

CELEBRATING **JAZZ APPRECIATION MONTH**

Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2023
Volume 39, No. 4
Seattle, Washington



2022 Golden Ear Awards

Back Row: Bill Anschell, Xavier Lecouturier, Lisa Hagen Glynn, Marina Albero, Martin Budde, Julio Estrada, Scott Elder, Billy Wu, Jason Chan, Nathan Breedlove

Front Row: Donovan Kranzler-Lewis (posing with Milo Petersen's award), Jacqueline Tabor, Jackson Cotugno, Andrew Sumabat, Katyrose Jordan, Brad Rouda

Photo by Jim Levitt

Letter from the Director

We're Golden!

I love the Golden Ear Awards. This annual event, perhaps more than any other Earshot Jazz program, organically connects us with Seattle's incredible community of jazz artists. From the open call for nominations, through the creation of the ballot and the public voting process, and on to the love-fest of the awards ceremony, this is a true peer-to-peer acknowledgment of the great work being done every day, all around us. It gives us a chance to pause and to co-create a ceremony of appreciation.



John Gilbreath photo by Bill Uzmay

When I first came around the Earshot organization as a fan and volunteer, I attended the first Golden Ear Awards party in January of 1991. I've been to every one since then. Over the years, as the face of Seattle jazz has changed and grown, the essence of the event has remained as rewarding, and often touching, as ever. Someone always cries, and that's a beautiful thing.

Being an artist is not easy work. Alongside the obvious external struggles, the internal judgments can be hellish and unrelenting. We all go along doing our work every day with never enough money, never enough time, seldom enough love, and rarely enough affirmation, let alone satisfaction. We're grateful that this ceremony can, even briefly, bring artists together in honor of each other. Honest tears of gratitude can override a lot of cynicism.

Every artist is important. The arts and culture are essential for a successful society and that must begin at home. As Mayor Bruce Harrell recently said, "Seattle has always been a hub for creatives and visionaries and we need to continue to support and develop our world-class arts scene." Right on.

April is *Jazz Appreciation Month*! Our goal is to affirm the importance of jazz in Seattle *all year*. We do that, with your help, by supporting our resident artists with programs like the Golden Ear Awards and by engaging audiences and students with world-class concert presentations.

Some of the fascinating concerts on the horizon include every saxophonist's favorite, Mark Turner, on May 21; the brilliant Lakecia Benjamin Quartet on June 1; forward-thinking saxophonist/educator Steve Lehman with his remarkable trio on June 17; and the exciting South African pianist Nduduzo Makhathini on July 1. Tickets are on sale.

Earshot Jazz is a 501(c)(3) non-profit organization and your tax-deductible donations are essential to the work we do. Please join the *JAM* and make a donation to Earshot Jazz today and/or tomorrow. We appreciate your support.

See you out there!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

EARSHOT JAZZ

EXECUTIVE DIRECTOR

John Gilbreath

MANAGING DIRECTOR

Karen Caropepe

PATRON SERVICES MANAGER

Lucienne Grace

MARKETING & COMMUNICATIONS ASSOCIATE

Madison Horn

EARSHOT JAZZ EDITOR

Rayna Mathis

EARSHOT JAZZ COPY EDITOR

Sarah Trapp

CONTRIBUTING WRITERS

Paul de Barros, Marianne Gonterman, Josh Hou, Eric Olson, Lily Rodriguez, M.V. Smith

CALENDAR EDITOR

Carol Levin

PHOTOGRAPHY

Lisa Hagen Glynn and Daniel Sheehan

LAYOUT

Karen Caropepe

DISTRIBUTION

Karen Caropepe, Dan Dubie, and Matt Shannon

SEND CALENDAR INFORMATION TO:

jazzcalendar@earshot.org

BOARD OF DIRECTORS

Maurice James (President), Jazmyn Scott (Vice President), Augusto Cardoso (Secretary), Kelly Clingan, Arlene Fairfield, Chris Icasiano, Ruby Smith Love, Marcos Zuñiga

EMERITUS BOARD MEMBERS

Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makihara, Kenneth W. Masters, Peter Monaghan, Lola Pedrini, Richard Thurston, Paul Toliver, Cuong Vu

Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly and available at earshot.org.

Subscription (with membership): \$60
3417 Fremont Ave N, #221, Seattle, WA 98103
(206) 547-6763

Earshot Jazz ISSN 1077-0984

Printed by Wenatchee World

©2023 Earshot Jazz Society of Seattle

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.

Support for Earshot Jazz provided by:



DORIS DUKE
CHARITABLE FOUNDATION

THE
ANDREW W.

MELLON
FOUNDATION



ARTS FUND

NATIONAL
ENDOWMENT
for the
ARTS
arts.gov



OFFICE OF ARTS & CULTURE
SEATTLE



CULTURE



WASHINGTON STATE
ARTS COMMISSION

NOTES

In Memoriam: Jane Emerson

Longtime Earshot Jazz audience member, donor, volunteer, and friend Jane Emerson passed away on March 5 after a brave fight with a serious illness. Members of the Seattle music community will recall Jane as an avid music fan, regularly sitting with her husband David in the front row of concerts at Earshot Jazz, Dimitriou's Jazz Alley, and other music venues. Dave and Jane have easily attended hundreds of Earshot events over the years. Jane was a generous and kind spirit with a clear commitment to the importance of live music in our community. She will be dearly missed.

Patrons of The Beaver Sessions

The Beaver Sessions, a weekly straight-ahead jam session hosted by Max Holmberg, have been happening every Sunday at The Angry Beaver in Greenwood since 2014. In recent years, the bar hasn't been able to pay the opening bands as much, so Holmberg and Josh Hou are turning to the community for support to keep the session going. Jam sessions are where musicians meet, socialize, get inspired, learn songs, and try out new ideas. And after nearly 10 years, The Angry Beaver has cemented itself as a vital fixture of this scene. Their goal is to pay each musician in the host band a guarantee, something currently not possible. Any additional funds will be invested in bringing in larger ensembles for the opening set, video recording and archiving of each opening set, installation and maintenance of a piano, and maintaining instruments for open use at the session. Holmberg and Hou launched a Patreon to raise funds to sustain the session long-term, visit patreon.com/thebeaversessions.

City of Office of Arts & Culture Director Search

The nationwide search for the next permanent director of the City's Office of Arts & Culture is still open through April 11. To help guide a rigorous selection process, the mayor has appointed a committee representing a broad array of prominent Seattle arts leaders and stakeholders. In a statement about the search Mayor Harrell said, "Arts allow us to share feelings, values, and experiences across communities and shape the unique social character of our

CONTINUED ON PAGE 18

JAZZ NIGHT SCHOOL

Music education designed for adults

Combos. Classes. Lessons.
Online or In-Person

www.jazznightschool.org (206) 722 6061

A 501(c)(3) community nonprofit, Jazz Night School does not discriminate on the basis of race, color, gender, or national or ethnic origin in administration of its educational policies.

Photo by Richard Walker

GOLDEN EAR AWARDS

Cheers to the 2022 Golden Ear Awards

BY M.V. SMITH

The Oscars have the Dolby Theatre.

The Tonys have Radio City.

The Golden Ears have The Royal Room.

And where better to commemorate a town of working musicians than in their natural surroundings?

Albero exemplifies that hard-working ethos, driving ninety miles one way to her teaching job at Western Washington University. Drummer Xavier Lecouturier does too, so fresh from the last date of his tour with The Tiptons that he couldn't even stop at home before his Golden Ear gig.

A few tunes into the jam session that followed the awards, Thomas Marriott asks, "Is there a bassist in the house?" Bruce Phares answers the call. Taking his place on stage behind pianist Ann Reynolds, saxophonist Darian Asplund, and guitarist Ian Hughes, he launches into a playful rendition of Herbie Hancock's "Cantaloupe Island."

Scene veterans aren't an unusual sight at a jam session, but the drummer backing them is. Ten-year-old Donovan Kranzler-Lewis is a fifth-generation Seattle musician, following in his father D'Vonne Lewis' footsteps behind the kit. Beaming as he keeps the beat, he exits the stage to some of the loudest applause of the night.

While hard work is essential, community is paramount. On March 13, Seattle's jazz scene gathered at The Royal Room to acknowledge and celebrate the following for their achievements and impressive musicianship from 2022.



Meridian Odyssey's Martin Budde and Xavier Lecouturier photo by Lisa Hagen Glynn

NORTHWEST RECORDING OF THE YEAR: *EARTHSHINE, MERIDIAN ODYSSEY*

"The whole thing is pretty DIY," says Meridian Odyssey guitarist Martin Budde of the band's operations. In addition to booking their own tours, Meridian Odyssey (Budde, drummer Xavier Lecouturier, pianist Dylan Hayes, saxophonist Santosh Sharma, trumpeter Noah Halpern, and bassist Ben Feldman) recorded both *Earthshine* and their debut album *Second Wave* by themselves at a makeshift studio they built inside an old airplane hangar in Budde's hometown of Big Lake, Alaska. Lecouturier, who engineered *Earthshine*, recalls that his initial apprehension about the music gradually gave way to pride. "I remember the first day we rehearsed, it was like...oh my God, it was rough. But as the week went on, it was like 'Oh, wow, this is actually pretty cool!'" Lecouturier believes the extracurricular aspects of the *Earthshine* sessions indelibly influenced the finished product. "We were up in Alaska for a week, all hanging together, eating together, going out for hikes together," experiences that helped the bandmates form deeper friendships. "I think you can kind of hear that in the music," he says.

