

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

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

August 2022  
Volume 38, No. 08  
Seattle, Washington



**Hannah Mowry**

Photo by Daniel Sheehan

## Letter from the Director

# Every Scene Needs a 'Zine

On a recent *New York Times* podcast about jazz venues, three of the top jazz writers—Nate Chinen, Giovanni Russonello, and Jon Caramanica—affirmed the importance of broader media infrastructure in any city to effectively develop audiences and artists for jazz. They ended that discussion by hitting on this statement, “Every scene needs a ‘zine.” We, of course, agree.

The Earshot Jazz organization began as a single sheet publication, simply called *Earshot*, late in 1984.

Originally conceived by the founding forces of Paul (and Judy) de Barros, Gary Bannister, and Allen Youngblood to formalize a support system for Seattle’s already remarkable jazz scene, the Earshot organization has grown symbiotically with this multi-faceted jazz community into a productive, respected, and far-reaching phenomenon.

One of the things we love about jazz is its dynamic and ever-evolving nature. For more than 38 years, with the masthead motto of “A Mirror and Focus for the Jazz Community,” this magazine has documented and promoted jazz artists, events, educators, and facilitators in the Seattle region. Especially when viewed in the arc of that history, the face and sound of Seattle jazz has clearly evolved, and, with your help, *Earshot Jazz* will continue to evolve and grow alongside it.

In the late spring of 2020, when we were all in the “WTF?” phase of the pandemic, we were imagining our own doomsday scenarios, just like the rest of the world. The Earshot team convened meetings to affirm our most important core programs and to find ways to double down on that core. This magazine, with its clear intention as a mirror and focus for our common circumstances, reaffirmed itself as primary to our mission. And so it remains, thanks, again, to your support.

We’re so grateful to our Editor, Rayna Mathis, and all of the writers whose work both documents and contributes to this great community. Also, we’re delighted to welcome our new Communications & Marketing Associate, Madison (Maddy) Horn, to the Earshot team this month. We’ll hear more from her soon.

We thank you again and again for your support over the years. We’re getting excited to share an incredible schedule of concerts and events in this year’s upcoming festival. People, get ready!

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uzmay.

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

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### MISSION STATEMENT

To ensure the legacy and progression of the art form, Earshot Jazz cultivates a vibrant jazz community by engaging audiences, celebrating artists, and supporting arts education.

Support for Earshot Jazz provided by:



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## NOTES

### Seattle JazzED Block Party 2022

Get ready for sunshine and sounds at Seattle JazzED's Block Party on Thursday, August 25 from 5-8pm. Block party-goers will dance in the streets to the funky sounds of the JazzED Second Line and the soulful stylings of Seattle's own Marina and the Dreamboats. This free, public event promises free bites & beverages, arts & crafts, and fun for the whole family. And, if your community organization is interested in tabling at the block party, please reach out to [nicole@seattlejazzed.org](mailto:nicole@seattlejazzed.org). Festivities take place at JazzED's new home: JazzHouse, located at 2101 22nd Ave S. So come on out and join the party. More details at [bit.ly/SJBP2022](http://bit.ly/SJBP2022).

### Seattle Repertory Jazz Orchestra Search for New Executive Director

On June 14, Seattle Repertory Jazz Orchestra (SRJO) Board of Directors voted to add a full-time Executive Director. Co-Founder Dr. Michael Brockman will become the full-time Artistic Director for SRJO. SRJO, the Pacific Northwest's only permanent and professional big-

band orchestra, was founded in 1995 by Brockman (saxophone/arranger) and Clarence Acox (drummer). Since its founding, Brockman and Acox have been co-Artistic Directors of the non-profit. Brockman has additionally served as Executive Director, handling all the business and administrative functions. However, starting with the next concert season, his focus will shift exclusively to conceiving, developing, and implementing the artistic vision of the organization.

After nearly three decades, the search for a new Executive Director has begun! Is this person you or someone you know? The new Executive Director will provide administrative and strategic direction that embraces SRJO's long-standing commitment to the stewardship and promotion of the unique American art form of large ensemble jazz and will work closely with Brockman during the transition. Visit [srjo.org/join-our-team](http://srjo.org/join-our-team) to learn more about the position and apply. Priority deadline was July 31, but the position remains open until filled, ideally being placed by the fall.

### 2022 Jackson Street Jazz Walk

Mark your calendars! The Jackson Street Jazz Walk (JSJW) returns September 9

CONTINUED ON PAGE 19

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Photo by Richard Walker

# EARSHOT JAZZ Festival

OCTOBER 8 - NOVEMBER 6



## 2022 Schedule Announced

Tickets on sale now for the 34th annual Earshot Jazz Festival! We are excited to announce another exciting slate of brilliant artists—both established and emerging, from Seattle and around the world—coming to you this fall in a setting that fits your preference. Whether that be the excitement of live, in-person attendance or through the comfort of video media streamed into your homes, we have something for everyone!

The health and safety of our artists, audiences, staff, and volunteers are of paramount importance. We recommend that individuals attending in-person events be vaccinated. While proof of vaccination is not currently required by Earshot Jazz, our policy remains subject to change based on public health advisors and venue policies. As always, face coverings of the nose and mouth must be worn by all for indoor events unless actively eating or drinking. Those viewing at home can dress as they please.

Schedule subject to change.

