

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

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

June 2021  
Volume 37, No. 06  
Seattle, Washington



## Thomas Marriott and the Seattle Jazz Fellowship: Nurturing an Inter-Generational Collective

Photo by Daniel Sheehan

## Letter from the Director

# Jazz History is Now

Jazz provides a good context for thinking about history. Jazz thrives in that tension between the past and the future. While striving for the “sound of surprise,” every new note carries the blueprint of jazz history. For some, jazz is only a thing of the past. Others are eager to move on. The music enjoys both perspectives.

We’re excited to be approaching the unveiling of our massive archival project: creating an accessible, searchable, and comprehensive digital history of 37 years of this *Earshot Jazz* magazine. As much as we talk about this monthly magazine being a living history of one of the most vibrant jazz communities in the country, the body of that history is finally ready to be dealt with as a whole. Available to everyone! Complete details will be ready for you in next month’s issue. We’re grateful to the Seattle Public Library for working with us to create this archive, and to the Andrew W. Mellon Foundation for funding the overall project. We can’t wait to share it with you.

It’s been fun for me to have one foot in the past these last few months. I don’t tend to dwell there often. Between the ongoing access to few hundred back issues of *Earshot Jazz*, and my thorough enjoyment of Jay Thomas’s new book, *Life and Jazz Stories*, I’ve been spending a fair amount of time visiting the unvarnished past. The rich history of Seattle’s jazz legacy is actively unfolding right now. I hope you’ll join us in assuring that it’s as good a story as it can be.

We appreciate your financial support during the recent GiveBIG campaign and now, during our spring fund drive. If you haven’t had a chance to support your favorite nonprofit organizations, please take a minute to consider those qualities of life that you value, and how your financial support, in any amount, directly impacts the nonprofits that work to bring those things to your life. You can find information on our back page on how to get involved as a member/donor; use the QR Code or go online to [earshot.org](http://earshot.org).

Thank you so much!

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uzmay



A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

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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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## NOTES

### **Earshot Jazz Magazine Archives at Seattle Public Library**

The complete *Earshot Jazz* 37-year archive will be available to the public very soon. Incredibly, it contains digital and searchable copies of all *Earshot* magazines, dating from the first “one-sheet,” which was published in December 1984, to the most current magazine produced in 2021. Since 2018, Earshot Jazz has been working with the Seattle Public Library to build digital archives of all the *Earshot Jazz* Magazine issues onto SPL’s Special Collections Online. That considerable work has paid off and delivers the living history of Seattle Jazz online. Thank you to SPL for hosting this collection. And a very special thank you to the Andrew W. Mellon Foundation for providing the funding for this project. Stay tuned for detailed information about this special project.

### **In Memoriam: Nashira Priester**

Jaymi “Nashira” Priester passed away suddenly on May 7 from a heart attack. The community mourns the passing of a nurturing, brilliantly creative, and passionate woman and mentor to many. For over 30 years, she worked as a producer of radio broadcast programs (both in San Francisco and Seattle), that shone the spotlight on jazz artists. Nashira was also known as an

activist and poet whose work has appeared in numerous anthologies. She is survived by her husband Julian Priester, who is a retired Cornish professor and renowned jazz trombonist, their sons Ade and Atuanya Priester, and their granddaughter Amaya Priester. The Priester family has started a GoFundMe to assist with funeral and memorial costs, as well as supplemental support for her husband.

### **Ballard Jazz Festival**

After 18 consecutive years, the Ballard Jazz Festival will not be returning in 2021. The cherished annual jazz festival in the heart of the Nordic neighborhood of Ballard has like so many other events been adversely affected by COVID and Washington’s ever-changing and complicated relationship to rises in cases. This is by no means the end of the festival and its organizers are patiently waiting for the day they can bring back the festival in all of its glory!

### **Annual “Make Music Day Seattle,” June 21**

Held annually on June 21, Make Music Day is part of the international *Fête de la Musique*, taking place in over 1,000 cities across 120 countries encompassing over 5,000 concerts, performances, music lessons, jam sessions, and other events. The



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daylong, musical free-for-all celebrates music in all its forms, encouraging people to band together and play in free public concerts. Over 90 U.S. cities, including Seattle, are participating in this year's hybrid celebration, with virtual and socially-distanced live events alike. Make Music Day Seattle is presented in the U.S. by Rainier Avenue Radio. All Make Music Day events are free and open to the public. Participants who wish to perform, or to host musical events, may register at [makemusicday.org/seattle](http://makemusicday.org/seattle).

### Seattle JazzED Summer Camps

Registration for Seattle JazzED's PLAYBOOK, a virtual summer camp, is now

open! Created by tenor saxophonist, Sammy Miller and the Congregation, students will learn a new jazz standard or melody each week. The all-ages course will offer tips, practice time, as well as a deep dive into the history of each song. Camp will be offered at a sliding scale at three different levels: beginner, intermediate, and advanced, as well as the option to participate the whole summer or part of it. Additionally, registration for the two-week Summer Jazz Prep Camp in August is also open and offered at a sliding scale. This camp is open to students going into grades 4–8. No prior experience is required to participate. For registration details, visit [seattlejazzed.org](http://seattlejazzed.org).

