

Earshot Jazz is a 501(c)(3) nonprofit organization

EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

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Elnah Jordan

Where She Needs to Be

Elnah Jordan photo by Steve Parent

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

Now Serving Number 21!

Happy New Year from everyone here at Earshot Jazz! It almost seems like any glimpses of optimism for the coming year should be accompanied by a medal of valor for making it as far as we have through the battleground of 2020. We hope that you and yours are safe and healthy, and are able to discern at least a glimmer of light at the end of this tunnel.

I believe that we've all stepped significantly outside of our "normal" lives in this past year, and that may ultimately be a useful process for many of us. While the global pandemic essentially forced us to pull back into ourselves, the isolation and focus on the essentials of life provided the time and the platform for serious introspection. The killing of George Floyd and others at the hands of the police, and the justifiable, even overdue, outrage those killings brought about, was exacerbated by a political system that was modeling behaviors that seemed hopelessly self-serving and fundamentally out of touch with the world around us. Beyond mere food for thought, it's time for radical self-examination.

Like everyone, the Earshot organization took some deep hits this year. This past summer, we spent time as an organization taking apart everything we do, evaluating our component parts, and reassembling those program areas deemed as essential. In the face of all of the things we couldn't do, we focused on what we *can* do; for the art form, for our home community, and for the survival of the organization. We also examined our internal beliefs and processes—the work we typically present, our vendor relationships, our board and staff, our collaborators—all through the lens of inclusion and equity. We set to making adjustments to our operations while holding closely to those things which reflect and connect most organically to this community.

Even with new national leadership and welcome shipments of vaccine, the shift from "pandemic" to "post-pandemic" is likely to play out through the entirety of this year. The past year has already been devastating to the artists, venues, and related support systems for live music. Even those venues that may be able to gradually reopen will be reeling financially. Meanwhile, the concert-going public is sure to be slow in regaining confidence.

Our organizational vision for the post-pandemic process involves a necessary redoubling of our commitment to our home community. Our role has got to be that of a leader in kick-starting safe, public jazz performance, and stepping up to provide more opportunities for Seattle artists.

As always, we appreciate any advice and support you may offer. We wish you a safe and spectacular new year—a new year made better by the lessons we've learned, the work we've done, and the joy of reconnecting with community.

– JOHN GILBREATH, EXECUTIVE DIRECTOR



John Gilbreath photo by Bill Uzmay

NOTES

Changes For Jackson Street Jazz Walk

The annual Jackson Street Jazz Walk (JSJW), which was planned for 2020, has been postponed until 2021. Coinciding with Black History Month, the JSJW will be aired as a streamed concert in February 2021. The JSJW commemorates the musical legacy of Jackson Street and is produced by singer, songwriter, and producer Eugenie Jones. Details about dates and artists are forthcoming. View jacksonstreetjazz.org for details.

Randy Engstrom Steps Down

Randy Engstrom, the director of the Office of Arts & Culture, announced early December he will be stepping down from his position at the end of January. Engstrom led the department for eight years. During his tenure, Engstrom worked to establish the Cultural Space Agency, ARTS at King Street Station, and The Creative Advantage, a partnership with Seattle Public Schools, among other programs.

Mayor Durkan announced the appointment of Interim Acting Director Calandra Childers until a successor has been appointed. Engstrom plans to spend his time teaching, advocating for national arts and racial justice policies, and spending time with his family. For more information, visit artbeat.seattle.gov.

Safe & Sound Seattle SPC

Safe & Sound Seattle, SPC, is a Social Purpose Corporation that was recently incorporated by Jonathan Evergreen and three other artists/community organizers in the Seattle area. Their goal is to effectively use COVID safety guidelines from the CDC to implement a plan to host safe shows that employ furloughed event workers, pay musicians, fundraise for venues, and allow people a community space to reconnect with the Seattle scene in a safe, well-researched, and realistic way. They plan to use public parks to host outdoor events, not only adhering to local and state guidelines regarding

COVID-19 best practices, including testing for both staff and artists, but also to provide socially distant fan pods—private, weatherproof, sanitized, viewing pods that can accommodate small groups. Currently the proposal is under consideration for permit approval by King County.

4Culture Building For Equity: Cultural Facilities Grants

Building for Equity: Cultural Facilities grants provide funding for building, remodeling, and buying specialized space that houses and facilitates cultural work in King County. A total of \$1,100,000 is available in the funding pool. Grants are funded through a competitive process that considers the project's feasibility, impact on the community, and equity in development and construction practice, among other criteria. Cultural Facilities grants are available to King County-based nonprofit arts and cultural organizations and public agencies with at least a two-year operating history. The application deadline is February 5, 2021, at 5pm PST. For details visit, 4culture.org/grants/building-for-equity-cultural-facilities.

