

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

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

August 2021  
Volume 37, No. 08  
Seattle, Washington

A close-up portrait of a young man with long, wavy, reddish-brown hair. He is looking slightly off-camera to the right with a calm expression. He is wearing a dark red or maroon button-down shirt. The background is a soft-focus green, suggesting foliage.

## Drummer Sheridan Riley Defies Categorization

Sheridan Riley photo by Daniel Sheehan



## Connectivity



John Gilbreath photo by Bill Uzmay

Our joint slog into and through, and now, slowly and hopefully out of the COVID-19 pandemic has demonstrated our interconnectivity at every turn. Whether or not we've agreed on every policy, or have had equal access to care, the human connection in the transmission of this disease and its immunity is a lesson that we can all stand to take seriously. So, if you haven't already **PLEASE GET VACCINATED**.

In this past year, the Seattle jazz community stepped up, as always. We can all be proud of the creative resilience and mutual support that shone through this past year. As we roll through the remainder of this summer with a wary eye on the uncertainties of the fall, we know that we can, and will, only go forward.

The Earshot Jazz organization is grateful to serve this remarkable and multi-faceted jazz community. We're looking to the future with optimism by planning a robust concert series for the fall, including our annual Earshot Jazz Festival. Having just launched the complete digital archives of 400-plus months of Earshot magazines, all centering the artists of Seattle's storied jazz history, will serve as an ever-present reminder of our commitment to honoring the past with respect and fascination, as well as, carrying the lessons we've learned into the present and our future. We hope that you've spent some time going

through the archives now that they're fully accessible online through Earshot Jazz and the Seattle Public Library. For me, those archives are a doorway to the wider legacy of jazz here in Seattle and the awareness of that longer story inspires my responsibility to it. It's our culture. It's important. It's important and we all have a part to play. To access the archives, visit [cdm16118.contentdm.oclc.org/digital/](http://cdm16118.contentdm.oclc.org/digital/).

The 33<sup>rd</sup> annual Earshot Jazz Festival is just round a couple of corners and we're cooking up another feast of unique international and locally-sourced flavors. Stretching from mid-October to early November, this year's festival will be available both as live, in-person concerts and as video presentations streamed directly to your home. As always, we celebrate jazz as a cultural treasure of Black America and Seattle's prominent place within the world of this dynamic and expressive genre.

Stay tuned for the September issue for an overview of this year's festival, and a chance to learn more about our featured resident artist, the incredible multi-instrumentalist Marina Albero.

The lineup for the opening weekend includes a special concert by new NEA Jazz Master Terri Lyne Carrington and her acclaimed seven-piece ensemble Social Science, which includes returning heroes Aaron Parks and Kassa Overall.

We're excited to announce an October 21 concert by Chucho Valdés Duets, featuring the great pianist in performance with the sublime Dianne Reeves and tenor saxophone titan Joe Lovano. The full festival schedule and ticket information will be available online later this month.

Please join us in support of a vibrant jazz community for one of the world's most vibrant cities!!

See you soon.

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

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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

### City of Music Career Day

Calling all young, aspiring musicians! The Seattle Office of Film & Music will be presenting their free, annual City of Music Career Day. The event is intended for teens and young adults ages 13-26 interested in learning more about the industry and getting the opportunity to pick the brains of a diverse roster of music industry professionals through networking, experiential learning, engaging workshops, and performances. This year's event will be held virtually on Friday, August 27 from 3-5pm. To RSVP, visit [tinyurl.com/mcd21-signup](https://tinyurl.com/mcd21-signup).

### A New Name, A New Home

A change is gonna come soon to the streets of Rainier Valley. For his many contributions to the Seattle jazz community, South Hill Street between 21<sup>st</sup> and 22<sup>nd</sup> avenues will be updated to "Clarence Acox Jr. Way" to honor local legendary jazz educator and musician Clarence Acox Jr. The street's naming also serves as a way to celebrate JazzED's new location in South Seattle. The cherished drummer and pianist is best known for founding and directing the Garfield High School jazz band for four decades from 1979-2019, co-founding The Seattle Repertory Jazz Orchestra alongside saxophonist and educator Michael Brockman in 1995, and co-founding JazzED 11 years ago alongside Laurie de Koch who would eventually become their executive director.