### Blaine Harbor Music Festival and Camp, July 12–17

Registration for the Blaine Harbor Music Festival and Camp is now open for students ages 12+. The camp is 100% virtual this year and offering courses such as Ensembles, Instrument and Voice Masterclasses, Jazz Theory and Improvisation, and so on. The faculty is comprised of world-class musicians and performers from institutions such as Berklee College of Music, Manhattan School of Music, University of Washington, Cornish College, and more! Students can customize their class selection and experience to their interests. Financial aid and scholarships are also available. For details visit [blaineharbormusicfestival.org](http://blaineharbormusicfestival.org).

# CENTRUM JAZZ

JOHN CLAYTON ARTISTIC DIRECTOR

PORT TOWNSEND

**FACULTY:** Wycliffe Gordon, trombone; Anat Cohen, clarinet/tenor; Terrell Stafford, trumpet; Jeff Hamilton, drums; Donald Vega, piano; Carl Allen, drums; George Cables, piano; Tia Fuller, alto; Gary Smulyan, bari; Marion Hayden, bass; Matt Wilson, drums; Miles Okazaki, guitar; Ellen Rowe, piano; René Marie, vocal; Tanya Darby, trumpet; Dawn Clement, piano; Allison Miller, drums; Juliane Gralle, trombone; Chuck Deardorf, bass; Sunny Wilkinson, vocal; Gary Hobbs, drums; Jon Hamar, bass; Randy Halberstadt, piano; Dan Balmer, guitar; Jay Thomas, trumpet; Brianna Thomas, vocal; and more.

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Photo: Anat Cohen



# Jazz: The Second Century Series

Seeking submissions, now through August 1, 2021!

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the Jazz: The Second Century series. Projects that question and expand the conventions of the jazz form are welcome. The series brings the progression of jazz into creative motion and is a current and un-sentimental look at our city's engagement with this diffuse, vibrant art form.

Seattle-area individual artists or groups are eligible to apply. Submissions must include a recorded sample of a project and a written statement between 250–350 words. Our submission format is fluid and flexible. Artists are invited to use the tools and technology available to them to create a response to what jazz is right now.

Artists are selected through a blind-jury process. We're keeping our options open to have live concert presentations (if it is safe to do so) and/or pre-recorded performances. Either way, we'll host a "Watch Party" in October during the Earshot Jazz Festival via our social media streams. Selected artists are paid a competitive fee for the performance (\$125 per artist up to 8 artist/contributors per ensemble).

**Please send submissions electronically to [2ndcentury@earshot.org](mailto:2ndcentury@earshot.org) by August 1, 2021.**

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

Thanks to the artists, to our panelists who help curate these concerts, and to audience members who support them. A list of past Second Century artists can be viewed online at [earshot.org](http://earshot.org).

## Jazz Around the Sound Calendar Now Accepting Live Events

Now that local government authorities are opening up the economy and planning to allow live music events with audiences, Earshot Jazz is accepting live events on the community calendar, Jazz Around the Sound.

### HOW DO I SUBMIT AN EVENT?

Go to our website at [earshot.org](http://earshot.org) and select "Events" > "Add your event" from the menu bar and fill out the form.

### HOW DO I VIEW EVENTS?

Once submitted and approved by our calendar editor, events will show up on the website and be included in the print version of this magazine. Please be patient and allow 3–5 days for review and posting; do not resubmit the same event.

### THINGS TO KEEP IN MIND FOR AUDIENCES OF LIVE EVENTS

Earshot Jazz does not verify the COVID-19 safety procedures employed by each venue (except in the venues where we are the producer of the event). Before purchasing a ticket to a live event, we suggest you contact the individual venue and verify the status of their safety protocols.

### QUESTIONS ABOUT THE CALENDAR FORM

For questions about the form or your listing, email [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org).

### QUESTIONS ABOUT AN EVENT

For questions about a concert on the community calendar, contact the organizer of the event that is listed in the event posting.



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Photo by Richard Walker



*Sam Chambliss as Mister C*

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## Thomas Marriott and the Seattle Jazz Fellowship: Nurturing an Inter-Generational Collective

BY PAUL RAUCH

In the past few weeks, the weekly jam session at the Owl N' Thistle has reconvened after more than a year on hiatus. As more people become vaccinated, more people attend, with the past week's session including, among others, trumpeter Thomas Marriott. Longly held as one of the most heralded jazz performers in Seattle, his past year included a canceled tour in support of his new release, *Trumpet Ship*, and a Grammy nomination for his work with Orrin Evans' Captain Black Big Band. With Marriott counting down the session's opener, Tadd Dameron's "Hot House," the sense of breaking out of the doldrums of 2020 that the revived session represented was accompanied by question marks facing the future of live jazz music in Seattle.