Chamber Music America New Jazz Works Application

Funded by the Doris Duke Charitable Foundation, Chamber Music America's New Jazz Works program provides grants to U.S. jazz ensembles to create, perform, and record new works. Ensembles consisting of 2–10 members are eligible to apply; the new work may be composed by the ensemble leader or a member of the ensemble. Grantees will receive funds to support them through the creation and presentation stages of the program. The grant period will run from July 1, 2021–June 30, 2024. Diversity, inclusion, and equity are a primary focus of the CMA. The deadline to apply is February 12, 2021, at 9pm EST. For details, go to chamber-music.org/programs.

Registration Now Open for JazzED's Virtual Protest Songs Project

This rescheduled program is open for registration with classes running for a ten-week program between February 6–April 10. Open to grades 5–12, the program caters to students of all instruments, including voice, strings, and ukulele. The protest songs taught include works by Nina Simone, Marvin Gaye, Charles Mingus, Sam Cooke, and Bob Marley. Students choose their level based on years of experience. Tuition is on a pay-what-



you-can-afford sliding scale; free tuition is also available. Visit seattlejazzed.org/protest-songs for details.

Seattle Jazz Artist Relief Fund Update

Last month, Earshot Jazz announced a new program that will provide direct financial relief to individual jazz artists most affected by the COVID-19 pandemic. Thanks to the generosity of the Raynier Institute & Foundation, Earshot Jazz will be able to make 50 \$1,000 gifts directly to individual artists in need.

Earshot extends its heartfelt gratitude to our community for your thoughtful responses to the Seattle Jazz Artist Relief Fund. It has been our honor to activate this fund and to support Seattle jazz artists in need this past month. Stay tuned for a second round of funding to be announced in mid-January online at earshot.org and in next month's *Earshot Jazz* magazine.

Earshot Jazz Magazine Refresh

Earshot Jazz Magazine is excited to make the change to a color-printed magazine. From its inception in 1984, the newsletter, which later evolved into a magazine, was mostly printed in black and white. This year, we've decided to not only print in color, but also to update the fonts, logos, and section headings, along with other stylistic elements. Helping us in this endeavor is longtime Earshot Jazz design collaborator Carl Lierman. These changes follow in the footsteps of changes we began in January 2020, when we started a new publishing partnership with *Yakima Herald-Republic*. *Earshot Jazz* looks forward to producing a visually enhanced and expressive magazine for our readers. Our next plans include enhancing the web version of our magazine.

Got some news or a story you'd like our readers to know about? Contact editor@earshot.org for consideration.

GOLDEN EAR AWARDS

Nominations Wanted: 2020 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your nominations by **January 15** to nominations@earshot.org.

In addition to the perennial favorites, this year we are asking for your help with Special Awards. Please nominate those people or groups that you feel have made extraordinary contributions in this difficult year, perhaps through a remarkable pivot in presentation, support to fellow artists, or new initiatives in education or collaboration.

The official ballot will be available in February.

Send us your suggestions for:

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

Special Awards:

South Hudson Music Project

It goes without saying that the pandemic has brought the live music industry to a screeching halt. Concert halls have been emptied, tour buses are sitting idle, and even the largest music festivals have shuttered their entrance gates. However, the venues that have suffered the most are those at the very core of the musical ecosystem: our local clubs—sacred spaces where audience members can pay a modest cover charge to hear live music any night of the week, where musicians can gather and exchange ideas over a drink, challenging one another to raise the bar and elevate their art form, where young up-and-comers can seek mentorship from seasoned professionals, where musicians and music lovers can find a sense of belonging and community. COVID-19 has forced some clubs to close their doors forever—most recently the Jazz Standard in New York—but most music clubs were already operating on razor-thin margins and facing a multitude of challenges before having to reckon with a global pandemic. The loss of Seattle’s beloved Tula’s in 2019 is still an open wound. Now more than ever, there is a sense of urgency about supporting our local musicians and preserving the local live music infrastructure that allows them to thrive.

The South Hudson Music Project (SHMP) was founded in 2018 to support the presentation of music at The Royal Room, a cherished cornerstone of the Seattle music scene. Just a few months ago, we successfully registered as a 501(c)(3) organization, allowing us to accept tax-deductible donations to support our mission: to develop, promote, and present innovative musical collaborations crossing boundaries of genre, culture, generation, and neighborhood in order to strengthen and engage our community. When the pandemic hit, many of us feared that The Royal Room would not survive. Thanks to the generous sup-



Marina Albero photo by Lisa Hagen Glynn

port of our community, and under the leadership of Executive Director Wayne Horvitz, the SHMP has kept live music alive at The Royal Room. Shortly after the onset of COVID-19, we partnered with Live Concerts Stream to present the Staycation Festival; we’ve since streamed over 50 performances live from The Royal Room stage, connecting local musicians in need of work with local audiences in need of the spiritual fulfilment that only live music can provide.