### Summer of Sparkling

Argyle Winery has been toasting all summer to celebrate their leadership and history in bringing Oregon sparkling wine to the world's attention. Summer of Sparkling is in collaboration with various partners, including PDX Jazz to present an intimate, outdoor summer concert series. The series will conclude August 28 with a dazzling performance from singer and songwriter LeRoy Bell and His Only Friends band. For more details visit [argylewinery.com/visit/summer](https://argylewinery.com/visit/summer).

### Call to Compete for the International Blues Challenge

The Washington Blues Society (WBS) is searching for the one band and one solo (or

duo) act that will represent the region at The International Blues Challenge. Any and all blues acts residing in WA, OR, ID, MT, BC, or ALB may enter the competition. WBS will be holding semi-finals in various locations and dates around Washington state. Selected semi-finalists will fly out to Memphis in January 2022 to continue competing on the fabled Beale Street. All applications must be received no later than August 25. For more information about the competition, visit [wablues.org/music-listings/ibc-info](https://wablues.org/music-listings/ibc-info).

### In Memoriam: Jerry Granelli

On July 20, Canadian drummer Jerry Granelli passed away at the age of 80 in his home of Halifax, Nova Scotia. For a majority of the 1980s, Granelli lived in Seattle where he taught at the Cornish College of the Arts, alongside trombonist Julian Priester and bassist Gary Peacock. Granelli was famously known and fondly remembered for his drumming on the soundtrack of the 1965 classic film, *A Charlie Brown Christmas*. Throughout his career, Granelli dedicated himself to the art of jazz improvisation and mentored many young musicians. He is survived by his three children and five grandchildren.

### In Memoriam: Ed Petry

On June 29, Seattle guitarist Ed Petry passed away in Florence, Oregon. Petry played with some of Seattle's contemporary classic acts, such as saxophonist Kenny Mandell, avant-garde musician Rik Wright, and guitarist Dennis Rea. Rea respected his fellow guitarist, once admiring him as, "the most unique guitarist in Seattle...But he's such an extreme wall-flower that very few people get exposed to his idiosyncratic genius."

### Issue Corrections

We would like to correct two editing errors from the July 2021 issue. First, in the Letter from the Director, the artist's name Suggie Otis should be spelled Shuggie Otis. Secondly, in the album review of Brendan McGovern's *Dreamscape*, all songs were written by McGovern with the exception of "Bernie the Cat" by Marc Smason.



# THANK YOU!

Thank you to all the generous donors! **We are humbled and grateful for your investment in our jazz community, and we thank you for being part of our Earshot family.** This list acknowledges donations and memberships made between January 1 and June 30, 2021. Please contact [info@earshot.org](mailto:info@earshot.org) with questions or corrections.

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## THIS OTHER FORCE: Drummer Sheridan Riley Defies Categorization

BY JONATHAN SHIPLEY

"I'm not really a jazz drummer...I suppose I'm a rock drummer, but I never really set out to be a rock drummer either." Sheridan Riley has been a member of such eclectic musical acts such as Avi Buffalo, John Mitchell Quartet, Time of Wolves, Fort Wife, and ALVVAYS. With such a diverse repertoire under their belt, Riley maintains but one simple focus, and that is to make music. "It's this other force," Riley says, "separate from day-to-day living. It interrupts. It's beautiful and undeniable, but also so elusive. I'll be searching for that energy indefinitely."

The search began, as many searches do, with a Patsy Cline cassette tape, a Time Life Motown compilation album, and illegally downloaded music off of Napster, like Zero 7 and Buddy Guy, that Riley's parents were listening to when they were a kid. Banging on a toy snare drum by age four and proud owner of a drum kit by the age of 11, Riley listened to the likes of Karen Carpenter and Led Zeppelin; the Jackson Five and ABBA; the Beatles and Deerhoof; Miles Davis and Elvin Jones. "Drumming blew my mind," Riley says. "I still have so much to learn from them. The way Elvin could play pocket and sound like an earthquake—that's what I wanted to channel." Drummers like Zigaboo Modeliste, John Herndon, and Chad Taylor thrilled Riley because they, "all play amazing time but also sort of transcend the time they are keeping so beautifully."

Time, short as it's been in Riley's burgeoning career, has been beautiful for them thus far. Indeed, as a teenager, and as a drummer of the musical outfit that is Avi Buffalo, they were signed by the legendary Sub Pop Records. Currently, Riley is the drummer for ALVVAYS, a Juno Award-winning indie alternative band from Canada.

