story of 2020 has been told, tour plans were dropped due to the worldwide COVID-19 pandemic. Life for all of us became more internalized.

This performance takes advantage of the opportunity created by this unfortunate turn of events, to flip the script, and celebrate Marriott's original music that is so well presented on the album. To do so, the trumpeter has gathered

his Seattle quartet, featuring three of the city's best, presently and historically. Pianist Marc Seales, bassist Jeff Johnson, and drummer John Bishop join Marriott, who has a lengthy history with this dynamic assemblage of talent. Considering the nature of his approach, that inherent intuition that can only be propagated over time, should become immediately apparent. All four musicians are counted among the finest to have appeared on the scene over a century of jazz history in Seattle. For one evening, they will regain the momentum that was brought to a grinding halt by the pandemic, and give the Earshot audience a performance to remember this epic year by.

—Paul Rauch

THURSDAY, NOVEMBER 5, 8:30PM

## Ab Baars Solo

\$10–25

Earshot fans are no doubt familiar with stellar second-generation New Dutch Swing reed man Ab Baars, thanks to his many appearances here with the ICP Orchestra and his own small groups, but they may not know his estimable solo work, which will be the focus of Baars' festival show this year, streamed live from his Amsterdam studio. A 1989 recipient of Holland's most prestigious award, the Boy Edgar Prize, Baars is a unique reed player. He uses an Albert system clarinet, which has fewer keys than the more modern Boehm system, thus requiring a variety of alternate fingerings that coax players to make new

choices and leave behind old habits, in much the same way Steve Lacy used to challenge himself by avoiding or creating certain practice patterns. Baars also plays shakuhachi, that most resistant of Japanese flutes, and tenor saxophone, on which he elicits a colorful, fearless palette that owes a debt to Archie Shepp. But whichever horn is in his mouth, Baars exercises consummate technical control while letting his improvisations fly where they might.

Baars plays all three instruments on his solo albums *And She Speaks – A Collection of Ballads* (2018) and *Time to Do My Lions* (2008), which reveal a subtle, nuanced, abstract approach

to improvisation. Leaping in a trice from a lowing caress to a pyrotechnic squall—with judicious silences setting off his phrases—Baars can be a bit puzzling, at first, until you realize snippets of the melody or harmonic benchmarks are surreptitiously slipping into his lines. Favorites on *And She Speaks* include the hauntingly beautiful “Naima Blue Saphir” and the playful “Blame It On My Youth Cadmium Red.” In an email Baars writes that he will be using his full arsenal for the Earshot show and will play “a few new compositions and something by Misha Mengelberg and John Carter.”

—Paul de Barros



## Benjamin Hunter Quartet



BENJAMIN HUNTER BY AMBER ZBITNOFF

*\$10–25*

“It has given us time to think,” says the award-winning multi-instrumentalist Benjamin Hunter of the COVID-19 pandemic. “Time to be alone with ourselves. Time to reckon with that isolation. Time to embrace it.” Hunter plays roots music (on violin, mandolin, guitar, percussion, and voice) and the isolation has changed the notes of his music. “It’s underscored for me the importance of the arts and the true value of human connection.” Hunter, with a small ensemble, will share that music virtually via a livestream concert as part of the Earshot 2020 Digital Festival.

Hunter, with Camilo Estrada on bass, Darrius Willrich on keys, and Chris Patin on drums, will play origi-

nal music exploring the Black diaspora—from West African to the blues; jazz to Motown. All the musicians have deep music roots in Seattle. Hunter is currently an artist-in-residence for On The Boards. Hunter and Estrada have a long history together having co-founded Seattle’s Black and Tan Hall. Hunter and Willrich teach at Seattle’s JazzEd. Patin is also an educator and has performed with a wide array of Seattle’s luminary musicians.

Coupled with COVID has been the upsurge of the Black Lives Matter Movement, certainly something that has also impacted Hunter’s artistic output. “As an activist and community organizer for 10 years in this city, I’m curious to know how BLM has colored Earshot Jazz. This is to say, the move-

ment is part and parcel of my life in America. It has been my whole life.” Earshot Jazz’s statement on anti-racism can be found at [earshot.org/earshot-jazz-and-anti-racism](http://earshot.org/earshot-jazz-and-anti-racism).