The past ten years have seen the closing of the scene's two most prominent full time venues: the New Orleans Creole Restaurant in 2012, and, more recently, Tula's Jazz Club in October 2019. Tula's offered live jazz six or seven nights a week, featuring the top flight of professional jazz musicians in the city. Its loss seemed to be a final death blow to live, local, nightly jazz in the Emerald City.

The closing of major venues had impacted the music beyond the obvious loss of income for musicians and live music access for patrons. The generational interactions that provided mentorship opportunities for young musicians was jettisoned with the closures, which in turn meant that jazz



Thomas Marriott photo by Daniel Sheehan

education became, almost exclusively, the domain of institutions of higher learning. The oral tradition that had nourished the sound and musical progression of the art form faded. This most American of all art forms, born and propagated in African-American communities across the country, has become increasingly white and male in Seattle, from the nightlife scene to the nationally recognized jazz programs in area high schools.

Marriott cited the need for a more community-minded approach to presenting live jazz on a nightly basis in his home city for quite some time. How can we create a space that provides an appropriate environment for the music, pays musicians a fair wage, and offers top-end live jazz

for an affordable price tag? How can we accomplish this while nurturing community participation in a collective sense? While the pandemic cut deeply into performance and recording opportunities for him, Marriott took advantage of the time provided to reflect and create a jazz fellowship for and by the vibrant jazz community that it would serve.

Seemingly, Marriott is in a prime position to envision such a venture and bring it to life. For a quarter century, the 45-year-old trumpeter has been at the forefront of the Seattle jazz scene, releasing thirteen albums as a leader or co-leader and performing regularly in front of city audiences. His monthly performances at Tula's over fifteen years cast a large net in hiring a diverse variety of Seattle musicians, including Matt Jorgensen, Mark Taylor,

Rick Mandyck, Marc Seales, Tim Kennedy, Kassa Overall, Xavier Lecouturier, and Marina Albero. He also brought in international notables Orrin Evans, Eric Revis, Donald Edwards, Gary Bartz, Calixto Oviedo, Essiet Essiet, Doug Beavers, and Ray Vega to the Belltown jazz spot. On an international scale, he became perhaps the most recognized and acclaimed jazz musician from Seattle who made the decision to stay in Seattle.

Like many before him who moved to the East Coast to gain valuable experience, Marriott was no exception. He ventured to New York City in 1999 to pay his dues with the best in the world. In modern times, that same trail has been followed by Aaron



Parks, Roxy Coss, Kassa Overall, Anne Drummond, Carmen Staaf, and Tatum Greenblatt, to mention but a few. Unlike the aforementioned musicians, Marriott made the decision to return to Seattle in 2004. His close friends and musical associates, Matt Jorgensen and Mark Taylor, returned as well, establishing a long-term association with the band, Human Spirit. Despite Marriott's return, on analysis it was

## **“Jazz, unlike most popular forms of music, pays no mind to age and generational divides.”**

apparent that even though the jazz scene in Seattle was producing great talent, it was unable to maintain the cultural infrastructure necessary to sustain the local talent, and keep them in Seattle.

Marriott's launch in April of the 501(c)(3) not-for-profit, Seattle Jazz Fellowship, is, by design, a beginning to address the needs of the community in building and maintaining generationally, a vibrant and thriving jazz culture. While a permanent site is the goal, the fellowship will begin as a pop-up entity, staging nightly performances in a variety of locations. Afternoons will feature listening sessions for students, narrated by a member of the community with the aim of introducing the history and culture of the music through its classic recordings. For musicians, gigs will have a direct tie-in to a mentorship program designed to join younger musicians onstage with more established leaders, or elders.

“What I've really tried to do,” explains Marriott, “is to codify what it is that makes a healthy jazz community, and the things that are necessary to make that a thing. To try to enumerate those and come up with programs that incentivize participation. They exist naturally in other communities, and they have previously existed here, they just don't anymore, and so we need some sort of pathway back—one that allows for limitless expansion. It can start extremely small, as a pop up. We are intending to be a six night a week, jazz performance and community gathering space. We are hoping to operate continuously, regardless of location. There's a lot of empty com-

mercial real estate, and we're hoping to occupy one storefront after another after another and hopefully we'll be in one place for a few months until they find a tenant. Permanence is definitely something we want, but I think that as long as we can operate on the cheap, that means more money to the musicians, more money for our programs, that's our goal. The business model is slightly different than the sort of

supper club model that has been used for the last 50 years or more.”