**SATURDAY, OCTOBER 8, 7:30PM PDT**  
**TOWN HALL GREAT HALL**

**Remembering Overton  
Berry with Diane Schuur  
Garfield High School Jazz  
Band**

**SUNDAY, OCTOBER 9, 7:30PM PDT**  
**TOWN HALL FORUM**

**Esthesis Quartet  
Seattle JazzED Messengers**

**WEDNESDAY, OCTOBER 12, 7:30PM PDT**  
**TRIPLE DOOR**

**Kurt Rosenwinkel Quartet**

**THURSDAY, OCTOBER 13, 7:30PM PDT**  
**TOWN HALL FORUM**

**Fellowship 'Ceptet with  
Johnaye Kendrick**

**THURSDAY, OCTOBER 13, 9:00PM PDT**  
**SEAMONSTER LOUNGE**

**Alex Dugdale Deca-Dance**

**FRIDAY, OCTOBER 14, 7:30PM PDT**  
**TOWN HALL GREAT HALL**

**Count Basie Orchestra  
Roosevelt Jazz Band**

**FRIDAY, OCTOBER 14, 8:00PM PDT**  
**ROYAL ROOM**

**Miles Okazaki & Dan Weiss**

**SATURDAY, OCTOBER 15, 7:30PM PDT**  
**TOWN HALL FORUM**

**Meridian Odyssey**

**SATURDAY, OCTOBER 15, 8:30PM PDT**  
**CHAPEL PERFORMANCE SPACE**

**Vitamin D: Drum Orbit  
with Kassa Overall**

**SUNDAY, OCTOBER 16, 8:00PM PDT**  
**ROYAL ROOM**

**Naomi Moon Siegel  
Ensemble**

**MONDAY, OCTOBER 17, 7:30PM PDT**  
**ROYAL ROOM**

**Jazz: The Second Century  
Watch Party**

**TUESDAY, OCTOBER 18, 7:30PM PDT**  
**LANGSTON HUGHES PERFORMING ARTS  
INSTITUTE**

**Marquis Hill: New Gospel  
Revisited**

**WEDNESDAY, OCTOBER 19, 7:30PM PDT**  
**LANGSTON HUGHES PERFORMING ARTS  
INSTITUTE**

**Dan Wilson Quartet  
Elnah Jordan**

**THURSDAY, OCTOBER 20, 7:30PM PDT**  
**TOWN HALL FORUM**

**Jacqueline Tabor & Marina  
Albero: "Don't Explain"**

**THURSDAY, OCTOBER 20, 9:00PM PDT**  
**CLOCK-OUT LOUNGE**

**Bad Luck  
Kin of the Moon**

**FRIDAY, OCTOBER 21, 7:30PM PDT**  
**TOWN HALL FORUM**

**Miguel Zenón Quartet**

**FRIDAY, OCTOBER 21, 7:30PM PDT**  
**TOWN HALL GREAT HALL**

**Qwanqwa**

**SATURDAY, OCTOBER 22, 8:00PM PDT**  
**TOWN HALL GREAT HALL**

**Louis Cole Big Band**

**SUNDAY, OCTOBER 23, 6:00PM PDT**  
LANGSTON HUGHES PERFORMING ARTS  
INSTITUTE

**The Holden Legacy:  
Darelle Holden Group  
Dave Holden Jr.,  
Grownfoux**

**SUNDAY, OCTOBER 23, 8:00PM PDT**  
TOWN HALL FORUM

**Majid Bekkas Gnaoua Blues  
Band**

**TUESDAY, OCTOBER 25, 8:30PM PDT**  
NECTAR LOUNGE

**Makaya McCraven  
Theon Cross**

**WEDNESDAY, OCTOBER 26, 6:30 & 9:00 PDT**  
ROYAL ROOM

**Ben Wendel Quartet**

**THURSDAY, OCTOBER 27, 7:30PM PDT**  
TOWN HALL FORUM

**Darrell Grant "MJ New"  
Quartet**

**THURSDAY, OCTOBER 27, 8:00PM PDT**  
CHAPEL PERFORMANCE SPACE

**Christian Pincock's  
Scrambler**

**FRIDAY, OCTOBER 28, 7:30PM PDT**  
TOWN HALL FORUM

**Alex Dugdale: What We  
Have On Tap**

**SATURDAY, OCTOBER 29, 7:30PM PDT**  
TOWN HALL GREAT HALL

**Anat Cohen: Quartetinho**

**SUNDAY, OCTOBER 30, 7:30PM PDT**  
TOWN HALL FORUM

**Joachim Mencil Quartet  
M.O.M.**

**TUESDAY NOVEMBER 1, 7:30PM PDT**  
TOWN HALL FORUM

**Alex Dugdale Big Band**

**WEDNESDAY NOVEMBER 2, 7:30PM PDT**  
TRIPLE DOOR

**Kat Edmonson**

**THURSDAY NOVEMBER 3, 7:30PM PDT**  
ROYAL ROOM

**Owen Broder Quintet with  
Carmen Staaf**

**FRIDAY, NOVEMBER 4, 7:30PM PDT**  
TOWN HALL FORUM

**Robin Holcomb  
Kelsey Mines:  
Compost:People**

**FRIDAY, NOVEMBER 4, 8:00PM PDT**  
CHAPEL PERFORMANCE SPACE

**Battle Trance**

**SATURDAY, NOVEMBER 5, 8:00PM PDT**  
ROYAL ROOM

**Logan Richardson  
bluesPEOPLE**

**SATURDAY, NOVEMBER 5, 7:30PM PDT**  
NORDSTROM RECITAL HALL AT BENAROYA  
HALL

**Seattle Repertory Jazz  
Orchestra: Duke Ellington's  
"Reminiscing in Tempo"**

**SUNDAY, NOVEMBER 6, 7:30PM PST**  
TOWN HALL GREAT HALL

**Charles Lloyd Ocean Trio  
with Gerald Clayton and  
Anthony Wilson**

**SUNDAY, NOVEMBER 6, 9:00PM PST**  
SEAMONSTER LOUNGE

**Alex Dugdale Sextet  
Festival Wrap Party**

## PRE - FESTIVAL EVENTS



# ARTEMIS

THURSDAY, SEPTEMBER 22, 7:30PM PDT  
TOWN HALL GREAT HALL



## Shai Maestro Quartet

MONDAY, SEPTEMBER 26, 7:30PM PDT  
TOWN HALL FORUM



## Erik Vloeimans and Will Holshouser

SUNDAY, OCTOBER 2, 7:30PM PDT  
ROYAL ROOM

# EARSHOT JAZZ

TICKETS AND INFORMATION AVAILABLE AT [EARSHOT.ORG](http://EARSHOT.ORG)

## New Season, New Face. Meet Roosevelt High's New Band Director, Hannah Mowry



Hannah Mowry photo by Daniel Sheehan.

BY MATTHEW ADKINS

We know what jazz offers us as listeners: a way of capturing our most complex emotions; an experience that's never twice the same; a fleeting zen moment in the now.

A few of us are lucky enough to experience jazz more directly, as musicians ourselves. We know what it means to push into a melody and transform it into something new, how it feels to speak by shaping a note. Whether we do these things on an out-of-tune basement piano on Sunday afternoons or in front of a packed Friday night house at The Royal Room, we get to live inside the music.

Hannah Mowry is in the business of giving people that direct experience of jazz. Mowry is a musician, a trumpeter who has played with Alec Shaw, The pH Factor, The Jazz Police, and Pony Boy All-Star Big Band. She's also a music educator: a band director working in the tri-city schools to teach music and especially jazz to high schoolers. For four years, she's taught at Mount Si High School and this month takes over from Scott Brown at the storied Roosevelt High program.

### A Musical Life

Mowry talks a lot about her own gratitude to the teachers who have shaped her life. Her voice is tinged with reverence when

she discusses her musical influences, from her parents, who first instilled in her a love for music; to her sister, Sarah Butler, also a band director in the area; to professors at Central Washington University like Chris Bruya, John Harbaugh, and Lewis Norfleet. She makes a point of mentioning her Hanford High School band directors—Kevin Swisher and Chris Newbury—by name.

Of course, she talks about famous musicians who influenced her approach to jazz—the usual suspects like Miles Davis, Chet Baker, and especially Roy Hargrove. It's her teachers, though, who she says “totally shaped the musician that I am today.” It was Swisher and Newbury who

taught her not to be intimidated by the demands of improvisation, who “made it really safe for me to explore that creative side,” and who convinced her “it was OK

lessons she learned once upon a time as a student. For instance, she emphasizes improvisation, a skill she struggled with in the beginning. Of course, it’s

this country. She talks about jazz as a space in which many musical styles can come together.

Ultimately, Mowry understands jazz, but more than that, she understands what jazz means.

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**“Music is human. There should be mistakes. If there’s a perfect performance out there, I don’t want to hear it because that means it’s not human.”**

to be bad at it and it was OK to fail.” It was the well-known Canadian trumpeter Ingrid Jensen who took the time to conduct a clinic at Hanford High and who “just changed my life” by modeling what a female jazz musician could be.