When we all emerge from the pandemic, and we’re once again able to experience the magic of live music in a physical space, SHMP will be the primary music presenter at The Royal Room, ensuring that live music will have a home in south Seattle and that local musicians will be compensated for their invaluable artistry. The Royal Room will provide the food, booze, and space, and SHMP will provide the music. However, we won’t be able to do it without the support of our community. On Sunday, January 24, we will present “Solos for a Brand New Day,” our first fundraising concert since

registering as a 501(c)(3). The lineup will feature a multitude of Seattle treasures, and will represent the incredibly diverse community that calls The Royal Room home: Sera Cahoone, Ayesha Brooks, Marina Albero, Ahamefule J. Oluo, Alex Guy, Jeff Fielder, Sheridan Riley, J.R. Rhodes, Kathy Moore, Benjamin Hunter, Skerik, Robin Holcomb, James Falzone, Victoria Parker, Cristina Valdés, Reggie Garrett, Ray Larsen, and Sweeter Than the Day, among others. Tune in at 5:30pm on January 24. If you’d like to learn more about SHMP, or make a donation to our cause, you can do so at shmproject.org. We hope you’ll join us!

**—WILLEM DE KOCH, BOARD PRESIDENT,
SOUTH HUDSON MUSIC PROJECT**

TUNE IN
“Solos for a Brand New Day”
Sunday, January 24
5:30pm Livestream
shmproject.org

Elnah Jordan: Where She Needs to Be

BY PAUL RAUCH

Elnah Jordan is a strong woman who deeply appreciates where she is today. Her journey in life and music has included a multitude of unforeseen highs and lows. She has survived time on the street, serious medical issues, and a devastating twenty-year absence from the thread in her life that carried the most meaning—her music. Before knowing anything about the blues, she gained intimate knowledge of their workings simply by living her own life. Her journey has led her to be a focused artist of great power and humility, whose voice encapsulates the blues/jazz tradition in no uncertain terms. “The universe puts you where you need to be,” she observes.

Jordan’s roots in music date back to her childhood in church, where her mom was the full-time pianist. That immersion in gospel music would become the foundation for her personal sound. Her Seattle-raised family was military and moved around the country, ultimately settling in and around the San Francisco area. Jordan’s formative years were then spent in the Haight-Ashbury and North Beach neighborhoods of the city. She took her music to the street, singing and playing guitar for tips in the Cannery/Fisherman’s Wharf area.

“I ended up being a street musician there. I played guitar and a lot of folk music back then,” she recalls. “I made a lot of money down there doing that, and I don’t really have a problem going back out there, if I have to,” she says in a nod to current times.

Jordan spent some time in theater, receiving the coveted Cabaret Gold Award for her performance in the off-Broadway musical drama, “Street Dreams.” But getting back to her assertion of the universe positioning us where we need to be, she



Elnah Jordan at the 2020 Earshot Jazz Festival

was discovered singing on the street by legendary jazz vocalist Jon Hendricks, and subsequently plucked from obscurity and into the title role of the Bessie Smith-inspired musical, “The Evolution of the Blues.” Jordan’s thunderous voice had caught the ear of Hendricks, the producer of the show’s run in San Francisco. Ironically, she knew little to nothing about the iconic Smith. Her roots in gospel, in church with her mother seated behind the piano, would ultimately give her the tools she needed to succeed.

“That was my very first introduction. I didn’t even know who she was,” recalls Jordan.

Hendricks would take her under his wing, invite her into his home, and guide her for a substantial two-year run. She also met saxophonist Hadley Caliman on the gig, a connection that would take root in the Bay Area and blossom in Seattle a few years later.

“Jon Hendricks picked me up off the street, and I lived with him and his family the whole time I did the show,” she says recalling his kindness.

Jordan would then enter a stage of her life where her music faded away and larger concerns of family would demand most of her time. The stress and hardship that accompanied that period would lead to

memory loss symptoms due to being improperly cross-medicated. Music would go by the wayside for some twenty years. In time, she began to get her medical issues straightened out. Artistically, the best was yet to come. Her musical re-emergence was assisted gracefully by the open arms of the jazz community in Seattle.

"I didn't sing for twenty years. I thought I was done, and then I started hosting karaoke to get my chops back. I didn't know anybody in the jazz community, but I refused not to sing, even if I had

"People think I'm entertaining, but I'm not, I'm purging, and I'm taking you with me," quips Jordan. "They think they came to see me, but I came to see them."

No matter in which direction she decides to take her music on a given evening, there is that unshakeable bond with the blues that comes across loud and clear, that shouts from a deep well of spirituality, offering hope and resolution. Her roots, her life, has taken her to this place, where she can be most expressive. Verlinde's intuitive accompaniment is an agent

"When you can bring them some joy, and see it in their eyes, it's wonderful."

to use a lyric sheet. I've been so blessed since. I met Reggie Goings, and Hadley was here. I've met so many great people, I've been embraced," she says.

For the past eleven years, Jordan has performed largely with pianist Eric Verlinde, in both duo and larger band settings. The bond they've formed through music has led to a friendship and understanding that is unique and timeless. The depth of Jordan's soul seems to spill out with each performance, drawing the audience into the fray, with joyous results.

of release, allowing her to fearlessly go where the moment leads her, knowing the support will be there.

