

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

# EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

January 2023  
Volume 39, No. 1  
Seattle, Washington



**Chris Littlefield**

Photo by Daniel Sheehan



## Letter from the Director

# Happy New Year from the Earshot Jazz team!



(L-R): Madison Horn, John Gilbreath, Rayna Mathis, Lucienne Grace, Halynn Blanchard, and Karen Caropepe.  
Photo by Lisa Hagen Glynn.

The first days of the new year can offer a rare sense of possibility. On the positive side, it's a chance to consider opportunities outside of our everyday lives. To make new plans and promises. To begin again. To be better. To open it up, like when Thelonious Monk said, "The piano ain't got no wrong notes."

That's great. But it's never a true tabula rasa, especially for those of us who have stacked up some years behind us. So we have the additional, sometimes uncomfortable, opportunity to consider the progress of our past high-minded resolutions. I guess that's why they tell us to write these things down and keep them in front of us. It can't be a once-a-year thing.

I think that jazz offers a good context for the whole process. Jazz is supposed to be different each time out. It's the sum of our skills and education expressed through the spirit of our humanity. And we're all in the band; playing solo, but within the form, and in harmony with the greater ensemble. And always trying to be better. "Straight ahead and strive for tone," as someone else said.

The brilliant live music and sense of community in our recent festival manifested a tangible feeling of finally coming out of the COVID loop. It felt good, and we hope it lasts. As we build back from the pandemic, we realize that we'll never again take live music for granted. We've come a long way and have a long way to go.

Our commitment to serving our mission and the artists, educators, and audiences of this community, is unwavering. There is nothing *but* opportunity ahead, and we are the fortunate ones who get to pursue it together.

We appreciate your support over the years, especially through these recent trying times; and we share your hopes for a safer and more just future, for all people and for the world we share.

Amen. Happy New Year!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

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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

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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  
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## Letter from the Editor

There's a special kind of feeling, of togetherness, when tales of the human experience—from sadness to joy, isolation to that feeling of belonging—unfold and are shared amongst friends over notes and sound. Where words do not enter but an entire conversation has been had, if you're listening. And, while finding the words to tell such stories presents its own set of

beautiful challenges, in its essence, it remains an undeniable sacred responsibility—one neither my team of thoughtful writers nor I hold lightly. We are dedicated to highlighting the authentic stories and lived experiences of the Seattle jazz scene through community-centered storytelling, but we know this is not a feat we can accomplish on our own, nor would we want to. Earshot Jazz is just but one part of a grander, greater jazz ecosystem.

And I believe, with all of my bones, that to do this work right, it must be done leading with *heart*. My hope is for this magazine to be a result of that heart-work, a collective effort I invite you all to collaborate in. For these reasons, and as we embark on a new year of creative innovation and re/connecting with each other, I hope you will consider sending us your ideas, desires, and wonders for the magazine. We're listening. Suggestions can be made using the Google form at [bit.ly/3URWhVp](https://bit.ly/3URWhVp). For questions, please send me an email at [editor@earshot.org](mailto:editor@earshot.org).

In community,  
—Rayna Mathis, Editor



Rayna Mathis photo by Erin Hill

## NOTES

### Issue Correction

We would like to correct a typo in last month's issue. A note was made acknowledging the passing of Jon Baque, however, the correct name should be Joe Baque.

### The Tribute Concert for Chuck Deardorf

A special evening of musical tribute and remembrance to one of Seattle's most treasured and admired jazz artists will be presented by many of Chuck Deardorf's dear friends, musical colleagues, and students at The Royal Room on February 6. Some of the most recognized improvisers will gather to perform vari-

ous pieces that Deardorf loved playing, paying respect and love to a treasured mentor, teacher, performer, and friend. The performance will be followed by a jam session, promising to be a night to be remembered by all in attendance. Visit [theroyalroomseattle.com](https://theroyalroomseattle.com) for more details.

### North City Bistro Finds New Ownership

Last spring, Ray and Sharon Bloom, founders of North City Bistro (NCB), announced their plans to move to the South of France in 2023, initiating their search to find new owners for the beloved venue, "hopefully to someone who will

give it as much love and attention as we have for the last 8+ years.” Those someones have been found in Leah and Taylor Park. The Shoreline couple come to NCB with over 25 years of experience in the food industry and in their first newsletter shared, “We are so excited to be here and to have the amazing opportunity to host and serve you all. We look forward to meeting you and look forward to great times and many fun memories ahead.”

### **Job Opportunity: Seattle JazzED**

Seattle JazzED is seeking seasonal, part-time music educators to lead music programming that serves students in grades 4-12. \$75/hour, schedule is variable, with opportunities for virtual and in-person instruction. Ideal candidates will be age 21 or older, with at least 1-2 year(s) experience working with youth. The educator in this role should be able to teach music lessons through the lens of jazz to a diverse population of students, track the progress of each musician, and collaborate with the education director to maximize the experience of youth.

Additionally, applications for intern music educators are being accepted year-round. At roughly 5 paid hours a week, \$25/hour, this in-person seasonal position is a learning opportunity for those seeking hands-on experience in a music education classroom. Ideal candidates will be age 18 or older, with at least 6-12 months of experience working with children. The successful candidate will get the opportunity to support management of programming, assisting with demonstrations, learning to teach and model the curriculum, leading mini lessons, and supporting the lead teacher. For more details visit [seattlejazzed.org/employment](http://seattlejazzed.org/employment). To apply, please send a resume to Kelly Clingan at [kelly@seattlejazzed.org](mailto:kelly@seattlejazzed.org).

### **LANGSTON Welcomes New Faces**

LANGSTON recently announced two new members joining their team of brilliant, Black leaders in the storied Central District. Sadiqua Iman joins

LANGSTON as the new program director, building on the incredible foundation laid by previous Director of Programs & Partnerships, Jazmyn Scott. Sierra Davis, marketing & communications manager, has worked with LANGSTON for years as a contract designer, web guru, and comms strategist and now joins the team full-time! Both women embody Black brilliance and bring a wealth of experience and expertise into their roles. As one of Earshot's treasured partners, we celebrate with our friends at LANGSTON. Welcome!

### **Closing of Cafe Nordo**

After seven years in the heart of Pioneer Square, Cafe Nordo's Culinarium and jazz lounge, the Knife Room, closed their doors on December 24. The two lived under one roof, providing an enticing atmosphere to imbibe live music, art, and theater. In the New Year, the Nordo team have plans to redirect their resources towards a new, large-scale immersive facility for Seattle. A loved venue for jazz artists, co-artistic directors Erin Brindley and Terry Podgorski maintain, “Our goal, as always, is to provide local artists well-paid opportunities while transporting our guests into a fantastical and delicious world.”

Winner of the Sarah Vaughan International Jazz Vocal Competition

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## EARSHOT JAZZ





(L-R): Melissa Montalto, Grant Neubauer, Marissa Kall, Walter Cano, Alex Dugdale, Freddy Gonzales, and Jory Tindall.  
Photo by Lisa Hagen Glynn.