There are silver linings in the pandemic, in the tumult in the streets. For Hunter, they’re opportunities to pay more attention to things that matter (family, self-care, storytelling) and focus on playing, and practicing, and writing music. “My goal,” Hunter says of his music, “is to make something I am happy with; that comes from my own authenticity.” Soon Earshot audiences will be able to share in that happiness online. COVID or not, connectivity continues.

*—Jonathan Shipley*

## Fred Hersch Solo



FRED HERSCH BY JOHN ABBOTT

*Sponsored by Michael Goodheim*  
\$10–25

Pianist Fred Hersch hasn't let the pandemic slow him down; in fact, it seems to have fired him up. As soon as the COVID-19 pandemic careened

into our lives, the 15-time Grammy nominee and 2011 Jazz Journalists Association Pianist of the Year started posting a "Tune of the Day" on Facebook, a practice that resulted in the solo CD, *Songs From Home* which he'll be sharing with Earshot Festival viewers this year. Hersch has made solo piano a specialty, releasing a dozen albums over the years. He also has the distinction of being the first pianist to do week-long solo gigs at the Village Vanguard. With a two-handed energy that can propel him rhythmically and a crystalline touch that compels listeners to sink sweetly into his quieter moods, Hersch is a master of the form. He's also a true improviser and storyteller, letting his imagination guide his hands where the music wants to go.

Hersch describes *Songs From Home* as "comfort food" for these sequestered times. Instead of the usual mix of Monk, American Songbook and jazz standards, the set surveys popu-

lar tunes such as "Wouldn't It Be Lovely," from *My Fair Lady*; the Jimmy Webb classic, "Wichita Lineman"; Joni Mitchell's "All I Want"; and – pointedly, for 1955-born Hersch—Paul McCartney's "When I'm Sixty-Four." The tone is quiet, intimate and thoughtful, though "After You've Gone" gets a jaunty turn and "Get Out of Town" a playful one. Duke's "Solitude" sparkles and Kenny Wheeler's "Consolation (A Folk Song)" is a rare treat.

It's no surprise that Hersch hasn't let adversity get to him. He's been living for years with the reality of being HIV-positive and back in 2008 endured a weeks-long, medically induced coma to combat a killer case of pneumonia. He and librettist Herschel Garfein collaborated on a gripping and witty chamber opera *My Coma Dreams* about this experience, which aired on YouTube this past summer and is highly recommended viewing.

—Paul de Barros

## SRJO Nonet: Birth of the Cool



MILES DAVIS PHOTO COURTESY WILLIAM P. GOTTLIEB COLLECTION

*Presented by SRJO*  
*Tickets at [srjo.org](http://srjo.org)*

A rare performance of great jazz from the classic 1949 *Birth of the Cool* recording by Miles Davis, played by an all-star group drawn from the SRJO including bassist Phil Sparks, trumpeter Jay Thomas, saxophonists Alex Dugdale and Travis Ranney, trombonist Dan Marcus, drummer D'Vonne Lewis, co-artistic director Michael

Brockman, and many others streaming live from Benaroya hall.

The original album—which features Miles Davis, Lee Konitz, Gerry Mulligan and J.J. Johnson—was a major development in post-bebop jazz, and employed many elements of classical chamber music. It quickly became one of the most famous and influential albums in all jazz history.

Tonight's selections include "Jeru," "Rocker," "Boplicity," "Moon Dreams," and "Godchild" (by Mulligan, Gil Evans, and John Lewis) plus other great works from the "cool school" of jazz.

SUNDAY, NOVEMBER 8, 7PM

## Ravi Coltrane Quartet

*\$10–25*

Encore Performance! Saxophonist Ravi Coltrane performs with a quartet much in the spirit of his parents, John and Alice Coltrane, featuring Brandee Younger (harp), Rashaan Carter (bass), and Allan Mednard (drums).