It should come as no surprise then that Mowry would eventually decide that working as an educator was just as important to her as being a musician and that the two could coexist side-by-side.

### **A Natural Teacher**

Mowry’s instincts as an educator come across immediately when you talk to her. She has that knack for explaining difficult concepts in ways that are easy to understand. She’s animated and gestures with her hands. She frequently brings up the fact that her students have taught her as much as she’s taught them.

She has another important asset as an instructor: a passion for her subject. It helps that Mowry herself is a working musician. She’s performed the big band solos; she’s gigged on albums. Recently, she had the opportunity to premier some of her own compositions at Mo’ Jam Mondays, a weekly tradition at Seattle’s Nectar Lounge. Mowry isn’t just teaching musical principles, though, or stylistic pointers, or even how to carve out a career in the music industry. She’s teaching her students to get excited about jazz.

### **Beyond Jazz**

Mowry’s real strength as a band director, is that what she teaches is drawn from her own background, not just her work as a professional but all of the many

an important element of jazz music. “If we’re not teaching improvisation, then we’re not really teaching jazz.” Mowry treats it, though, as a necessary life skill. “Whatever way that you express your art, it is always a direct reflection of who you are,” she says. “That’s kind of what

### **The Value in Jazz Education**

Like any great educator, Mowry doesn’t shy away from talking about the mistakes she’s made as a teacher and what she’s learned from them. She tells a poignant story about her first year out of college when a student in one of her classes was subjected to racism but didn’t feel safe enough to talk to Mowry about it. The experience taught her lessons about the importance of allyship; that “mentorship must be intentional” and that listening is about much more than fine-tuning a jazz ensemble.

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**“Whatever way that you express your art, it is always a direct reflection of who you are.”**

we’re doing here, is that we’re sharing a version of ourselves through music.” She marries that principle to another important one: “Music is human. There should be mistakes. If there’s a perfect performance out there, I don’t want to hear it because that means it’s not human.” Jazz is humanity. Humanity is jazz.

In the end, this is perhaps the most important quality she brings to the Roosevelt High program. Of course, she has plans for the music itself: to seek new fusions between the past and the present, to bring her eclectic ear for music—country to hip hop, and to bear

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**“If we’re not teaching improvisation, then we’re not really teaching jazz.”**

In the same vein, Mowry uses jazz to teach students about community: It’s not about getting to play with this or that famous musician but rather about the sharing that happens in performance. At other points in our conversation, she holds jazz up as an example of the powerful fusion of opposites: a reverence for tradition but a tradition that we must push forward ourselves. Later, she describes the importance of jazz history and of what it can tell us about oppression in

on how a new generation of students hear jazz. She also brings to the position the experience of being an outsider—a female trumpet player, a female director, a female jazz musician—and that has clearly influenced her approach as an instructor. She argues that we must acknowledge “the story of the human being behind the music.” Hers is a bright vision of the future of jazz as inclusive, with room for ever more voices.

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AUGUST 6



AUGUST 6 4-6:30PM

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AUGUST 27



AUGUST 27 12-7PM

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# Wild Island: Oliver Groenewald Brings Jazz to Orcas Island



(L-R): Bill Anschell, Oliver Groenewald, Michael Glynn, Jay Thomas, and Stefan Schatz. Photo by Lisa Hagen Glynn.

BY PAUL RAUCH

The cities of Seattle, Portland, and Vancouver, B.C., have supported vibrant jazz culture since the years following World War I. One commonality between jazz in what was then a remote outpost in the early twentieth century and the music now in the 2020s, is the far-reaching tentacles branching out of these urban cultural centers to the smaller and rural cities beyond the Pacific Northwest.

Beyond Seattle, there are strong, active jazz scenes in smaller sister cities in Olympia and Bellingham. There is Jazz Port Townsend each year in that idyllic setting on the Admiralty Inlet. From the maritime communities of Western Washington to prairie towns in the east, jazz music has been ever-present. That musical reach has now spread to Orcas

Island, where German-born and bred composer/trumpeter Oliver Groenewald is staging a summer outdoor concert series at Wild Island Restaurant, an establishment he and his wife Wendy have operated since 2018.

The series kicked off in July with Groenewald's Quintet featuring Seattle jazz great, Jay Thomas. This was followed by a three-day engagement with a quintet led by young bassist Stanley Ruvinov and featuring Seattle vocal artist Jacqueline Tabor. Groenewald hosted a Horn Extravaganza in that time as well, with two New York-based musicians joining him, in alto saxophonist Nick Biello and trumpeter Charlie Porter. Local artist Steve Alboucq joined on trumpet. The month closed with Groenewald deciding to stick to this three-day residency format,

bringing in Seattle fusion dynamos, The New Triumph, and a quintet featuring Bellingham-based drummer Julian MacDonough, a longtime friend and ardent participant on the Seattle jazz scene.

A trip to Orcas during the summer months is a welcome retreat for Seattleites looking to escape urban doldrums in favor of the natural beauty and relaxed vibe of the islands. A visit to Wild Island to take in a set or two and enjoy healthy, world-class cuisine in an idyllic setting is an intriguing option. Attending the concerts, however, does not require patronage of the restaurant. Groenewald does not stage the performances to benefit the restaurant, seeing it more as a benefit to a community he has grown

CONTINUED ON PAGE 19

# JACKSON STREET JAZZ WALK

9th  
Annual



Eugenie  
**JONES**

Alex  
**DUGDALE**  
Fade  
Quintet

Jovino  
Santos  
**NETO**  
Trio

E. **PRUITT**  
&  
Maureese  
**ITSON**

Peter  
**ADAMS**  
Quartet

Jennifer  
**MELLISH**

Jeremy  
**SHASKUS**  
Quartet  
featuring  
Nathan  
**BREEDLOVE**

Kim  
**MAGUIRE**

The Jean  
**CHAUMONT**  
Group

**TRIFECTA**

Tim  
**KENNEDY**  
Trio

Rik  
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9 Sept. | Black & White Gala | \$25

10 Sept. | Jazz Walk | Admission - Food Drive Donations

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Schedule & Tickets - [www.JacksonStreetJazz.org](http://www.JacksonStreetJazz.org)

## NW Summer Festivals

BY REBECCA JANE



Reggie Houston photo by Hunter Payne.



Matthew Shipp photo by Daniel Sheehan.

### OREGON FESTIVAL OF AMERICAN MUSIC

**July 27-August 6 (Eugene, Oregon)** Oregon Festival of American Music's theme, "Pennies From Heaven," reveals the innovation and upliftment that music provides during hard times. Attendees will enjoy jazz rhythm maestro Chuck Redd welcoming Directors Shirley Andress, Siri Vik, Lynnea Barry, and the Anderson Brothers. Taking inspiration from music during The Great Depression, the festival explores American popular music's journey through the 1920s and '30s. The Golden Age of Radio and the Swing Era sustained people and brought them together, giving them resilience. Some shows are sing-a-longs. Vocalists and instrumentalists include Howard Alden, Julie Alsin, Steve Arriola, Vicki Brabham, Lyn Burg, Daniel Cathey, Tim Clarke, Jonathan Corona, Keri Davis, Doug Doerfert, Marisa Frantz, Glenn Griffith, Theo Halpert, Bruce Harris, Bill Hulings, Paul Keller, Randy Napoleon, Devin Perez, Randy Porter, Ted Rosenthal, Dylan Stasack, Michael Stone, Matt Taylor, and Paul Wells. 541-434-7000, theshedd.org.