# Call for Composers

Earshot Jazz is calling for composers from the Puget Sound region! Selected artists will present new work that will be premiered at the 2023 Earshot Jazz Festival in October/November.

## How to Apply:

Email the following materials to [info@earshot.org](mailto:info@earshot.org):

- A personal narrative about 250 words or less
- A 3-6 sentence description of the concept
- General information including contact information, social media handles for promo, and address
- An artistic sample of your work
  - » If your proposed commission is different than your typical work, please send an additional sample that is representative of the new concept.
  - » Artistic sample does not have to be the same instrumentation as proposed work.
  - » Can be standalone audio or audio accompanied by video/visuals.

## More Information:

A community panel will meet in February to review submissions and notifications of the panel's decision will go out via email. Three composers will be selected to commission a musical work and will receive \$3,000 each. Young composers are encouraged to apply! If selected, your commissioned work:

- Must be an original composition
- Must be a minimum of ten minutes
- Can be written for 3-7 artists
- Should result in a printed score, lead sheet, or some other form of graphic notation
- Must be completed prior to the 2023 Earshot Jazz Festival, by October 1, 2023

Earshot Jazz will have the exclusive right to present the world premiere of the work at the 2023 Earshot Jazz Festival. Newly commissioned work will remain the property of the artist/composer and will not be used by Earshot Jazz without express written permission of the artist.

## Deadline:

Application deadline is Tuesday, January 31, 2023 at 11:59pm PST. If you have any questions or concerns, please reach out to [info@earshot.org](mailto:info@earshot.org). We're happy to help! We look forward to reviewing your submission.

# GOLDEN EAR AWARDS

## Nominations for the 2022 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your recommendations by **January 16** to [nominations@earshot.org](mailto:nominations@earshot.org).

The official ballot will be available in February.

**Send us your suggestions for:**

**NW Recording of the Year:**

**NW Acoustic Jazz Ensemble of the Year:**

**Alternative Jazz Group of the Year:**

**NW Concert of the Year:**

**NW Jazz Instrumentalist of the Year:**

**Emerging Artist of the Year:**

**NW Vocalist of the Year:**

**Seattle Jazz Hall of Fame:**

**Special Award:**

# Chris Littlefield: A Road Warrior Heads Home



Chris Littlefield photo by Daniel Sheehan

BY M.V. SMITH

Trumpeter Chris Littlefield drapes himself across an armchair in the lobby of Georgetown's Seattle Drum School, describing the elementary school band demonstration that eventually led to his life in music. "I was immediately drawn to the trumpet," he recalls. "Well, a saxophone is pretty cool, but it's got too many buttons. Look at the trombone—it's got this weird, awkward slide. Oh, the trumpet looks really cool! Louis Armstrong! It's only got three buttons; how hard can it be?"

Plenty hard, it turns out. To even produce a sound required a complex coordination

of lungs, lips, and fingers. "The first thing about playing trumpet is it's inherently a mistake-prone instrument," Littlefield says. Everything from the placement of his tongue to the distance between his teeth affected his tone. Not to mention the seven valve combinations; hold two instead of one, and the Bb he meant to play was a D instead. "It's a pain in the ass. I love it and I hate it," he quips. "Like Dizzy Gillespie said: 'Some days, you win. Some days, the horn wins. And then you die, and the horn wins.'"

Littlefield relished the fight. A native of Oakland, California, he moved to Bremerton with his family in the mid-sev-

enties. He dedicated himself to his craft in high school, often sitting first chair in Olympic High's jazz band and wind ensemble. He worked hard to earn a spot in Central Washington University's music education program but the grind of practice, competitions, and auditions wore him down. "I flaked my way through my first year," he says, barely attending class and nearly getting expelled for his trouble. His academic performance improved as a sophomore, but an unexpected opportunity inspired a change in priorities. He joined a Duke Ellington tribute fronted by former Ellington band singer Herb Jeffries, whose sheer presence



made a deep impression on him. “That guy did not need a microphone. God, his voice was so big,” Littlefield remembers. That tour “turned my head around,” he says. “It made me want to actually go out and perform.”

After another year in college, Little-

and Bassackwards bandmates. Currently based in the High Dive, over the years Marmalade evolved from a weekly club night into a monthly residency, a change in schedule that Littlefield believes secured its longevity. “It becomes very special. It’s like a treat, a delayed gratification.

ication is the name of the game. “You might see some fans from the East Coast at three or four festivals out here on the West Coast and vice versa,” Littlefield says. He appreciates the scene for more personal reasons, too: “It’s so unique, in that you can work, and you didn’t worry. And everybody was working—up until the pandemic—and making a living.”

During the pandemic, he retired from touring, a decision that was the culmination of years of changes. A few years into Littlefield’s Tiny Universe tenure, Karl Denson put them on an extended hiatus. Suspecting the band was done, Littlefield and several of his bandmates formed Blu Sirkut, combining Thievery Corporation-style electronica with synthesizer-driven funk. After Blu Sirkut disbanded, Littlefield founded Klozd Sirkut, a locally-based successor. Moving from an established band to new ones

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## **“I was immediately drawn to the trumpet. Well, a saxophone is cool, but it’s got too many buttons.”**

field dropped out to seek his fortune in Seattle’s vibrant music scene. Over the course of the nineties, he matured into a versatile professional, fluent in both the funk-rock of Phat Sidy Smokehouse and the moody, exotica-influenced instrumentals of Tuatara. He learned the art of horn arrangement in collaboration with Phat Sidy and saxophonist Jon Ryser and explored jazz repertory in the first incarnation of drummer John Ewing’s Reptet. And he formed bands of his own: the Earth, Wind & Fire-style ten-piece Cornucopia, and Bassackwards, purveyors of what Littlefield termed “boom-bap jazz,” his take on the innovative blend of jazz and hip-hop pioneered by Digable Planets and A Tribe Called Quest.

Alongside peers like Reggie Watts’s Maktub, during the late nineties and early aughts, Bassackwards became a fixture in the culture of freewheeling R&B experimentation centered around The 700 Club and the Baltic Room. In the wake of the jazz/hip-hop fusion, as a deeper blend of improvisation and funk grooves developed, players like Littlefield, who straddled both worlds, thrived. “Nobody tripped. Nobody thought, like, ‘You play jazz, you stay on your side of the stage,’” he remembers. “Everybody had all this respect for one another, and it was really cool.”

Littlefield has kept the spirit of those days alive for two decades as a member of Marmalade, a revolving-door funk jam featuring many of his former Phat Sidy

You get to wait for it, and you don’t get burned out on doing it.”