The fellowship will depend on participation, from the performing musicians to volunteers contributing in a variety of ways. By operating as an all-ages venue, younger musicians will have the benefit of interacting with more experienced professionals, with an opportunity to ultimately pay their dues onstage with the most respected players in

## **“In order to play this music, you've got to constantly be surrounding yourself with people that are better than you...you become comfortable with the kind of feedback that you need to hear.”**

the city. In the process, a new generation of jazz fans, who won't be prevented from participating by the high price tag of tickets at larger venues, can be raised. Jazz, unlike most popular forms of music, pays no mind to age and generational divides. Marriott's vision is one of unity—one that looks and feels like Seattle.

“In addition to trying to ‘recruit’ the next generation of fans, it's our intention [to ensure] that what happens on the stage is a reflection of the kind of community we want to see. We want our audience to see themselves reflected in the musicians that play on our stage so that all will feel

welcome and included. This is a guiding principle of our work,” he points out.

Marriott's career has been guided by the principles represented in the collective vision of the SJF. He has benefited greatly from the guiding hands of his own mentors here in Seattle and in New York. His associations with legendary Seattle trumpeter Floyd Standifer and iconic tenor saxophonist Hadley Caliman would be prime examples. “I feel really lucky and grateful to have had the attention and guidance from some really good musicians here at home. People like Jay Thomas, Jeff Johnson and Marc Seales, all the people that I've played with,” he says respectfully. “In order to play this music, you've got to constantly be surrounding yourself with people that are better than you. Sometimes those opportunities are hard to find, sometimes people are afraid to take care of those opportunities, to seek out those opportunities. Sometimes hesitant about getting the kind of feedback you need. I think at some point, the good news is that you become comfortable with the kind of feedback that you need to hear,” he says.

In essence, the predominant principle of the fellowship going forward is to put the music itself at the front of the line. While most for-profit music venues base their booking policies on draw, or “butts in the seats,” regardless of the quality of music, SJF presents an opportunity to raise funds differently and center the music as the guiding principle in booking the space. That overall philosophy is guided not by technical or theoretical learning, but by love for the music and the inspiration and community it creates.

“I think because we're a not-for-profit, there's a tendency to conflate what we're trying to do with jazz education. We're not

really about jazz education in the formalized sense of the word. We certainly are about jazz education in that we want to share our love for the music. I think that sharing our love for jazz with people that are fans and also with other musicians is more the focus,” states Marriott.

Marriott has a keen understanding of what jazz musicians and their audiences have in common: both are fans of the music. You cannot play the music without first falling in love with it. Secondly, both have opportunities to serve the jazz community in a myriad of ways, instead of just reaping the benefits of a vibrant jazz culture. When patrons walk through the door of a SJF gig, they are entering a place where they belong not only as an audience, but

as contributors to a community that has steadfastly held strong in Seattle since the Jackson Street days of the 1930s and '40s. The experience of witnessing the artistry of jazz in a small, intimate space is where the music truly comes to life and touches the lives of its congregants in life impacting ways that extend far beyond the club door. It's this kind of encounter that Marriott has been humbly working towards to achieve for the benefit of Seattle's jazz community, in a way that is sustainable while treading uncertain waters.

With an eye on its historic past and a visionary gaze towards its future, Marriott remarks, “At its most fundamental level, for jazz music, its natural habitat is the small, intimate room. Sometimes we deprive our

audience when we put the music on a bigger stage. Certainly, it adds respectability to the music to put it on the big stage and I appreciate that. On the other hand, there's no experience from the listener's point of view, like being crammed into a little space with the band right in your face. To me, that's the ideal way to experience live jazz music or jazz music in general, not on record, not from afar. Where musicians are sweating on you and spilling their drink on you, the trombone player's spit valve is getting your shoe wet, where you can hear the musicians talking between the tunes, you become much more a part of it.”

*To learn more about the Seattle Jazz Fellowship, go to [seattlejazzfellowship.org](http://seattlejazzfellowship.org)*




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## Safe & Sound: A New Live Music Venture Takes Off

Loss. That was something that happened to Jonathan Evergreen when the pandemic hit. He lost his job. And, as a freelance musician, he lost the chances to make music in front of audiences, too. Loss.

"I lost all my jobs," says Evergreen. "Isolation set in. Panic set in. What was I going to do?" He didn't know until he did.

With Jesse Kindrick Eaves, a fellow musician deeply immersed in Seattle's music scene, and emergency management expert Dr. Laurel R. Berge, they formed HMB50, a nonprofit organization that helped the healthcare industry in Oregon cope with COVID. Working with local and state governments and local manufacturers, they raised funds and donated thousands of PPE to local healthcare workers.

What does any of this have to do with Seattle's music scene that was devastated by the pandemic? "We became experts in COVID safety, PPE, and preparedness," says Evergreen. "It just made sense for us to pivot to the arts." Their thoughts, having worked with the medical community: If medicine prolongs life, the arts give reason to prolong it. With that, Safe & Sound Seattle came to fruition.