### MONTAVILLA JAZZ FESTIVAL

**August 19-21 (Portland, Oregon)** Rooted in neighborhood friendliness and social activism, this East Portland community comes together to host the Montavilla Jazz Festival. Their mission is to provide accessible and diverse jazz performances that honor the tradition as well as welcome experimentation. This year, songwriters Rebecca Sanborn and Marilyn Keller will debut new songs about the power of dreams. Rich Halley's performance with the Matthew Shipp Trio is sure to inspire deep emotional response. Jazz mentors will showcase new and rising young talent. A debut suite of sextet and spoken word will guide the audience on an artistic pilgrimage along the Columbia River's winding banks. Headlining the festival is the Kerry Politzer Quintet featuring trumpeter/composer Alex Norris. Plus, there will be new and familiar works from these artists: Idit Shner & Mhondoro, James Powers Relativity Ensemble, the Noah Simpson Quartet, George Colligan and Jazz Millennium, Portland Jazz Composers Ensemble's The Heroine's Journey featuring Darrell Grant, Keller, and Sanborn. Tunnel Six performs the Columbia River Suite and there will be a rare performance of original music by the Barra Brown Quintet. 971-220-6051, montavillajazz.org.

### THING

**August 26-28 (Port Townsend, WA)** Amidst 400 miles of forested hiking trails, saltwater beaches, and commanding views of the Puget Sound, hear music from Jungle, Modest Mouse, Father John Misty, Goose, Sparks, Freddie Gibbs, José González, the Delvon Lamarr Organ Trio, Triumph the Insult Comic Dog, Durand Jones & The Indications, L'Rain, and more. Since 2019, this festival has



**August 3** Nathan Breedlove

**August 10** Amanda Pascali & Ollella

**August 11** Hot Pursuit of Happiness / Worlds In A Life & Thollem+DuRoche

**August 12** The Onlies

**August 17** The Elnah Jordan Experience Album Release

**August 18** Critical Mass Big Band

**August 21** Victor Janusz Band

**August 24** Winterstate & Drea and the Marilyns//Gniffke

**August 25** Kathy Moore, Sera Cahoone & Alex Guy play PJ Harvey/Les Ailes

**August 27** Bomba y Salsa Para Gozar

**August 31** An evening with David Francis, featuring Les Jeunes Artistes

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been bringing together diverse musical voices and performers, artists, comics, and speakers. Port Townsend, originally a military base then a movie set for *An Officer and a Gentleman*, is now known as the “Paris of the Pacific Northwest.” Held at the historic Fort Worden, THING showcases joyful music that pushes the BPM through the ceiling. THING is also proud to host the limited-run Jazz Is Dead Tour presented by Adrian Younge and Ali Shaheed Muhammed featuring influential musicians such as Brian Jackson, Doug Carn, and Henry Franklin, with Katalyst. 206-467-5510, thingnw.org.

## VANCOUVER WINE & JAZZ FESTIVAL

**August 26-28 (Vancouver, WA)** Since its inception in 1998, when Diane Schuur entertained a crowd at the former Luck Lager brewery, the Vancouver Wine & Jazz Festival has attracted celebrated musicians, performers, visual artists, and enological artists. This world-class event provides education opportunities, builds community, and welcomes tourists to Southwestern Washington. Over 68% of attendees visit from other countries such as Japan, China, Canada, and Europe, making this once-so-little town (often confused with B.C.) an international hub of its own. The festival takes place at Esther Short Park in Downtown Vancouver. The lineup includes Reggie Houston, Triveni Ensemble, the Bottleneck Blues Band, Marcia Ball, the John Nastos Trio, Jim Fischer & Friends feat. Alyssa Schwary, The Quadraphonnes, Lao Tizer Trio, Coco Montoya, Tierney Sutton, Shemekia Copeland, Dave Lee & Sheila Wilcox, C-Mo Jazz Quartet, Claudia Vellejo, John Jorgenson Quintet, and the festival’s final performer is the legendary Judy Collins. 360-906-0441, vancouverwinejazz.com.

## BELLHAVEN JAZZ FESTIVAL

**August 27 (Everson, WA)** In its 11<sup>th</sup> year, The Jazz Project’s annual Bellhaven Jazz Festival returns to the Samson Estates Winery featuring the musical stylings of the Jennifer Scott Quartet, Brian Cunningham Trio, Jerry Steinhilber Trio, Danned If We Do (a Steely Dan cover band) with Cheryl Hodge on piano, Jud Sherwood on drums and vocals, Cunningham on guitar, and John Meyers on bass. With funding from the National Endowment for the Arts and generous sponsors, the festival is free to Jazz Project members, and only \$20 for a day pass, \$10 for students. 360-650-1066, jazzproject.org/bellhaven-jazz-festival.

## DJANGOFEST NW

**September 21-25 (Whidbey Island, WA)** Celebrating 22 years of gathering the community together, DjangoFest offers Whidbey Island a cultural family reunion. Visitors come from around the world to enjoy concerts, workshops, and late-night “Djams.” These workshops invite all to come and learn such things as how to teach yourself a new tune using a color method, or how to tackle the tricky song “Stompin’ at Decca,” right-hand picking technique, and many more. This year, artists include The Hot Club of Troy, Greg Ruby 5-tet, Leah Zeger with New West Guitars, the Gonzalo Bergara Quartet, Samuel Farthing Sextet feat. Eric Vanderbilt-Mathews, Paulus Schäfer Quartet, Hot Club of Cowntown, and The Nick Lehr Memorial Djam. Festival passes are only available through the box office. 360-221-8268, djangofest.com.

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# FOR THE RECORD

## Rich Pellegrin, *Passage: Solo Improvisations II*

Origin Records, April 2022

BY M.V. SMITH

Pianist Rich Pellegrin, who attended graduate school at the University of Washington, is currently an assistant professor of music theory at the University of Florida. He has published extensive scholarship on such artists as Thelonious Monk, Robert Glasper, and Bill Evans and released five albums on Origin Records' OA2 imprint, his band featuring Seattle jazz stalwarts like Evan Flory-Barnes and Christopher Icasiano. During his time on the University of Missouri faculty, Pellegrin produced the Mizzou Improvisation Project, in which an ensemble of his students performed and recorded with his Seattle bandmates.

Drawn from the same summer 2019 sessions that produced 2021's *Solitude: Solo Improvisations I*, its sequel *Passage: Solo Improvisations II* features thirty untitled piano sketches identified by Roman numerals. They range in length from thirty seconds to four minutes,

recorded by Pellegrin on an old piano in the fellowship hall of Whidbey Island's Langley United Methodist Church. As an engineer, he values the physicality of his performances, capturing the weight of his feet on the piano's pedals and the creaking of the bench as he moves his body with a palpable immediacy. Pellegrin scrutinizes his instrument's tonal qualities, building some pieces around forceful ostinatos, others around delicate trills. With "Improvisation XVIII," Pellegrin considers the piano's capacity for sheer sonic texture, deploying flurries of notes across a variety of registers. Pellegrin also values juxtaposition: "Improvisation XXIII" features a tangled, percussive attack that invokes his teenage sojourn into drumming, while "Improvisation XXVI" features gently played chords that punctuate lengthy stretches of silence. On "Improvisation XX," Pellegrin even explores the inner workings of the pia-



no itself, scraping the strings to create shimmering overtones.