With Riley's career on the rise, people have taken notice of something and that



Sheridan Riley photo by Daniel Sheehan

is that Riley doesn't look like someone who is typically on stage behind a drum kit. Riley doesn't look like what many would imagine a drummer should look like, maybe a John Bonham or a Dave Grohl. It's been challenging for Riley. "I've never related to being a 'girl,' per se. I know a lot of musicians I saw growing up didn't look like me, but I didn't really relate to the branding of 'female musician' either, which I assumed I was supposed to." That doesn't mean, however, that it wasn't imposed on them. "When my musical taste, or my presentation as someone who loves and plays music, would be filtered through

basic labels of masculine and feminine, it was always uncomfortable and still is. I want to challenge it. Always. I think gender and music are similar in that they are ever-evolving forces."

The force they want to impose as a performing drummer is simple: happiness. "I do hope to make people happier when I play." It's what Riley's favorite musicians do. Locals who inspire them with their happy play include Eric Eagle, Chris Icasiano, Evan Woodle, and Adrienne Davis. Riley's inspired by them and continues to learn from them. "I suppose I'm trying to get more in touch with being present.



Providing an anchor but also having a conversation...How do I do that? It's a strange blessing to be alive and any little way I can channel some optimism, some relief, some empowerment, I want to do that."

Ever-learning and ever-evolving is something the young drummer takes seriously in their career. Riley takes lessons to get out of their head, offering different perspectives not only as a player, but as a listener. "I don't really see an end in sight," Riley says of what they're reaching for, "or a final point of arrival." It's the journey, in other words, not the destination. Riley also continues to listen to, and be motivated by, the likes of Sonic Youth's Steve Shelley, Wilco's Glenn Kotche, and others, as Riley's own career continues to blossom.

The COVID-19 pandemic, naturally, withered that blossom some. It forced Riley to change, almost immediately. The pandemic made it rather difficult to spread that happiness with no concerts to perform or shows to jam at. Because of the pandemic, Riley's life changed overnight, as did every musicians' lives. "Unable to jam with people was devastating," Riley emphasizes. "The silver lining was unprecedented ego death! Who am I without my gigs? Who am I without those familiar feelings of acceptance?"

Those were questions Riley had to face. However, facing a pandemic-induced ego death actually brought some good to the young drummer, as well as, tuning into Earshot's and The Royal Room's live streamed concert series. "The Royal Room streams really helped me out," Riley says. It showcased for them, not only great music, but also a resilience and adaptability in tumult and hardship. "That was heartening, to say the least."

Riley has much more to say through their drumming. An EP is forthcoming. Working on the finishing touches, Riley says it's a mostly improvised sound collage, using cut-ups of spoken word that their friends sent to them. This year, Riley is also releasing a songwriting project called Peg. They say, "It's more Pink Floyd meets Rilo Kiley."

That is, perhaps, the earthquake Riley is always after. One where musical styles collide—a clash of cymbal and snare; an unquantifiable force; an uncategorized musical happiness.



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Terri Lyne Carrington photo by John Watson

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The community jam session has always been an outlet for artistic growth, musical connections, and generational mentorship. In Seattle jazz history, this has been the case from the halcyon days of Jackson Street in the 1930s to the present. The ideals of community and fellowship are found within each session. While the general tone of the sessions on Jackson Street were steeped in the tradition of competitive cutting contests, modern day sessions are definitively more inclusive. That being said, the artistry of the more established players sets the bar high for younger, less established players

What has come to be known as Tuesday Night Jams at the Owl, actually began at the old Brick Street Bar & Grill in 1995. Drummer John Wicks' with guitarist Dan Heck and bassist Geoff Harper founded the session, with drummer Jose Martinez replacing Wicks shortly thereafter. Saxophonist Marc Fendel then joined the band, which would soon be known as Bebop and Destruction, a moniker imagined by Heck one evening, strolling through the mid-90s, grunge-infused neighborhood of Belltown where the session was born.

By the turn of the century, the session had moved to its current digs at the Owl. Keyboardist Ryan Burns joined Bebop and Destruction about this time, when Heck left for New York City. The session was embraced (hijinks included) by Owl manager Colin Geary, without whom the jam would certainly have perished. The session started at 10pm, enabling musicians to drop in after their respective gigs. For the Seattle jazz community, the Owl provided a clubhouse of sorts, with “the hang” remaining the thing that drew folks from all over town downtown. Fellowship stood side by side with artistry as the foundational elements

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of the weekly affair. Seattleites learned to expect the unexpected at the Owl.