Both Budde and Lecouturier praise new member Halpern (a bandmate of Sharma's going back to middle school) for the creative jolt his presence gave *Earthshine*. Budde points out Halpern and Sharma's "unspoken chemistry," a connection that spread to the other musicians; in their excitement, "everybody wrote trumpet solos in their charts," he laughs. According to Budde, Halpern provided a new "sonic texture" that "allowed for another voice." In contrast to *Second Wave*, *Earthshine*'s harmonies "are a little more arranged, there's more parts going on," he explains.

As for their Golden Ear win, Lecouturier feels honored to be singled out among Meridian Odyssey's peers on the scene. Because Seattle's jazz scene is "such a small community," Lecouturier counts many local musicians among his friends. "I think it means even more, in that sense," he says.



Bill Anschell photo by Lisa Hagen Glynn

NORTHWEST ACOUSTIC JAZZ ENSEMBLE OF THE YEAR: BILL ANSHELL TRIO

“As for stage presence, I’m the straight man,” says pianist Bill Anschell, a frequent Golden Ear awardee and a 2016 inductee into the Seattle Jazz Hall of Fame. Anschell’s reserved nature is reflected in his style as a bandleader. “I aim to be as unleaderlike as I can. I try to involve other band members in decisions, give them all the information I have about specific gigs as soon as I get it, and pick tunes we all like to play.”

Bassist Jeff Johnson and drummer D’Vonne Lewis, bandmates in the Bill Anschell Trio are more extroverted performers. “Both of those guys just light up when they hear something they like or when the music is grooving hard” but Anschell finds that playing the piano allows him to assert himself musically. He cherishes the interplay the band has honed over the years; in his opinion “we probably can now make sharper turns spontaneously than in the past, just from knowing one another’s playing better.”

Anschell strives to achieve a similar interplay with the Trio’s audiences. “When the stars are aligned and we’re each trying new things, while at the same time, we’re interacting with real spontaneity, people can tell something’s happening.”



i///u (L-R: Julio Estrada, Katyrose Jordan, Billy Wu, Jason Chan, Andrew Sumabat, Scott Elder) photo by Lisa Hagen Glynn

NORTHWEST ALTERNATIVE JAZZ GROUP OF THE YEAR: I///U

When he came to the University of Washington (UW) from Baton Rouge, i///u bassist Scott Elder had sworn off bandleading. “I had a high school band in Louisiana, and it was a ton of work. When I got to Seattle, I was like ‘I’m not gonna start a band, I’m just gonna be in somebody else’s band,’” but once he got to campus, the offers just weren’t coming. “So, I enlisted folks in all the strangest places,” from practice rooms to the University Book Store. i///u’s current lineup features founding members Elder, vocalist Katyrose Jordan, drummer Billy Wu, and keyboardist Jason Chan, joined by guitarist Julio Estrada and Andrew Sumabat on saxophone, brass, and EWI.

Starting from a foundation of Soulquarians-style neo-soul, new influences gradually entered the mix—Elder cites Butcher Brown, Hiatus Kaiyote, and Moonchild, among others—colored by sophisticated harmonies. “All of our members studied jazz so we tend to integrate that knowledge and feeling into whatever we’re doing,” says Elder.

In the wake of their 2018 formation, i///u found quick success, graduating from the UW house party circuit to a 2019 victory at MoPOP’s Sound Off! battle of the bands and a set at that year’s Bumbershoot festival. Forced by the pandemic to cancel an EP release and a national tour, i///u improvised a series of social media “instajams” to maintain their musical connection. As Elder remembers, “Looking back, it’s incredible to think that we recorded those instajams without ever seeing each other in person! It was definitely an experience that brought us closer together, and provided a fun and creative outlet during such a difficult time.” As the pandemic has eased, they’ve gradually rebuilt their momentum, with last month’s headliner gig at Neumos under their belt and a performance at this summer’s Capitol Hill Block Party on the horizon, i///u is on the move.

Jordan is grateful that i///u’s Golden Ear win has cemented their place in Seattle’s jazz community. “We are students of this music and this craft,” she says. “We feel honored to even play it and to represent it.... To create our own ideas from that background is a privilege.”



Jackson Cotugno photo by Lisa Hagen Glynn

NORTHWEST EMERGING ARTIST OF THE YEAR: JACKSON COTUGNO

Still in his early twenties, saxophonist Jackson Cotugno had barely begun his professional career when the pandemic hit. He had recently dropped out of music school so he welcomed the opportunity to play livestream shows, but the strangeness of performing for a webcam eventually unsettled him. Since clubs have reopened, he's made up for lost time, honing his irrepressible stage presence as a member of Forager and Manzama Sheen, and making his mark as an in-demand sideman—most memorably as part of Alex Dugdale's Big Band at last year's Earshot Festival.

Cotugno has quickly built a formidable reputation; he performs with many of Seattle's finest jazz musicians as part of the Fellowship 'Ceptet's rotating lineup, and just last month made his Seattle debut as a bandleader at Vermillion. His Golden Ear win affords him the unexpected opportunity to take stock of his career just a few years after it began. And at a time when many young artists like Cotugno are "just doing what we can to survive," the honor "makes me reflect on how lucky I've been."



Marina Albero photo by Lisa Hagen Glynn

NORTHWEST JAZZ INSTRUMENTALIST OF THE YEAR: MARINA ALBERO

Onstage, pianist Marina Albero is a whirlwind of energy—dancing in her seat, stomping her ruby-red high heels to keep time, whooping with delight at the music. "Jazz can seem a little unattainable to the general public. It's a music that can seem like you have to know a lot. That people can enjoy my physical way of playing the piano is to me a great compliment."

For Albero, moving to Seattle "gave me the freedom to believe in myself again." The daughter of a prominent Catalan musical family, in Spain, Albero felt stifled by the expectations those associations placed on her. "I was in kind of a dark spot, I guess," she explains. To her Spanish audience, she was "always somebody's daughter, always somebody's wife, always somebody's sister. Here in Seattle I didn't have that."

Reflecting on her Golden Ear win, Albero celebrates the talent of her peers on the scene, "It's overwhelming, because you never expect such an honor—especially in a city full of great musicians."



Jacqueline Tabor photo by Lisa Hagen Glynn

NORTHWEST JAZZ VOCALIST OF THE YEAR: JACQUELINE TABOR

Four-time Vocalist of the Year, Jacqueline Tabor has been a vital presence in Seattle jazz for nearly twenty years. Tabor has released three albums, fronted the Seattle Repertory Jazz Orchestra in tributes to the music of the Harlem Renaissance and Billie Holiday, and performed residencies at Tula's and Café Nordo.

Tabor studied music but didn't pursue singing seriously until she was in her thirties. Tabor has cited the influence of Sarah Vaughan and Koko Taylor, among others, but she is adamant about her unclassifiability. "My musical personality is who I am everyday—just me. I try not to restrict myself with a label, I have plenty of those already," she says.

While Tabor is grateful to be honored, she guards her artistic independence. "I cannot rely on others' approval, especially when it comes to being a creative," she says. "Relying on the institution to validate you, especially in the arts, can cause you to not be your authentic self; rather, a prototype of someone else's vision."



Jacqueline Tabor and Marina Albero photo by Lisa Hagen Glynn

NORTHWEST CONCERT OF THE YEAR: JACQUELINE TABOR & MARINA ALBERO, "DON'T EXPLAIN," 10/20, TOWN HALL SEATTLE

Building on her tribute to Billie Holiday with the Seattle Repertory Jazz Orchestra, over the course of the pandemic Jacqueline Tabor and her north Seattle neighbor Marina Albero developed "Don't Explain," named for Holiday's longtime set-closing showstopper. Through heartfelt conversations about their shared family histories of activism and 2020's George Floyd protests, Tabor and Albero conceived a performance using the lives of Holiday and Nina Simone as a vehicle to grapple with America's legacy of racism.

Reflecting on their talks, Albero appreciates the lessons she learned about her adopted home. "To me, learning about the Black experience in America—especially a Black woman with kids—was a beautiful way of learning about this country and this culture," she says. Albero believes the experience was therapeutic for her friend. "I think for Jacqueline, from what she tells me, it was very refreshing that she could talk to me, knowing that I don't share that background, so she felt very free to express herself."

In addition to performing selections from the Holiday and Simone songbooks, Albero and Tabor engaged in dialogue in character as Eleanor and Eunice—Holiday and Simone's given names. While she felt uncertain about how concertgoers would respond to "Don't Explain's" conceptual complexity, Tabor forged ahead. "Absolutely, I worried, and we proceeded. The beautiful thing about a performance is you can like it or not—it's up to the audience to choose."

Tabor's second Golden Ear victory of the night proves she was right to trust her gut. Albero remembers how powerful the performance felt in the moment: "The range of emotions and their intensity—how distinguished they were and how full they were—that's amazing." For her part, Tabor is grateful for the new confidence she feels in "Don't Explain's" wake. "I learned how to lean into my feminine strength and empower my voice through song and story," she says. She also values the support her friend has shown her. "I now approach things with a wider lens of endless possibilities because of working with Marina. I have learned how to ask for what I need and to no longer suffer in silence."