Skillful improvisation is essentially a form of heightened awareness—Keith Jarrett's *Köln Concert* famously concentrates on the piano's middle register to compensate for an instrument with an unpleasantly tinny high end. Throughout *Passage*, Pellegrin tailors his playing to the meditative aspects of the church setting, letting his notes sustain and decay to reinforce a sense of heightened intimacy. Solo improvisation also provides a creative proving ground. The pioneering guitarist Derek Bailey, a theoretician of free music, claimed that improvisation is "playing without memory." The performances on Mingus' 1964 solo record, *Mingus Plays Piano*, complicate Bailey's bold claim. The legendary bassist set aside his main instrument for the one on which he composed, exploring melodic and rhythmic concepts to develop embryonic versions of tunes that would later be performed by his full band. Like Mingus, Pellegrin feels his way towards the best approach. Rather than discard choices outright, many phrases Pellegrin plays at halting tempos, with a tentative touch, develop greater fluency and confidence with repetition. *Passage* masterfully synthesizes these techniques, proving Pellegrin an improviser of uncommon sensitivity and offering an invaluable window into a creative mind at work.

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## Ben Thomas Tango Project, *Eternal Aporia*

Origin Records, January 2022

BY ANDREW LUTHRINGER

Ben Thomas is an incredibly accomplished virtuoso on the vibes; an improviser and composer of deep expressiveness, wit, and crisply focused execution. Throughout four previous solo albums on the venerable Origin Records label (and as an indispensable member of Jovino Santos Neto's Quinteto), Thomas has explored an expansive range of challenging and stylistically varied cutting-edge jazz.

For the past 15+ years, Thomas has also been deeply engrossed in contemporary tango music, both as a composer and bandoneon player. The bandoneon is a perhaps more expressive cousin to the accordion and a central element in the sound of tango music. Even though, as Thomas himself says, "You can take the boy out of the jazz band, but you can't take the jazz out of the boy," Thomas is not dabbling in tango—he is deeply immersed and committed to making the music a core part of his aesthetic, exploring new sounds through an old tradition.

This brings us to *Eternal Aporia*, Thomas' fifth album and the debut recording of his tango trio. The jazz soul remains, but the new album puts the emphasis squarely on a compositional, chamber-music mindset while retaining the forceful rhythmic drive and assurance of a band. Thomas sets a high bar both compositionally and instrumentally, and the results are stunning.

Thomas' trio churns with intensity and navigates the intricate compositions with dexterous skill. Clarinetist Eric Likkell, Thomas' longtime collaborator, shows astonishing range and chops throughout, and bassist Steve Schermer (primarily a

classical player) moves deftly between pizzicato and bow, with a powerful sound, relentless forward motion, and a deep pocket. Cellist Gretchen Yanover contributes additional emotional resonance and harmonic nuance on five of the tracks. The record also features Brandon Vance on violin and Jonathan Geer on piano.

The compositions (all by Thomas) are uniformly superb and cover a myriad of moods and approaches: jazz-tinged melodies, moody cinematic film score textures, and touches of 20<sup>th</sup> century classical compositional technique. Some, such as album opener "Tangent 7" and "Flights Without Air," feature odd time signatures and textures invoking Frank Zappa's more challenging orchestral and chamber music. "The Space Between" is a brooding highlight—an expanded arrangement fleshed out with strings and piano gives it a bracing and fiery Béla Bartók-like quality.



Tango has proven to be a remarkably durable and flexible musical medium, with new generations of composers and musicians continuing to evolve and expand the music in new directions. Thomas' music breaks some molds, but it never abandons a connection to tango's fiery melancholy, deep sense of groove, and rhythmic drive. It is dance music after all, though, dancers will be hard-pressed to stay in step with some of Thomas' formal intricacies and shifting rhythmic structures.

Touchstones for *Eternal Aporia* are the towering influence of Astor Piazzola's nuevo tango innovations, along with

CONTINUED ON PAGE 17

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# Tammy Burdett

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

BY PAUL DE BARROS

A lot of jazz musicians have cut their teeth at Roosevelt High School over the years—Sara Gazarek and D'Vonne Lewis come to mind—but have you ever heard of Tammy Burdett? She graduated in 1958, played bass, and sang in her twenties with Larry Coryell and Ralph Towner and just released a dandy double CD on Fresh Sound, *Fancy Free*.

Burdett has classic Seattle roots. Her father, Vaughn Abbey, played double bass in the Seattle Symphony in the '30s and '40s, as well as tuba in the Seattle World's Fair marching band. She studied bass with Leslie "Tiny" Martin, also of the SSO (and the city's hippest swing band, the Gay Jones Orchestra), and at 14, Burdett was subbing for her dad in the Esquires at the Washington Athletic Club. When the Fair came along, she replaced her father on bass in the Gracie Hansen burlesque show.

In 1963, Burdett was hired by the late drummer and clarinetist Chuck Mahaffay for a quartet called the Individuals. Mahaffay insisted that all his musicians sing as well as play.

"The first night I sang, I was just shaking," recalled Burdett, a charming, straightforward woman with a strong spirit and a raconteur's knack for a good story. "But it didn't take long before



Tammy Burdett photo courtesy of the artist.

I thought, 'Hey, this is a great way to communicate with the audience. Plus, I have some control of the background. What could be better?'"

The Individuals worked steadily. At one point, the band was at the Gas Lamp in Bellevue, where they'd get off at 1:30am, then race across the lake to the new Chinatown in Seattle for an all-night after-hours gig. In the daytime, three days a week, they taped "The Bob Hardwick Show," a local TV talk show.

Though it was unusual to see a female bassist in those days, Burdett gained the respect of her peers. In his interview for *Jackson Street After Hours*, Seattle pianist Ernie Hatfield recalled Burdett as "a heck of a bass player."

"Ray Brown told me, 'Play it like you mean it, just stomp on it,'" she recalled. "That way, you can lighten up later when they know you mean it."

In 1965, Burdett recruited a musician who would push the Individuals into new territory.

"A friend of mine and I went down to an after-hours club downtown called the House of Entertainment [popularly known as "the HOE"]," she remembered. "There was a blues band playing, and I saw the horn player tap this guy on the shoulder who woke up and suddenly started playing guitar like you've never heard in your

life. It was Larry Coryell. He was going to journalism school all day and he was playing all night. He was sound asleep. I said, 'My God, who is this guy?'"

Coryell was succeeded by Canlis pianist Danny Lowell, then in 1967 by Towner, who had just returned from classical guitar studies in Vienna. The band packed the then-new room, Ivar's Captain's Table, but things went south, according to Mahaffay, when restaurateur Ivar Haglund, also a sometime guitarist,



became annoyed that Towner refused to smile on stage.

“Ivar got up from the bar and marched over and said, ‘You’re fired!’” said Burdett. “That was his ego. Totally ego.”

