

The Sussex **JAZZ MAG**

Fortnightly Issue 22 Monday 23rd June - Sunday 6th July 2014

Love Supreme Preview Special



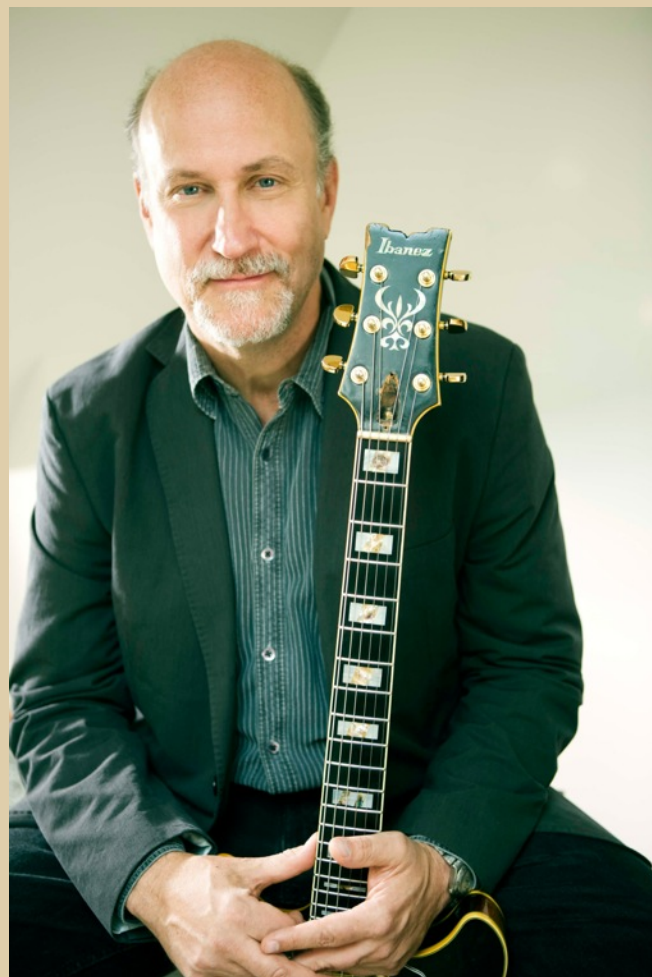
Dave
Holland



John Scofield

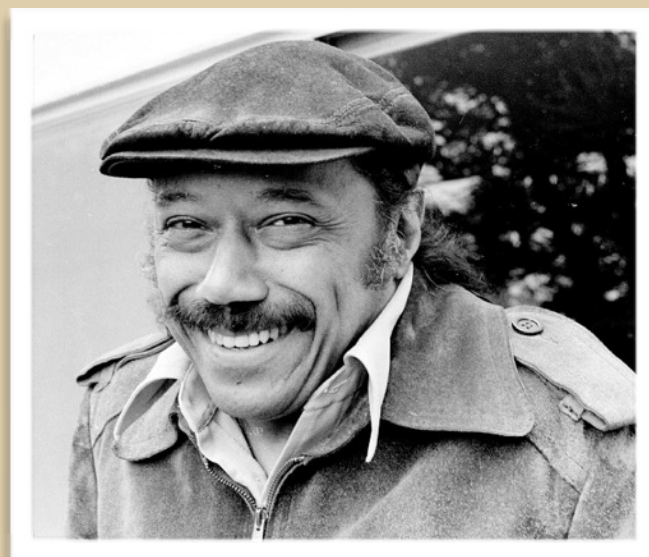
Our Love Supreme Preview Special features two interviews with true legends of jazz: guitarist **John Scofield** and bassist **Dave Holland**.

Both appear at The 2014 Love Supreme Festival on Saturday 5th July.



Saxophonist Julian Nicholas continues his 'Diary of a Loose Tube' and announces some exciting news about a new jazz festival in Sussex.

Pianist Terry Seabrook continues his monthly Improv column with his tribute to **Horace Silver** who passed away on 18th June, aged 85.



The Sussex
JAZZ MAG

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CONTENTS

click or touch the blue links to go to that page

Features

Guest Column:
Julian Nicholas

Dave Holland

John Scofield

Improv

The Jazz Education Section

Improv Column:
Terry Seabrook's Jazz Tip No. 11

A Guide to
Learning Jazz in Sussex

Reviews & Previews

Live Reviews

Radio Programmes
Podcasts
You Tube Channels

Listings

Highlights

Jazz Listings
Mon 23rd June - Sun 6th July

On The Horizon

Venue Guide

[Credits](#)

[Contact Us](#)

Features



We interview **Dave Holland** ahead of his appearance at the 2014 Love Supreme Jazz Festival on Saturday 5th July with his group **Prism**.

Guest Column: Julian Nicholas

Diary of a Loose Tube - second instalment



A few weeks ago I wrote 'Diary of a Loose Tube' in anticipation of our week of rehearsals, a residency at Ronnie's and the launch gig at the Cheltenham Festival. Listening to the BBC Radio 3 broadcast of the Thursday night set in Soho made me realise it had all packed quite a punch.... especially from a distance – like a comet's tail, swooping by once in a generation.