"I used to fight the stereotype of the blues. They see a big, black woman, and they automatically think you sing the blues. I stayed away from it for a while, and then I actually got the blues. Then I understood," says Jordan.

Verlinde's role in Jordan's resurgence goes far beyond his beautiful voicings, his rhythmic drive, and overall mastery of his instrument. He played a prominent role in her recovery and transformation

from tough times to her respected place on the vibrant Seattle jazz scene. Music was truly a medium of healing, perhaps helping to explain the intimate connection they share in performance.

"He was so patient with me and my memory loss, just a real calming effect. I trust him totally, in everything we do. We think so much alike. Musically, we can go anywhere, anytime. I know he's got my back, and he has a great sense of humor. I've learned so much from him, and he's the same age as my son," she exclaims.

Jordan recently received a 4Culture grant to perform music as a means of healing in senior communities, augmenting skills she already has gained in working with hospice patients. The joy she provides this audience is equaled only by the joy she in turn receives.

"When you can bring them some joy, and see it in their eyes, it's wonderful," says Jordan.

No matter where her audience experiences her music, Jordan will continue to draw from the blues/jazz tradition, into the heart of the matter, with no frills or artificial thrills. Just the truth, please.

"I don't do tricks with my voice. I concentrate on the warmth of it, and blending with other instruments," she says. "I like to keep it simple, that way it's pure. If I feel it, they'll feel it. Then we can get warm and fuzzy together."



Artists: Tomo Nakayama & Shelby Earl
Photo: Niffer Calderwood



Become a SMASH Member Musician

It can be tough for musicians to pursue your artistic passion and have funds for normal expenses like healthcare.

Learn more about member benefits at: smashseattle.org

Jazz Instructors Directory

In an effort to provide a space for Seattle area jazz instructors to promote their teaching practice, *Earshot Jazz Magazine* recently reached out to instructors in our community. We've recreated the directory to include updates including virtual methods of teaching. We realize this list is incomplete; if you'd like to be included in the online list, please send your details to editor@earshot.org.

Alexander Chadsey. Offers individual and group lessons ages 8 and up in piano & jazz piano (all levels), music theory & composition, jazz harmony & improvisation, via Zoom, Skype, GarageBand, and Google Hangouts. Alexander loves helping students of all ages and at any point in their musical journey with a goal to support students in discovering a sure and steady path to realizing their full musical potential. Contact: alexchadsey.com; contact@duendelibre.com; Facebook, Instagram @duendemusica; 206-372-6368

Anna Doak. Offers individual and group lessons to ages 3 and up in double bass via Zoom. Contact: basschurch.com, thebasschurch@aol.com, 206-784-6626

Amy Denio. Offers individual lessons to all ages in technical skill on saxophone, voice, piano, guitar, accordion, and clarinet, as well as ear training, improvising, composing, and audio production via Zoom, Skype, and WhatsApp. Contact: info@seattledrumschool.com

Ann Reynolds. Offers individual lessons to ages 8 and up in jazz piano and Latin music, via Zoom and FaceTime. Contact: annreynoldsmusic.com; annpianista@gmail.com

Arturo Rodriguez. Offers individual lessons to ages 5 years and up in drum set and Latin percussion: congas, timbales, bongos, cajon, bata, shekere, guiro, and maracas via Zoom, Skype,

Google Hangouts, Teams, and FaceTime. Arturo still teaches live lessons at: Artspace Mount Baker Lofts, 2915 Rainier Ave. S. #316, Seattle, WA 98144. All his lessons are unique and tailored to meet the students' needs and direction. Arturo teaches many styles including pop, funk, Latin, jazz, fusion, country, and rock. His three method books can be accessed on his website. Contact: arturorodriguez.com, arturorenerodriguez@gmail.com, 206-276-6401

Birch Pereira. Offers individual lessons to all ages in upright/electric bass and ukulele all levels as well as piano and guitar at the intermediate level, via Zoom JamKazam. Contact: birchpereira@gmail.com

Carlos Snaider. Offers individual lessons to all ages in guitar, improvisation, and composition via Zoom. Contact: carlossnaider.com, carlossnaidermusic@gmail.com

Chuck Deardorf. Offers individual lessons to high schoolers and above in acoustic bass, electric bass, and improvisation techniques, via Zoom. Chuck teaches intermediate and advanced players primarily. Contact: chuckdeardorf.com, deardorfbass@comcast.net

Dan Greenblatt. Offers individual and group lessons to all ages in saxophone, flute, improvisation, harmony, and composition via Zoom and Skype. Contact:

dangreenblattmusic.com, dlgreenblatt@hotmail.com

Debby Boland Watt. Offers individual and group lessons to ages 16 and up in voice, via Zoom. Debby teaches from beginning to advanced/professional voice levels. Known as a master teacher, strong vocalist, and improvisational performance artist, Debby's technical instruction embraces classical, folk & spiritual, pop, jazz & free improvisation, a cappella circle singing, and spoken word genres. Debby also offers vocal preparation toward auditions and performances, and encourages recording sessions as a strong motive for study. Contact: debbybolandwatt.com, debbywatt@gmail.com