Burdett moved on, working with pianist Johnny Lester and accordionist Gene Boscacci, but by 1969, with jobs drying up, she moved to Los Angeles, returning to Seattle in 1988. There is much more to tell, but in the meantime, be sure to check out her album.

A bright, still-fresh-sounding reissue of two discs she made in 2007 and 2011, the package showcases Burdett’s Broadway belter of a voice and ‘60s optimism as well as her songwriting talents. Her crisp lyrics to Brown’s melody, “Soft Shoe” (also recorded by Cleo Laine and Ernestine Anderson), are a treat. She’s no slouch when it comes to rhymes, either. “Not a cloud there / None are allowed there,” she sings on her stately ballad, “Follow the Swallow.”

*Fancy Free* came about after Marc Myers posted a wonderful interview with Burdett on his JAZZWax website, which in turn prompted the interest of Fresh Sound.

“It was a real fluke and stroke of luck for me,” said Burdett.

And for us, as well.

TANGO, FROM PAGE 15

the waves of more recent innovation on the Argentinean scene. Other aural connections might include hard-to-classify chamber-oriented ensembles operating at the edges of jazz, such as Tin Hat Trio and Dave Douglas’ *Charms of the Night Sky* projects.

It’s also worth noting that the recording production is sublime; the pure acoustic beauty of the instruments shining through and exquisitely mixed. *Eternal Aporia* is substantial and deep, an album that rewards repeated, focused listening. Find Thomas and company at their upcoming gigs August 10 at Bellevue Connection and on August 11 at North City Bistro.

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SEP 28 <sup>th</sup>	Brian Kirk Quartet - Tribute to Chick Corea & Gary Burton	

**OCTOBER**

OCT 12 <sup>th</sup> 6:30 PM	<b>ARI HOENIG TRIO</b> WITH GILAD HEKSELMAN & MATT PENMAN	TICKETS \$30-GENERAL \$15-STUDENTS	SPECIAL SHOW
OCT 26 <sup>th</sup>	Dave Meder Trio		

**NOVEMBER**

NOV 9 <sup>th</sup>	Jim Rotondi/Dick Oatts Quintet		
NOV 23 <sup>rd</sup>	Michael Weiss Quartet		

**DECEMBER**

DEC 14 <sup>th</sup>	Ann Reynolds Trio - Inspired by Women Composers		
DEC 21 <sup>st</sup>	Thomas Harris Quintet - Special Holiday Show!		

**JANUARY**

JAN 11 <sup>th</sup>	Greg Williamson Quartet		
JAN 25 <sup>th</sup>	Duende Libre		

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# MEET THE BOARD

## Kelly Clingan

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

### What is your name, board position, and pronouns?

Kelly Clingan, board member, she/her. lolagetsmusic.com

### How long have you served on the Earshot Jazz board?

I am new to the Earshot Jazz board and stoked to join the team.

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

I think that jazz music asks us to say 'yes' to each other, and in that spirit, I said 'yes'!

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

It was exciting to see a push for more diverse representation in publication articles and general responsiveness to community needs during the pandemic.

### Tell us a little about your background (professional qualifications, job, interests, talents, etc.)?

I have been teaching music as a jazz specialist for 20+ years, most notably at Washington Middle School and Seattle JazzED. I'm committed to driving gender and racial equity forward through music, from the beginning classroom to the professional stage.

I'm also known as 'la Kelly del Norte', trombonist/singer in Banda Vagos (la Banda de los Pobres).

### Times have been challenging since 2020. Are there any organizations or inspirational people you'd like to highlight that stood out to you?

My daughter, also a trombonist, lost most of her 'middle school moment' to COVID. Playing music with friends again has brought so much joy to her cohort at Garfield High School. A beautiful reminder about the power of this work.

My boss at Seattle JazzED, Laurie de Koch, has led our board and staff through the unknown with bravery. Her willingness to 'look within' and respond to community needs is an inspiration and at the heart of our success.



Kelly Clingan photo by Adair Rutledge.

and 10. In community partnership with Pratt Fine Arts Center, the JSJW will present four stages this year at venues along Jackson Street. First launched in 2013, the jazz walk has been produced for the last four years under vocalist, Eugenie Jones. With support of community partners, JSJW has been able to pour back into the community through donations to senior meal programs, the Boys & Girls Club, and Northwest Harvest. This year's goal is to be a conduit of donations to Africatown Community Land Trust. We'll have more details in the upcoming September issue so stay tuned!

### Calluna Update

Calluna, the quaint jazz restaurant venue located in the University District, has recently closed its doors for good. Owner, Jason Moore, who also previously owned and managed the beloved club, Tula's, made the difficult decision to close the venue effective immediately. With Tula's closure, the recent fire at Vito's, the impending closure of North City Bistro

(at least, until new owners step in), and now Calluna, music venues continue to struggle to remain open, especially in light of the pandemic. Now more than ever, it is vital we support musicians and the larger landscape of our community, including those who champion and uplift the scene in other ways. We extend our gratitude to Jason, the Calluna staff, and the musicians who offered another space in our city to convene and commune over excellent food and drinks.

### Seattlejazzcamp

In its second year, Seattlejazzcamp is once more offered as a running start for kids getting back into jazz programs after being off for summer break. Hatched together by trumpeters Jay Thomas and Michael Van Bebber, two long-time friends and colleagues whose relationship is one of love and respect. Still a small camp and getting off the ground, the two friends hope to expand next year to include all of the members of the Phinney Five as teachers: Phil Sparks,

John Hansen, Adam Kessler, Thomas, and Van Bebber. The camp is held at the Phinney Ridge Community Center, August 15-19, 11am-5pm. The end of the week culminates with a performance open to friends, family, and the general community. Tuition for the full-week of camp is \$500 total. Register online at [seattlejazzcamp.com](http://seattlejazzcamp.com).

### Job Opportunities

Gigs, gigs, gigs, come and get 'em. Town Hall Seattle is hiring three seasonal part-time positions including House Manager, Event Staff, and Patron Services Associate. Priority deadline closes on August 1, however, applications are accepted and reviewed on a rolling basis to ideally have someone placed by the end of the month. Confirm the position is still listed online before applying. Additionally, Town Hall is in search of a full-time Grants and Corporate Relations Manager. All positions are open until filled. Learn more and apply at [townhallseattle.org/jobs](http://townhallseattle.org/jobs).

to love. "Just come and sit. Bring your blanket!" he says. August will see Tacoma stalwart saxophonist Kareem Kandi, Seattle saxophonist and tap artist Alex Dugdale and his Fade Quintet, and singer/songwriter Madison West visit the Wild Island Stage.

Groenewald's arrival on the Northwest music scene coincided with his decision to study composition with Chuck Israels at Western Washington University in Bellingham from 1994-1996. At the time, he was a young, talented composer in classical music, hailing from Germany, a country that provides a future for talents such as his, via a plenitude of public orchestras. His interest in jazz was not so much born in love for the genre but an interest in knowledge. "I wasn't in love with all kinds of jazz; I was in love with knowledge. Studying jazz offered

a whole lot more knowledge of music," he recalls. His complete immersion into jazz and his roots in European classical music would merge into an identifiably unique approach to composition and arrangement. Seattle jazz fans have become recently acquainted with those personal traits from Jay Thomas' opus, *I Always Knew*. The album features Thomas' lush, full-bodied solos played over Groenewald's arrangements performed by his "Newnet."