*More info on page 8.*



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## Ahamefule J. Oluo House Party

\$10–25

Prepare for the Revelation! Whether you've tuned into none, one, or most of this year's digitally streamed festival performances, you haven't seen a performance quite like Ahamefule Oluo's Virtual Reality House Party. This 2016-recorded document of Industrial Revelation playing in a living room brimming with house show enthusiasts, kindred souls, and Nigerian food will give us that euphonious and palpable experience of what it was like to be immersed in a sultry and live music setting again.

Oluo expounds, "The beauty of virtual reality is that you get to feel like you're immersed somewhere, and wouldn't it be great to be at a really cool party with live music and amazing food and just capture that particular event in a really beautiful way?" Most definitely. The majority of us show-goers are craving these sacred moments again because they offer us—to quote Industrial Revelation's bio—"human emotion...unbridled energy, excitement, passion, beauty and the enjoyment that coincides."

Even though it was recorded in 2016, the footage of this 21:30-minute, unfettered time capsule is just now being unearthed because it was simultaneously in production while *Thin Skin*—Oluo's full-length film adaptation of *Now I'm Fine*—was in production. Oluo was just waiting for the right time to release it. He says, "It's a really beautiful film...it's something I've always been really proud of and I've always wanted to find the right place to put it out and now it seems like, in the context of COVID, where it really is impossible to go to a party like that...it just seemed like a really amazing time to put out this little moment from the past."

Oluo concludes by threading his three festival events together by being "as immersive as possible because it's really one of the main things that's missing is that kind of connection...right now I think connectiveness is what we need." Agreed, I think we're ready for the Revelation.

—Zach Frimmel



AHAMEFULE J. OLUO BY NAOMI ISHISAKA





**jazz, blues + NPR news**  
a puget sound original since 1966

kandace springs, 2018 studio session  
photo by parker miles blohm / knkx



[knkx.org](http://knkx.org)

### **Errin Patton Leaves Earshot Jazz**

It is with great sadness that we say goodbye to our colleague Errin Patton. Serving for one year as Earshot's first Development Manager, Errin's position was eliminated due to the financial strain on our organization from COVID-19. We wish Errin all the best in her new career endeavors.

### **Changes on the Earshot Jazz Board**

In August, Danielle Leigh, Board President stepped down from her position that she held admirably for the past few years. Stepping up as the new Board President is Chris Icasiano. Well known as a local drummer and composer, Icasiano works solo and in numerous ensembles and is one half of the duo Bad Luck. He is a co-founder of grassroots arts organizations Table and Chairs and Racer Sessions. He is committed to anti-racist and anti-sexist organizing within Seattle's DIY and art communities in order to create more accessible and safer spaces. Before being elected Board President, Chris Icasiano served as the Board Vice President. Replacing Icasiano in that position is Sheila Hughes (who most recently served as the treasurer). Chris Nutter will remain as board Secretary.

### **Shannon Halberstadt Leaves Artist Trust**

Shannon Halberstadt, CEO of Artist Trust, resigned from her position, on August 31st. After helming the organization for six years Halberstadt indicated that it was the right time for her to leave the organization and create room for new voices and organizational strategies. Longtime Development Director, Kristina Goetz will serve as acting director.

### **CMA announces Rhiannon Giddens as Keynote Speaker**

Chamber Music America announced that multi-instrumentalist, singer-songwriter, and 2017 MacArthur Fellow, Rhiannon Giddens will deliver the keynote address at its 2021 Virtual Conference, Power and Privilege: Equity in the Arts. CMA's Virtual Conference will take place January 11–15, 2021. For conference details see [conference.chamber-music.org](https://conference.chamber-music.org)

### **Jack Straw Artist Residency Application**

Jack Straw Artist Residency applications are now open. Applications are offered to established and emerging artists in diverse disciplines and provide an opportunity to explore the creative use of sound in a professional atmosphere through residencies in Jack Straw's recording studios and participation in their various presentation programs. Artists may apply to only one program per year. The deadline is Monday November 2. Contact Jack Straw via email [arts@jackstraw.org](mailto:arts@jackstraw.org) or visit their website at [jackstraw.org](https://jackstraw.org) for more details.

