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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2022
Volume 38, No. 05
Seattle, Washington



Greg Kramer: Engineering Elements of the Seattle Sound

Photo by Daniel Sheehan

Letter from the Director

GiveBIG, Please!

As this slow-rolling spring gives way to the season of non-profit and public radio fundraising, we ask that you think of Earshot Jazz as you make your gifts. The statewide GiveBIG campaign helps to raise awareness of your hardworking non-profit arts organizations, and their reliance on individual giving to maintain and improve the services they offer all year long. Especially with the world in turmoil as it is, the importance of the arts in everyday life, and our individual ability to make a difference to them, is of huge consequence.



John Gilbreath photo by Bill Uznay

The Earshot Jazz organization understands the need to earn its valued position in Seattle's vibrant cultural community every year, as we have for 37 years. Celebrating jazz as a cultural treasure of Black America, Earshot builds on the legacy of jazz that grew from the fertile Jackson Street scene into one of the most remarkable jazz ecosystems in the country. And we can't do it without your support.

This month's issue will introduce you to some new artists, reaffirm the artistry of some familiar names, and honor the legacy of those on whose shoulders we stand. And, in addition to previews of the scintillating Earshot concerts coming up, we provide a go-to calendar of great live jazz events happening around the city all through the month.

Close to two million copies of the *Earshot Jazz* magazine have been distributed free of charge around the Greater Seattle area since 1984; advancing the passion, dedication, and great work of Seattle artists and organizations in service to jazz. That is community engagement in the broadest sense and can only happen with your direct support.

Please take a moment, whether through GiveBIG or our subsequent appeals, to make a donation to Earshot Jazz, no matter what the level. We appreciate the fact that there are other cultural organizations that are important to you, and we wouldn't have it any other way. In fact, we'll join you in giving big. Let's be part of the tide that helps all boats to rise for this season.

We are so very grateful for your continued support. Thank you!!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

EARSHOT JAZZ

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NOTES

Earshot Jazz Is Hiring!

We are looking for a Communications and Marketing Associate to join our team this summer! This position will help to set and implement year-round strategy for all marketing materials, website, and collateral. This position will focus efforts on growing audiences by strengthening existing programs and helping to develop new public-facing material that demonstrates creativity, promotes inclusion, and aligns with current thinking about public engagement. Full job description at earshot.org/employment-opportunities/. Please submit applications by June 30.

Musician Relief Fund

Seattle World Tour Foundation has just launched their Musician Relief Fund. This is a permanent fund they hope to sustain and grow for years to come. There will be two payouts a year—one on June 15 and one on January 15. The SWT Musician Relief Fund is open to all Washington State based musicians. All applicants must have a current Washington State address to qualify (as checks will be sent there). Applications will be open until May 15. The inaugural grants will be \$500 each awarded on June 15, 2022. This relief fund is made possible by Rain

City Relief and those who supported the RCR campaign.

Lake Chelan Wine and Jazz Festival

The 4th annual Lake Chelan Wine and Jazz Festival showcases internationally acclaimed jazz artists and celebrates the wineries of the Lake Chelan Valley. Artists this year include Gail Pettis, Jacqueline Tabor, Kobie Watkins, Bill Anschell, The Manhattan Transfer, Mark Lewis, Greta Matassa, Brohamm, Eugenie Jones, The New Triumph, and many others. Four day passes are available for the festival which runs from May 19–22. Visit chelanwinejazz.com for more information.

2022 New Jazz Works Now Accepting Applications

Chamber Music America's New Jazz Works program provides grants to U.S. jazz ensembles to create, perform, and if desired, record new works. The new work may be composed by the ensemble leader or another member of the ensemble. Applications close May 16, 9pm ET. For more information, application, and guidelines visit chambermusicamerica.org/new-jazz-works. New Jazz Works is supported by the Doris Duke Charitable Foundation.



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Greg Kramer: Engineering Elements of the Seattle Sound

BY PAUL RAUCH

Putting your finger on the musical identity of trombonist/composer Greg Kramer is a lot simpler than one might imagine. As a trombonist, you have likely not seen him in prominent jazz combos around town or witnessed him as a bandleader in standard jazz settings. His immersion into the local music scene has been more experienced through his work with the horn heavy soul ensemble, The True Loves. Reaching back a little further, his time in the hip-hop world performing with Macklemore and Ryan Lewis was highly visible, yet still not providing a focus as to where his artistry lies. In essence, Kramer has found a significant portion of his creative identity with the everyday tools of his life aside from the trombone: a laptop, a microphone, and a push from the hip-hop culture evolving around him in his North Seattle neighborhood, and on the campus of Garfield High School, where jazz first became a prioritized part of his life.

Kramer grew as a musician under the firm grasp of Clarence Acox within the often ballyhooed jazz program at Garfield. Indeed, his experience as a contributing member of that ensemble took him to Lincoln Center in New York three times, twice walking away with first place in the esteemed Essentially Ellington competition. His bandmates included saxophonist Roxy Coss and trumpeter Owuor Arunga, who would be an important influence on his engagement with the hip-hop world. His understanding of how jazz composition works was keenly honed. More importantly, his love for big band music, or more specifically, the layers of sound that join to create “that sound,” was discovered. Kramer was a thoughtful young



Greg Kramer photo by Daniel Sheehan

man with a talent for detail, playing an instrument with a large sound that belied his introspective nature.