Become a SMASH Member Musician

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

Learn more about member benefits at: smashseattle.org

Open to All - Free



Sunday, April 2, 6pm

Francesco Crosara Quartet

Francesco Crosara, piano
Milo Petersen, drums
Phil Sparks, bass
Jay Thomas, trumpet/sax/flute

SAVE THE DATE: May 7, 6PM

Dina Blade Quartet

100 Minutes of professional jazz
Family friendly concert
Distance seating, masks required
Free parking Polyclinic Garage

Seattle First Baptist Church

1111 Harvard Avenue
(Seneca and Harvard on First Hill)
Seattle, WA (206) 325-6051

SeattleJazzVespers.org



Nathan Breedlove photo by Lisa Hagen Glynn

SEATTLE JAZZ HALL OF FAME: NATHAN BREEDLOVE & MILO PETERSEN

Trumpeter Nathan Breedlove, Tacoma-born and Memphis-raised, boasts a varied career. A fifteen-year spell in New York led to European tours with avant-garde luminaries David Murray and Jemeel Moondoc, and a Grammy-nominated tenure with Jamaican legends the Skatalites. Since returning to the Seattle area, he has enjoyed a lengthy stint with the Seattle Repertory Jazz Orchestra and formed a partnership with bassist Phil Sparks and drummer Brian Kirk in the NU Trio. Asked about the source of his versatility, Breedlove reckoned “I’m a child of Charlie Parker. So everything I do has that bebop kind of thing underneath.” Informed by his immersion in bebop, Breedlove realized that music is a “universe of beautiful things...there are no bad notes or anything, it’s just the understanding of harmony to pull it all together.”

Comparing the local scene to New York, Breedlove considers Seattle “a loving community. It’s not the backbiting kind of East Coast thing that New York is known for, where you have piranhas and sharks...we’re all, like, just the same type of fish out here, you know.”

In his Golden Ear acceptance speech, Breedlove proclaimed his Hall of Fame induction “my seminal moment.” Elaborating on that sentiment after the ceremony he explained, “It just gives me encouragement, because it’s really hard when you’re at my status in the music business to procure work and recording deals and contracts, which are non-existent. You can’t get any managers or agents anymore. It’s just a struggle to keep your music out there. So, to get recognition like this just gives me, like, ten more years that I can pursue this thing.”

Guitarist and drummer Milo Petersen has been active since the 1970s; career highlights include guitar trio dates featuring his former drum teachers Billy Hart and Victor Lewis, and a pair of albums backing Steve Griggs in a quintet featuring legendary Coltrane drummer Elvin Jones. Drumming with his own Jazz Disciples quintet, Petersen recorded the acclaimed *Visiting Dignitaries*.

Petersen started out on guitar, but a revelatory visit to New York opened his ears to new musical possibilities. “I was inspired by seeing Victor Lewis, in 1978, perform at the Village Vanguard with the Woody Shaw Septet, playing his compositions,” he

says. “I was so amazed at the writing of this drummer, and I became very inspired to play the drums, and to write music in which I played the drums.”

Though he didn’t begin until he was about 25, Petersen realizes in retrospect that taking up the drums was a natural progression: “I remember early on, when I was first starting, I had teachers commenting on my rhythmic strengths.” As he honed his drumming chops, he developed a holistic approach to his instruments. “If I’m playing drums, I’m still thinking of the harmony and the melody. If I’m playing guitar, I’m still trying to be acutely aware of the rhythmic nature of everything,” he says. In addition to the creative possibilities, doubling up has proved a practical advantage. “If I have two drum gigs a week and two guitar gigs a week, that’s two more gigs than I would have had if I didn’t play the drums.”

Since returning to Seattle in 1991 following four years in New York, he’s become a local fixture, backing countless artists alongside his own projects, and enjoying a lengthy run in the Seattle Repertory Jazz Orchestra. He has also become a successful educator, teaching at Bellevue College and Seattle Central Community College, among other institutions; as a guitar instructor, he has coached students Lance Taber, Tyler Feldman, Reed Feldman, and Adam Shimabukuro to victories in the Essentially Ellington competition.

As for his Hall of fame induction, Petersen remarks, “It feels good to be noticed, and for that, I’m grateful.” Looking back on his career, he shares the common idealistic conception of jazz. “If you try to make hit pop music, you’re doing it because you want to be famous and make money. If you make this music, you’re doing it because you love the art form and you love the values of democracy, equality, and inclusion.” Peterson emphasizes that a career in jazz requires stubborn dedication. “The words are nice, but it doesn’t have a lot of bearing on what we do.”



Lisa Hagen Glynn photo by Jim Levitt



Brad Rouda photo by Lisa Hagen Glynn

COMMUNITY IN ACTION AWARDS: LISA HAGEN GLYNN & BRAD ROUDA

The players onstage may get the glory, but no music scene worth its salt lacks for dedicated people behind the scenes—a dedication exemplified by photographer Lisa Hagen Glynn, who has documented Earshot performances since 2018, and Royal Room production manager Brad Rouda, on staff since its December 2011 opening.

Attend a few Earshot concerts and you'll start to recognize Hagen Glynn: lithely contorting herself at the lip of the stage to capture a close-up without blocking the front row's view; roaming the aisles at Town Hall to find the perfect angle. In a conversation after the awards presentation, she explained the purpose behind it all: "I really want to capture the emotion of the moment—the thing that makes jazz special." Hagen Glynn experienced her own emotional moment at the Golden Ears; hired to photograph the ceremony, she learned mid-shot that she was among the honorees. "It was a huge surprise to me. It was so unexpected," she says. If she was overwhelmed, she hid it well. Moments after accepting her award, she got back to work. She even insisted on grabbing a few takes of the honoree group photo before posing in it herself.

Rouda was also working that night, setting up microphones for the awards presentation and serving as front-of-house engineer for the Marina Albero Trio and The Royal Room's Monday night jam session. Rouda has dabbled in making music of their own over the years, as co-leader of Dangerknife and founder of the Not On Label recording imprint, but feels most at home creating a live sound mix. "Being behind the board allows me to interact with the band—with the music—in a way where it's more than just listening to a CD, or a record or streaming, [whatever] the medium is out there," they explain. They were equally surprised to be honored; "Usually there's not much acknowledgment unless things go wrong. Yeah, like, that's usually when people realize what my job is." Thanks to their expertise, more often than not things go right. They strive to provide consistency in the notoriously turbulent touring business. The next time a musician plays The Royal Room, "they're gonna find it [the musical equipment] how they left it last. Like, there will still be a piano here. As much as it pains me at times, there will still be a B-3 that we get on stage. It's heavy, but it's great."

2022 Golden Ear Award Recipients

NW Recording of the Year:

Earthshine, Meridian
Odyssey

NW Acoustic Jazz Ensemble of the Year:

Bill Anschell Trio

NW Alternative Jazz Group of the Year:

:///u

NW Emerging Artist of the Year:

Jackson Cotugno

NW Jazz Instrumentalist of the Year:

Marina Albero

NW Vocalist of the Year:

Jacqueline Tabor

NW Concert of the Year:

Jacqueline Tabor & Marina Albero "Don't Explain,"
October 20, Town Hall
Seattle

Seattle Jazz Hall of Fame:

Milo Petersen
Nathan Breedlove

Community in Action Awards:

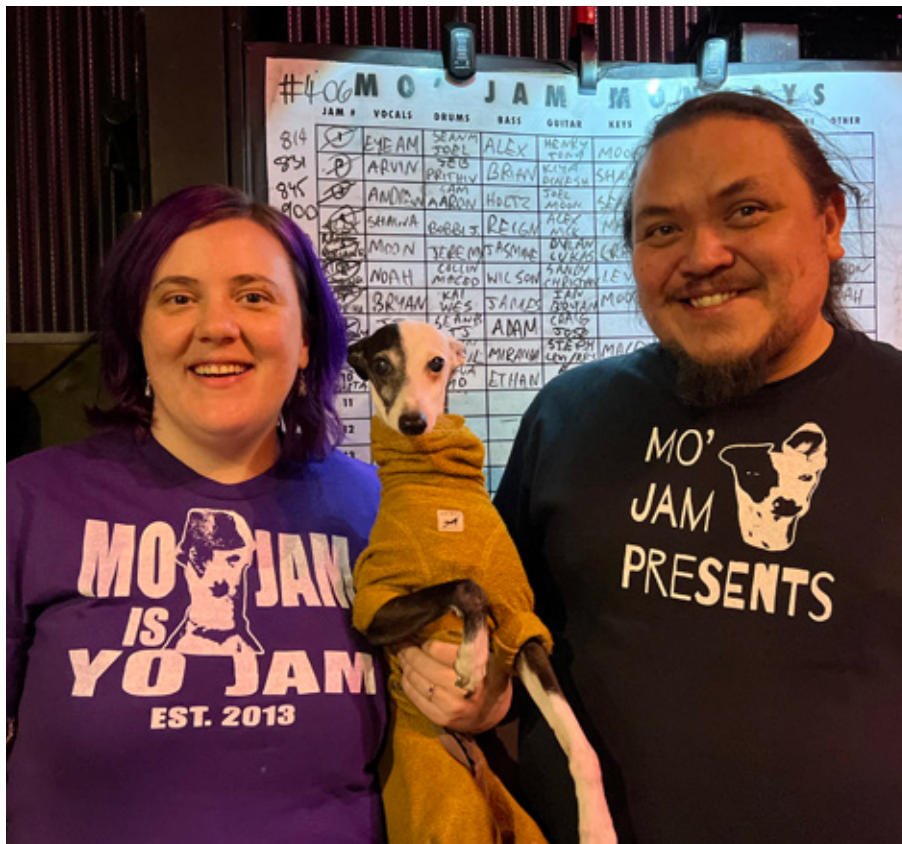
Lisa Hagen Glynn
Brad Rouda

Catching Up with Mo' Jam

BY LILY RODRIGUEZ

Strolling through Fremont on a Monday night, you may encounter the sounds of a slapping bass, an electrifying saxophone solo, and perhaps even the occasional ring of a French horn. Follow the noise and you will end up at Mo' Jam Mondays, a weekly open jam session at the Nectar Lounge that welcomes any and all musicians to the stage. Mo' Jam's energized ensemble of artists congregate from across the Seattle area for the thrill of improvisation and the chill nature of the scene. "I wanted it to be the jam in your basement where you're playing with people you haven't met before and you're making up a song on the spot. It's totally become that vibe. We get the best musicians out every week," remarks Mo' Gilkeson, the founder and CEO of Mo' Jam, when reminiscing on the original vision behind the event. "People are so used to jams where they're calling covers or jazz standards. This is totally the opposite. I wouldn't even call us a jam if those are called jams, I'd call us... Mo' Jam."

With over 75 musicians creating a line out the door each week, Mo' Jam has exploded into a buzzing destination for local artists. "We've been getting 20 guitarists lately, so we have to do two guitar amps so they can play," says Gilkeson. Regulars know that to secure a spot in one of the dozen or so nightly jams, one must arrive before doors even open. Though getting assigned to a jam takes some preparation, the music itself is a blank canvas for all types of instrumentalists, vocalists, and performers. "We've had banjos, harps, tubas, violins" Gilkeson details, to which Davy Nefos, Mo' Jam's jambassador and creative director adds, "We accommodate anyone who wants to play." The inclusivity of Mo' Jam is one of the essential elements that make the



Mo' Gilkeson, Kuya the Italian Greyhound, and Davy Nefos photo by Nox Svyatenka

music so unique, producing cross-genre collaborations which emerge from a common groove. Gilkeson goes on to say, "When you bring bands of strangers together, you're bringing in people from the funk scene, the hip-hop scene, the jazz scene, at all different levels. It's a platform of unity."

That sense of unity has attracted a number of artists from different mediums to the event, from painters to craft vendors to videographers. Local filmmaker Suzanne McAuley, who originally attended a jam session to support a friend, recently approached Gilkeson and Nefos to start production on a documentary to capture the energy of Mo' Jam. Combining live jam footage and interviews with over 40 musicians, the film crew aims to bring

the distinctive vitality of this artistic community to wider audiences. Nefos notes,

You go to see a show and you watch the band play, and wow they're great, but you know what to expect. But if you go to a jam session and you see it connecting and working on stage, that's a different thrill for the musician and the music lover. Hosting something like that, we get to see it every Monday night.

This year, Mo' Jam celebrates 10 years of jams and community. Since the first jam in December of 2013, Mo' Jam has evolved into a staple for musicians looking to get into Seattle's music scene. From the

CONTINUED ON PAGE 14

LAKE CHELAN WINE AND JAZZ FESTIVAL

May 18 - 21, 2023

4 Days

13 Venues

20 Bands

50 Shows



The annual **Lake Chelan Wine and Jazz Festival** is the most unique music festival of its kind, featuring a wide range of jazz genres, including funk, R&B, Latin jazz, vocalists, and traditional jazz styles at wineries and venues all around the lake.



PREMIER
PRODUCTION
PARTNERS



Morgan Stanley
THE PACIFIC WEALTH MANAGEMENT GROUP
AT MORGAN STANLEY



GET INFO & PASSES: ChelanWineJazz.com



Recurring Jazz Series

BY MARIANNE GONTERMAN

The Puget Sound region enjoys a rich and diverse palate of opportunities to enjoy live jazz. From concerts in private homes, nestled in serene settings to shows created by larger collaborative efforts. Between community businesses and arts organizations, there is plenty to choose from. We picked some standouts offered in the area, many of them free of charge. Would you like your favorite series added? Contact us at editor@earshot.org.

FELLOWSHIP WEDNESDAYS

Wednesdays, 7:30pm
1508 11th Ave

Launched in 2021 this series is thriving under the advocacy of Thomas Marriott's Seattle Jazz Fellowship, an inclusive space that exists at the intersection of community, fellowship, and learning as it pertains to jazz music, a creation of Black American culture and struggle. A showcase of local jazz excellence, it is held weekly at the Vermillion Art Bar & Gallery presenting bands that represent

a different slice of our jazz community, enabling performers and their audiences to build a sense of community through their music. Upcoming concerts include New York-based bassist Ben Wolfe; trombonist Conner Eisenmenger; vibraphonist Ben Thomas; Instrumental Ladies of Jazz with Tobi Stone, Heather Chriscaden, and Ann Reynolds; keyboardist Joe Doria; trumpeter Eric Jacobson; vibraphonist Susan Pascal; and 2022 Earshot Hall of Famer guitarist/drummer Milo Petersen. All ages, \$20 suggested donation and free for members. For up-to-date information visit seattlejazzfellowship.org.

SEATTLE JAZZ VESPERS

First Sundays, 6pm
1111 Harvard Ave

The Seattle Jazz Vespers, now in its 21st season, is a secular music series held at the Seattle First Baptist Church, a historic sanctuary. It affords jazz lovers an opportunity to hear Seattle's foremost groups in a concert setting. Performances are comprised of two sets of music and a short non-sectarian inspirational

message during the intermission. Pianist Francesco Crosara delivers music of joy, comfort and escape, joined on stage by Jay Thomas on trumpet, sax, and flute; Phil Sparks on bass; and Milo Petersen on drums on April 2. On May 7, vocalist Dina Blade leads her quartet with pianist Hans Brehmer, bassist Osama Afifi, and drummer Robert Rushing. Three-time Latin Grammy nominee and master pianist Jovino Santos Neto and his Quinteto wrap up the concert season on June 4. All shows are free and open to the public. No tickets or reservations are needed. Free parking is provided for concert attendees. Find more details at seattlefirstbaptist.org.

PIANO STARTS HERE

Various Dates
5000 Rainier Ave S

The Piano Starts Here (PSH) series, curated by Alex Guilbert in collaboration with Wayne Horvitz, pays tribute to some of the most prolific and gifted composers and pianists in jazz. Each show brings together Seattle's finest pianists to



**GEORGETOWN
INN**
georgetown seattle usa

georgetowninnseattle.com

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



CADENCE
THE INDEPENDENT JOURNAL OF
CREATIVE IMPROVISED MUSIC

MUSIC FESTIVALS; ONLINE ARCHIVES; ANNUAL MAGAZINE
HUNDREDS OF NEW CD, DVD, AND BOOK REVIEWS PLUS
HOURS OF AUDIO AND VIDEO HISTORIES
DIGITAL AND PRINT EDITIONS.

www.cadencejazzworld.com

Call 503-975-5176 or email for details: cadencemagazine@gmail.com

perform on The Royal Room's Steinway B grand piano. Past PSH concerts have recognized the work of Sonny Clark, Thelonious Monk, Duke Ellington, Sun Ra, Bill Evans, Fats Waller, Keith Jarrett, Paul Bley, Herbie Hancock, and Herbie Nichols. Visit theroyalroomseattle.com for more information.

FIRST SUNDAYS CONCERTS

First Sundays, 4pm
370 Brien Dr SE, Bainbridge Island, WA

In 2005, founder Darden Burns lit the flame of the First Sundays Concerts with her spirited dedication to music across the jazz and classical spectrum. This series honors her memory with eight annual concerts, highlighting outstanding artists from the Pacific Northwest. All shows take place at the Waterfront Park Community Center in an intimate setting embellished with excellent acoustics, lighting, and a beautiful grand piano. On April 2, jazz-folk vocalist Jean Lenke takes her quartet on a journey through 21st-century Jazz HerStory, celebrating favorite women composers and lyricists. On May 7, baroque violin virtuoso Tekla Cunningham is accompanied by harpsichord and cello in a rare performance of Heinrich Biber's "The Joyful Mysteries". September 10 promises a remarkable solo piano concert with Earshot Hall of Fame Inductee Bill Anschell performing his unique jazz renditions of Beatles classics. A complete list of concerts, tickets, and other information is at firstsundaysconcerts.org.

JAZZ LIVE AT MARINE VIEW

First Sundays, 5pm
8469 Eastside Dr NE, Tacoma, WA

After a three-year pandemic-related hiatus, Jazz LIVE at Marine View Presbyterian Church has rekindled their popular series of free family-friendly community concerts, presenting the finest jazz

musicians in the Northwest in a casual and welcoming environment. Under the stewardship of longtime church member Jim Foster, these concerts have blossomed into an indispensable facet of the Seattle-Tacoma jazz scene. April 2 promises concertgoers an electrifying show with pianist Marina Albero and her quintet. On May 7, the internationally renowned jazz manouche group Pearl Django captivates listeners with their swinging sounds, rooted firmly in the music made famous by Django Reinhardt and Stéphane Grappelli. The series concludes on June 4 with the LA-based pianist/keyboardist Lao Tizer Quartet with vocalist Elliott Yamin. For more specifics check out marineviewpc.org/jazz-live.