### **New Podcast from Jack Straw and SCAC**

"Opening Doors" a podcast about accessibility in arts and civic life, created by Jack Straw and the Seattle Cultural Accessibility Consortium, launched on September 15th. Episode 1 featured an interview with Kameko Thomas, founder of Vonem Creative Media. Their first season aims to amplify the voices of Black, Indigenous, and People of Color with disabilities, and to learn how race and disability impact their access to arts and culture. Listen to the series and subscribe at [soundcloud.com/OpeningDoorsPod](https://soundcloud.com/OpeningDoorsPod) or wherever you get your podcasts.

### **Royal Room Continues Staycation Festival**

The Royal Room, in partnership with South Hudson Music Project and Live Concerts Stream, will continue to host the Staycation Online Festival through the end of 2020. Artists in October include Birch Pereira, Marina Christopher, Willem de Koch, among others. Concerts will be streamed live from their stage, following all Washington State Department of Health Guidelines. Airing Fridays and Sunday, with the occasional Wednesday, Thursday or Saturday, any proceeds raised during the events will go to the artists. For details about the schedule visit [theroyalroomseattle.com](https://theroyalroomseattle.com).

### **Fall Classes at Seattle JazzEd**

This Fall Seattle JazzEd classes will continue online. Offerings include Virtual Protest Songs Project, grades 5–12; Virtual Ellington Ensembles, grades 9–12; Virtual Jazz Prep Ensembles, grades 4–8, plus a free, all-ages Anti-racist Study Group which will study from *Stamped by Ibram X. Kendi* as well as the teen version. All classes begin in October and tuition is on a sliding scale. For more information visit [seattlejazzed.org](https://seattlejazzed.org).

### **Vera Project's Digital Equity Drive**

Vera Project's "Equip the Kids: A Digital Equity Drive for Video and Audio" is requesting donations of recording interfaces, old laptops/desktops, microphones, midi keyboards, instruments and more. Donations will help address the need to get music and art equipment into the hands of young people who do not have access to these vital creative tools. This need is more pertinent than ever in this age of digital streaming. For details visit Vera Project's social media on Facebook,



Instagram or Twitter or visit this link [bit.ly/vera-gear-drive](https://bit.ly/vera-gear-drive).

### Seattle–King County BIPOC Production Network

The BIPOC Production Network has produced a living document that provides a resource list for people in film production who identify as a Black, Indigenous Person of Color (BIPOC) and live or work in the greater Seattle and South Sound area. It is intended to provide visibility, access, communi-

ty, and opportunity to BIPOC people working in all aspects of film, including commercial, non-commercial, non-profit, and hobby projects, and to help build up a robust ecosystem of creators who are generally underrepresented or under-served in mainstream media. Anyone interested in joining this list or accessing this list, should follow this link [bit.ly/bipocproduction](https://bit.ly/bipocproduction) or email [bipocfilmnetwork@gmail.com](mailto:bipocfilmnetwork@gmail.com).

### In Memoriam: Gary Peacock: 1935–2020

Gary Peacock, the world-renowned bassist, and musical innovator died at the age of 85, on September 4, at his home in upstate New York. With a career that spanned seven decades, the prolific artist played with such greats as Albert Ayler, Paul Bley, Bill Evans, Marilyn Crispell, and Paul Motian, among others. Peacock made his mark in the jazz world with his work in Keith Jarrett's Standards Trio alongside Jack DeJohnette.

Peacock was born in Burley Idaho in 1935, and grew up in Yakima, Washington, before attending high school at the Westlake College of Music in Los Angeles. After being drafted in the army and deployed to Germany, Peacock settled on the bass. His career as a bassist picked up on his return to Los Angeles and was cemented once he moved to New York. In the late 70's and early 80's Peacock moved to Seattle where he worked at Cornish College of the Arts. Whilst residing in Seattle he had a profound influence on the local jazz scene.

A progressive and innovative master of his art, Peacock has recorded a dozen albums as a bandleader and collaborated on more than 50. His virtuosic reputation and versatile approach to music has influenced countless bass players and delighted legions of fans.



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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly and is available online at [earshot.org](http://earshot.org).

### Subscription (with membership): \$35

3417 Fremont Ave N, #221

Seattle, WA 98103

phone / (206) 547-6763

*Earshot Jazz* ISSN 1077-0984

Printed by Yakima Herald-Republic

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## MISSION STATEMENT

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

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