Dina Blade. Offers group lessons to adults in voice, via Zoom. Contact: dinablade.com, dinablade@dinablade.com, 206-524-8283

Evan Woodie. Offers individual lessons to all ages in drums, via Zoom. Evan has been a professional teacher since 2008—started with a snare drum in fourth grade and never stopped! A graduate of University of Washington (BM, Cum Laude, Jazz Studies) and Roosevelt High School, Evan makes sure to teach students what they are most interested in while also providing them with a strong musical foundation they can apply to any path! Contact: evanwoodie.com, eswoodie@gmail.com

Farko Dosumov. Offers individual lessons to all ages in electric bass, via Zoom, Skype, and FaceTime. Students will require IReal Pro App for lessons. Contact: 206-372-5403

Greg Sinibaldi. Offers individual lessons for advanced students in saxophone, EWI, synthesis, and composition, via Zoom and Skype. Contact: gregsinibaldi.com, greg@gregsinibaldi.com

Greg Williamson. Offers individual and group lessons to all ages in drum set, vibes, percussion, scoring, and big band instruction, via Zoom, Skype, FaceTime, FTF, and asynchronous email with recordings. Contact: greg@ponyboyrecords.com

Greta Matassa. Offers individual lessons to ages 14 and up in jazz voice, master classes, clinics, and career guidance, via Zoom and FaceTime. Greta has been voted Earshot Jazz Vocalist of the year seven times and has also been inducted into the Seattle Jazz Hall of Fame. Contact: gretamatassa.com, gretamatassa@comcast.net, 206-941-2770

Heather Bentley. Offers individual lessons to ages 10 and up in violin and viola, via Zoom. Heather offers traditional string training plus improvising in a not-exactly-jazz way. Contact: heather@heatherbentleymusic.com

Jake Bergevin. Offers individual lessons to middle and high school students in trumpet, via Zoom, SmartMusic, Audacity, MusicTheory.net, SoundTrap, and other options. Jake focuses on total musicianship including music theory, ear training, for all styles of trumpet. Contact: jakebergevinmusic.com

Jay Thomas. Offers individual and group lessons to all ages teaching trumpet, saxophone, and flute as well as jazz improvisation on any instrument, via Zoom, Skype, and over the phone. He covers material essential for the modern jazz player and also emphasizes how to practice. Jay taught jazz band at Garfield



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landace springs, 2018 studio session
photo by parker miles Malin / knkx

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High School for over ten years and successfully ran the big band at South Seattle Community College also for ten years. As well as teaching at the UW, Cornish College, and Centrum Jazz Camps, Jay also teaches in upstate New York and Alaska. Contact: jaythomasjazz@aol.com

Jean Chaumont. Offers individual lessons to ages 7 and up in jazz guitar, composition, film-scoring, via Zoom and Muzie Live. Contact: jeanchaumont.com, lessons@jeanchaumont.com, 609-216-9528

Joe Eck. Offers individual and group lessons to all ages in drum set and percussion, via Zoom and Skype. Joe is open to

work with any student regardless of age or experience level—even if they don't own any gear. Contact: joeeckmusic@gmail.com, 651-894-2059

John Hansen. Offers individual lessons to ages 8 and up in piano and keyboard, via Zoom, Skype, and Whereby. Contact: john@johnhansenjazz.com, 206-890-3685

Jovino Santos Neto. Offers individual lessons to all ages in piano, theory, composition, music history, via Zoom, Skype, Google Hangouts, and FaceTime. Contact: jovisan.net/lessons.html, jovino@jovisan.net or 206.276.3113

Julie Cascioppo. Offers individual lessons to all ages in singing and care of the voice/coaching on performance/singing overseas, via Zoom. Julie performs on Facebook Live every Friday night at 7pm. Contact: juliesings.com, 206-286-2740

Kat Bula. Offers individual and group lessons to tweens, teens, and adults, in fiddle and violin, via Zoom. Contact: katbula.com, hello@katbula.com

Kate Olson. Offers individual lessons to middle schoolers and above in primarily the saxophone, as well as flute and clarinet, via Zoom. Contact: kateplayssax.com, kate.playssax@gmail.com

Kelley Johnson. Offers individual and group lessons to all ages in jazz singing and coaching at all levels including understanding harmony, band leading and arranging, beginning and intermediate jazz piano, and improvisation, via Zoom, Skype, Google Hangouts, FaceTime, MS Teams, and Whereby. Kelley is an international, award-winning vocalist: among them are U.S. State Department Jazz Ambassadors Touring and Teaching Artist, Jazz at Lincoln Center, Kennedy Center for the Performing Arts, Seattle-Kobe Sister City Association Female Jazz Vocalist, International JazzConnect Competition, and Earshot Jazz Vocalist of the Year. Contact: kelleyjohnson.com, kelley@kelleyjohnson.com, 206-890-2267 (texting is preferred)