After Garfield, Kramer pursued a degree in bioengineering at Case Western Reserve University in Cleveland, Ohio until ultimately completing his work at the University of Washington. He then proceeded to dive head first into the crossroads of the Seattle music scene. His path would take him on the road with Macklemore and Ryan Lewis, playing stadium gigs and sessions that

resulted in hit records. He began to play with the True Loves, benefiting from the eclectic approach of saxophonist Skerik. There, his compositional prowess had an opportunity to grow in a pure, organic sense with live musicians.

Kramer has been able to take the ideas he produced electronically in a small home studio and apply them to living musicians with musical personalities of their own, guided by the big band principles he acquired under the baton of Acox. His music, derived from the hip-

hop culture of his youth and refined by the Seattle soul music scene, bears the marks of Count Basie, Billy Strayhorn, and Sal Nistico in terms of construct, as much as the hip-hop and funk grooves that reside alongside them, literally, in harmony. Kramer was able to contribute both as a composer and musician in a collective sense, something fitting his personality extremely well. Time spent introspectively in the studio stacking sounds of his own now had input and engagement with other voices, ultimately resulting in prodigious growth.

Whether listening to his work with the True Loves, or his debut EP, *Tell Me*, Kramer's priorities are clearly defined by creating strong melodies. *Tell Me* was a significant mile marker for Kramer, summarizing his life in music to that point in no uncertain terms. "My first solo music release, the product of many years of growth, an evolution of the music I wanted to make," is how he describes it. While drawing from hip-hop beats born in the R&B tradition, his attention to melodic strength is more Count Basie in nature. With the True Loves employing two trombones and no trumpet, the instrument comes front and center with its powerful, fat sound. The nature of the instrument demands longer, stronger tones as opposed to what one might expect from a more traditional trumpet/saxophone front line in the bebop tradition. "For me, melody is extremely important. That's a huge focus of my music—trying to find really strong melodies that speak to me. Very often the best ideas, the best melodies will come to me just sitting around improvising over the chord changes," says Kramer. That attention to melody is applied to his approach as an improviser as well. "The more I lean into that side of things, the better my improv is," he remarks.

As a composer, the world seemingly opened up for him. It broke things down as to be able to clearly see where his inspiration resided, and what it spoke to in terms of the future. His foundational roots were firmly entrenched in large

ensemble jazz. "Jazz is the basis of all the music I make. Big band is my first love," says Kramer. His musical ideas are engineered in that tradition, by building the music like a big band would on a Basie chart.

Kramer is producing music videos as well, seeing it as a parallel medium for his musical endeavors. "For me they are really connected," he states. "The way I edit film is much like editing music." His vision is much like experiencing the multi-sensory experience of live music.

Kramer is not a master improviser, though that is a never-ending evolution for any musician. His solos, however, sing like a composed melody, and speak to the

nature of his humanity in the art form. He has been well mentored by multiple musical communities. The wisdom he has graciously accepted from them has been applied to a creative formula that is rooted in the tradition of Black music in America. His artful "stacking" of trombone parts to provide a formidable wall of sound has put his instrument front and center, no matter how framed it may be technologically. Whether building music electronically or carefully crafting big band arrangements, the process is engineered in the same manner. It's a process of best utilizing the elements of his everyday environment, touched by the wisdom of his mentors.



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Darelle Holden photo by Lisa Hagen Glynn

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Christopher Icasiano

BY ANGELA DANE

Christopher Icasiano is a Filipino-American percussionist and composer who's had an undeniable impact on Seattle's jazz scene, both as a musician and community organizer. We caught up while he's been on the road and chatted about his upbringing and influences, activism, fatherhood, and current projects.

Growing up in Redmond, Icasiano's parents often brought him to jazz concerts and to the Seattle Symphony. He started playing drums when he was eight years old. In the 1990s, his wheelhouse was hip-hop and R&B, but he loved the Dave Holland quintet and fell in love with the drumming style of Jack DeJohnnette, who sounded "so free and yet in control and command of the instrument, with a strong jazz vocabulary but who could clearly play whatever he wanted."

Later in his music career, Icasiano got more into experimental and free improvisation, which he finds the most expressive in music. He "infuses personality and emotion" into what he's playing, regardless of the genre. His first musical

project outside of a jazz band, *Speak*, was in college at the University of Washington. He and his fellow students were trying to fuse free improv into pop and rock. Icasiano notes that while many modern drummers are great technicians with impressive chops, they are lacking in a unique sound and expression at the kit.

During the pandemic everything shifted. He had just put out a drum-centric album in 2020, only to have to cancel those tour dates through spring and summer. Like many artists, this affected Icasiano, not only as a solo artist but as a new father. *Racer Sessions* and *Table & Chairs* (both organizations of which he'd co-founded) were forced to go on hiatus and later into Zoom.