In 2001, he joined San Diego saxophonist Karl Denson’s band Tiny Universe (KDTU), holding down the trumpet slot for the next twenty years. KDTU’s eclectic style,

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## **“Nobody tripped. Nobody thought, like, ‘You play jazz, you stay on your side of the stage.’ Everybody had all this respect for one another, and it was really cool.”**

encompassing everything from the New Orleans funk of The Meters to Jimmy Smith’s greasy organ jazz and Allman Brothers-style Southern rock, earned them a place at the heart of the jam band scene. KDTU honed their chemistry on the road; Littlefield remembers “well over 200” dates per year at their peak. Their concerts embraced the open framework and exploratory spirit of jazz. “Sometimes what would happen is these little riffs or ideas punctuated throughout the solo sections and would become a whole other source of composition for the band,” he says. “That’s the ethos of what everybody is shooting for, going all the way back to the Grateful Dead.”

Thriving under the mainstream’s radar for decades, the subculture inaugurated by the Dead spawned a network of fans who throng festivals nationwide. Ded-

meant building an audience, which meant smaller guarantees. Strapped for income, he took a landscaping job and filled an open trumpet instructor slot at the Drum School. Once the hiatus ended, KDTU maintained a reduced schedule, so Littlefield held on to both gigs. At times, between those responsibilities, KDTU, Blu Sirkut/Klozd Sirkut, and Marmalade, he worked three or four jobs simultaneously. Littlefield quit the landscaping job after seven years but working exclusively in music once again didn’t ease his growing burnout.

He left KDTU, trading the blur of red-eye flights and long-haul bus trips for a five-minute drive from the Beacon Hill home he shares with his wife and daughters. Littlefield is now a full-time

CONTINUED ON PAGE 17

# Robin Holcomb and The Poetry of Song

BY JONATHAN SHIPLEY

In the John Berger poem “Kerchief,” he writes, “In the morning / Folded with its wild flowers / Washed and ironed / It takes up a little space in the drawer.” It continues, “Shaking it open / She ties it round her head.”

Robin Holcomb’s music is like that. A simple thing, made beautiful. An intimate thing, made grand. Her music is like that kerchief. Well-used. Beloved. Perhaps handed down, adorned sensitively and sentimentally by those that inspired her; by those who continue to inspire her; by those inspired by her.

“In the evening” the Berger poem continues, “she pulls it off / And lets it fall / Still knotted to the floor.” Robin Holcomb’s songs are like that. They are plain-spoken songs; folk songs rooted in Americana, but haunted slightly, unknowable. The piano being played is spare, unpretentious, and unadorned. The knot on the floor – her music – is left for the listener to unravel.

“I rarely set out to write about something particular,” Holcomb said from her Seattle home she shares with her husband, Wayne Horvitz. “They’re often about estrangement. Being disoriented.” She said her music is, “a crystallization of a person navigating the world.”

Her music, Avant folk, is being released by Westerlies Records. *One Way or Another, Vol. 1* is an intimately stripped-down collection of songs that came out in October. The second volume is scheduled to be released in early 2023.

“Her voice is otherworldly,” said Lenny Kaye, a guitarist of the Patti Smith Group. “To say I was enchanted,” he said of the new album, “as if by a magic spell, is to underplay the earth and bone that anchors each delicate composition.”

The album was recorded at SnowGhost Music in Whitefish, Montana. All the album needed was her voice, a piano, and audio gear. Working with Horvitz, they chose selections from four previously



Robin Holcomb photo by Ernie Sapiro

released Nonesuch titles, plus compositions from theatre projects.

“I have been writing and performing songs for many years,” Holcomb said about the inspiration for the new album. “I wanted to create a collection of songs I’ve recorded previously with a

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band; songs never before recorded; and a handful of arrangements of the songs of Doc Pomus, Randy Newman, and Stephen Foster, from across my career.”

“Cast away everything empty,” she sings on the album. “You win every time in the end.”

What makes a poem? What makes a song? One could say Holcomb’s music dances on the thin gossamer line between the two. “I wrote poems before I wrote songs,” she said of her past. “And I wrote music before I put words to them.”

She’s put words to a lot of them now. In addition to the new album, she recently released *Lyrics*, a book of her lyrics, published by Crazy Larks Press. It includes a good deal of her work including “Electrical Storm” (“Your heart repeats my own / And your tears taste like the rain”); “Deliver Me” (“Can you prove what’s holy when the river runs dry?”); “The Natural World” (“How much more / Can the water hold / How many beats / In the hallelujah”); and many other songs.

A busy woman, Holcomb is a self-admitted recluse who said her day-to-day life didn’t change much during the height and horror of the COVID pandemic when everything quieted.

She recently did a residency at BEAST in Vancouver, British Columbia. She recently had a concert at The Church House in Bellingham. At the end of December, she performed at The Royal Room, double billing with her husband’s Zony Mash band.

There are thoughts of getting passports fresh stamped next year, as Holcomb and Horvitz travel to Europe, staying in Switzerland with gigs scheduled in Italy.

The Berger poem concludes with “On a cotton scarf / Among painted flowers / A working day has written its dream.”

These current working days are a dream for Holcomb. Being part of Seattle’s collaborative, cross-pollinating cultural community, playing with others, or just sitting at a piano quietly in her house, penning a song, embroidering the day with her art.



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## PREVIEW

# Painting the Town Red: A MLK Day Tribute to Billie Holiday

Monday, January 16, 7pm

The Royal Room

5000 Rainier Ave S

Free

BY ANDREW MEYER

Iconoclastic performer, songwriter, and civil rights icon, Billie Holiday emerged from the nascent jazz scene of 1920s Baltimore to leave an incredible and complicated legacy that reimagined the style and role that Black female performers would play for generations. Born Eleanora Fagan Gough, Holiday made the transition from singing along with the records of Bessie Smith and Louis Armstrong to singing for tips in back-street Harlem clubs as a young woman. Holiday's untrained, and therefore radically unique vocal style, came into prominence just as the Harlem Renaissance began to fuel the nationwide swing era. Holiday was one of the first performers to rely heavily on the use of microphones, allowing her to convey an intimacy with large audiences previously not possible.

At the tender age of 18, renowned A&R man John Hammond brought Holiday from a Harlem basement to the recording studio alongside Benny Goodman to cut her first sides. Through the late 1930s, Holiday recorded a string of hits with pianist Teddy Wilson and forged a lifelong musical relationship with saxophonist Lester Young, whom she would nickname "Prez," after he created her famous sobriquet, "Lady Bird." She also fronted the bands of Count Basie and Artie Shaw during this time, catapulting her to national fame.

Lewis Allan's poem, "Strange Fruit," which described the horror of racist lynchings in the South became a pivotal work

for Holiday, and one of her most iconic recordings. When her record label found the material too controversial to release, Holiday moved to Commodore Records, where she would have more freedom. Many scholars have pointed to "Strange Fruit" as the first protest song of the civil rights era, one that became a signature in Holiday's performances. Throughout her life, Holiday risked not only her career by performing and recording such daring material, but also her personal safety. At just twenty-three years old, Holiday was targeted by federal narcotics agents in an attempt to silence her calls for racial equality and to remove such a prominent and glamorous Black artiste from the public eye. Fortunately, her talent, charisma, and the righteousness of her cause have allowed her legacy to prevail, placing her in the pantheon of early civil rights icons.