JAZZ CENTER OF BELLINGHAM

Second and Fourth
Wednesdays (Second and Third
Wednesdays in June)
1314 Harris Ave, Bellingham, WA

Founded in 2016, The Jazz Center of Bellingham hosts brilliant regional, national, and international artists in performances at the FireHouse Arts & Events Center, enriching and inspiring the community through jazz by providing affordable programs, educating, and mentoring aspiring musicians. Seattle Jazz Hall of Fame vocalist Greta Matassa and her quintet light up the evening on April 12, followed on April 26 by compelling trombonist and 2012 Earshot Jazz Golden Ear Award winner Naomi Moon Siegel with her ensemble. May shows feature The Cyrus Nabipoor Quartet and Arête Quartet with guest guitarist Ari Joshua evoking a '60/'70s Miles Davis vibe, steeped in groove-oriented acid jazz. The series concludes in June with Seattle's drummer/percussionist extraordinaire Jeff Busch and his quartet, and drummer Jerry Steinhilber's Jazz Explosion on stage later in the month. Tickets to all events are \$20 general and \$10 students. Learn more and buy tickets at jazzcenterofbellingham.org.

EARSHOT JAZZ



MAY 2-3



UPCOMING SHOWS!
EVERY MONDAY

The Royal Room Jam Session

April 9 Passover Concert
with Ari Joshua, Chava Mirel

April 12 Nate Omdal Quintet/
KO ELECTRIC

April 13 Hear Me Talkin' to You:
Womxn & Blues

April 19 Solid Gold Big Band

April 22 Seattle Jazz Fellowship:
Ernie Watts Quintet

April 23 Tom Baker Quartet/
Kaley Lane Eaton

April 26 Centerpiece Jazz Band

April 27 Naomi Moon Siegel
Ensemble/Christopher Icasiano

LIVE MUSIC | FOOD | DRINKS
5000 Rainier Ave S, Seattle WA

THE JAZZ PROJECT

Various Dates

Various Locations, Bellingham, WA

Award-winning jazz drummer and community leader Jud Sherwood founded Bellingham's Jazz Project in 1997, informed by his vision to promote jazz from a player's perspective and forming a community of local performers, educators, and students with opportunities to listen and play jazz. Supported by local businesses and the City of Bellingham, the Spring 2023 Art of Jazz Series continues at the FireHouse Arts & Events Center on April 30 with The Jennifer Scott Quartet and on May 21 with The Mark Lewis Quartet. The series is held on the last Sunday of each month (January-May and September-November). The Summer Jazz Series at Samson Estates Winery in Everson launches with The Jerry Steinhilber Trio on June 24. More concerts in this series will be announced soon.

On August 19, The Jazz Project will present the 12th annual Bellhaven Jazz Festival at Samson Estates Winery. Festival details are forthcoming. The Jazz Project also sponsors The Bellingham Youth Jazz Band (BYJB), now in its 23rd year, performing free community concerts throughout Whatcom County in local parks, theaters, schools, and more.

Tickets to all shows are \$20 general and \$10 students, free to Jazz Project members. Further details at jazzproject.org.

JAZZVOX HOUSE CONCERT SERIES

Various Dates

Various Venues in Auburn, Seattle, Bellevue, Bainbridge Island, Camano Island, Woodinville, WA

Curated by jazz enthusiast Nich Anderson, JazzVox brings diligently chosen vocalists from across the globe to small audiences in private home settings across the Puget Sound region. JazzVox creates a unique experience, often pairing acclaimed vocalists with Seattle's best pianists. Now in its 16th season, JazzVox has emerged from pandemic-induced restrictions and is ready with a full lineup of in-person concerts. Upcoming shows include Australian vocal jazz royalty Michelle Nicolle, returning with LA-based first-call guitarist Larry Koonse. Also, on the April program are Australian Chris McNulty, accompanied by Portland-based Randy Porter, with Aussie compatriot Adrian Galante on clarinet. Concert tickets usually go on sale 1-3 months in advance. A complete list of artists and locations is available at jazzvox.com.

MO' JAM, FROM PAGE 10

early days of venue hopping and house bands, the jam has taken on a life of its own, opening up the Nectar Lounge on Mondays, welcoming individual featured artists each week, and hosting a space for artists to form their own bands. Gilkeson explains, "Every two years, we have that generation that finds their bearings in the jam, finds their community and then they start getting gigs. These Mo' Jammers have their careers take off, and it's really cool to see."

Gilkeson's vision for Mo' Jam was inspired by her background as a jazz drummer and her experiences with mental health. "I saw this concert before I created it," Gilkeson shares, "it inspired me to make a platform that I thought would bring in all types of musicians and artists." Channeling her struggles and creativity into a jam designed to bring people together sparked the energy Mo' Jam is known for. As Nefos says, "There is definitely energy in the air at Mo' Jam, you can see it on their faces. You can see it when they play."

Weekly schedule is at mojampresents.com, and more about Mo' Jam on Instagram, Facebook, or YouTube under @mojampresents. The documentary trailer can also be found at igg.me/at/mojamdoc.

SILK & Soul
A Jazz | Soul | R&B Encounter
w/AWARD-WINNING SINGER | SONGWRITER
EUGENIE JONES
Bainbridge Island Museum of Art - 2/25 **SOLD OUT**
New Orleans Preservation Hall - 3/15
Dirty Dogg Jazz | Detroit - 4/7&8
Royal Room | Seattle - 4/15
Lake Chelan Wine & Jazz Festival - 5/19
Vashon Center For the Arts - 5/27
The Music of EUGENIE JONES, NINA SIMONE, ANITA BAKER, & more
Tickets/Info: EugenieJones.com

PREVIEW

Lake Chelan Wine and Jazz Festival

May 18-21
Multiple Venues
\$169

BY JOSH HOU

The annual Lake Chelan Wine and Jazz Festival is happening again this spring, from May 18th through the 21st. This fifth year of the festival features performances at thirteen wineries and venues around the Lake Chelan area, showcasing a diverse lineup of jazz and jazz-adjacent genres, including funk, R&B, Latin, and trad styles. The flat \$169 festival pass grants entry to all fifty shows over the four-day period, with most performers playing multiple sets so if two of your favorites are playing at the same time, you'll get another chance to catch the one you missed. It wouldn't be a "wine and jazz festival" without the wine, so yes, there will be wine (and food) available at all venues except for the Riverwalk Pavilion on Sunday.

Kicking off the long weekend on Thursday is singer Danny Quintero, a crooner with a penchant for the Great American Songbook and a mainstay on the Seattle jazz scene. Also taking the stage that day is flugelhorn player Dmitri Matheny, former protégé of Art Farmer and Earshot's 2016 Northwest Jazz Instrumentalist of the Year. His latest record, *Cascadia*, is available from Seattle's Origin Records and demonstrates his warm sound and lyrical sensibilities. Rounding out Thursday is The New Triumph, a six-piece ensemble featuring some of Seattle's top instrumentalists, who bring high-energy funk and Afro-Latin grooves to fuel the evening.

On Friday, Seattle Jazz Hall of Famer and Origin Records artist Greta Matassa takes the stage. A highly acclaimed vocalist and Earshot's Northwest Jazz

Vocalist of 2021, with a roster of eleven albums, you won't want to miss her performances. Pacific Northwest favorite Pearl Django returns this year with their hot jazz stylings, replete with lyrical melodies from violinist Michael Gray, lush fullness from accordionist David Lange, and an irresistible rhythmic pulse from guitarists Jim Char, Tim Lerch, and bassist Rick Leppanen. Jazz singer/songwriter Eugenie Jones brings her group to Vin du Lac in the afternoon. Her acclaimed 2022 release, *Players*, is a double disc set recorded over four years with a wide variety of musicians and a breadth of styles.

Saturday sees the Swizzle Chicks, a Portland-based vocal trio who perform a selection of straight-ahead standards with tight harmonies. Playing together since 1995, Doctorfunk is a ten-piece, horn-heavy funk band with a hard-hitting oomph that recalls Tower of Power and that "Bay Area Sound". Fans of smooth jazz will dig Darren Motamedy, a prolific saxophonist with eleven albums to his name.



Lake Chelan Wine and Jazz Festival at Riverwalk Pavilion

Sunday wraps the weekend at the Riverwalk Pavilion with local stars Lake Chelan Jazz Band, helmed by singer and harmonica player Susan House. Finishing out the festival will be the Ellensburg Big Band, an 18-piece performing classic '40s and '50s big band swing with numbers out of the Count Basie and Glen Miller songbook, as well as a variety of standards and modern tunes.

All ages are welcome at all venues and children under 12 can attend for free. Visit chelanwinejazz.com for the full lineup, schedule, and tickets.