Pianist Eric Verlinde, who has curated the session since arriving in 2007, nurtured the tradition of openness at the Owl that first sprung to life at the Brick.”That was the brilliant thing about Tuesday’s session; it was that you felt anything was possible, musically and otherwise. There were no rules, no one to tell you to turn it down, that your shit was ‘out,’ play less notes, or anything like that. It was the only place in the Northwest where that shit didn’t happen,” he recalls.

Tuesday nights at the Owl has seen a number of international jazz stars pass through and perform over a quarter century. Most notably, New Orleans born and raised jazz superstar Wynton Marsalis dropped in and played an entire set on Fat Tuesday. Martinez, who played drums that evening fondly recalls, “We all knew he’s great, but he was so soulful and wise.”

The legacy includes appearances by the likes of Taj Mahal, Roy Hargrove, Nicholas Payton, Ethan Cohen, Steve Coleman, members of the Spanish Harlem Orchestra, and Benny Green to mention but a few.

“It always falls on election Tuesday as well. I remember the session where Obama won for the first time, and the energy was so palatable—cheering and feeling hopeful. We were there, as well, the evening 45 was elected. The music was so dark and jaded—uncertain. [It was] definitely a reflection of how we were all feeling at that time,” recalls Verlinde.

The session is there for when we need to celebrate and when we need to mourn. That, in itself, is remarkable and essential in terms of community. For musicians and jazz fans alike, the Owl jam is the place to connect with the Seattle jazz scene. It is where musical alliances are formed and where one might find the next phenomenon to arrive on the scene. It is where musicians can gather from gigs around town and shed the darkness of their weekly routine in the light of fellowship. It is the evening and place that embraces all of our historic past and the hope that speaks to our future. Most importantly, it will be happening again this Tuesday night. Will you be there?



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# säje at Jazz Alley



säje performing live to a full house at Dimitriou's Jazz Alley on July 6, 2021. L-R: Erin Bentlage, Sara Gazarek, Amanda Taylor, Johnaye Kendrick. Photo by Lisa Hagen Glynn.

BY PAUL RAUCH

The two night stand of the jazz vocal supergroup säje at Jazz Alley represented a series of firsts for all those fortunate enough to be present. For the club and patrons, the sold out house represented a sense of normalcy for the first time since the COVID-19 shutdown. For säje, it marked the first time performing together before a live audience. The worldwide pandemic hit just as the vocal quartet was blossoming into a worldwide phenomena, an identity held together over the shutdown digitally, and finally in isolation in the Seattle area.

In jazz circles, the known quantities of säje are celebrated Seattle-born and raised vocalist Sara Gazarek and highly acclaimed Seattle vocalist and composer Johnaye Kendrick. They are joined by arrangement superstars Amanda Taylor and Erin Bentlage, whose dynamic voices also add to the highly original sound of this groundbreaking quartet. Add pianist Dawn Clement, bassist Ben Williams, and drummer Kendrick Scott to the mix, and the potential for greatness becomes clear. For the most part, the quality of sublime

greatness was achieved during this opening performance.

The set opened with Bentlage's arrangement of Kendrick's "Scorpion," featuring groove-based harmonies and Clement's riveting solo on both piano and Nord keyboard. The sight of five strong women performing together onstage was a powerful image not seen often enough. Their vocal artistry, melodic prose, and instrumental prowess were dynamically expressed with each selection, whether it be a group original such as the Grammy nominated "Desert Song," or inventive interpretations of the country classics "Ring of Fire" and "Jolene." Williams' bass solo on the former (a June Carter composition made famous by Johnny Cash) and the intricate work of Scott on the drum kit, provided a jazz rich canvas to receive the wide ranging, off-the-grid brilliance of the group's four part harmonies.

The most powerful moments of the evening took place during Kendrick's strong and focused performance of her piece, "Never You Mind." The stirring narrative speaks to the struggle of Black Americans in the fight for social justice. At the end of the song, Kendrick solemnly names a list too

long of Black men and women whose lives were taken far too soon while the remaining trio chants, "You matter," a nod to the Black Lives Matter movement. The song ends suddenly and dramatically, driving the narrative home in no uncertain terms.