"We bring everything together," says Evergreen of the organization, "so people can come together to enjoy live music again safely." Working with local venues, artists, event workers, and vendors, they host events using COVID-compliant, data-driven procedures in order to keep venues open and give locals what they've lost during the pandemic: the ability to go to a live show and hear musicians play the music they love.

"It's been amazing seeing the community come together," says Evergreen. "To see everyone working toward a common goal. It's been inspiring." There have not been very many silver linings for most anyone during COVID, but silver has shined bright



Photo by Danny Ngan

for Evergreen and his team. Seattle's first live music event since the shutdown was at the Museum of Flight's outdoor Aviation Pavilion in late March. The Black Tones and Payge Turner played in front of audience members, safely.

Numerous safety measures were employed. Masks were required. There was social-distancing of eight feet between pods, with each pod seating up to four people. There were contactless QR codes for merchandise and donations. The staff were trained in safety procedures and COVID protocols. There was safety at the concert, yes, but, also, so much more. There was catharsis, says Evergreen, "It was healing. The response from the audience. There was crying." It felt good, put simply. It was a night of music that wouldn't have happened without Safe & Sound's expertise on such matters.

Their next concert was on May 29 at the same Museum of Flight location. The Marshall Law Band performed with special guest Tres Leches. The concert is part of Cleared for Takeoff, Seattle's first socially-distanced outdoor concert series (for 21+). It's appropriate that it's taking place at the Museum of Flight given what Evergreen

says about working at Safe & Sound during the pandemic. "We are building the plane while we're flying it." COVID has created unique problems. Evergreen and his team have become unique problem solvers.

Where the organization hopes to land is a post-COVID world is where Seattle's vibrant music scene comes to full flourish. There is great hope for that within the organization and they're eager to contribute whatever they can to meet that end. "What would Seattle be without music?" he asks. "It's what ties us together." It's what ties a venue owner to a band; a band to a sound engineer; a sound engineer to a T-shirt maker; a T-shirt maker to a music fan. "Music is the oldest language in the world. It brings us together." To bring people together safely is Safe & Sound's mission. They're currently working on future shows. It's part of their story but it's not their story alone. As Evergreen says, "It's a story being written and it's for everyone to write."

Yes, a story and a song, and everyone can contribute a verse.

—Jonathan Shipley

For information about Safe & Sound visit [safesoundseattle.org](https://safesoundseattle.org)

# Earshot Jazz Livestream Series at The Royal Room

Each Friday evening our livestream concert series continues, airing directly from the Royal Room, Columbia City. Celebrating some of Seattle's most talented musicians, the series is free to air on the Earshot Jazz YouTube channel. Check [earshot.org](http://earshot.org) for details.



Ann Reynolds photo by Daniel Sheehan

Friday June 4, 7:30pm PDT

## Ann Reynolds' Clave Gringa Quintet

Pianist and composer Ann Reynolds brings her love and deep knowledge of Cuban music to Seattle with her Clave Gringa Quintet. The success of Clave Gringa's two albums, *Para Cuba con Amor* and *Joy*, attest to the ensemble's true embrace of many musical genres. Seamlessly blending jazz with the diverse sounds of Cuban music, including Afro-Cuban forms such as "son cubano" and "danzón," Clave Gringa is known to deliver lots of danceable energy and spirit. Joining Ann Reynolds are trumpeter Daniel Barry, bassist Dean Schmidt, conga and bongo player Steve Smith, and drummer and cajón player Ricardo Guity.



Nathan Breedlove photo by Daniel Sheehan

Friday, June 11, 7:30pm PDT

## Francesco Crosara Jazz

Originally from Milan, Italy, pianist and composer Francesco Crosara's music melds an impressive mix of jazz improvisation, a romantic vein from his classical training, along with Latin influences. Crosara, who has performed with jazz greats such as Lionel Hampton, Roy Hargrove, and Ira Sullivan, is now based in the Northwest, and has collaborated with local stalwarts like Mark Ivester, Jeff Busch, Osama Afifi, and many others. For his upcoming performance with Earshot Jazz, Crosara's ensemble will include talented musicians, bassist Farko Dosumov and drummer D'Vonne Lewis. Expect both lyrical and exuberant music.



Greta Matassa photo by Ziggy Spiz

Friday, June 18, 7:30pm PDT

## Greta Matassa Trio

Jazz vocalist and educator Greta Matassa, who has been a mainstay on the Seattle scene for decades, has secured her place as one of the best jazz vocalists in the Northwest. In 2014 Matassa was inducted into the Seattle Jazz Hall of Fame and over the years, she's been awarded the Golden Ear Award for Vocalist of the Year numerous times. KNKX jazz radio host, Jim Wilke praises Matassa, emphasizing her "fearlessness in approaching material, that makes her like an instrumentalist in a jam session." Joining Matassa are one of the regions leading bassists, Clipper Anderson, and talented on-call saxophonist, Alexey Nikolaev.