Kelsey Mines. Offers individual and group lessons to all ages in upright and electric bass, as well as music theory, via Zoom, Skype, FaceTime, and UpBeat. Kelsey teaches a variety of genres, centering lessons around technique and musicianship so that each student is equipped to pursue their individual interests. Music theory lessons are not instrument- or genre-specific. Contact: kelseyminesbass.com, kelseymines@gmail.com, 206-427-1310

Kiki Valera. Offers individual lessons to adults in Cuban cuatro, tres and guitar,



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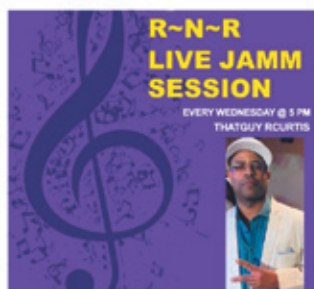
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via Zoom and Skype. Contact: kikivalera.com, valera.kiki@gmail.com

Leanna Keith. Offers individual and group lessons to ages 8 and up in flute, piccolo, alto flute, bass flute, improvisation, and composition, via Zoom and Skype. Contact: leannakeithflute.com leannakeith@gmail.com

Marc Smason. Offers individual and group lessons to all ages in trombone—all styles and levels, as well as voice, theory, and composition, percussion and dijeridu, via Zoom, Skype, JamKazam, and Google Hangouts. Marc can also teach outdoors social-distanced. Contact: marcsmason.com, worldmusicetc@gmail.com, 206-261-6445

Murl Allen Sanders. Offers jazz piano and accordion instruction. Murl is interested in working with motivated intermediate level young people. Contact: murl@murlallensanders.com, 206-781-8196 (text/voice)

Neil Welch. Offers individual lessons saxophone (all voices), clarinet, and improvisation on all instruments, via Zoom. Areas of focus include: foundational studies, technical advancement in concert band and jazz band, the art of improvisation, building skill and confidence in the jazz language, and exploratory improvisation.

Neil teaches grade school, 5–12, adult, semi-professional, and professional. Whether you are a beginning student or a professional musician, there is a place for you with Neil. Neil has over 15 years of experience as a private teacher, including classroom and nonprofit instruction for Seattle's leading music education organizations. He believes strongly in the power of mentorship, and knows that private lessons provide students an opportunity to grow as artists and as people. Neil has a passion for teaching and community-building, and always works hard to create a fun, engaging environment for every member of his studio. Contact: neilwelch.com/lessons, neilwelch1@gmail.com

Osama Afifi. Offers individual and group lessons to all ages in upright bass and electric bass, via Zoom and FaceTime. Osama teaches from beginners to advanced players. Contact: osamaafifi@hotmail.com, 206-877-2285

Peter Cramer. Offers individual lessons to ages 8 and up in piano, voice, saxophone, clarinet, and flute, via Zoom, Skype, Google Hangouts, and video call. Peter also teaches theory, transcription, and arranging. Contact: petercramer-music.com, pj13cramer@gmail.com, 612-308-5248

Ronan Delisle. Offers individual and group lessons to all ages in guitar, composition, and theory, via Zoom and Skype. Contact: ronandelislemusic@gmail.com

Ryan Burns. Offers individual lessons to all ages in piano, bass, and guitar with a specialty in intermediate to advanced jazz piano, via Zoom and in person. Ryan is Berklee taught. Contact: burienschool.com, music@burienschool.com

Samantha Boshnack. Offers individual and group lessons to ages 10 and up in trumpet, via Zoom. Contact: boshnackmusic.com, sboshnack@hotmail.com, 206-412-7350

Susan Palmer. Offers individual lessons to ages 10 and up in guitar, via Facetime and Skype. Susan teaches the fundamentals of music using a clear structure that is tailored to each student's goals and learning style. Susan wrote "The Guitar Lesson Companion" method book series to help make teaching and learning the fundamentals of music easier and more effective, and today thousands of guitarists use these books. Susan also offers a free five-year online course based off the syllabus she used while teaching guitar at Seattle University from 2006–18. Contact: leadcatpress.com



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MEET THE BOARD

Chris Icasiano

This year, Earshot Jazz would like to introduce you to our board members. They're a group whose work often goes unnoticed by the broader public, but we value their expertise and their dedication to Earshot Jazz. Each month you'll meet someone new—in January, please meet Christopher Icasiano.

What is your name, board position, and pronouns?

My name is Christopher Icasiano (he/they) and I am the newly appointed Earshot Jazz board president.

How long have you served on the Earshot Jazz board? What other board positions have you held, if any?

I've served on the board for about 6 years? Maybe a little longer? I don't know...what is time anymore?

What led you to join the Earshot Jazz board?

Back when John Gilbreath approached me about joining the board, I had for several years been leading the arts organization Table & Chairs and the weekly music series Racer Sessions. As an arts organizer and a working musician, joining the Earshot Jazz board was a great opportunity to use my skills to serve the Seattle Jazz community—a community that fostered my own education and growth.

Tell us something you're proud of that Earshot has achieved.