But lately, he's been able to go back on the road, playing various genres to keep him in balance. He notes, "Each project's learning process is transferrable to other realms. Jazz influence fuses into pop and rock, and vice versa, bringing a nice groove into experimental improvisation."



Chris Icasiano photo by Haley Freedlund

He also defines himself as a community organizer committed to anti-racism. As Earshot's board president, Icasiano has lent his varied expertise to the bettering of the organization. Through *Racer Sessions* and *Table & Chairs*, he's been able to curate and book shows increasing representation of marginalized communities.

I have been a musician of color surrounded by white audiences and musicians my entire life feeling like I didn't quite fit in. So I wanted to be able to use curation and community work to bring people together and book something I saw myself playing in. I wanted more diversity in lineups and I wanted to create a space where I felt safe and seen. People in privilege can *rely* on that privilege to put them in places where they feel seen and heard. I had to take things into my own hands to build and foster a community I want to see myself in because no one was going to do it for me. Now that I have a child, the scope of that work is for me but also for my kid—to help build a community for them where they don't feel like an outsider.

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EARSHOT JAZZ

BRIAN BLADE PHOTO
BY DANIEL SHEEHAN

When asked about the difference between his career now as opposed to his youth, he reflects, “So much of my early career was about exploring and needing to try everything in order to decide what I liked and didn’t like. And, to realize that I needed diversity in what I played and do, so nothing becomes stale or un-fun.”

Fortunately, Icasiano is in the position to choose gigs with those who make him feel comfortable and is soon embarking on a U.S. and European tour with local legends, Fleet Foxes.

If the people I’m doing [music] with are not great or if the situation is toxic, then it is not worth the suffering. But, I know that even that is a

privilege of my current success and not something musicians starting out can really adhere to every time. I’ve learned how to communicate my needs on the road. Being in a band with 6 people in close quarters, everyone is tired, and everyone has different needs. I need to feel comfortable and safe to advocate for myself. If it’s not comfortable, then it is not sustainable. Helping friends understand the effects of systemic racism has also created a lot of allies; I work with people who will look out for me.

Though Icasiano has stepped back from a leadership role in the Racer Sessions (now led by friend and close collaborator, Haley Freedlund) he will always have a place in its history. The Racer Sessions, a creative and safe bi-weekly meetup space for improvisational jazz, has even expanded to New York by musicians from Seattle who started the new group, Racer East.

Being on the road right now still feels “wild” to Icasiano after spending the last few years in quarantine. But that won’t stop him from hitting the road to tour with Shannon and the Clams, Fleet Foxes, Pure Bathing Culture, and Bad Luck.



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PREVIEW

Nelda Swiggett Quintet: A Benefit for Green Buildings Now

Sunday, May 15, 3pm
Seattle First Baptist Church
1111 Harvard Ave
\$20-40

BY M.V. SMITH

Jazz musicians have long understood the arts' power to reflect struggle and inspire change. The fight for civil rights informed many of the music's most enduring works, such as Billie Holiday's lament for the victims of lynching in "Strange Fruit." A commitment to environmentalism motivates another strain of jazz activism. With *The Alaska Suite: a story of beauty, loss, and hope*, Seattle-area pianist Nelda Swiggett hopes to spark a connection in the minds of her audience between conditions in the Alaskan wilderness and the effects of climate change in their own cities and lives.

Swiggett, who grew up on Bainbridge Island, has been a part of the Seattle scene since the early 1990s. In 2015, she won the Seattle Women's Jazz Orchestra's worldwide Jazz Composition Contest for



(L-R): Nelda Swiggett, Julian Smedley, Clif Swiggett, Chris Symer, Adam Kessler. Photo by Bill Lange.

Women Composers, and her big band chart "Cat Dreams" premiered at that year's Earshot Jazz Festival.

The Alaska Suite arose from a visit to her sister and brother-in-law, scientists for the Arctic National Wildlife Refuge. During her trip, Swiggett's brother-in-law suggested that she compose a piece inspired by the Arctic's fragile environment.

Debuted on Earth Day 2017, *The Alaska Suite* is a multimedia presentation combin-

ing the performances of Swiggett's quintet with projected images of the suffering wrought by climate change. Swiggett reads a litany of dire climate statistics to reinforce those emotional appeals with the plain facts. Her husband, Clif, also recites an exhortation written by poet Jill McGrath, meant both to admonish and encourage a sense of hope.

This performance of *The Alaska Suite* benefits Green Buildings Now (GBN), a Seattle coalition of faith organizations and civic groups that seeks to eliminate greenhouse gas emissions from local buildings. GBN will help fund the construction of a resilience hub on the campus of South Beacon Hill's Bethany United Church of Christ, equipping Bethany's buildings with heat pumps and investing in weatherization to improve energy efficiency. In an emergency, the hub will provide shelter, food, medical services, and communications to South Seattle's underserved low-income communities.