Throughout the evening, the dynamic range, perfect pitch, and emotive lyricism displayed fearlessly by the foursome was evident. The spirited, powerful arrangements were precisely engaged without being forced. The music could have just as easily been performed by brass and woodwinds, the vocal and arrangement approach expressing a poetic unraveling of melody and harmonic deference. There were a few loose ends as one might expect on a first gig, with the house sound dynamics slighted heavily towards the vocal end, and the backing trio having to pull together on the spot. In the end, the audience was awarded a fine performance, with säje as the recipient of the love and support only a home audience can supply.

The Seattle debut of säje is step one of what is sure to become a long term sojourn of artistic excellence. We were fortunate enough to be early passengers on that ride, if not for one evening.



## Alex Chadsey on Daily Rituals

Community Corner is a series that invites the public to contribute their thoughts, reflections, observations, and more about the world around us, particularly as it relates to jazz and music overall. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The thoughts and opinions expressed in this series are the author's own and do not necessarily reflect those of Earshot Jazz. Please email submissions to [editor@earshot.org](mailto:editor@earshot.org).

**This month Seattle-based musician, composer, and teacher Alex Chadsey, well-known for his work with his ensemble Duende Libre, explores his journey through the pandemic.**

BY ALEX CHADSEY

Rituals saved my life. I'm not talking about animal sacrifices or fasting or self-flagellation. But when the pandemic upended my world, daily rituals provided structure, purpose, and a sense of empowerment. In the process, I learned a new respect for the power of daily rituals.

My earliest encounter with ritual was through music. As a child, practicing piano became my first ritual when I started taking lessons with an Everett teacher named Mary Belshaw. Like any kid I resisted practicing, but Mary had a gentle yet persistent approach. I also learned that doing the same activity at the same time every day conferred benefits like learning new songs, earning small rewards, and wowing friends.

Years later I discovered meditation. Learning to meditate was like practicing piano but the benefits were less tangible. I stuck with it anyway, maybe because I liked the routine or because I liked being around others who meditated. Eventually, I learned that no matter what was happening in my life, meditation was there like a steadfast friend.

There is a difference between habit that is compulsive and habit that is intentional. For me, that's what distinguishes a ritual from compulsive habit. Compulsive habit is not a choice. Ritual, on the other hand, is only as powerful so long as the individual continues to choose it. It must be a conscious choice based on core aspirations and values.



Alex Chadsey photo courtesy of the artist

Let me share an example. The pandemic has been hard on everyone but the blow it dealt musicians like myself was devastating. Overnight, I went from a busy music career to spending each day confined to my small apartment wondering what to do next. My schedule was empty and my future uncertain. My life had become a blank canvas.

"The blank space can be humbling," observed the choreographer Twyla Tharp. It can also be terrifying. For me, it was all this and more. In the end, I turned to rituals as I had many times before. My rituals included waking up and going to

bed earlier (no more late-night gigs!), taking daily walks around my neighborhood, and preparing steamed clams with angel hair pasta every Sunday evening. My rituals included practicing polyrhythms at the piano and daily ear-training exercises. I made lists to track how many hours I spent doing what each day. If there is power in giving something a name, there is power in recording an activity. As I harnessed the power of daily rituals, my pandemic life slowly came into focus, but the picture that emerged has been different in surprising ways.



# ROOTS

## Joe Brazil, A Visionary

Earshot Jazz is proud to share brief excerpts from the forthcoming book, *After Jackson Street: Seattle Jazz in the Modern Era* (History Press of Charleston, S.C.), by Seattle's preeminent jazz writer, Paul de Barros. Picking up where *Jackson Street After Hours* (Sasquatch Books, 1993) left off, the new book will feature fascinating interviews with the familiar artists and under-sung heroes who shape this vibrant jazz scene.

BY PAUL DE BARROS

A few weeks ago while revisiting the interview I did in 1989 with saxophonist, band leader, and educator Joe Brazil for *Jackson Street After Hours*, I emailed former Garfield band director Clarence Acox for a clarification. Acox responded, "I'm glad someone is writing about Joe. His workshop preceded all the other jazz workshops in the area. He was a true visionary."

Indeed. Long before JazzEd and the widespread fame of Seattle's high school jazz programs, Joe Brazil confronted the racial and economic disparity in jazz education by establishing an accessible school where kids could learn to play jazz. Originally called the Black Academy of Music (later changed to the Brazil Academy of Music), the school had its heyday in the '70s when it offered a rehearsal band, music lessons, and workshops. The workshops were with the legendary likes of McCoy Tyner, Ar-

chie Shepp, Cannonball Adderley, Dizzy Gillespie, and a local faculty that included trumpeter Floyd Standifer, saxophonist Jabo Ward, bassist Milt Garred, guitarist George Hurst, and Brazil himself. Some of the students who passed through the Academy included the late trumpeter Ed Lee, tenor saxophonist Omar Brown, brass player Sam Chambliss, and bassist Doug Barnett Jr.