On January 16, South Hudson Music Project will present "Painting the Town Red: A MLK Day Tribute to Billie Holiday" at The Royal Room. Listeners can expect selections from Holiday's illustrious career, in a fitting celebration of both Holiday's life and work, and the legacy of Dr. Martin Luther King Jr.

"Painting the Town Red" features vocalist Johnaye Kendrick, alongside a band of heavy hitters including Geoff Harper (bass), D'Vonne Lewis (drums), Al Keith



Johnaye Kendrick photo by Lisa Hagen Glynn

(trumpet), Wayne Horvitz (piano), Steve Moore (trombone), and Jonathan Doyle (sax/clarinet). Kendrick, originally from San Diego, was awarded a DownBeat Student Music Award for Outstanding Jazz Vocalist while earning her Bachelor of Music from Western Michigan University. Following her undergraduate studies, Kendrick earned an Artist Diploma from the Thelonious Monk Institute and a master's degree in jazz studies from Loyola. Early professional performances have found Kendrick alongside Nicholas Payton and recording with the Grammy-winning New Orleans Jazz Orchestra with Ellis Marsalis. She currently serves as professor of music at Cornish College of the Arts in Seattle.



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**January 25** Jovino  
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**January 28** Django's  
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## PREVIEW

# Matt Cameron Trio// Motel 7

Thursday, January 19, 7:30pm  
The Royal Room  
5000 Rainier Avenue S  
\$15-20

BY PAUL RAUCH

The Royal Room in Columbia City has a historic lineage that dates back to the OK Hotel and the beginnings of the grunge movement in Seattle. Along the way, the nightspot has gained a reputation as a community-based club with an open mind to musical form. Jazz has always figured into the sum of those ambitions, directed largely in part to the club's fearless leader—the always adventurous pianist/composer Wayne Horvitz.

Drummer Matt Cameron is a major cog in the evolution of rock music in Seattle and the world, as a member of both Soundgarden and Pearl Jam. He grew up with jazz awareness, listening to drummers such as Buddy Rich. His ambition to play jazz has never quieted, throughout years of mammoth success, touring the world and recording with two rock behemoths. That love and respect for jazz music will come full circle at The Royal Room, with Cameron performing with his own trio and in the collective ensemble, Motel 7.

Cameron first debuted his jazz trio at the 2004 Ballard Jazz Festival as part of the opening night "Celebration of the Drum" concert at the Tractor Tavern. Drummer and Soundgarden drum tech Gregg Keplinger recommended keyboardist Ryan Burns and bassist Geoff Harper for the gig. "Matt Jorgensen told me to be prepared because Matt Cameron is going to call you. I asked him who that was," recalls Burns. The festival is hosted by Jorgensen and John Bishop, two of

the finest jazz drummers in the Pacific Northwest.

The trio, performing originals and standards, played the Bonnaroo festival under the name Harrybu McCage at one point, an event in Tennessee that drew over 80,000 fans. A recording followed in 2008, with the trio's last performance coming in 2010 at Bison Creek Pizza & Pub in Burien. The set was a benefit for the music programs in Burien schools. For his part as a drummer, Cameron is unafraid to explore the tenets of jazz drumming in the only way possible—on the bandstand. In many ways, it is emblematic of how the musical currents of this city tend to inevitably cross paths. The "Seattle Sound" is formed by these divergent streams.

Over the course of the pandemic, the trio members kept in touch via email, and with the return of live music, Harper recommended the pairing with Motel 7. The double bill finds Cameron and Harper playing both sets, with intrepid saxophonist Skerik, joining Motel 7 along with Horvitz and clarinetist/vocalist Beth Fleenor. The trio, with Burns manning electronic keyboards and piano, remains intact.

There is a great deal of familiarity within the ranks of Motel 7, mainly from projects involving Horvitz. Cameron steps into a collective that can move the music directionally in an instant, adding to the fun. The band is undeniably a group of uniquely individual musical personalities collaging as one without fear.

Not unlike the evening's performers, this gig should attract an audience that reflects different strands of the music community in Seattle. As is well known, it's "all about the hang," and this should be a good one.



## PREVIEW

# Sara Gazarek

Tuesday, January 31, 7:30pm  
The Triple Door  
216 Union St  
\$26-30

BY PETER MONAGHAN

Sara Gazarek has entered a new “space.” At the end of the month, one of Seattle’s finest jazz exports will show what she means by that.

The graduate of Roosevelt High’s jazz vocal ensemble (who never misses an opportunity to sing the praises of now-retired director Scott Brown and declares “Seattle definitely has my heart”) is coming home to launch *Vanity*, an EP of four songs. The latest of her now-several releases steps even further out than her 2019 disc *Thirsty Ghost*, where she ventured new stylistic elements on standards, originals, and covers of the likes of Stevie Wonder, Dolly Parton, and Sam Smith with guest spots from vocalist Kurt Elling and pianist Larry Goldings.

Now *Vanity* has “Something Good” from *The Sound of Music*, a Fiona Apple song, and Gazarek’s setting of a Tennessee Williams poem, “We Have Not Long to Love.” The closest *Vanity* comes to a standard is the title track, rarely recorded apart from Sarah Vaughan’s memorable version on her 1963 LP, *After Hours*.

Gazarek, now 40, says *Thirsty Ghost* and *Vanity* mark a shift she’s experienced, and made, over several years. Twenty years ago, she began touring extensively with a major recording contract right out of the University of Southern California (USC) jazz program (which she returned to as a faculty member in 2012). In performance, she appeared remarkably self-possessed.

And yet, she says, until even five or six years ago, “I felt a duty to be composed and present as flawless. Now I’m less about flawless and more about open.”

At home in Los Angeles, preparing for another of her performance trips to Japan, she says she is continuing to take stock even though she has checked many career boxes. Several albums. Extensive travel. Grammy nominations. Rising Star in *DownBeat*’s 2022 Critics Poll. Accolades. The *Los Angeles Times*’s Don Heckman exclaimed that “she may well turn out to be the next important jazz singer.” In *The Seattle Times*, Paul de Barros described *Thirsty Ghost* as “a wondrous, questioning, atmospheric and rhythmically diverse brew.”

Even starting out in her career, as she graduated from USC, she told *Earshot Jazz* “I’d hate to get stuck in a box of one specific type of music.” Certainly now, she says, her target audience is less of fans who expect a “polished, happy, sunny” and “tame, predictable, nostalgic approach,” than followers who “want to see something and experience something that feels *real*.”