Joining Swiggett is Julian Smedley on violin, Clif Swiggett on trombone and percussion, Chris Symer on bass, and Adam Kessler on drums. Tickets at bit.ly/aksuite.

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Photo by Richard Walker

Jane Bunnett and Maqueque

Sunday, May 15, 6pm
The Triple Door
216 Union St
\$20–24

BY HALYNN BLANCHARD

Five-time Juno Award winner and thrice-Grammy Award nominee Jane Bunnett returns to Seattle at The Triple Door with her renowned all-female Cuban ensemble Maqueque. Maqueque blends scintillating Afro-Cuban rhythms, folkloric influences, and exhilarating jazz with soulful vocals from the group's newest touring member: Toronto-based, Zimbabwean vocalist Joanna Tendai Majoko.

Bunnett's path—one that has returned her to Cuba over one hundred times since her love affair with Cuba and Cuban music began in 1982—has often been unexpected, particularly in the case of the momentum behind Maqueque, an extraordinary cross-cultural investigation that the Canadian soprano saxophonist and flutist never intended to tour with.

Founded in 2014, Maqueque has since been recognized for two Grammy nominations, been featured on NPR's Jazz Night in America, and voted a top-ten jazz group by the critics' poll of *DownBeat* magazine. Most recently, the group held a residency at Birdland Jazz Club in New York.

The forming of Maqueque was in response to a longstanding disparity experienced by Bunnett wherein she'd mostly collaborated with men, especially instrumentalists. And in Cuba, opportu-

nities for female talent were even more sparse (though about 70 percent of the students at Cuba's musical conservatories are women). Bunnett paired up with world-renowned Cuban singer and founding Maqueque member, Daymé Arocena, to scout the country for other outstanding young female musicians. The result became an evolving group of early-career to more established players, who took the stage together under a name

"Even though we're rooted in Cuban music, my foundation is jazz. The same with Joanna," said Bunnett, referring to the band's newest member: Toronto Arts Foundation's 2021 "Emerging Jazz Artist," Joanna Tendai Majoko, who was discovered through her singing of Charlie Parker solos.

"The connection within the culture, with Cuban music, as well as jazz, is that understanding of trust. We can go off, but everyone's hypersensitive in their listening," Majoko tells *Downbeat*. "It's like you can be free and know that it's all going to come together."

Together, Bunnett and Maqueque have released three records and announced a fourth in the works. As with *On Firm Ground* (2019) and *Oddara* (2016), the new album will contain collaborative compositions.

The cross-generational band looks out for each

other on the road, each performer continuing to grow and develop, and Bunnett being pushed as a bandleader. "When you dedicate yourself to the music, to the life of being a creative person," said Bunnett, "there are no shortcuts."

Recognizing this particular tour holds a different kind of weight, Bunnett says the women she tours with give her a lot of energy. She reflects on women in the Ukraine and how they conduct their daily lives, calling them "superheroes."

The Seattle lineup is Bunnett on soprano saxophone and flute; Fernández, congas and vocals; Tailin Marrero Zamora on acoustic and electric bass; Dánae Olano on piano; virtuoso drummer, García; and Tendai Majoko on vocals. Tickets at thetripdoor.net.



(L-R): Joanna Tendai Majoko, Yissy García, Jane Bunnett, Tailin Marrero Zamora, Dánae Olano, MaryPaz Fernández. Photo by Rick McGinnis.

provided by Arocena's grandmother, *Maqueque*, which translates in the Afro-Cuban language Lucumí to the "fiery energy spirit of a little girl."

Maqueque's strength lies in the individuality of the musicians' voices enhanced by their collective syncopation. Lush harmonies are sung from four out of the six members, and instead of having one master drummer, Maqueque has two. The polyrhythms feel natural thanks to percussionist MaryPaz Fernández, who studied with Oscar Valdés; and veteran of the Cuban music scene, Yissy García, who has had additional experience with David Sanborn and Roy Hargrove, and has been hailed as one of the finest Cuban drummers of her generation.

Naya Baaz feat. Rez Abbasi & Josh Feinberg

Friday, May 20, 7:30PM
Town Hall Forum
1119 8th Ave
\$10-25

BY CARLOS SNAIDER

Guitarist Rez Abbasi and sitarist Josh Feinberg are ready to step into new and uncertain worlds, challenging notions of musical essentialism while inviting audiences to surrender to discoveries in the present. The two celebrated string players will be gracing Seattle's Town Hall Forum with their new quartet *Naya Baaz*, meaning "New Bird" in Urdu, in what promises to be an altogether novel and timely hybrid musical project.

Word of a new quartet featuring guitar, sitar, five-string cello (Jennifer Vincent), and drum set (Ernie Adams) may conjure up the thought of the many hybrid musical projects that sought to blend the improvisatory thrusts of jazz and Indian classical music. While certainly generative and important models in the



Rez Abbasi photo courtesy of the artist



Josh Feinberg photo courtesy of the artist

progression of creative music, the differences between the two systems of music are difficult to overcome. The results are often a co-existence of sorts, each system reifying their respective characteristics. "To ask a classical musician of any sort, let alone one from a tradition like that of India's, to stretch themselves out of their wheelhouse usually doesn't work," said Abbasi. "But jazz musicians have been doing that for centuries....Josh actually studied jazz for several years, plays acoustic bass and took lessons with Paul Bley, and he's also been a serious student of sitar for two decades. With those ingredients

I just had a feeling it'd be a meeting in the middle and worth everyone's time if we did a collaboration."