Originally from Detroit, Brazil came to Seattle in 1961. In 1965, he played with John Coltrane at the Penthouse, recording with him on the album *Om* (a reissue of the album is reportedly in the works). Brazil also taught at Garfield High School and the University of Washington, where his denial for tenure despite the enormous popularity of his jazz history class caused a campus uproar. Brazil passed away in 2008. For the most comprehensive information about his life and work, visit [joebrazilproject.blogspot.com](http://joebrazilproject.blogspot.com), maintained by Seattle saxophonist

Steve Griggs. In the meantime, here are a couple passages from his *Jackson Street After Hours* interview:

"So many people would come to you and say, 'Well, if I could just have had money to buy an instrument' or 'If I could just have had a teacher' or have this, that or the other, 'then I would have studied music'... So, the idea was to have an organization that had instruments, had a building, had teachers, and had equipment so that anyone that wanted to study music could never say, 'I didn't have the opportunity to study'... It was called the Black Academy of Music. I think I was looking at something like either Batman or Superman, all them BAM!, BOOM!, WAM!s, you know? And, somehow BAM stuck out. I got the acronym before I put the name down."

"[Regarding the intensity of the music with Coltrane at the Penthouse]: When you're really involved in the music, you're not aware of the audience or self or whatever, because everything is clicking as a harmonious group. Now, mostly in the commercial scene, you're trying to see who's laughing, who's buying beer, you know? You're trying to make sure everybody's happy and all that kind of thing. But when you're really creating on a higher level like that sometimes—and I guess 'Trane had done it many times, and I've had the good fortune, a few times, you know, of reaching that state—so you don't really recall it totally. At least I don't. And, McCoy said he didn't. 'Trane didn't want to hear it back mainly because, he says, 'Well, I just don't want to be influenced by those kinds of things.' But one time he says, 'I've often wondered what my music would sound like if I heard it the first time.'"

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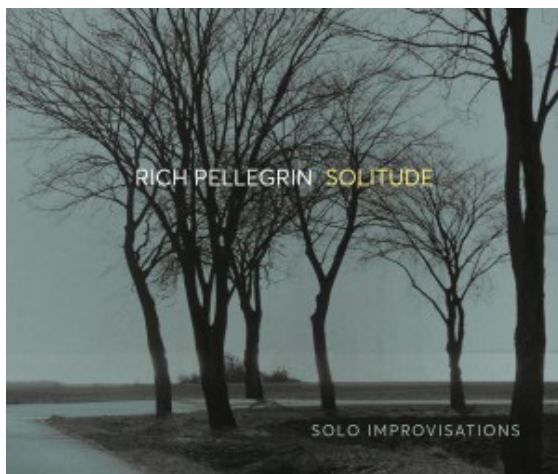
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Photo by Richard Walker





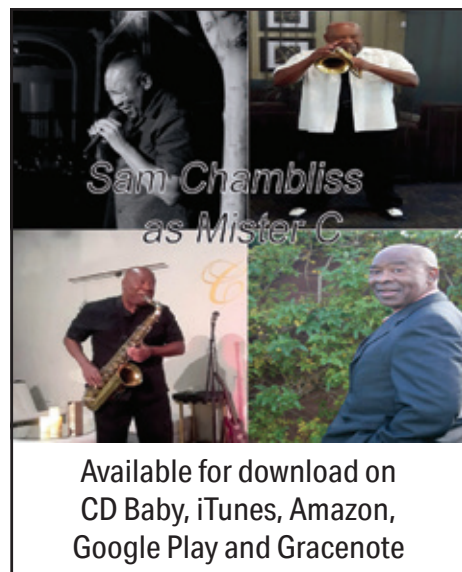
## ***Solitude: Solo Improvisations*** **Rich Pellegrin** OA2 RECORDS

BY GRANT GRAYS

Solitude has been a central theme of the human condition for the past fifteen months. With the planet under lockdown to temper the spread of COVID-19 we have all spent time alone in abundance. While loneliness has been an unavoidable feature of this moment, we have also been afforded the opportunity to explore the feature of aloneness. Aloneness does not connote the negative aspects of solo existence, but rather describes the joys of self-reflection and reacquainting oneself with who they are. Pianist and educator, Rich Pellegrin, offers a musical interpretation of this complex, nuanced ethos in his latest album, *Solitude: Solo Improvisations*. Recorded in an isolated studio on Whidbey Island and released in April, the album works as a suite that explores the varied emotions and textures of this distinct sense of isolation—one which allows the individual to explore the deepest parts of themselves.