After troubles of the kind just about everyone has a turn at, she seeks to strike a balance between singing with “intention and forethought”—as in straight-ahead jazz standards singing—and something “that leaves room for listening and pushing and exploration and finding new and different *spaces*.”

In addition to leading her own band, she is now one of four members of the



Sara Gazarek photo by Lauren Desberg

vocal quartet, säje, with Johnaye Kendrick, Amanda Taylor, and Erin Bentlage (their debut album is due soon). She says that while säje calls for a locked-in ensemble approach, leading her own band blossomed after she worked on her self-conception with idiosyncratic vocalist Theo Bleckmann and long-time supporter Kurt Elling who, she says, pushed her to realize she’s more than “just a bubbly *ingénue*.” She increasingly thinks about “the stories I want to tell,” and with that, her improvisation is increasingly free. Her projection of emotion is deeper— at times arresting, thrilling to witness.

## COMMUNITY CORNER

# A Jazz Primer: Trading Fours at Seattle's Owl 'N Thistle

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

BY ERIC OLSON

Eminent musicians will tell you that “jazz,” as a word, much less a self-contained musical genre, has foregone its use. Regardless of its outdated connotation, what strikes me about the art form is a widespread naivety pertaining to its basic elements. Even among those confessing a passing interest, jazz often proves illegible, striking listeners as a chaotic flurry of notes rather than a carefully orchestrated wonder.

A great way to learn about jazz is to attend a weekly jam session, where standards and solos often conform to certain foundational rules. Scour the nightly taverns of any American city and you'll find a considerable number of these gatherings. One of Seattle's finest resides in the basement of the historic Colman Building, where for the past 25 years some of the city's top jazz artists have congregated weekly on the shallow wooden stage of the Owl 'N Thistle Pub.

Each Tuesday, kicking off around 9:30, the Owl's house band blazes through an opening set of standards. (“Standards,” prominent tunes transcribed in hard-copy collections, form jazz's essential vernacular.) Then, in the second set, artists in the audience take the stage in spontaneous, unrehearsed groups, where they roll through additional standards in what's commonly referred to as a “jam” set.



The Owl 'N Thistle house band. (L-R): Eric Verlinde, Paul Gabrielson, Thomas Marriott, and Max Holmberg. Photo by Eric Olson.

Eric Verlinde, the Owl's current band-leader, told me that the session's staying power derives from a history of top-notch talent. In the late nineties, several Berklee College of Music students relocated from Boston to Seattle and established a group called Bebop Instruction, which began gigging on the Owl's small stage. Chops attracted chops, and a tradition was born.

Now, a quarter century later, the hosting musicians are Verlinde on keyboard, Thomas Marriott on trumpet, Paul Gabrielson on standup bass, and Max Holmberg on drums.

Sessions like the Owl's tend to heed a classic format. In layman's terms, a jazz standard is performed in four sections: head (in), soloing, “trading fours,” and head (out).

The head of a jazz song is quite simply the song itself, a preordained melody played over a preordained chordal structure. In the case of our Owl quartet, this melody will commonly be blown by the trumpeter, both because of the instrument's upper register delivery and its nonchordal function (i.e., the trumpet can't play chords beneath a piano solo).



After Marriott's opening head, each member of the band takes instrumental solos over the entire body of the song. Solos can continue for multiple song repetitions, but – and here's where the rules trickle in – improvised lines must follow a tune's precise chordal anatomy. A soloist always plays to the end of the composition before passing their solo off.

After trumpet, piano, and bass solos, Holmberg's drums take the spotlight. Drum solos often include a practice called "trading fours," which means that every four bars, the solo passes between drums and another instrument. If we take twenty-four measures of "fours," the active solo travels from the drums (measures 1-4) to the trumpet (5-8), back to the drums (9-12), to the piano (13-16), again to the drums (17-20), and then to the bass (21-24). Note that section lengths can vary. "Fours" can easily become "eights," "sixteens," or, much more frantically, "twos."

After a few rounds of fours, the standard concludes with another repetition of the head.

The next time you turn on midday KNKX or cue up a Coltrane tune, recall this song structure. Listen for the head. Notice who's soloing. See if the drums churn into "fours" with the other instruments. This knowledge could change the way you listen to jazz.

## January Jazz at the Owl 'N Thistle

Tuesdays, 9:30pm

808 Post Ave

Free, tipping encouraged

The end of 2022 was marked by staple restaurants and cherished clubs announcing closures; the Owl 'N Thistle – which dates back to 1991, and the building itself to the 30s – is outliving the odds and welcoming new and old friends to its historic weekly jazz jam in the new year.

Though the session has evolved since its inception by a young group of characters a quarter century ago, it has always served as a musicians' network and an anchor in Seattle's jazz continuum. The small-but-mighty jam is nationally reputable and has hosted the likes of Branford Marsalis, Roy Hargrove, Nicholas Payton, Steve Coleman, and Benny Green over the years.

Come Tuesday, head to Pioneer Square's lively Irish bar and proceed with openness to the intimate back bar. Here, you are invited to converse, commune, and listen: a living language is spoken here.

### Coming up the Owl 'N Thistle Band features:

#### January 3

Tribute to Horace Silver

Jay Thomas (saxophone, trumpet), Thomas Marriott (trumpet), Beserat Tafesse (trombone), and Stanley Ruvinov (bass). Rhythm section TBA.

#### January 10

Cole Schuster (guitar), Jacob Zimmerman (saxophone), Eric Eagle (drums), and Matt Weiner (bass)



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## Memoirs of Joni Metcalf (1931-2022)

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

*The first person I called when I was asked for a follow-up to Jackson Street After Hours was the great singer, pianist, and Cornish teacher Joni Metcalf. Though Jackson Street had included Joni's poetic liner note from her 1969 solo album, Joni, we had never sat down for a full-fledged oral history interview. To my delight, our talks inspired her to write a memoir. By way of commemorating Joni's rich life in Seattle jazz, which ended November 15, what follows are (lightly edited) excerpts from that unpublished work.*

**1946.** Music was coming from somewhere out on the street. I opened the front door and saw a neighbor washing her car, a red Ford convertible. She had a record player nearby and the music sounded like jazz, but not the swing band type I was used to hearing. Being an

inquisitive 15-year-old, I crossed over and asked her what she was listening to. "That's bebop." She mentioned Charlie Parker and Dizzy Gillespie, new names to me at the time, but names that I have followed all my life since. The giants. A few years later, at the Seattle Civic Auditorium, Charlie Parker appeared with Jazz at the Philharmonic's touring show. I went backstage at intermission and saw him asleep in a chair.