Abbasi, a 2021 Guggenheim Fellow, stands firmly rooted in the lineage of 6-stringers and with a particular deft for gorgeous melodicism, often while simultaneously challenging sonic assumptions. His recent projects include *Django-Shift*, a truly creative reworking of the compositions of Django Reinhardt and "Unfiltered Universe," a sextet featuring musical luminaries Vijay Iyer, Rudresh Mahanthappa, and Dan Weiss. Vincent's background as a jazz bassist, applied to the cello, combined with Adams' multi-faceted approach to drums and percussion, rounds out the group's ability to foray into musical textures ranging from chamber-like to those more characteristic of the standard jazz quartet.

So many of the operative processes in jazz and creative music involve hybridity: an incessant cycle of learning and unlearning from different systems and viewpoints. Interpreted broadly, Abbasi's words about the collaboration are perhaps also words of guidance: "This is a true hybrid from the bottom-up, not a jam session between cultures or a Western artist sitting in with an Indian group and vice versa...we needed to take it conceptually further."



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FOR THE RECORD

Josh and Ray, *The Horn Bellows*

February 2022, Self-released

BY PAUL RAUCH

Seattle trumpeter Ray Larsen has established himself professionally through live performances and recordings. He has albums of his original compositions to his credit, along with performance credits that include Michael Shrieve's *Spellbinder* and Wayne Horvitz, a testament to his virtuosic flexibility. Accordionist Josh Hou is perhaps less celebrated, but facing facts, the accordion is not as in demand an entity in the jazz world as Larsen's instrument of choice. What the two do share to equal degree is a keen sense of humor, something those who are acquainted with these two gentlemen are well aware of. To see that these two had created an album of duets then raises a gigantic question mark, followed by an exclamation point, a chuckle, and nodding of the head in humorous agreement.

Larsen and Hou began playing informally in spring of 2021, with the COVID-19 pandemic in full swing (no pun intended), and local music venues shuttered. The sessions took place outside on Hou's deck,

with the accordionist masked up, and Larsen comically and practically seated in a tiny, one-person COVID trumpet tent (I'm not making this up). The joy of making music following a long lockdown was front and center. Over time, the duo had worked out a series of tunes to present, resulting in this effort titled *The Horn Bellows*.

The album's originals speak plainly to pandemic times, with titles like Larsen's "Places We Used to Go," and Hou's "Too Bad It's All Just a Sea of Fog." The pair of tunes, much like the cover of Dave Douglas' "Bal Masque," leaves the listener feeling as if they are in a Parisian cafe in the middle of a worldwide pandemic, room deserted, ceiling fan slowly rotating, wiping the sweat off the back of their neck. The music feels lonely, with Larsen weaving melodic lines around Hou's chordal support. For the most part, this is the arrangement, with Hou as accompanist and Larsen producing melodies both written and improvised. Freddie Hubbard's "Little



Sunflower," and Charlie Chaplin's highly adaptable message, "Smile," follow suit with Larsen's melodies framed in his trademark tonality.

Over the course of time, this recording may very well be viewed as one would see photographs of performers wearing masks in the future—a musical signpost of these times. While the photographer may dwell on the facial expressions lost behind the mask, the masked face is what truly expresses this journey over time through a one hundred year pandemic.

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JAZZ AROUND THE SOUND

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Sunday, May 1

CM	Rod Cook & Toast, 12:30pm
CZ	Standards Session, 2pm
VI	Jerry Zimmerman, 5pm
DT	Jazz Jam, 6pm
FB	Jazz Vespers: Sidney Hauser Quartet, 6pm
CR	Racer Sessions, 7pm
RR	Piano Starts Here: Remembering Jessica Williams, 7:30pm
JA	Sister Sledge, 7:30pm
VI	Ron Weinstein Trio, 8pm
AB	Beaver Sessions, 9pm

Monday, May 2

NL	Mo' Jam Mondays, 7pm
RR	Royal Room Collective Music Ensemble, 7:30pm
RR	Jazz Jam Session, 9pm

Tuesday, May 3

ES	Paul Richardson, 5:30pm
EB	Eric Verlinde, 5:30pm
ET	Douglas Barnett, 5:30pm
AQ	Martin Ross, 5:30pm
JA	Joey Alexander Trio, 7:30pm
CR	Seattle Composer Alliance: Live Sessions, 7:30pm
RR	Barry Stephenson Quartet, 7:30pm
NL	Son Rompe Pera w/ The Cumbieros, 8pm
OW	Jazz Jam, 9:30pm
SB	Joe Doria Presents, 9:30pm