Friday, June 25, 7:30pm PDT

## NU Trio w/ Phil Sparks, Nathan Breedlove, and Brian Kirk

This well-honed trio is comprised of veteran jazz musicians who have played in this formation and others together for decades. Confident serving up jazz standards and their own originals with skill and verve, they're not afraid to navigate uncharted musical territory. Each musician is revered in their own right. Trumpeter and composer Nathan Breedlove is a twice Grammy-nominated artist, and a former member of the Lionel Hampton Jazz Orchestra. Drummer, percussionist, and composer Brian Kirk has performed with Dizzy Gillespie and was a member of The Count Basie Orchestra and is currently a Professor of Jazz at Seattle Central College. Phil Sparks, one of Seattle's leading bassists, and a band member of the Seattle Repertory Jazz Orchestra, has performed and recorded with such luminaries as Ernestine Anderson, Floyd Standifer, and Hadley Caliman.



# Earshot Jazz Live at Town Hall

Earshot Jazz and Town Hall Seattle continue their livestream collaboration. Hear from resident and nationally renowned artists, two Saturdays a month. Tickets start from \$15 and free tickets are available for youth 22 and under. All Town Hall concerts are available to watch/rewatch for 5 days from air date. For more information go to [earshot.org](https://www.earshot.org).



Drew Gonsalves with Kobo Town photo by Near North Music

Saturday June 5, 7:30pm PDT

## Drew Gonsalves and Kobo Town

In 2004, émigré Trinidadian-Canadian songwriter Drew Gonsalves founded the roots-rock calypso group Kobo Town. His music for the band has been variously described as “an intoxicating blend of lilting calypsonian wit, dancehall reggae and trombone-heavy brass” (Guardian) and a “unique, transnational composite of rhythm, poetry and activist journalism” (Exclaim!). Based in Toronto, the JUNO Award-winning group has brought their distinct calypso-inspired sound to audiences across the world. Now Gonsalves joins us for a poignant performance—at once brooding and joyous, intensely poetic and highly danceable, Gonsalves’ songs reveal deep roots in Caribbean folk music.



Johnaye Kendrick photo by Daniel Sheehan

Saturday June 26, 7:30pm PDT

## Johnaye Kendrick

*DownBeat*-acclaimed vocalist and Thelonious Monk Institute graduate Johnaye Kendrick is a revered professor at Cornish College of the Arts and a much sought-after artist. Jimmy Keith effused that “Kendrick is not just a vocalist. She is a complete musician with a beautiful instrument and open ears.” Known for her perfect pitch and extraordinary range, Kendrick’s two albums *Here* and *Flying*, which include many of her originals, received rave reviews. Paul Rauch on *Flying* praises her “exquisite phrasing” and “lyrics [that] are so personal, and so richly delivered.” Equally adept at interpreting jazz standards, Kendrick often accompanies herself on harmonium, violin, and other instruments. Kendrick is joined by her first-rate Seattle band, which includes pianist John Hansen, bassist Chris Symer, and drummer D’Vonne Lewis.

[illegible]

## TD Vancouver International Jazz Festival



Snotty Nose Rez Kids photo by Matt Barnes



Dee Daniels photo by Shimon



Jeff Parker photo by Lenny Gonzalez

June 25–July 4  
Online, streaming from  
Vancouver, Canada

It's back! The TD Vancouver International Jazz Festival returns to celebrate its 35th edition from June 25 to July 4 with a stunningly diverse and virtuosic range of virtual performances. Would you expect any less?

Last year's festival was cancelled due to COVID-19, and this year enough concerns linger to possibly prevent any live performances. However, employing all the creativity and spirit of the music they honor, organizers with the nonprofit Coastal Jazz and Blues have networked and worked hard to adjust, modify, and thrive.

"We felt a massive responsibility to the artist community and to the audiences for whom I think music is probably more important than ever," says Rainbow Robert, Managing Director for Coastal Jazz and Blues. "We're all, I think, thirsting for culture and thirsting for inspiration and to listen to music that inspires a different outlook and reminds us of that which is most beautiful about this life."

More than 100 streaming performances—half free and half ticketed—seek to satisfy that thirst, each produced and recorded just for the festival not only in Vancouver but also coming from Chicago, New York, Philadelphia, Amsterdam, and Paris.

That's the benefit of Coastal Jazz's strong networks, made stronger by circumstances, for mutual benefits.

"We reached out to everybody we know who shares a passion for this very specific music, and to use each other's resources to mutually support the global community of creative music artists," says Robert. "We have to find new ways to inspire people with music and find ways to underscore our commitment to supporting sustainability for the lives of artists."

A benefit of the streaming performances is that once each one debuts, it remains available for viewing and listening through midnight on July 6. Pricing includes individual streams, tickets to their International Stream Series or packaged tickets for all the concerts at one particular venue: Performance Works Series, Pyatt Hall or Innovation Series at Ironworks Series,

or the All Access Streaming Package (39 concerts in total).