**1952.** I met my future husband Chuck Metcalf, an architecture student at UW, by hiring him as a bass player. Chuck was living in a weathered storefront in the University District at 3809 Brooklyn Ave NE. The store was a hangout for both musicians and architecture students. Paul Neves, pianist, lived across the



Joni Metcalf photo by Bob Peterson

street. The outside looked like it was abandoned, but the inside was decorated so artistically it could have appeared in *Sunset Magazine*. On a student budget, he had papered the walls with free for-

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eign newspapers from the International District. Straw mats covered the floor. A large mattress with a colorful spread was in the corner. Bamboo shades and gauzy curtains covered the two large display windows, one on either side of the front door. Hanging light fixtures had white, rice paper shades. The front room was divided in half by a wall of stacked orange crates. The open side of the crates, facing the back, serve as both a bookcase and headboard for the other mattress with a colorful spread, his bed. On the north wall hung a 6x3 ft. oil painting. It looked much like the Milky Way, but of many colors. He had painted it in his early college days.

**1981.** One of my band members told me the guys in the band wanted more direction from me. On Monday, I was heading to Port Townsend to teach four days of classes as part of the Centrum Festival. On Saturday evening, we would be opening for Johnny Griffin, the headliner. We'd be playing what turned out to be the best concert of my career. That week, between classes, I planned for Saturday night, creating and timing the set list, deciding how long each solo would be and by whom. When the guys arrived, I explained exactly how it would be going down. They listened carefully. The concert was in a huge tent which held a far larger audience than any I'd ever played for. My synthesizer and a grand piano were on the stage. We set up and then the lights began to dim. The guys looked at me and I counted off the tempo. Everything went as planned. I had no nerves. All five of us played well. At the end of our last piece, the huge crowd erupted with applause, stood up and wouldn't stop until we played an encore. I saw Johnny Griffin looking at his watch. We played another composition of mine and this time, with more loud applause, we left the stage. A crowd gathered around us while Griffin's band was setting up. One person pushed forward – Jim Knapp, my boss at Cornish, a man of few words. He looked me in the eyes and said, "Nice set!" I can still hear those words. "Nice set!"

LITTLEFIELD, FROM PAGE 7

educator. Besides one-on-one trumpet instruction, he runs a jazz camp at the Drum School and helps lead Washington Middle School's Junior Jazz program. His role at the Drum School has grown over the years; as production manager, he upgraded the PA system at The LAB at 1010, the Drum School's in-house concert venue, and during the pandemic, developed a system for holding real-time online classes.

The Drum School has even become his home away from home. Honoring his oldest daughter's request for her own bedroom, he moved his studio into his Drum School office. Many days, he heads there after dinner to record play-along tracks for his students and compose pieces for music licensing services like Audiosocket or IQ Beats, founded by his old Bassackwards buddy Steve Scalfati.

While he still performs with Marmalade and hosts his own Upshot residency at the Sea Monster Lounge, Littlefield is at peace with his new life. Looking back on his career, he is proud that he could support a family as a musician of modest means and grateful for the blessings that made it possible, from affordable rent to quality neighborhood schools. "I've been very fortunate," he says.

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## Peter Adams, *Refuge*

Self-released, May 2022

BY ANDREW LUTHRINGER

The pandemic brought struggles of all kinds to people across the globe. Musicians were hard hit not only by lost revenue but by missed opportunities to engage in the face-to-face communication and ensemble camaraderie that drives much of the emotional connection of music. Tacoma-based keyboardist and composer Peter Adams faced additional adversity by having to contend with a serious health scare at the same time. Adams chose to power through the dark days by composing a potent set of songs, gathering treasured collaborators, and shining a light with music. The result is *Refuge*, a powerful new album brimming with life, energy, and creative swagger.

Adams is a prolific, Tacoma-based keyboardist and composer, well known to many for his long-running instrumental fusion band Velocity (whose members saxophonist Cliff Colón, bassist Rob Hutchinson, and drummer Brian Smith all make appearances on the album). The music on *Refuge* (all composed by Adams) is less funky stylistically than Velocity

but shares a nuanced groove awareness and authoritative attention to feel. *Refuge* leans on piano-driven progressive rock, powered by crisp classical articulations, powerfully hypnotic ostinatos, and accessibly anthemic chord progressions, reinforced by Adams' keen ear for melody. The album evokes a kinship with contemporary post-jazz innovators like The Bad Plus and E.S.T., as well as reaching back to echo keyboard icons from the '70s classic fusion era such as Chick Corea and David Sancious.

Adams' music on *Refuge* sports jazz roots but isn't primarily focused on swing and blues as a first order of business, as much as on gathering great musicians and giving them an eclectic framework in which to shine. The album contains superb contributions from Adams' Velocity bandmates, as well as drummer Jason Edwards, guitarist Mason Hargrove, and saxophonists Brandon Lee



Cierley and Kareem Kandi. And fans of electric bass will feast on *Refuge*—credit Adams with opting to feature superb, up-front solos from Farko Dosumov, Osama Afifi, and Hutchinson.

A standout is “Squall,” featuring stellar solos from Adams on synth followed by Dosumov on bass, with Smith and Adams executing a dizzying set of shape-shifting polyrhythmic interpolations underneath. The tune embodies a strength of Adams' music: a flair for progressive rock tropes but devoid of the genre's excesses and pomposity. Adams' writing effectively deploys drama in the best sense, deftly massaging melody, dynamics, and mood to great emotional effect, nudging the music toward a cinematic, soundtrack vibe.

The album closer is “Echoes,” featuring Adams pulling out some soulful organ vibes and a superb synth solo. As with much of *Refuge*, there's a minor key melancholy hovering over the music overlaid with a driving element of hope. On the closing fade of “Echoes,” you can feel the uplift and the healing, transformational power of music.

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## Scenes, *Variable Clouds: Live at the Earshot Jazz Festival*

Origin Records, November 2022

BY PAUL RAUCH

The Northwest trio/quartet Scenes dates back twelve years or so prior to their 2001 album debut. Over the years, the band became a trio featuring guitarist John Stowell, bassist Jeff Johnson, and drummer John Bishop due to injuries that forced tenor saxophonist Rick Mandyck into a fourteen-year hiatus from playing the saxophone.

Mandyck returned to the band's recordings and live performances in 2019, culminating in the Origin Records release *Trapeze* in 2020. His sonic presence is felt strongly on the latest Origin release, recorded live at the Earshot Jazz Festival at the acoustically fit Forum at Town Hall. His contributions as a composer include "Tilbury Hill" and the title track. The latter features Johnson's dark bow work and contemplative pizzicato blending with Bishop's brushwork to provide a perfectly layered canvas for Stowell and Mandyck to melodically interact. The former is more straight-ahead, with Stowell comping sparingly, providing harmonic context to Mandyck's beautiful melody and spontaneous improvisations.

Johnson's compositions are an open door harmonically, as exemplified by "Studio City." The piece opens with his solo that includes gorgeous vibrato and crunching chordal assertions. Bishop's precision work and Stowell's sparse, orchestral comping opens the piece to free interpretation. Solo work by the guitarist and Mandyck's soaring tenor brings a sonically eclectic component to the tune that allows it to unleash any notion of restraint.