Wednesday, May 4

ES	Paul Richardson, 5:30pm
EB	Tom Kellock, 5:30pm

ET	Douglas Barnett, 5:30pm
AQ	Martin Ross, 5:30pm
NC	Frank Kohl, 7pm
JA	Joey Alexander Trio, 7:30pm
VE	Fellowship: Jacqueline Tabor & Tim Kennedy, 7:30pm
CU	Bruce Phares & Jeremy Bacon, 7:30pm
MT	Open Jam Night, 8pm
VI	Marco de Carvalho, 8pm
CC	Cider Jazz Jam, 9pm

Thursday, May 5

ES	Paul Richardson, 5:30pm
EB	Eric Verlinde, 5:30pm
ET	Sandra Locklear, 5:30pm
AQ	Jerry Frank, 5:30pm
NC	Brian Monroney Quartet, 7pm
JA	Spyro Gyra, 7:30pm
CU	David Joyner/Wayne Bliss/Mark Ivester, 7:30pm
RR	Double Helix Guitar Duo/Reggie Garrett & the SnakeOil Peddlers, 7:30pm
VI	Jennifer Kienzle, 8pm
RN	City Sessions Jam, 9:30pm

Friday, May 6

LA	Leif Totusek, 5pm
ES	Martin Ross, 5:30pm
EB	Tom Kellock, 5:30pm
AQ	Jerry Frank, 5:30pm
ET	Sandy Harvey, 6pm
CM	Beau Goss Band, 7pm
TP	Ranger and the Re-Arrangers, 7pm
WB	Northwest Big Band feat. Dmitri Matheny, 7:30pm

JA	Spyro Gyra (early show), 7:30pm
CU	Bill Anschell Standards Trio, 7:30pm
NC	Kevin Jones Band, 8pm
VI	Xavier Lecouturier Trio, 9pm
JA	Spyro Gyra (late show), 9:30pm

Saturday, May 7

ES	Martin Ross, 5:30pm
EB	Eric Verlinde, 5:30pm
AQ	Jerry Frank, 5:30pm
ET	Sandy Harvey, 6pm
VI	Jerry Zimmerman, 6pm
TP	Kim Maguire Trio, 7pm
FH	Francesco Crosara Quartet, 7pm
CM	Michele D'Amour & The Love Dealers, 7pm
TP	Kim Maguire Trio, 7pm
JA	Spyro Gyra (early show), 7:30pm
WE	One on One, 7:30pm
CU	Jared Hall Trio, 7:30pm
NC	Chava Mirel, 8pm
VI	Thomas Marriott, 9pm
JA	Spyro Gyra (late show), 9:30pm

Sunday, May 8

SM	Jazz for Mothers & Others, 4:30pm
VI	Jerry Zimmerman, 5pm
DT	Jazz Jam, 6pm
CZ	Free Improv Session, 6pm
JA	Spyro Gyra, 7:30pm
VI	Ron Weinstein Trio, 8pm
AB	Beaver Sessions, 9pm

Monday, May 9

RR	Playing Together: Live Music Project Gala, 6:30pm
NL	Mo' Jam Mondays, 7pm

Calendar Venue Key

AB	The Angry Beaver	EB	El Gaucho Bellevue	MO	Moore Theatre		Star Diner
AQ	AQUA by El Gaucho	EC	Edmonds Center for the Arts	MS	Meany Hall—Studio Theatre, UW	SM	Sheridan Market
AU	Aurora Borealis	EG	Egan's Ballard Jam House	MT	Mac's Triangle Pub	ST	Stage 7 Pianos
BA	Brechemin Auditorium, UW	ES	El Gaucho Seattle	NC	North City Bistro & Wine Shop	TD	Triple Door
BP	Bake's Place Bellevue	ET	El Gaucho Tacoma	NL	Nectar Lounge	TH	Town Hall
CC	Capitol Cider	FB	Seattle First Baptist Church	OW	Owl 'N Thistle	TP	Third Place Commons
CH	Chapel Performance Space	FH	Frederick Holmes Art Gallery	RN	Rumba Notes Lounge	VE	Vermillion Art Gallery & Bar
CM	Crossroads Bellevue	HS	Hotel Sorrento	RR	The Royal Room	VI	Vito's
CR	Cafe Racer	JA	Dimitriou's Jazz Alley	SB	Sea Monster Lounge	WB	Warm Beach Camp & Conference Center
CU	Calluna	LA	Latona Pub	SC	Sylvia Center for the Arts	WE	Wonder Ethiopia
CZ	Couth Buzzard Books			SH	Shanghai Room/North	WW	West of the Waterway
DT	Darrell's Tavern						

CH Jim Knapp Celebration: Scrape and JKO, 7:30pm
 MO Christone "Kingfish" Ingram, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, May 10

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 JA Vieux Farka Touré, 7:30pm
 RR T.O.P. Jazz Band, 7:30pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 9:30pm