During his time in Bellingham, he shared a house with Northwest bebop trumpet legend, Willie Thomas, who had moved there to be closer to his daughter and granddaughter, both of whom are Orcas Island residents. Wendy Thomas had purchased property on Orcas while attending a culinary institute in Seattle. Groenewald accompanied Willie Thomas

to the island to visit his daughter one weekend, a visit that would be fateful for him indeed. The two ended up in marriage and moved to Hamburg, Germany, for three years. Their return to the islands, and the Pacific Northwest, led to the opening of Wild Island in 2018. Wendy's focus was and is healthy cuisine, with her vision including a musical connection with the community. Groenewald continues to write for the German Chamber Orchestra, among others while enjoying the lifestyle of the San Juan Islands. While the Wild Island Stage performances may seem to many of us to be an extension of the Seattle jazz scene, it may as well be seen as an artist in Groenewald, reaching out to touch us here in the city. It's a connection that portends to be with us in the foreseeable future.

# JAZZ AROUND THE SOUND

## AUGUST 08

### Monday, August 1

BX The Jeff Hamilton Trio, 7pm  
 RR Aidan Siemann, 7pm  
 NL Mo' Jam Mondays, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, August 2

BD Adrian Xavier, 12pm  
 ES Paul Richardson, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ET Douglas Barnett, 6pm  
 JA Marcia Ball, 7:30pm  
 OW Jazz Jam, 9:30pm

### Wednesday, August 3

BC New Age Flamenco, 11:30am  
 NC Frank Kohl, 5pm  
 ES Paul Richardson, 5:30pm  
 EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ET Douglas Barnett, 6pm  
 JA Marcia Ball, 7:30pm  
 VE Seattle Jazz Fellowship: D'Vonnie Lewis / Marina Christopher, 7:30pm  
 MT Open Jam Night, 8pm  
 AU Jazz Open Mic Night, 8pm  
 CC Cider Jam Session, 9pm

RN Comfort Food Band, 9pm  
 SB Ron Weinstein, 9:30pm

### Thursday, August 4

BQ Chris Eger, 12pm  
 ES Paul Richardson, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 PS Jeff Ferguson's Triangular Jazztet, 6pm  
 ET Sandra Locklear, 6pm  
 JU Jenny Davis Quintet feat. Kate Olson, 7pm  
 SN Jazz Jam, 7pm  
 SB Manazma Sheen Jazz, 7pm  
 JA Blood, Sweat & Tears, 7:30pm  
 SB Tim Kennedy, 10pm

### Friday, August 5

ES Martin Ross, 5:30pm  
 EB Tom Kellock, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 ET Sandy Harvey, 6pm  
 HS David Francis, 7pm  
 CM Chris Stevens Band, 7pm  
 TP Filé Gumbo, 7pm  
 JA Blood, Sweat & Tears (early show), 7:30pm  
 CZ Jazz First Fridays, 7:30pm  
 NC Dmitri Matheny Group: album release, 8pm

BP The Everlovers, 9:30pm  
 JA Blood, Sweat & Tears (late show), 9:30pm

### Saturday, August 6

LH Let The Strings Speak Africa: Life After COVID, 2pm  
 ES Martin Ross, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 AQ Jerry Frank, 5:30pm  
 ET Sandy Harvey, 6pm  
 TP Stickshift Annie with Kimball & The Fugitives, 7pm  
 TD NRBQ w/ The Minus 5, 7:30pm  
 JA Blood, Sweat & Tears (early show), 7:30pm  
 RR James Howard, 8pm  
 NC Camille Bloom, 8pm  
 JA Blood, Sweat & Tears (late show), 9:30pm

### Sunday, August 7

AA Dmitri Matheny Group at Anacortes Arts Festival, 12pm  
 CM Shawn Schlogel Trio, 12:30pm  
 CZ Jazz Jam w/ Kenny Mandell, 2pm  
 DT Jazz Jam, 6pm  
 SX To Actually Create Everywhere w/ Kaley Lane Eaton, 7pm  
 JA Blood, Sweat & Tears, 7:30pm  
 TA Jeff Ferguson's Triangular Jazztet, 8pm  
 AB Beaver Sessions, 9pm

## Calendar Venue Key

AA Anacortes Arts Festival	DT Darrell's Tavern	NP Neptune Theatre
AB The Angry Beaver	EB El Gaucho Bellevue	NT New Traditions
AQ AQUA by El Gaucho	EC Edmonds Center for the Arts	OW Owl 'N Thistle
AU Aurora Borealis	ES El Gaucho Seattle	PL PLU Russell Music Center
BC Bellevue Connection	ET El Gaucho Tacoma	PS Pink Salt
BD Bellevue Downtown Park	HS Hotel Sorrento	RN Rumba Notes Lounge
BK Bickersons Brewhouse	JA Dimitriou's Jazz Alley	RR The Royal Room
BP Bake's Place Bellevue	JU Jazz Under the Stars (Tacoma)	SB Sea Monster Lounge
BQ Bellevue Square	LH Langston Hughes Performing Arts Institute	SD Spring District
BX Boxley's Jazz Club	MT Mac's Triangle Pub	SN Station 18 Drinks & Eats
CC Capitol Cider	NC North City Bistro & Wine Shop	SX Studio X
CH Chapel Performance Space	ND North Star Diner	TA The Alley
CM Crossroads Bellevue	NL Nectar Lounge	TD Triple Door
CR Cafe Racer	NO Cafe Nordo	TP Third Place Commons
CZ Couth Buzzard Books		VE Vermillion Art Gallery & Bar

## Monday, August 8

NL Mo' Jam Mondays, 7:30pm

## Tuesday, August 9

SD Hook Me Up, 12pm

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm

JA Otis Taylor, 7:30pm

SB Joe Doria Presents, 7:30pm

OW Jazz Jam, 9:30pm

## Wednesday, August 10

BC Ben Thomas Tango Project, 11:30am

NC Bruce Barnard Trio, 5pm

ES Paul Richardson, 5:30pm

EB Tom Kellock, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm

JA Otis Taylor, 7:30pm

VE Seattle Jazz Fellowship: Jovino Santos Neto / Jeremy Bacon, 7:30pm

MT Open Jam Night, 8pm

CC Cider Jam Session, 9pm

RN Comfort Food Band, 9pm

## Thursday, August 11

BQ Darelle Holden, 12pm

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandra Locklear, 6pm

PL PLU Jazz Faculty Concert: Jazz Under the Stars, 7pm

NC Ben Thomas Quartet, 7pm

SB Manazma Sheen Jazz, 7pm

SN Jazz Jam, 7pm

NO Jacqueline Tabor, 7:30pm

RR Hot Pursuit of Happiness / Worlds In A Life / Thollem+DuRoche, 7:30pm

JA Poncho Sanchez Latin Jazz Band, 7:30pm

ND How Now Brown Cow, 8pm

NP Ladysmith Black Mambazo, 8pm

## Friday, August 12

ES Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

CM Pearl Django Trio, 7pm

TP Scott Lindenmuth Trio, 7pm

JA Poncho Sanchez Latin Jazz Band (early show), 7:30pm

JA Poncho Sanchez Latin Jazz Band (late show), 9:30pm

## Saturday, August 13

ES Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

HS Chip Parker, 7pm

TP Take 7 Little Big Band, 7pm

CM Moonlight Swing Orchestra, 7pm

JA Poncho Sanchez Latin Jazz Band (early show), 7:30pm

NC Danny Godinez Band, 8pm

JA Poncho Sanchez Latin Jazz Band (late show), 9:30pm

SB Reposado, 10pm

# 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 2pm, Choro Jam (4th Sunday)

CZ 6pm, Free Improv (2nd Sunday)