Mandyck's melancholic rendition of the Rogers/Hart classic, "It's Easy to Remem-

ber" is perhaps the most memorable of the nine tunes presented on the recording, if only for the tenorist's classic tone and reflective interpretation of the melody. His reworking of the ballad brings with it an understanding of the oneness of the melody and the lyrical narrative within.

Stowell's "When Jasper Grows Up" features the melody stated by the guitarist and Mandyck, with Stowell's solo performed in his definitive style, blending colorful, melodic passages with the harmony always present in the form of his masterful chord work. His instinctive ability to add and subtract harmonically, while presenting linear snapshots of the melody is unsurpassed in the annals of modern jazz guitar.

*Variable Clouds: Live at the Earshot Jazz Festival* is an assemblage of four friends; four adventurous musical minds still ascending to their collective, creative peak without any idea of settling comfortably



into their veteran, iconic status. In the end, it may be their most satisfying release to date, best putting on display the band's spontaneous notions with Mandyck front and center. Masterfully recorded by Dave Dysart, the listener is put directly into the vibe of that October evening in 2021, when the Earshot Jazz Festival had at last returned to live audience performances.

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Photo by Richard Walker

# JAZZ AROUND THE SOUND

## JANUARY 01

### Sunday, January 1

CZ Jazz Jam w/ Kenny Mandell, 2pm  
 DT Jazz Jam, 6pm  
 AB Beaver Sessions, 9pm

### Monday, January 2

NL Mo' Jam Mondays w/ Jimmy James, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, January 3

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 RR Royal Room Collective Music Ensemble + 300, 7:30pm  
 JA Pearl Django, 7:30pm  
 OW Jazz Jam, 9:30pm

### Wednesday, January 4

EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 RR Jonah Hieb Quintet, 7:30pm  
 JA Pearl Django, 7:30pm  
 AU Jazz Vocalists Open Mic, 7:30pm  
 SB Celestial Navigation, 7:30pm  
 VE Fellowship Wednesday, 7:30pm  
 CC Cider Jam Session, 9pm

### Thursday, January 5

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 SN Jazz Jam, 7pm  
 RR volunteerPark//Joint Souls//Milo Venus, 7:30pm  
 JA Peter White, 7:30pm  
 SB Manazma Sheen, 7:30pm  
 RN Open Mic & Jam Session, 9:30pm  
 SB Battlestar Kalakala, 9:30pm

### Friday, January 6

AQ Jerry Frank, 5pm  
 LA Phil Sparks & Friends, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 TP File Gumbo – Zydeco, 7pm  
 CM Three Guitars, 7pm  
 JA Peter White (early show), 7:30pm  
 CZ Creative Music 1st Fridays, 7:30pm  
 SB Tikkadood, 8pm  
 JA Peter White (late show), 9:30pm

### Saturday, January 7

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 TP The Blue Notes – Jazz, 7pm  
 CM Portage Bay Big Band, 7pm  
 JA Peter White (early show), 7:30pm  
 RR Oleaje Flamenco feat. Daniel Azcarate,

8pm

CH Lori Goldston, 8pm  
 JA Peter White (late show), 9:30pm  
 SB The Pazific, 10pm

### Sunday, January 8

SY Gail Pettis Quintet, 12pm  
 CM Gypsy Tuba, 12:30pm  
 DT Jazz Jam, 6pm  
 FB Jazz Vespers: Darrius Willich Quartet, 6pm  
 CZ Free Improv Session, 6pm  
 RR Isak Gaines & Jack Swiggett, 7:30pm  
 JA Peter White, 7:30pm  
 AB Beaver Sessions, 9pm

### Monday, January 9

RR Xavier Del Castillo Quartet, 7:30pm  
 NL Mo' Jam Mondays w/ Art Borders, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, January 10

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 AU Blues Bash w/ Eric's Maine Connection + Lonesome & Pine, 7pm  
 JA Delfonics feat. Greg Hill, 7:30pm  
 OW Jazz Jam, 9:30pm

### Wednesday, January 11

EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm

## Calendar Venue Key

AB The Angry Beaver	EC Edmonds Center for the Arts	RE Royal Esquire Club
AQ AQUA by El Gaucho	ES El Gaucho Seattle	RN Rumba Notes Lounge
AU Aurora Borealis	ET El Gaucho Tacoma	RR The Royal Room
BC Bishop Center for Performing Arts	FB Seattle First Baptist Church	SB Sea Monster Lounge
BP Bake's Place Bellevue	FE FireHouse Arts & Events Center	SN Station 18 Drinks & Eats
CC Capitol Cider	FW Federal Way Performing Arts Center	ST Stage 7 Pianos
CH Chapel Performance Space	IP Immanuel Presbyterian Church	SY Seattle Center Armory
CM Crossroads Bellevue	JA Dimitriou's Jazz Alley	TD The Triple Door
CR Cafe Racer	LA Latona Pub	TP Third Place Commons
CZ Couth Buzzard Books	NC North City Bistro & Wine Shop	VE Vermillion Art Gallery & Bar
DT Darrell's Tavern	NL Nectar Lounge	
EB El Gaucho Bellevue	OW Owl 'N Thistle	



ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 FE Greg Williamson Quartet, 6:30pm  
 RR Daimonics, 7:30pm  
 JA Delfonics feat. Greg Hill, 7:30pm  
 SB Celestial Navigation, 7:30pm  
 VE Fellowship Wednesday, 7:30pm  
 CC Cider Jam Session, 9pm

### Thursday, January 12

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 RR Conner Eisenmenger's Think Tank//Alex Dugdale//Garfield Jazz 1, 7pm  
 SN Jazz Jam, 7pm  
 TD Chuchito Valdés, 7:30pm  
 JA Chris Botti (early show), 7:30pm  
 SB Manazma Sheen, 7:30pm  
 CH Sid Samberg, 8pm  
 JA Chris Botti (late show), 9:30pm  
 RN Open Mic & Jam Session, 9:30pm

### Friday, January 13

AQ Jerry Frank, 5pm  
 LA Phil Sparks & Friends, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 JA Chris Botti (early show), 7:30pm  
 CH St Celfer, 8pm  
 CH Mingjia Chen w/ Abbey Blackwell & Kayce Guthmiller, 8pm  
 RR SoRIAH//ACCOLADE, 9pm  
 JA Chris Botti (late show), 9:30pm  
 BP Robert Vaughn Trio, 9:30pm

### Saturday, January 14

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 ST Clave Gringa Quartet, 7pm  
 JA Chris Botti (early show), 7:30pm  
 NL Clinton Fearon: Birthday Celebration, 8pm  
 JA Chris Botti (late show), 9:30pm  
 SB Reposado, 10pm

### Sunday, January 15

CZ Jazz Jam w/ Kenny Mandell, 2pm  
 DT Jazz Jam, 6pm  
 CR Racer Sessions: Mingjia Chen, 7pm  
 JA Chris Botti (early show), 7:30pm  
 AB Beaver Sessions, 9pm  
 JA Chris Botti (late show), 9:30pm