Wednesday, May 11

ES Paul Richardson, 5:30pm
 EB Tom Kellock, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 SC Marina Albero/Adriana Giordano Quartet, 7pm
 NC Bruce Barnard Trio, 7pm
 AU NW Jazz Conspiracy, 7:30pm
 JA Vieux Farka Touré, 7:30pm
 VE Fellowship: Phil Sparks & Marc Seales, 7:30pm
 CU Ari Joshua Jazz Quartet, 7:30pm
 RR Pierre Bensusan, 7:30pm
 MT Open Jam Night, 8pm
 VI Phinehas Nyang'Oro, 8pm
 CC Cider Jazz Jam, 9pm

Thursday, May 12

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Sandra Locklear, 5:30pm
 AQ Jerry Frank, 5:30pm
 NC Greta Matassa Student Showcase,

7pm

JA Delvon Lamarr Organ Trio, 7:30pm
 CU Dylan Hayes Trio, 7:30pm
 RR Cascadia Big Band, 7:30pm
 SH How Now Brown Cow, 8pm
 CH Kaley Lane Eaton: cedar/the end of the line, 8pm
 VI Paige Sandusky, 8pm
 RN City Sessions Jam, 9:30pm

Friday, May 13

ES Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 HS Breaks & Swells, 7pm
 TP Michele D'Amour and the Love Dealers, 7pm
 JA Delvon Lamarr Organ Trio (early show), 7:30pm
 RR Klezmer Music & Song, 7:30pm
 CU Greta Matassa Quartet, 7:30pm
 NC Magic Circle, 8pm
 NL Robert Walter/Stanton Moore/Skerik/Andy Coe, 8pm
 VI D'Vonne Lewis, 9pm
 BP Trio Subtonic w/ Dan Balmer, 9:30pm
 JA Delvon Lamarr Organ Trio (late show), 9:30pm
 JA Delvon Lamarr Organ Trio (late show), 9:30pm

Saturday, May 14

ES Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 VI Jerry Zimmerman, 6pm
 HS Marina Christopher, 7pm

ST Clave Gringa, 7pm
 TP Rain City Riff Raff, 7pm
 JA Delvon Lamarr Organ Trio (early show), 7:30pm
 JA Delvon Lamarr Organ Trio (early show), 7:30pm
 WE One on One, 7:30pm
 CU Marc Seales, 7:30pm
 NC Danny Godinez, 8pm
 CH Samantha Boshnack: Uncomfortable Subjects, 8pm
 VI Jared Hall, 9pm
 JA Delvon Lamarr Organ Trio (late show), 9:30pm

Sunday, May 15

CZ Standards Session, 2pm
 VI Jerry Zimmerman, 5pm
 TD Jane Bunnett and Maqueque, 6pm
 DT Jazz Jam, 6pm
 CR Racer Sessions, 7pm
 RR Greta Matassa Quintet, 7pm

WEEKLY JAMS & SESSIONS

SESSIONS GENERALLY OPEN WITH A HOUSE SET BY FEATURED GUESTS. PLAYERS ARE ENCOURAGED TO ARRIVE EARLY TO SIGN UP.

SUNDAYS

CZ 2PM, STANDARDS SESSION (1ST & 3RD SUNDAY)
 CZ 6PM, FREE IMPROV (2ND SUNDAY)
 DT 6PM, DARRELL'S JAZZ JAM
 CR 7PM, RACER SESSIONS (BIWEEKLY)
 AB 9PM, BEAVER SESSIONS

MONDAYS

NL 7:30PM, MO' JAM MONDAYS
 RR 9PM, ROYAL ROOM JAZZ JAM

TUESDAYS

OW 9:30PM, OWL 'N THISTLE JAZZ JAM

WEDNESDAYS

MT 8PM, OPEN JAM NIGHT
 CC 9PM, CIDER JAZZ JAM

THURSDAYS

RN 9:30PM, CITY SESSIONS JAM

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JA Delvon Lamarr Organ Trio, 7:30pm
 VI Ron Weinstein Trio, 8pm
 AB Beaver Sessions, 9pm

Monday, May 16

NL Mo' Jam Mondays, 7pm
 RR Royal Room Collective Music Ensemble, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, May 17

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 JA Martin Taylor, Bruce Foreman & John Jorgenson, 7:30pm
 OW Jazz Jam, 9:30pm
 SB Joe Doria Presents, 9:30pm

Wednesday, May 18

ES Paul Richardson, 5:30pm
 EB Tom Kellock, 5:30pm
 ET Douglas Barnett, 5:30pm
 AQ Martin Ross, 5:30pm
 NC Kim Maguire, 7pm
 CU Francesco Crosara Trio, 7:30pm
 RR Piano Starts Here: Fats Waller/Una Mae Carlisle, 7:30pm
 JA Martin Taylor, Bruce Foreman & John Jorgenson, 7:30pm
 VE Fellowship: Ann Reynolds & Axiom Quartet, 7:30pm
 BA Jazz Innovations, Part I, 7:30pm
 MT Open Jam Night, 8pm
 VI Bar Tabac, 8pm
 CC Cider Jazz Jam, 9pm