HAMMOND ASHLEY
VIOLINS

New! Daily pick up and delivery in Seattle
and North Lake Washington areas

7 Luthiers, double bass set up and
restoration experts, and makers on site

Free consultation in shop or by
appointment in Seattle

Lessons

Since 1964

970 5th Ave NW
Suite 100
Issaquah WA 98027
www.HammondAshley.com

Honoring National Poetry Month

In honor of both Jazz Appreciation Month and National Poetry Month, we are delighted to share the works of three local poets and musicians. The relationship between jazz and poetry is long, deep, and ongoing. Jazz poetry has always been a voice of racial consciousness, holding and rejoicing in Black heritage, and creative expression.

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.

The Drummer

BY HENRY COBA

sizzle pat pat
duh guh duh guh duh guh duh
boom kat boom cat wack
chuh chi-gee chi-gee chuh kat wack duh guh
sizzle jack pat jack wack duh guh
boom dah boom-a-dah boom!

Black Music

BY HENRY COBA

We celebrate and honor
this expansive music
for it is a way to connect
artists, listeners, and humanity

a music beyond our comprehension
in many ways
yet it involves straightforward and challenging
methods by which musicians practice on the daily

a music so expressive and free
yet disciplined and nuanced
there is enough to examine for 11 lifetimes or more

always grateful to be a part of the movement

Tributes to Wayne Shorter

BY CURT LINDERMAN

the jazz
messenger
delivered

mr.
gone
still
plays
on

in each of us
a name waits
to be spoken

#emanon

The Record Player

BY JASON RUBENSTEIN

Listen nephew
I opened the record
player again and met
my friends unmet
like Betty and Cole
and these guys called Queen
and the snowflake notes
raced out their gate
to a place you don't
yet understand
and stayed
hovering around two-
thirds of the way up
from floor to ceiling
it is funny
you will know
to know someone so
deeply without sharing
your secrets with them
but that's the secret
I'm here to share
with you now
the secret in fact
is that if you let them
let yourself
know you fully
give them the real
your passion and pain
I promise you will
grow
and fail
and grow
on their wings
and shoulders
you will share the joy
of spent suns
and soft days
there is a place
on the water
near a school
with a tree
in the grass
and when I tell you
that it is so much more
because of them and me
and what we've done together
you will know
you are one
with all of us
in this family of things

a note before you go

BY JASON RUBENSTEIN

together in our
earthly-only jazz
we sit flowing safely
about this moment

about this moment
at the Langston Hughes
able to kiss just
with the treble of our eyes

about this moment
your palms are soft as clay
your rhythm interlaced with clues:
the notes in-between

this music warming our bones
on the cusp of chaos

a mountain. before us

are these knees weak or do they want to get moving?? no

they catch the snare
climbing with fortissimo
safe atop this peak in-hand

oh heavens i will miss you

please
refuel my heart
a few beats
until your return



RICKSPLUND, *I Want to Be*

Self-released, October 2022

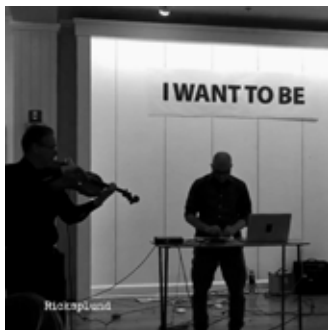
BY ERIC OLSON

Crashing, creaking, and wailing, electroacoustic duo RICKSPLUND's *I Want to Be* follows Steven Ricks and Christian Asplund down a rabbit hole of radical sound and thought. These prodigious modern composers are a natural pairing who create memorably unnatural music, filtering each other's acoustic improvisations through a maze of digital effects.

By prodigious, I mean that Ricks and Asplund—both educators at Brigham Young University—have penned dozens, perhaps hundreds of musical scores for chamber and orchestral groups around the world. Asplund received his doctorate in composition at the University of Washington and was long a star of the Northwest avant-garde set. (Fans of grunge rock, he said admiringly, were more open to experimental art than were symphony patrons.

In Ricks, Asplund has found a match for his sensibilities. *I Want to Be*, the duo's debut, alternates track-by-track between Asplund's viola (or violin) and Ricks' trombone. What Asplund plays on his strings, Ricks modulates with his electronics rig. Vice versa when Ricks picks up the brass.

Thanks to this rather unique format, listeners experience not only the artists' differing acoustical sensibilities but also their digital leanings, the way each uses filters, reverb, delay, and pitch-shifting to create immense soundscapes from the noise of his partner's playing. On the instrumental side, Asplund's extended viola techniques are best witnessed in videos from the "duo's 2022 performances at Wallingford's Chapel Performance Space



(on YouTube as "RICKSPLUND @ The Chapel"). Asplund fashions fishing line frets near the bridge of his viola, tickles the neck with his fingertips, and at one point uses a sheet of laminate plastic in place of his bow.

These string-centric numbers, for example, the opening "VvioLla 1 – 2022 SC3 Melange Concert," bring to mind Colin Stetson's soundtrack for Ari Aster's 2018 horror classic *Hereditary*. Indeed, one senses that Asplund alone could whip up the ambiance of Kubrick's *Overlook Hotel*. When filtered through Ricks' electronics, the strings multiply and form an eerie otherworldliness.

Ricks' trombone numbers, no less impressive, are quite different in tone. After the jazzy, underwater-sounding introduction of "Trrrommmmbone 2 – Part 1," Ricks produces some spectacular bebop-style runs that are manipulated by Asplund into a kind of digitized whirlwind.

Ricks has cited Thomas Pynchon's *Gravity's Rainbow* as a primary influence on his art, in particular a scene when protagonist Tyrone Slothrop hears Charlie Parker's "Cherokee" on a Boston dance floor. Here, amid a throbbing internal monologue, we find what might be the essence of RICKSPLUND: "All those long, long notes..." Slothrop thinks, "what're they up to, all that time, to do something inside of?"

NOTES, FROM PAGE 3

neighborhoods.... The next permanent Office of Arts & Culture director must further strengthen our creative landscape – convening artists across mediums, expanding public arts, supporting a next generation of artists, and, most importantly, creating a culture in Seattle where arts are ever present in every community. I want to express my sincere gratitude to Interim Director royal alley-barnes for her work leading this office and her efforts to help our arts sector recover from the impacts of the pandemic." To learn more about the efforts of the search visit artbeat.seattle.gov/2023/03/13/.



Pete Leinonen

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

Bassist Pete Leinonen has been playing jazz in the Seattle area since the 1950s. You may know him from his cool 1980 EP, Ashfall, inspired by the explosion of Mount St. Helens, or from his associations with Gary Peacock, with whom he gigged on bass, Gary on piano, and tutored in calculus in exchange for ear training, or Bill Smith. We chatted recently about his early days as a budding young rock'n'roller; a jazz apprentice; and a practitioner of funk, free jazz, and jazz-rock in the late '60s. Here are some excerpts:

At Enumclaw High School we didn't have a jazz band, but there was a dance band called the Stardusters.

We played stock arrangements.

I was playing cornet and sousaphone in concert band and pep band, but the bass player had graduated, so I went over to his house and got hold of his bass and started walking and everyone said, "You're a natural!" The band teacher cleared out a broom closet for a practice room and gave me a beginning bass book. "Once you learn this whole book, you can play in the dance band," he said. I got in after a week.

I made all-state band and on the way, there were some kids from Tacoma on the bus, a tenor saxophonist named Mark Marush and a trumpeter named John Greek. They were both in The Fabulous Wailers. On a break, we went into the band room and there was a string bass and we started playing "Thunderbird." After that, Jim



Pete Leinonen photo courtesy of the artist

Klockner, who played guitar and sang, and I formed our own rock'n'roll band, the Swaggerz. The Wailers' main gig was at the Lakewood Community Center and we were like their relief band. The kids just went crazy. We had gigs from Fort Lewis to Edmonds, and when we didn't, the Stardusters had a job.

In the summer of 1962, I lived on a houseboat in Seattle. The World's Fair was going and, boy, it was a party. Every jazz musician in the world came to Seattle. One day I saw Stan Getz going from club to club, sitting in. [The late bassist] Chuck Metcalf was playing. I can still hear his sound in my mind. One night I went to a party and I met this young, really handsome-looking guy who asked, "What do you do?" "I'm a bass player."

"I'm looking for a bass player, why don't you come over?" It was Jerry Gray. I went to his house and I was floored. I had never heard anything like it. He was better than Oscar Peterson. I studied with him [for] about a year.

After I joined the union, in 1967, a lot of Black band leaders started calling me. Mostly after-hours clubs. The first one was the Jolly Seven, up on the hill over Skyway. We started at 1 o'clock and played till 6. At the end of that first gig, the promoter gave me \$75, because you're in the union. I asked the other guys, "How much are they paying you?" "Fifteen dollars." And they were better musicians than me! So, I put my \$75 down on the table and I said, "Put your money down." And we divided it.

When the Llahngaelhyn opened (bassist/pianist Jerry Heldman's coffeehouse), I played the 9 o'clock set with [guitarist] John Day. We played jazz tunes that were listener-friendly, but at the late sessions, I started to play free jazz solos. That's when I really started to learn to improvise. I also played with a jazz-rock band with John Day called Mirage. Mirage was really great. The trouble was, in those days, everyone had to sing, and we were terrible singers. But we opened for Steve Miller at the Paramount. Mirage should have lasted. The guy managing us said he would get us a record deal, but it was all a lie. I quit and in 1971 I left town and played on the road for two years.