It's a departure for a festival accustomed to hosting 500,000 to 600,000 people at local sites. What doesn't change is the commitment to bring a full-flowering of musical talent, from many takes on traditional through cutting edge.

The festival will also offer a full slate of free workshops, daily from June 27 to July 2, that will be on Zoom to allow for interaction. The first of those workshops kicks off with Vancouver-based, classically trained jazz pianist and educator Róisín Adams, a TD Vancouver International Jazz Festival returnee. Other workshops which are part of the annual International Institute for Critical Studies in Improvisation colloquium feature Darius Jones, and Fay Victor.

Here are a few series highlights:

### INTERNATIONAL STREAMING SERIES

In a festival opening slot on June 25, renowned Chicago drumming duo Hamid Drake and Michael Zerang perform the classic Solstice celebration they've done



annually since 1991, for “the spiritual opening for the festival,” says Robert.

Not missing a beat, the series switches to New York on June 26 and 27 with a tribute to legendary pianist Bud Powell, featuring a trio of pianist Helen Sung (who performed at the Earshot Jazz Festival in 2018), guitarist Steve Smith, and double bassist Lonnie Plaxico. Also in this series is multi-instrumentalist Jeff Parker, who will perform with his eclectic ensemble, The New Breed, with innovators alto saxophonist Josh Johnson, bassist Paul Bryan, and drummer Makaya McCraven. In addition, piano virtuoso and educator Fred Hersch presents a solo piano performance.

## THE PERFORMANCE WORKS SERIES, PYATT HALL

This series highlights area talent, opening with the Snotty Nose Rez Kids, a First Nations hip-hop duo of Yung Trybez and Young D. The two Haisla rappers, hailing from Kitamaat Village, B.C., dazzled a Vancouver Festival audience in 2019 and continues to gather prestigious award nominations.

Beloved Vancouver cellist Peggy Lee performs with her own band in this series, and separately appears with a group called Dávala led by singer/composer Julia Ulehla and guitarist Aram Bajakian—an ensemble that celebrates Czech heritage.

Singer and musician Dee Daniels is well-known to B.C. and PNW audiences, for bringing her four-octave vocal range and sensibility that encompasses jazz standards, blues, gospel, and more. Also well-known is tenor saxophonist Cory Weeds who will perform with his quartet.

## INNOVATION SERIES AT IRONWORKS

In this series you’ll see the wild chemistry of Grdina-Houle-Loewen, featuring guitarist Gordon Grdina, clarinetist François Houle, and drummer Kenton Loewen. Also featured are Talking Pictures, an ensemble with an extensive sonic palette, featuring guitarist/composer Ron Samworth.

—Dennis Moran

Full lineup details and ticket are available at [coastaljazz.ca](http://coastaljazz.ca)



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# MEET THE BOARD

## Augusto Cardoso

Continuing our series, 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. This month, please meet Augusto Cardoso.

### 1. What are your name, board position, and preferred pronouns?

My name is Augusto (Gus) Cardoso (he/him) and I am the most recent board member.

### 2. How long have you served on the Earshot Jazz board and please mention any other EJ board positions you've held if any?

Since February 2020, I have served on the Earshot Jazz board and I have joined the Finance and Hiring and Procurement committees.

### 3. What led you to join the Earshot Jazz board?

John Gilbreath reached out to me in 2019. Given that I have been an Earshot Jazz member and Gold Card purchaser since 1993, I felt that it would be a great opportunity to join the Earshot Jazz board.

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

I am proud that Earshot has gained a stellar reputation for showcasing local talent along with national and international artists.

### 5. Tell us a little about your background—professional qualifications, job, interests, talents?

Currently, I am a Senior Quality Assurance Engineer with Base2 Solutions working on a project at Boeing Commercial Aviation.

Previously, I worked with UW-IT on their Human Resource Modernization project. And before that, I had a long career with WRQ/Attachmate where I tested and supported Reflection brand desktop software products. Educationally, I am bi-coastal with a Master's in Applied Mathematics from the University of California, Riverside and a Bachelor's in Mathematics from the University of Massachusetts, Dartmouth.

I grew up in New Bedford, Massachusetts, and I have family ties to Portugal.

My spouse is self-employed as a statistical consultant and teaches part-time at the UW. My son graduated from UW Foster School of Business and is working in finance with Goldman Sachs. My daughter graduated with a Master's in Public Policy from Duke University and she is working with Deloitte Consulting. We have resided in the Roosevelt neighborhood of Seattle for many years.

My music appreciation started with volunteering at the college radio station where I got exposure to the various styles of jazz and its influences. My CD collection is close to about 2,000 albums.

### 6. 2020/2021 have been challenging, is there any other organization or inspirational person you'd like to highlight that stood out to you?