Instead of traditional titles, each track is labeled “Improvisation” alongside the correlating number to its position on the album. The absence of names on this 25-track record allows the listener to interpret each movement by its own merits, rather than assigning preconceived meanings based on a title. Each track flows effortlessly into the next, reflecting the multifaceted and multilayered internal monologue which materializes in a state of solitude. Feelings of joy, pensiveness, melancholy, and even the familiar feeling of boredom (one we have all likely experienced over the last year to some degree) are given equal time and observation throughout Pellegrin’s latest composition. Just as the mind explores rhythm and repetition, or recession and rising as the mind, body, and spirit often does when in a state of isolation, so does Pellegrin’s piano excursions in this thoughtful and grounding study.

Maya Angelou observed that, “In the silence, we listen to ourselves. Then we ask questions of ourselves.” Pellegrin invites the listener to do just that—to turn the mind inward, reflect on the many modes and meanings of our own solitude, and to examine and marvel at how it feels to exist within the self. A *Solitude: Solo Improvisations Volume II* is on the horizon, to which fans can keep up with Pellegrin and the journey to the new album at [richpellegrin.com](http://richpellegrin.com).



# JAZZ AROUND THE SOUND

## AUGUST08

### Sunday, August 1

AB Beaver Sessions, 9pm  
CZ Choro Jam, 2pm  
DT Jazz Jam, 6pm  
VI Ron Weinstein Trio, 8pm

### Monday, August 2

NL Mo' Jam Mondays, 8pm

### Tuesday, August 3

EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
JA Janiva Magness, 7:30pm  
OW Jazz Jam, 9:30pm

### Wednesday, August 4

EB Tom Kellock, 5:30pm  
ES Paul Richardson, 5:30pm  
JA Janiva Magness, 7:30pm  
VI Marco de Carvalho, 8pm

### Thursday, August 5

EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
JA Blood Sweat & Tears, 7:30pm  
NL Marmalade & Cumbieros, 7pm  
VI D'Vonne Lewis Trio, 8pm

### Friday, August 6

EB Tom Kellock, 5:30pm  
ES Daniel Davison, 5:30pm  
JA Blood Sweat & Tears, 7:30pm  
JA Blood Sweat & Tears, 9:30pm  
MA Jenny Davis Jazz Trio, 6pm  
NC Greta Matassa Quartet, 8pm

### Saturday, August 7

CM Three Guitars: Stevens/Butler/Cook, 7pm  
CW Jazz About Town, 9am  
EB Eric Verlinde, 5:30pm  
ES Daniel Davison, 5:30pm  
JA Blood Sweat & Tears, 7:30pm  
JA Blood Sweat & Tears, 9:30pm  
VI Jerry Zimmerman, 7pm

### Sunday, August 8

AB Beaver Sessions, 9pm  
DT Jazz Jam, 6pm  
JA Blood Sweat & Tears, 7:30pm  
VI Ron Weinstein Trio, 8pm

### Monday, August 9

NL Mo' Jam Mondays, 7:30pm

### Tuesday, August 10

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EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
OW Jazz Jam, 9:30pm

### Wednesday, August 11

EB Tom Kellock, 5:30pm  
ES Paul Richardson, 5:30pm  
VI Brad Gibson Trio, 8pm

### Thursday, August 12

EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
JA Maceo Parker, 7:30pm  
NL Buzz Brump feat Farko & Joe Doria, 8pm  
VI Jovino Santos Neto, 8pm

### Friday, August 13

CM Sundae & Mr. Goessl, 7pm  
EB Tom Kellock, 5:30pm  
ES Daniel Davison, 5:30pm  
JA Maceo Parker, 7:30pm  
JA Maceo Parker, 9:30pm  
NC Pearl Django – Gypsy Jazz, 8pm  
NL Eldridge Gravy & the Court Supreme w/  
45th St Brass, 8pm  
ST Greta Matassa Sextet, 7pm