JAZZ AROUND THE SOUND

APRIL 04

Saturday, April 1

JS Jack Straw Artist Showcase, 1pm
 LH Kassa Overall: Workshop, 2pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ET Sandy Harvey, 6pm
 CM Greta Matassa, 7pm
 CR Racer Sessions: Lori Goldston / Chris Icasiano Duo, 7pm
 TP Rod Cook & Toast, 7pm
 JA Jonathan Butler (early show), 7:30pm
 RK Immanuel Wilkins, 7:30pm
 AU Blue Velvet Groove, 8pm
 CH Luke Fitzpatrick: The Light Strikes, 8pm
 JA Jonathan Butler (late show), 9:30pm
 SM Reposado, 10pm

Sunday, April 2

HS Jazz Brunch, 11am
 SB Tribute to Bill Ramsay, 12pm
 CM Notable Journey, 12:30pm
 CZ Jazz Jam hosted by Kenny Mandell, 2pm
 MV Marina Albero Quintet, 5pm
 FB Francesco Crosara Quartet w/ Jay Thomas, 6pm
 DT Jazz Jam, 6pm
 FB Seattle Jazz Vespers: Francesco Crosara Quartet, 6pm
 CR Racer Sessions: Guest TBA, 7pm
 JA Jonathan Butler, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 AB Beaver Sessions, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, April 3

NL Mo' Jam Mondays: Ari Joshua, 7:30pm
 RR New Music Mondays, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, April 4

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Douglas Barnett, 6pm
 JA Krasno/Moore Project, 7:30pm
 SM Big Tooth, 7:30pm
 OW Jazz Jam, 9:30pm
 SM Joe Doria Presents, 9:30pm

Wednesday, April 5

NC Bruce Barnard Bossa Trio w/ Peter Caruso & John English, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 6pm
 ET Douglas Barnett, 6pm
 JA Krasno / Moore Project, 7:30pm
 VE Seattle Jazz Fellowship: Ben Wolfe, 7:30pm
 SM Celestial Navigation, 7:30pm
 SM Weinstein & Friends, 9:30pm
 CC Cider Jam Session, 10pm

Thursday, April 6

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm

ET Kacey Evans, 6pm
 SN Jazz Jam Session, 7pm
 JA Victor Wooten & The Wooten Brothers, 7:30pm
 SM Battlestar Kalakala, 7:30pm
 SM Manazma Sheen, 7:30pm
 RN Music Jam and Open Mic, 9:30pm

Friday, April 7

LA Jazz Fridays: Phil Sparks & Friends, 5pm
 AQ Jerry Frank, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 TP Sheri Roberts Greimes & JoMomma, 7pm
 CM Moonlight Swing Orchestra, 7pm
 SM Freddy Fuego X-Tet, 7pm
 JA Victor Wooten & The Wooten Brothers (early show), 7:30pm
 CZ Creative Music Jazz First Friday, 7:30pm
 RR Lee Oskar & Friends, 7:30pm
 NC Greta Matassa Quintet, 8pm
 CH Cruel Diagonals / Raica / Kole Galbraith, 8pm
 JA Victor Wooten & The Wooten Brothers (late show), 9:30pm
 BP Cascadia Groove, 9:30pm

Saturday, April 8

AQ Jerry Frank, 5pm
 RR Lisa Fox Group, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm

Calendar Venue Key

AB The Angry Beaver
 AQ AQUA by El Gaucho
 AU Aurora Borealis
 BP Bake's Place Bellevue
 CC Capitol Cider
 CH Chapel Performance Space
 CM Crossroads Bellevue
 CR Cafe Racer
 CZ Couth Buzzard Books
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EC Edmonds Center for the Arts
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle

ET El Gaucho Tacoma
 FA Frye Art Museum
 FB Seattle First Baptist Church
 FE FireHouse Arts & Events Center
 HS Hotel Sorrento
 JA Dimitriou's Jazz Alley
 JS Jack Straw Cultural Center
 LA Latona Pub
 LH Langston Hughes Performing Arts Institute
 MS Meany Studio Theatre
 MV Marine View Church
 NC North City Bistro & Wine Shop
 NL Nectar Lounge
 OW Owl 'N Thistle

PS Pink Salt
 RE Resonance Events
 RK Raisbeck Auditorium
 RN Rumba Notes Lounge
 RR The Royal Room
 SB Spanish Ballroom
 SM Sea Monster Lounge
 SN Station 18 Drinks & Eats
 TA The Alley
 TD The Triple Door
 TH Town Hall
 TP Third Place Commons
 VE Vermillion Art Gallery & Bar
 WS Watershed Pub & Kitchen

WS BrandonLee Cierley, 7pm
 TP Seattle Jazz Network, 7pm
 CM Clave Gringa, 7pm
 JA Victor Wooten & The Wooten Brothers (early show), 7:30pm
 NC Donna Dupras, 8pm
 JA Victor Wooten & The Wooten Brothers (late show), 9:30pm

Sunday, April 9

HS Jazz Brunch, 11am
 DT Jazz Jam, 6pm
 CZ Free Improv Session, 6pm
 RR Ari Joshua & Chava Mirel: Passover at The Royal Room, 7pm
 JA Victor Wooten & The Wooten Brothers, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 AB Beaver Sessions, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, April 10

CM Music Works Afro-Cuban Jazz Ensemble, 7pm
 NL Mo' Jam Mondays: Katrina Kope, 7:30pm
 RR New Music Mondays, 7:30pm
 RR Jazz Jam Session, 9pm

Tuesday, April 11

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Douglas Barnett, 6pm
 JA Vieux Farka Touré, 7:30pm
 OW Jazz Jam, 9:30pm
 SM Joe Doria Presents, 9:30pm

Wednesday, April 12

NC Frank Kohl, 5pm

AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 ES Paul Richardson, 6pm
 ET Douglas Barnett, 6pm
 FE Greta Matassa Quintet, 6:30pm
 JA Vieux Farka Touré, 7:30pm
 VE Seattle Jazz Fellowship: Ben Thomas, 7:30pm
 CC Cider Jam Session, 10pm
 SM Upshot, 10pm

Thursday, April 13

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 PS Jeff Ferguson's Triangular Jazztet, 6pm
 ET Kacey Evans, 6pm
 SN Jazz Jam Session, 7pm
 JA Jazz Funk Soul feat. Jeff Lorber, Everette Harp & Paul Jackson Jr., 7:30pm
 RE Art of the Piano: Jovino Santos Neto Trio, 7:30pm
 RR Hear Me Talkin' to You: Womxn & Blues, 7:30pm
 SM Manazma Sheen, 7:30pm
 RN Music Jam and Open Mic, 9:30pm

Friday, April 14

RR Joe Casalini Trio, 4pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 AQ Jerry Frank, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 TP Stacy Jones Band, 7pm
 EG Kenny Mandell's Jazzworks Ensembles, 7pm
 JA Jazz Funk Soul feat Jeff Lorber, Everette Harp & Paul Jackson Jr. (early show),

JAMS & SESSIONS

Sessions generally open with a house set with featured guests. Players are encouraged to arrive early to sign up.

Sundays

CZ 2pm, Couth Buzzard Jazz Jam (4/2, 4/16)
 CZ 2pm, Choro Jam (4/23)
 CZ 6pm, Free Improv (4/9)
 DT 6pm, Darrell's Jazz Jam
 CR 7pm, Racer Sessions (4/2, 4/16)
 AB 9pm, Beaver Sessions

Mondays

CZ 7pm, Klezmer Jam (4/24)
 NL 7:30pm, Mo' Jam Mondays
 RR 9pm, Royal Room Jazz Jam

Tuesdays

OW 9:30pm, Owl 'N Thistle Jazz Jam

Wednesdays

CC 9pm, Cider Jam Session

Thursdays

SN 7pm, Station 18 Jazz Jam
 RN 9:30pm, Rumba Notes Open Mic & Jazz Jam

MUSIC FACTORY RECORDS
UPCOMING WINTER 2023 RELEASES
2022 TOP RELEASES
 Featuring: John Medeski, Billy Martin, Joe Doria, Chava Mirel, Reggie Watts, Eden Ladin, Ray Paczkowski, Russ Lawton, John Kimock, Andy Hess, Jonti Siman, Robert Gasper, Marc Fendel, Bob Lovelace, Jason Fraticelli, Ari Joshua, John Ewing, David Appelbaum, KJ Sawka, + more
[HTTPS://HYPERFOLLOW.COM/ARIJOSHUA](https://hyperfollow.com/arijoshua)
WWW.ARIJOSHUA.COM

MUSIC LESSONS
 ALL AGES. ALL STYLES. ALL LEVELS. ALL INSTRUMENTS.
 ONLINE OR IN-PERSON
 The Music Factory offers lessons for kids, teens and adults. Guitar, Piano, Bass, Voice, and most Wind and String Instruments
 LEARN
 - Popular Songs
 - Technique
 - Music Theory
 - Improvisation
 - Blues, Jazz, Rock, Classical
 - Composition (jelly or serious!)
 We are located in Marlow, Maryland. Call us right now for a lesson today!
 206.420.3896
 MUSICFACTORYNW.COM
 LESSONS ONLINE OR IN-PERSON
EVOLVE MUSICALLY
 ALL AGES. ALL STYLES. ALL LEVELS. ALL INSTRUMENTS.