DT 6pm, Darrell's Jazz Jam

CR 7pm, Racer Sessions (Aug 21 only)

AB 9pm, Beaver Sessions

### Mondays

NL 7:30pm, Mo' Jam Mondays

RR 9pm, Royal Room Jazz Jam (Aug 1 only)

### Tuesdays

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

### Wednesdays

MT 8pm, Open Jam Night

CC 9pm, Cider Jazz Jam

### Thursdays

SN 7pm, Station 18 Jazz Jam

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## Sunday, August 14

RR Jerry Steinhilber Trio, 3pm

DT Jazz Jam, 6pm

CZ Free Improv, 6pm

AU Greta Matassa Quintet, 7pm

JA Poncho Sanchez Latin Jazz Band,  
7:30pm

AB Beaver Sessions, 9pm

## Monday, August 15

NL Mo' Jam Mondays, 7:30pm

RR Fire & Grace, 7:30pm

## Tuesday, August 16

BD Birch Pereira & the Gin Joints, 12pm

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm

SB Joe Doria Presents, 7pm

JA Isaiah Sharkey, 7:30pm

OW Jazz Jam, 9:30pm

## Wednesday, August 17

BC Jovino Santos Neto Trio, 11:30am

NC Kim Maguire, 5pm

ES Paul Richardson, 5:30pm

EB Tom Kellock, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm

AU Jazz Punishments Big Band, 7pm

JA Isaiah Sharkey, 7:30pm

VE Seattle Jazz Fellowship: Chris Patin /  
Xavier Lecouturier, 7:30pm

MT Open Jam Night, 8pm

CC Cider Jam Session, 9pm

RR Comfort Food Band, 9pm

## Thursday, August 18

BQ Tobias the Owl, 12pm

ES Paul Richardson, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

PS Jeff Ferguson's Triangular Jazztet, 6pm

ET Sandra Locklear, 6pm

EC Bedouin Burger, 6:30pm

SB Manazma Sheen Jazz, 7pm

SN Jazz Jam, 7pm

VE The Music Laboratory, 7:30pm

JA Fred Wesley & the New JB's, 7:30pm

## Friday, August 19

ES Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

TP The Royals, 7pm

CH TAP 4.0: The Nyxology Sessions, 7pm

JA Fred Wesley & the New JB's (early show),  
7:30pm

NC Gail Pettis Quartet, 8pm

JA Fred Wesley & the New JB's (late show),  
9:30pm

## Saturday, August 20

RR Minami, 5pm

ES Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

AQ Jerry Frank, 5:30pm

ET Sandy Harvey, 6pm

HS Marina Christopher, 7pm

TP Grant Dermody, 7pm

JA Fred Wesley & the New JB's (early show),  
7:30pm

JA Fred Wesley & the New JB's (late show),  
9:30pm

SB Battlestar Kalakala, 10pm

## Sunday, August 21

CZ Jazz Jam w/ Kenny Mandell, 2pm

DT Jazz Jam, 6pm

CR Racer Sessions: Striking Music, 7pm

RR Victor Janusz Band, 7pm

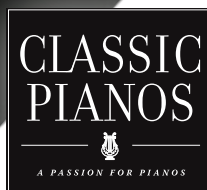
JA Fred Wesley & the New JB's, 7:30pm

TA Jeff Ferguson's Triangular Jazztet, 8pm

AB Beaver Sessions, 9pm

## Monday, August 22

NL Mo' Jam Mondays, 7:30pm

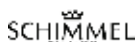
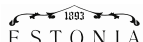


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## Tuesday, August 23

SD Johnny7 and the Black Crabs, 12pm  
ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
AQ Martin Ross, 5:30pm  
ET Douglas Barnett, 6pm  
SB Joe Doria Presents, 7pm  
JA John Pizzarelli Trio, 7:30pm  
OW Jazz Jam, 9:30pm

## Wednesday, August 24

BC Ranger and the "Re-Arrangers", 11:30am  
ES Paul Richardson, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Martin Ross, 5:30pm  
ET Douglas Barnett, 6pm  
JA John Pizzarelli Trio, 7:30pm  
VE Seattle Jazz Fellowship: Bell Thompson / Marina Albero, 7:30pm  
MT Open Jam Night, 8pm  
CC Cider Jam Session, 9pm  
RN Comfort Food Band, 9pm

## Thursday, August 25

BQ Tomo Nakayama, 12pm  
ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm  
AQ Jerry Frank, 5:30pm  
ET Sandra Locklear, 6pm  
NC Greta Matassa Student Showcase, 7pm  
SB Manazma Sheen Jazz, 7pm  
SN Jazz Jam, 7pm  
JA Keiko Matsui, 7:30pm

## Friday, August 26

ES Martin Ross, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Jerry Frank, 5:30pm  
RR Jazz Night School, 6pm  
ET Sandy Harvey, 6pm  
TP David Francis, 7pm  
JA Keiko Matsui (early show), 7:30pm  
NC Sweet Billy w/ Marc Willett & Deanne Bracamonte, 8pm  
JA Keiko Matsui (late show), 9:30pm

## Saturday, August 27

ES Martin Ross, 5:30pm  
EB Eric Verlinde, 5:30pm  
AQ Jerry Frank, 5:30pm  
BK How Now Brown Cow, 6pm  
ET Sandy Harvey, 6pm  
RR Eléré / Hijos de Agüeybaná, 7pm  
TP The Swing Bringers, 7pm

JA Keiko Matsui (early show), 7:30pm  
NC Trish, Hans & Phil, 8pm

## Sunday, August 28

CZ Choro Jam, 2pm  
DT Jazz Jam, 6pm  
JA Keiko Matsui, 7:30pm  
TA Jeff Ferguson's Triangular Jazztet, 8pm  
AB Beaver Sessions, 9pm

## Monday, August 29

NL Mo' Jam Mondays, 7:30pm

## Tuesday, August 30

BD Bradford Loomis, 12pm  
ES Paul Richardson, 5:30pm  
EB Eric Verlinde, 5:30pm

AQ Martin Ross, 5:30pm

ET Douglas Barnett, 6pm  
SB Joe Doria Presents, 7pm  
JA Jane Monheit, 7:30pm  
OW Jazz Jam, 9:30pm

## Wednesday, August 31

ES Paul Richardson, 5:30pm  
EB Tom Kellock, 5:30pm  
AQ Martin Ross, 5:30pm  
ET Douglas Barnett, 6pm  
JA Jane Monheit, 7:30pm  
MT Open Jam Night, 8pm  
CC Cider Jam Session, 9pm  
RN Comfort Food Band, 9pm

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