### Saturday, August 14

EB Eric Verlinde, 5:30pm  
EC Delvon Lamarr Organ Trio, 3pm  
ES Daniel Davison, 5:30pm  
JA Maceo Parker, 7:30pm  
JA Maceo Parker, 9:30pm  
NC John Paynich & Brooke Lizotte, 8pm  
NL Tubaluba w/ Marina & the Dreamboats, 8pm  
SA Bellhaven Jazz Festival, 1pm  
VI Kate Olson, 8pm

### Sunday, August 15

AB Beaver Sessions, 9pm  
DT Jazz Jam, 6pm  
JA Maceo Parker, 7:30pm  
VI Ron Weinstein Trio, 8pm

### Monday, August 16

NL Mo' Jam Mondays, 8pm

### Tuesday, August 17

EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
JA Marc Seales Quintet, 7:30pm  
OW Jazz Jam, 9:30pm

### Wednesday, August 18

EB Tom Kellock, 5:30pm

### Calendar Venue Key

AB The Angry Beaver  
AU Aurora Borealis  
CM Crossroads Bellevue  
CW Columbia City Sidewalks  
CZ Couth Buzzard Books  
DT Darrell's Tavern  
EB El Gaucho Bellevue  
EC Edmonds Center for the Arts  
ES El Gaucho Seattle  
JA Dimitriou's Jazz Alley  
JU Jazz Under the Stars (Tacoma)  
LS Livestream Event  
NC North City Bistro & Wine Shop  
NL Nectar Lounge  
NP Neptune Theatre  
OW Owl 'n' Thistle  
SA Samson Estates Winery  
ST Stage 7 Pianos  
TD Triple Door  
VI Vito's

ES Paul Richardson, 5:30pm  
JA Marc Seales Quintet, 7:30pm  
VI Bar Tabac, 8pm

### Thursday, August 19

EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 5:30pm  
JA John Pizzarelli, 7:30pm  
JU Francesco Crosara Trio, 7pm  
VI Tim Kennedy Trio, 8pm

### Friday, August 20

EB Tom Kellock, 5:30pm  
ES Daniel Davison, 5:30pm  
JA John Pizzarelli, 7:30pm  
JA John Pizzarelli, 9:30pm  
NC Danny Godinez – Guitar Wizardry, 8pm

### Saturday, August 21

EB Eric Verlinde, 5:30pm  
ES Daniel Davison, 5:30pm  
JA John Pizzarelli, 7:30pm  
JA John Pizzarelli, 9:30pm  
VI Jerry Zimmerman, 7pm

### Sunday, August 22

AB Beaver Sessions, 9pm  
DT Jazz Jam, 6pm  
JA John Pizzarelli, 7:30pm  
LS BrasilFest 2021, 2pm  
VI Rob Weinstein Trio, 8pm



## Monday, August 23

NL Mo' Jam Mondays, 8pm

## Tuesday, August 24

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Delvon Lamarr Organ Trio, 7:30pm

OW Jazz Jam, 9:30pm

## Wednesday, August 25

EB Tom Kellock, 5:30pm

ES Paul Richardson, 5:30pm

JA Delvon Lamarr Organ Trio, 7:30pm

NL McTuff & Surprise Guests, 8pm

VI Bonnie Birch, 7pm

## Thursday, August 26

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Keiko Matsui, 7:30pm

## Friday, August 27

AU Critical Mass Big Band, 8:30pm

EB Tom Kellock, 5:30pm

ES Daniel Davison, 5:30pm

JA Keiko Matsui, 7:30pm

JA Keiko Matsui, 9:30pm

NC Sundae & Mr Goessl, 8pm

TD Curtis Salgado, 6pm

TD Curtis Salgado, 8:30pm

## Saturday, August 28

EB Eric Verlinde, 5:30pm

ES Daniel Davison, 5:30pm

JA Keiko Matsui, 7:30pm

JA Keiko Matsui, 9:30pm

NC Youfouric (w/ Rod Cook & Steve Stusser),  
8pm

NP Gogol Bordello, 8pm

TD El Vez: Stand & Deliver, 6pm

TD El Vez: Stand & Deliver, 8:30pm

VI Kareem Kandi, 8pm

## Sunday, August 29

AB Beaver Sessions, 9pm

DT Jazz Jam, 6pm

JA Keiko Matsui, 7:30pm

VI Ron Weinstein Trio, 8pm

## Monday, August 30

NL Mo' Jam Mondays, 8pm

## Tuesday, August 31

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

OW Jazz Jam, 9:30pm

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