7:30pm

CZ Hopscotch, 7:30pm

JA Jazz Funk Soul feat. Jeff Lorber, Everette Harp & Paul Jackson Jr. (late show), 9:30pm

BP BroHamM, 9:30pm

Saturday, April 15

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

TP Rat City Brass, 7pm

JA Jazz Funk Soul feat. Jeff Lorber, Everette Harp & Paul Jackson Jr. (early show), 7:30pm

CH NonSeq: Sean Meehan, 8pm

JA Jazz Funk Soul feat. Jeff Lorber, Everette Harp & Paul Jackson Jr. (late show),

9:30pm

Sunday, April 16

HS Jazz Brunch, 11am

FA Jovino Santos Neto, 2pm

CZ Jazz Jam hosted by Kenny Mandell, 2pm

DT Jazz Jam, 6pm

CR Racer Sessions: Rendition (Bellingham), 7pm

JA Jazz Funk Soul feat. Jeff Lorber, Everette Harp & Paul Jackson Jr., 7:30pm

TA Jeff Ferguson's Triangular Jazztet, 8pm

AB Beaver Sessions, 9pm

SM Ron Weinstein Piano Trio, 9pm

Monday, April 17

NL Mo' Jam Mondays: Alex Ashley, 7:30pm

RR New Music Mondays, 7:30pm

RR Jazz Jam Session, 9pm

Tuesday, April 18

AQ Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm

ET Douglas Barnett, 6pm

JA Tuck & Patti, 7:30pm

TD Andre Feriante and The Bohemian Entourage, 7:30pm

OW Jazz Jam, 9:30pm

SM Joe Doria Presents, 9:30pm

Wednesday, April 19

NC Bruce Barnard Bossa Trio w/ Peter Caruso & John English, 5pm

AQ Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

ES Paul Richardson, 6pm

ET Douglas Barnett, 6pm

JA Tuck & Patti, 7:30pm

VE Seattle Jazz Fellowship: Tobi Stone, Heather Chricaden & Ann Reynolds, 7:30pm

SM Celestial Navigation, 7:30pm

SM Hughes Bros Present, 9:30pm

CC Cider Jam Session, 10pm

Thursday, April 20

EC Kenny Endo: Contemporary Taiko, 10am

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

SN Jazz Jam Session, 7pm

NC Brent Jensen & Jamie Findlay, 7pm

VE The Music Laboratory, 7:30pm

JA Eliane Elias, 7:30pm

EC Kenny Endo: Contemporary Taiko, 7:30pm

SM Manazma Sheen, 7:30pm

RR Music Jam and Open Mic, 9:30pm

SM Comfort Food, 9:30pm

Friday, April 21

LA Jazz Fridays: Phil Sparks & Friends, 5pm

AQ Jerry Frank, 5pm

EB Tom Kellock, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

JA Eliane Elias (early show), 7:30pm

JA Eliane Elias (late show), 9:30pm

BP Greta Matassa Sextet, 9:30pm

Saturday, April 22

RR Fellowship Workshop: Ernie Watts, Dawn Clement, Brian Lynch, Julian Priestler, 12pm

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

TICKETS ON SALE NOW



Immanuel Wilkins

SATURDAY, APRIL 1, 7:30PM PDT
RAISBECK AUDITORIUM



Mark Turner Quartet

SUNDAY, MAY 21, 7:30PM PDT
RAISBECK AUDITORIUM



Lakecia Benjamin

THURSDAY, JUNE 1, 7:30PM PDT
LANGSTON PERFORMING ARTS INSTITUTE



Steve Lehman Trio

SATURDAY, JUNE 17, 7:30PM PDT
RAISBECK AUDITORIUM

EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG

ET Sandy Harvey, 6pm
TP Brazz, 7pm
JA Eliane Elias (early show), 7:30pm
CZ The Jump Monkeys, 7:30pm
RR Ernie Watts Quintet, 7:30pm
JA Eliane Elias (late show), 9:30pm

Sunday, April 23

HS Jazz Brunch, 11am
RR Brian Lynch w/ Dawn Clement Trio
(Fellowship Member Event), 1:30pm
CZ Choro Music Open Jam, 2pm
DT Jazz Jam, 6pm
AU Robert Vaughn Quartet, 7pm
JA Eliane Elias, 7:30pm
RR Tom Baker Quartet//Kaley Lane Eaton,
7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
AB Beaver Sessions, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, April 24

CZ Klezmer Jam, 7pm
NL Mo' Jam Mondays: RL Heyer, 7:30pm
RR New Music Mondays, 7:30pm
RR Jazz Jam Session, 9pm

Tuesday, April 25

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
JA Omar Sosa & Seckou Keita Suba Trio,
7:30pm
OW Jazz Jam, 9:30pm
SM Joe Doria Presents, 9:30pm

Wednesday, April 26

NC Frank Kohl, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
FE Naomi Moon Siegel Ensemble, 6:30pm
JA Omar Sosa & Seckou Keita Suba Trio,
7:30pm
VE Seattle Jazz Fellowship: Conner
Eisenmenger, 7:30pm
SM Celestial Navigation, 7:30pm
CC Cider Jam Session, 10pm

Thursday, April 27

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
PS Jeff Ferguson's Triangular Jazztet, 6pm
ET Kacey Evans, 6pm
SN Jazz Jam Session, 7pm
JA Peabo Bryson, 7:30pm
TH Aynur: Kurdish Folk, Reimagined /

Drómeno, 7:30pm

RR Naomi Moon Siegel Ensemble//
Christopher Icasiano, 7:30pm
SM Manazma Sheen, 7:30pm
RN Music Jam and Open Mic, 9:30pm

Friday, April 28

LA Jazz Fridays: Phil Sparks & Friends, 5pm
AQ Jerry Frank, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TP Hopscotch, 7pm
JA Peabo Bryson (early show), 7:30pm
MS Improvised Music Project Festival
(IMPFest): Michael Libramento, 7:30pm
RR Carmen Staaf & Allison Miller, 7:30pm
JA Peabo Bryson (late show), 9:30pm
BP Mark DuFresne Band, 9:30pm

Saturday, April 29

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
JA Peabo Bryson (early show), 7:30pm
MS Improvised Music Project Festival
(IMPFest): Kris Davis, 7:30pm
JA Peabo Bryson (late show), 9:30pm
BP Darelle Holden Quartet, 9:30pm

Sunday, April 30

HS Jazz Brunch, 11am
DT Jazz Jam, 6pm
JA Peabo Bryson, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
AB Beaver Sessions, 9pm
SM Ron Weinstein Piano Trio, 9pm



CONNECT TO

MIDDAY JAZZ

ON 88.5 KNKX

WEEKDAYS 9 AM - 3 PM

STREAMING 

CELEBRATING JAZZ APPRECIATION MONTH

Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2023
Volume 39, No. 4
Seattle, Washington

2022 Golden Ear Awards

Back Row: Bill Anschell, Xavier Lecouturier, Lisa Hagen Glynn, Marina Albero, Martin Budde, Julio Estrada, Scott Elder, Billy Wu, Jason Chan, Nathan Breedlove
Front Row: Donovan Kranzler-Lewis (posing with Milo Petersen's award), Jacqueline Tabor, Jackson Cotugno, Andrew Sumabat, Katyrose Jordan, Brad Rouda
Photo by Jim Levitt

2022 Golden Ear Awards
Back Row: Bill Anschell, Xavier Lecouturier, Lisa Hagen Glynn, Marina Albero, Martin Budde, Julio Estrada, Scott Elder, Billy Wu, Jason Chan, Nathan Breedlove
Front Row: Donovan Kranzler-Lewis (posing with Milo Petersen's award), Jacqueline Tabor, Jackson Cotugno, Andrew Sumabat, Katyrose Jordan, Brad Rouda
Photo by Jim Levitt

IN THIS ISSUE

Letter from the Director: We're Golden!	2
Notes	3
Cheers to the 2022 Golden Ear Awards	4
Catching Up with Mo' Jam	10
Preview: Recurring Jazz Series	12
Preview: Lake Chelan Wine and Jazz Festival	15
Community Corner: Honoring National Poetry Month	16
For the Record: RICKSPLUND, <i>I Want to Be</i>	18
Roots: Pete Leinonen	19
Jazz Calendar	20

EARSHOT JAZZ

3417 Fremont Ave N #221
Seattle, WA 98103

Change Service Requested

NON PROFIT
US Postage
PAID
Permit #241
Wenatchee, WA 98801

Membership

Your membership helps support all our community programs and concert presentations. It also brings the magazine to your door and entitles you to discounts at Earshot events.

Become a member today!

- Individual Membership \$60/yr
- Household Membership \$96/yr
- Patron Membership \$150/yr
- Sustaining Membership \$300/yr
- Discounted Membership \$36/yr available for
 Senior Citizens Students Veterans



Other

- To receive this magazine First Class mail add \$10
- Additional Donation included for \$ _____

NAME

ADDRESS

CITY/STATE/ZIP

PHONE #

EMAIL

Earshot Jazz is a non-profit tax-exempt organization. Ask your employer if they have a matching gift program. It can easily double the value of your membership or donation.

Mail: Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103
Online: earshot.org/membership