Thursday, May 19

ES Paul Richardson, 5:30pm
 EB Eric Verlinde, 5:30pm
 ET Sandra Locklear, 5:30pm
 AQ Jerry Frank, 5:30pm
 NC Julian Smedley CD Release, 7pm
 JA Ottmar Liebert & Luna Negra, 7:30pm
 CU Ben Thomas Tange/Jazz Trio, 7:30pm
 BA Jazz Innovations, Part II, 7:30pm
 VI Melissa Montalto, 8pm
 RN City Sessions Jam, 9:30pm

Friday, May 20

ES Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 EG Blue Plate Special/David Duvall Trio, 7pm
 TP Folichon Cajun Trio, 7pm
 TH Naya Baaz feat. Rez Abbasi & Josh Feinberg, 7:30pm
 WW Pearl Django, 7:30pm
 JA Ottmar Liebert & Luna Negra (early show), 7:30pm
 EC Brubeck Brothers Quartet, 7:30pm
 CU Joe Doria feat. Ian Sheridan & Xavier Lecouturier, 7:30pm
 NC Nancy Erickson Lamont, 8pm
 VI Grace Love, 9pm
 JA Ottmar Liebert & Luna Negra (late show), 9:30pm

Saturday, May 21

ES Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 AQ Jerry Frank, 5:30pm
 ET Sandy Harvey, 6pm
 VI Jerry Zimmerman, 6pm
 TP Ray Skjelbred and the Yeti Chasers, 7pm
 JA Ottmar Liebert & Luna Negra (early show), 7:30pm
 WE One on One, 7:30pm
 CU Kelley Johnson, 7:30pm
 NC Jenny Davis Jazz Quintet, 8pm
 EG Angie Louise/The Sirens of Swing, 9pm
 VI Kareem Kandi, 9pm
 JA Ottmar Liebert & Luna Negra (late show), 9:30pm

Sunday, May 22

VI Jerry Zimmerman, 5pm
 DT Jazz Jam, 6pm
 RR Karin Kajita Trio/Nelda Swiggett's Megabopolis, 6:30pm
 JA Ottmar Liebert & Luna Negra, 7:30pm
 VI Ron Weinstein Trio, 8pm
 AB Beaver Sessions, 9pm

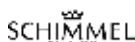
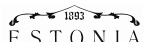


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Monday, May 23

NL Mo' Jam Mondays, 7pm
RR Royal Room Collective Music Ensemble, 7:30pm
RR Jazz Jam Session, 9pm

Tuesday, May 24

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
JA Curtis Stigers, 7:30pm
RR The NYChillharmonic, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, May 25

ES Paul Richardson, 5:30pm
EB Tom Kellock, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
SC Cory Weeds Quartet, 7pm
JA Curtis Stigers, 7:30pm
VE Fellowship: Abbey Blackwell & Jun lida, 7:30pm
CU Art of the Trio w/ John Bishop & Jeff Johnson, 7:30pm
MS Studio Jazz Ensemble & UW Modern Band, 7:30pm
AU Emerald City Jazz Orchestra, 8pm
MT Open Jam Night, 8pm
VI Brad Gibson Presents, 8pm
CC Cider Jazz Jam, 9pm

Thursday, May 26

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Sandra Locklear, 5:30pm
AQ Jerry Frank, 5:30pm
NC McPage & Powell Full Band, 7pm
JA Take 6, 7:30pm
CU Kim Maguire w/ Jeremy Bacon, Paul Gabrielson & John Stout, 7:30pm
VI The Automat, 8pm
RN City Sessions Jam, 9:30pm

Friday, May 27

ES Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
ET Sandy Harvey, 6pm
TP Mike Faast Swing Quartet, 7pm
JA Take 6 (early show), 7:30pm
CU Gail Pettis, 7:30pm
MO Mariachi Vargas de Tecalitlán, 8pm
VI Jovino Santos Neto, 9pm
JA Take 6 (late show), 9:30pm
CL The Shrine feat. Chief Ahamefule J. Oluo & The Shrine All-Star Band, 11pm

Saturday, May 28

ES Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ET Sandy Harvey, 6pm
VI Jerry Zimmerman, 6pm
TP Brazz, 7pm
JA Take 6 (early show), 7:30pm
WE One on One, 7:30pm
CU Stephanie Porter, Tony Foster, Michael Barnett & Steve Yusen, 7:30pm
NC New Rhythmatics, 8pm
VI Tim Kennedy, 9pm
JA Take 6 (late show), 9:30pm

Sunday, May 29

VI Jerry Zimmerman, 5pm
DT Jazz Jam, 6pm
CR Racer Sessions, 7pm

JA Take 6, 7:30pm
VI Ron Weinstein Trio, 8pm
AB Beaver Sessions, 9pm

Monday, May 30

NL Mo' Jam Mondays, 7pm
RR Royal Room Collective Music Ensemble, 7:30pm
RR Jazz Jam Session, 9pm

Tuesday, May 31

ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
ET Douglas Barnett, 5:30pm
AQ Martin Ross, 5:30pm
JA Halie Loren, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

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Greg Kramer photo by Daniel Sheehan

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