Yes, this has been a very challenging year and I am inspired by all of the local nonprofit organizations that continued their missions to help people with food and shelter.



Gus Cardoso photo by Lena Cardoso

### 7. Is there anything else you'd like to share?

Also, I enjoy watching soccer live and on television. I am a season ticket holder with the Seattle Sounders FC and a life-long member of the Sporting Club of Portugal.



Josh Hou, Sara Heng, Raymond Larsen, Mark Hunter

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## Spontanea Chromasonic

RIGHT BRAIN RECORDS

Musicians have long taken inspiration from the sensory world around them, creating artistic works informed by how they experience the art and life of others. The Seattle-based free improvisation collective Spontanea has delivered their own ethereal take on this with a new album, *Chromasonic*, released in 2020.

The group, consisting of Matthew Benham (electric guitar, effects), James Hoskins (cello), Carol J Levin (electric harp, percussion), Kenny Mandell (saxophones, flute, percussion), and Scott Schaffer (bass, mandola) used a series of abstract paintings by artist Ellie Polk as inspiration. With no instructions beyond looking at and immersing themselves in a given image, the five members of Spontanea spontaneously

interpreted seven visual works, creating a string of otherworldly soundscapes.

Much like these improvising musicians have described diving deeply into the music and the imagery, I found it easy to relinquish control of my little living room and let myself sink into the soundscapes they created. Each of the seven tracks offers a different aural palette, and you can feel the hard line of a reset as they transition from one to the next; much like strolling through the open doors of an art museum and never ending your observations. The third track, “Ataraxia,” is often busy and textural, and at times even humorous without being silly—a skill surely developed through many improvisation sessions. Suddenly, you are into the next improvisation, “Kaleidotopia,” and



there is a cello unfurling as delicately as a flower, teased further open by the other members of the ensemble.

The painting used for the album cover is one of Polk’s paintings which was used to inform the penultimate improvisation, “A Riot Of...” The colors are warm and earthy, and

more opaque compared to others from the gallery. The improvisation, in turn, makes quick and exciting twists as if they read the painting like a graphic score. Perhaps one could call Polk a cartographer of sorts. You will enjoy the improvisations from these illustrious musicians on their own, but I heartily recommend diving into them one by one with Polk’s paintings nearby to enrich the experience.

—Haley Freedlund

## Ronan Delisle Write To Me A Coda

SELF-RELEASED

Ronan Delisle’s first full-length album, following a collection of beautiful EPs, has been eagerly awaited by an established audience and scores of friends and supporters. Concurrently, the music was released in March as guitarist and vocalist, Delisle departed his home in Seattle for a new chapter in Los Angeles. The alchemy of these two pivotal moments helps *Write To Me A Coda* read like a love letter to the jazz scene and the musicians that shaped him while he was here.

The nine tracks play like a story told in three parts and made with nearly the same instrumentation throughout, but with a rotating cast of some of Seattle’s finest musicians. The first four songs are performed by a trio including Delisle, trumpeter Raymond Larsen, and bassist Tony LeFaive. Instantly, their music challenges the confines of genre in its thoughtful, drumless saunter, delivering something reminiscent of the American prairie one hears in Jimmy Giuffrè’s *Western Suite*.

The third track, “Thorn,” takes it a step further, playing in rondo form with no improvisation; “Nation of Three” gives us the only take featuring Delisle’s singing, haunting along with the main melody and bridging the timbral differences between the brass and strings.

“The Icebergs” stands alone in the center of the album—the only track featuring Abbey Blackwell (upright bass), Neil Welch (tenor sax), and Thomas Campbell (drums), while introducing keyboardist Matt Williams for the rest of the recordings. This song is rich with grandeur, not just in contrast to the previous mood but in the undeniable chemistry of this quintet of musicians. Campbell, in particular, shines in two perfect, understated drum solos.

With “Thick As Thieves,” we enter what feels like the final act of the album. Suddenly there is a groove figure and Rhodes and cross-sticking. Delisle, Larsen, and Williams are joined by Kelsey Mines on upright bass



and Chris Icasiano on drum kit, transporting the closed-eyed, head-rocking listener into their favorite dimly-lit venue. While the album is ripe with compositions that allow those playing them a considerable sense of sonic freedom, that sense is most palpable through the end of the record. The sounds are modern and even conceptual—listen closely for the sounds of paper and pencil in “Ever Thus,” and the collaborative universe woven together in the final track, “Orphans.”

Perhaps the most special element of this release is the zine-style booklet that accompanies the digital download. With help from friends, Delisle has collaged together photos, gilded paper, and hand-typed liner notes for each track and words of thanks. This crafted component adds a layer of love and thought that transforms *Write To Me A Coda* into a beautiful parting gift from the musician to the listener, close friend or stranger.

—Haley Freedlund



Thomas Marriott photo by Daniel Sheehan

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