I'm very proud that, in addition to adapting and evolving to the needs of the Seattle jazz community amidst a global pandemic, Earshot Jazz has also taken very seriously the call to action in the Movement for Black Lives. We have a lot of work to do and have made a commitment

to bringing a lens of social justice to each aspect of the organization's operations.

Tell us a little about yourself: professional background, interests, talents, and anything you'd like to share?

Most importantly, I'm Filipino, which means that I love cooking adobo and

internationally with bands of all types of different genres. I've been an organizer in the greater Seattle music community for Racer Sessions, Table & Chairs, Origin Records, Ballard Jazz Festival, and Seattle Improvised Music Festival.

2020 has been a challenging year. What other organization or individual has stood out to you this year?

I'm continually inspired by Social Justice Fund NW, an organization that builds progressive power through donor activism.

Is there anything else you'd like to share?

My partner and I just had a baby, whose name is Leo and is the light of our lives. In these tumultuous social and political times, I'm thinking deeply about the world that we're bringing this little person into, and

longing for it to be better. In the last several years, I've been working to build the community that I want for myself and I'm now realizing that the impact of that work is two-fold, because not only do I get to benefit from it, but I get to rest assured that Leo will come up in a community that holds, nurtures, and sees them for who they are. This is my vision for the Earshot Jazz—a place where the community (including my child) can feel held, nurtured, and seen.



Chris Icasiano photo courtesy of Chris Icasiano

lumpia for my friends and family. This also means that I love karaoke and will definitely throw down some Boyz II Men and SWV right out the gate.

In my professional life, I'm committed to anti-racist and anti-sexist organizing within Seattle's DIY and art communities in order to create more accessible and safer spaces. I am a working musician and teacher with an extensive background in jazz. I perform extensively in the Seattle area and regularly tour nationally and

FOR THE RECORD

Josh Hou *Feeling of Home*

SELF-RELEASED

Accordianist Josh Hou's last album, 2019's *Bilingualism*, established the voice of a composer/instrumentalist at home between two languages, on an instrument with a cosmopolitan history. Collaborating with local trumpeter Raymond Larsen on tracks like "Theme from Sunset Glow at Xishuangbanna," Hou brought together his love for plaintive, landscape-evoking melodies in the Chinese tradition, with the improvisational verve of jazz. On his latest release, *Feeling of Home*, Hou returns, along with Larsen, bassist Kelsey Mines, and drummer Tai Taitano, for a meditation on being at home in between.

Hou certainly has a knack for synthesizing musical vernaculars, and the miniature nature of his multi-reed instrument sometimes recalls the traditional free reed sheng, one of China's oldest instruments.



Along these lines, Hou's brought in the sounds of one of his homes, recording with Wan Pin Chu on the violin-like zhonghu, Sarah Heng on the guzheng, a plucked zither, and flutist Leanna Keith on the dizi. On "Hometown Food," Keith plays passionately, and Heng's bent tones and clips turn the song's paean to taste into an earnest celebration of small beauties.

Hou's writing and improvising retains its range of genre: catch his sweeping, organ-like glissandos on the soul number "Love, Love, Love," or Mines' delicate vi-

brato on her solo for "Longing for Spring Breeze," which features words sung by Hou himself. Larsen's talkative trumpet brings a tender curiosity to Mines' steady foundation; Taitano also effuses a playful quality on tunes like "Wind," which rambles lightheartedly as it would during a jam at a local club.

The album's closer, "Tears of a Lover," touches on some bittersweet truths that seem to transcend the pastoral context of the album. In his liner notes, Hou poses the question, what kind of place is home? What kind of refuge, or safe place? And though the core of Hou's project is straight-ahead, its execution has some interesting consequences. Recording from their own studios, the musicians play with an earnest longing that could be for the tastes and places Hou suggests, or another time, which the record, by assembling their separate parts, replicates in a sounds' home away from home.

—IAN GWIN

Ryan Burns *Postponed Parade*

SELF-RELEASED

For his latest, keyboardist Ryan Burns' newest brings us some '70s funk for a sundry taste of Seattle soul revival. Also an accomplished bassist and teacher, Burns recruited locals like Skerik, Steve Treseler (saxophones), and Jason Goessl (guitar) to record a series of singles. The results, collected here, are remarkably cogent despite the physical separation from our ongoing quarantine.

Burns' collaborative spirit and efficient compositions paint evocative pictures. Drummer Max Holmberg states the core bass-snare alternation with the funky opener, "Up & Up," which features warbling stereo synth solos by Burns. Skerik delivers a shivering solo on the song's ratcheting harmonies, juxtaposed by descending blues lines.

The slick blues number "Boogaloo Bird" follows, featuring guitarist Cole Schuster's understated vintage blue-note tone. Mark Taylor lends his smooth garnishings on alto to the redemptive fusion ballad "Night School," also featuring work by trombonist Jacob Herring. On "Subdued Mood," percussionist Thione Diop brings his intricate work on the talking drum over Burns' afro-beat style bass and keyboards.