### Monday, January 16

RR Billie Holiday Tribute feat. Johnaye Kendrick, 7pm  
 NL Mo' Jam Mondays w/ Bob Lovelace, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, January 17

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 TD Keola Beamer & Henry Kapono, 7:30pm  
 JA Yellowjackets, 7:30pm  
 OW Jazz Jam, 9:30pm

### Wednesday, January 18

## 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 (1st & 3rd Sunday)  
 CZ 6pm, Free Improv (2nd Sunday)  
 CZ 2pm, Choro Jam (4th Sunday)  
 DT 6pm, Darrell's Jazz Jam  
 CR 7pm, Racer Sessions (1/15, 1/29)  
 AB 9pm, Beaver Sessions

### Mondays

NL 7:30pm, Mo' Jam Mondays  
 RR 9pm, Royal Room Jazz Jam

### Tuesdays

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

### Wednesdays

CC 9pm, Cider Jam Session

### Thursdays

SN 7pm, Station 18 Jazz Jam  
 EG 7pm, Vocal Jam (12/1)  
 RN 9:30pm, Rumba Notes Open Mic & Jazz Jam

# MARIA SCHNEIDER ORCHESTRA

The NEA Jazz Master and Grammy winner leads her all-star New York City big band

Photo by Daniel Sheehan



Tuesday  
**February 28**

7:30pm

**Town Hall Seattle**  
 1119 Eighth Ave

**EARSHOT**  
 JAZZ

**TICKETS & INFO AT EARSHOT.ORG**

EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 RR Piano Starts Here: Music of Carole King & Nicky Hopkins, 7:30pm  
 JA Yellowjackets, 7:30pm  
 SB Celestial Navigation, 7:30pm  
 VE Fellowship Wednesday, 7:30pm  
 CC Cider Jam Session, 9pm

## Thursday, January 19

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 BC Dmitri Matheny Group, 7pm  
 SN Jazz Jam, 7pm

RR Matt Cameron Trio//Motel 7, 7:30pm  
 JA Elvin Bishop's Big Fun Trio, 7:30pm  
 SB Manazma Sheen, 7:30pm  
 NL Big Brass Extravaganza, 8pm  
 RN Open Mic & Jam Session, 9:30pm

## Friday, January 20

AQ Jerry Frank, 5pm  
 LA Phil Sparks & Friends, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 TP Joe Cook Blues Band, 7pm  
 JA Elvin Bishop's Big Fun Trio (early show), 7:30pm  
 CH Dennis Rea / Carol J Levin, 8pm  
 NC Birch Pereira and the Gin Joints, 8pm  
 JA Elvin Bishop's Big Fun Trio (late show), 9:30pm

9:30pm

BP Annie Eastwood Band feat. Billy Stapleton, 9:30pm

## Saturday, January 21

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 IP Jazz on J Street, 7pm  
 ST Colletivo, 7pm  
 TP Portage Bay Big Band, 7pm  
 EC Booker T, 7:30pm  
 JA Elvin Bishop's Big Fun Trio (early show), 7:30pm  
 NC Kiki Valera y su Son Cubano, 8pm  
 JA Elvin Bishop's Big Fun Trio (late show), 9:30pm

## Sunday, January 22

SY Duende Libre, 12pm  
 RE Delvon Lamarr Organ Trio, 2pm  
 CZ Choro Jam, 2pm  
 DT Jazz Jam, 6pm  
 JA Elvin Bishop's Big Fun Trio, 7:30pm  
 AB Beaver Sessions, 9pm

## Monday, January 23

NL Mo' Jam Mondays w/ Katrina Kope, 7:30pm  
 RR Jazz Jam Session, 9pm

## Tuesday, January 24

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 JA Fred Hersch and esperanza spalding, 7:30pm  
 OW Jazz Jam, 9:30pm

## Wednesday, January 25

EB Tom Kellock, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 FE Duende Libre, 6:30pm  
 RR Jovino Santos Neto Quarteto, 7:30pm  
 JA Fred Hersch and esperanza spalding (early show), 7:30pm  
 VE Scenes: Album Release, 7:30pm  
 SB Celestial Navigation, 7:30pm  
 CC Cider Jam Session, 9pm  
 JA Fred Hersch and esperanza spalding (late show), 9:30pm

## Thursday, January 26

**FALL 2022**  
 SEPTEMBER 2022 - JANUARY 2023  
 SECOND & FOURTH WEDNESDAYS  
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**SEPTEMBER**  
 SEP 7<sup>th</sup> 6:30 PM **FIREHOUSE HOUSEWARMING PARTY!** FREE ADMISSION  
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 SEP 14<sup>th</sup> - George Garzone w/ Jerry Steinhilber Trio  
 SEP 28<sup>th</sup> - Brian Kirk Quartet - Tribute to Chick Corea & Gary Burton  
**OCTOBER**  
 OCT 12<sup>th</sup> 6:30 PM **ARI HOENIG TRIO** SPECIAL SHOW  
 WITH GILAD HEKSELMAN & MATT PENMAN  
 \$30-GENERAL \$15-STUDENTS  
 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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AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 SN Jazz Jam, 7pm  
 NC Greta Matassa Quintet, 7pm  
 JA The Manhattan Transfer, 7:30pm  
 SB Manazma Sheen, 7:30pm  
 RN Open Mic & Jam Session, 9:30pm

### Friday, January 27

AQ Jerry Frank, 5pm  
 LA Phil Sparks & Friends, 5pm  
 EB Tom Kellock, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 JA The Manhattan Transfer, 7:30pm  
 NC EntreMundos, 8pm

### Saturday, January 28

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 RR Django's Birthday Concert: Hot Club of Swing, 7pm  
 TP Sound of Swing Big Band, 7pm  
 FW Dmitri Matheny w/ Federal Way Symphony Big Band, 7:30pm  
 JA The Manhattan Transfer (early show), 7:30pm  
 NC Clave Gringa Cuban Jazz, 8pm  
 JA The Manhattan Transfer (late show), 9:30pm  
 BP Jazz Overhaul, 9:30pm

### Sunday, January 29

DT Jazz Jam, 6pm  
 CR Racer Sessions: Conner Eisenmenger, 7pm  
 JA The Manhattan Transfer, 7:30pm  
 AB Beaver Sessions, 9pm

### Monday, January 30

NL Mo' Jam Mondays w/ Anna Mariko Seymour, 7:30pm  
 RR Jazz Jam Session, 9pm

### Tuesday, January 31

EB Eric Verlinde, 5:30pm  
 AQ Martin Ross, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Douglas Barnett, 6pm  
 TD Sara Gazarek, 7:30pm  
 JA Highway 99 All Stars, 7:30pm  
 OW Jazz Jam, 9:30pm



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Chris Littlefield photo by Daniel Sheehan

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