Featuring the chameleonic Treseler, the title track is a free-wheeling tune the type of which Stanley Turrentine might have juiced for its calypso bounce. A little less tongue-in-cheek, Geoff Harper (bass), Matt Jorgenson (drums), and Brian Monroney (guitar) bring the erratic grit of a real working group on "Shoreline," a mean modal tune with hints of McCoy Tyner. Monroney's floating harmonies and dissonances, like wisps of clouds and the curb of light, recreate the area's suburban pastoral.



For his solo, Harper's thrumming strings emerge like a skeleton from a whole body of thoughts, wordlessly pronouncing the bottom of things—as if even the decay of sound is a matter of spirit. It's a stark path, but the group seamlessly veers back to the head. That's long been the business of music, one Burns and his local soul-strutters let sink in as they wait out the long delay to their next live performance.

—IAN GWIN

New Music Roundup

As a shout-out to local musicians, *Earshot Jazz* presents the “new music roundup.” Included are both singles and albums that Seattle area artists have created or released in the last year or so. Albums are distinguished by italics, and singles by quotations marks. Links are provided—explore the wealth of talent in the community and show your support to artists by making a purchase. We acknowledge this list is incomplete; tell us about other new works at editor@earshot.org.

Afrocop: Noel Brass Jr., Andy Sells & Carlos Tullos

Afrocop, *Moondust*, Self-released (July 2020)
afrocop.bandcamp.com

Andy Sells & Noel Brass Jr.

Andy Sells and Noel Brass Jr., “Uneasy Entropy,” Self-released (December 2020)
noelbrassjr.bandcamp.com

Ann Reynolds

Ann Reynolds, *Clave Gringa, Joy*, Self-released (March 2019)
annreynoldslavegringa.bandcamp.com
 Ann Reynolds, “A Delightful Wackiness” (June 2020)
soundcloud.com/annpianista

Amy Denio

Amy Denio, “Mumbai (12,759/420),” Self-released (April 2020)
 Tiptons Sax Quartet, *Wabi Sabi*, Self-released (2020)
amydenio.bandcamp.com/music

Arturo Rodriguez

Arturo Rodriguez, *A Little Rice and Beans*, Self-released (2020)
arturorodriguez.com

Bad News Botanists: Frank Vitolo, Colin Pulkrabek, Andy Short, Rob Homan, Marina Christopher & Chris Patin

Bad News Botanists, *Indignation*, Self-released (October 2020)
badnewsbotanists.bandcamp.com

Birch Pereira and the Gin Joints

Birch Pereira and the Gin Joints, “Anytime,” “You Know It Hurts Me,” and “My Wanderin’ Eyes,” Self-released (2020)
theginjointsband.com

CHA: Carol J. Levin, Amelia Love Clearheart & Heather Bentley

CHA, *Remembering Backward*, Right Brain Records (February 2020)
chasea.bandcamp.com

Chris Icasiano

Chris Icasiano, *Provinces*, Origin Records (February 2020)
originarts.com

Chuck Deardorf

Chuck Deardorf, *Perception*, Origin Records (2020)
originarts.com

Dina Blade

Dina Blade, *Shall We Dance?* Joyswing Records (February 2019)
dinablade.com/recordings

Duende Libre: Alex Chadsey, Farko Dosumov & Jeff Busch

Duende Libre, *The Dance She Spoke*, Self-released (July 2020)
duendelibre.bandcamp.com

EarthtoneSkytone: Kelsey Mines & Carlos Snaider

EarthtoneSkytone, “Tend Towards Whispers,” Self-released (April 2020)
 EarthtoneSkytone, “Sky Below,” Self-released (April 2020)
earthtoneskytone.bandcamp.com/music

Evan Woodlee

Heatwarmer, *Electric City*, Self-released (March 2020)
heatwarmer.bandcamp.com

Folks Project: Darius Willrich, Evan Flory-Barnes & D’Vonne Lewis

Folks Project, *Live at The Triple Door*, Self-released (February 2020)
folksproject.bandcamp.com

Frank Kohl

Frank Kohl, *The Crossing*, Self-released (January 2020)
frankkohl.com

Greg Sinibaldi

Greg Sinibaldi, *Voices*, Self-released (August 2019)
gregsinibaldi.bandcamp.com

Greg Williamson

Greg Williamson, *Jazz Traditions A Collection of Drum Set Teaching*—a written guide in paperback (August 2019)
amazon.com

Greta Matassa

Greta Matassa, *Portrait*, Origin (June 2019)
originarts.com

Jay Thomas

Jay Thomas with the Oliver Groenewald Newnet, *I Always Knew*, Origin (2018)
originarts.com
 Jay Thomas, Matt Wilson & Friends, *High Crimes and Misdemeanors*, McVouty Records (2020)
jaythomasjazz@aol.com

Jean Chaumont

Jean Chaumont, *The Beauty of Differences*, Misfitmemusic (June 2018)
jeanchaumont.bandcamp.com



Elnah Jordan photo by Steve Parent

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