John Fordham and Jez Nelson commented on the South African and folk elements of the music being a big part of the sound. True, and in the context of the larger current monoculture of a music scene, very refreshing too. Has jazz since the noughties been suffering (like classical and pop music) from the syndrome of shallow repackaging, tributing and recycling? Well, yes... to some extent – 'twas ever thus – although not previously on such a transparent level: almost shamefully. Influences are inspiring elements that are assimilated; don't copies betray a lack of creativity and always lack the actual ingredient X?

The Tubes' sound grew out of an unashamedly broad listening palette, learning through apprentice-like relationships that developed within a truly magnificent generation of British

jazz. Artists from John Taylor and Stan Tracy, to Chris McGregor and Harry Beckett were supportive and generous with their time and insight. I really missed not seeing Harry Beckett. He would have been there to see the band. Quietly and dryly observing the subtleties of the situation with his inquisitive sub-tonal utterances. When I used to sit in with Dudu's band in the early 80s, Harry used to make me feel safe – not only with the music, but with the extremes of Dudu's behaviour too!

Twenty-five years ago, most 'Tubes' were in their mid twenties – we're all about 50 now, and it shows (tubby midriffs aside). It shows in how well established Django and Iain are in their jazz credentials, as are Mark, Julian, Chris, Eddie, Martin and Steve. It shows in the maturity of the individual playing, and generally efficient behaviour around a gargantuan logistical task. It shows in the sophistication of professional pathways we have pursued and explored, and especially in the developed community of our families and children who came to the historic gig at Ronnie's last month – including my Rosebud coming over from Berlin for the last set of the residency.

But mostly it showed in the core

of the music; the virtuosity of the ensemble, how clearly the band can evoke atmospheres, approach subtle musical techniques, switching time-feels; blending dynamics, vibratos and articulations; the identities of the writers working with a more informed palette; the passion and commitment of the improvising – marked by the uniqueness of approach of a Buckley or a Bates, quenching like fresh spring water at source.

There are natural waves of gestation and creativity in all artistic communities, and currently it would seem that there are seedlings of some very creative dynamic shifts rising in the UK jazz scene with its uniquely different take... The untouchable caste in Hinduism expects a man of 51 to take a year 'out' to explore, assess, find new inspiration ... (let's gloss over the women's expectations for the sake of my point..)

Perhaps Loose Tubes is offering us 50-year-olds all of those things and more, but the audience must be there for it to function, the venues willing to value it – for instance: the Barbican has invited Wynton Marsalis & the LCJO to be its artists in residence YET AGAIN!err, why? This alone must be costing 10% of the entire UK budget for support funding for jazz... (£1million). And if the London Jazz Festival can't give British acts top billing, how are we ever going to climb out of the primeval swamp of the ingrained prejudice of the British audience, academic establishment, media and arts organisations AGAINST the value of the music we

make here in the UK, stood next to that of the USA?

The most common defence offered by capitalists (e.g. the current culture secretary) is that the people choose. Well ... it doesn't take a jaded old British jazz musician to spot that if British jazz isn't on the menu, folks aren't likely to order it, are they?

On which subject, I am proud to announce that Claire Martin and I are going to maiden voyage our 'South Coast Jazz Festival' on January 23rd, 24th and 25th 2015 at The Ropetackle Arts Centre in Shoreham, featuring among others the incredible 'locals' Bobby Wellins and Geoff Simkins. The fact that these two players are 'locals' to us is all the more reason for us to celebrate! They are not only great individual stylists on their instruments, but are rarely seen together (always dynamite!) and rarely seen locally in a larger venue. They bring with them the inestimable Gareth Williams on piano (now living in Hampshire), the effervescent Martin France (Lewes), and brilliant Sam Burgess (Lewes). Look out for further announcements, but with BBC Radio 3 talking to us, and with Bobby "2012 Jazz Musician of the Year"(Parliamentary Jazz Awards) Wellins' 79th birthday being on January 24th, you can see where we're hoping to go with this, perhaps?

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Julian is appearing at 'The 606' with Kit Downes, Eddie Parker and John Parricelli on Thurs 26 June; 'Ropetackle Arts' with Claire Martin & Ian Shaw on Fri 1 August; Brecon Jazz Festival with 'Loose Tubes' on Fri 8 August.

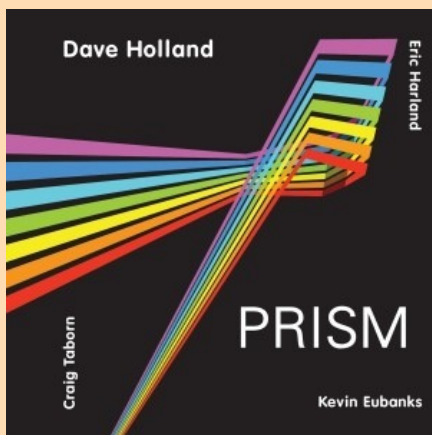
DAVE HOLLAND

With an illustrious career spanning more than 50 years, bassist Dave Holland is now touring with his latest project Prism. He spoke to Sussex Jazz Mag editor Charlie Anderson.



Let's start by talking about your latest project, Prism. Is there any significance there in the name Prism?

I was wanting to give the band a name rather than have another Dave Holland band, I've had Dave Holland Sextet, Dave Holland Big Band etc. etc. so I thought it would be nice to have an identity to this group, particularly as I really wanted to see this as a co-operative project, where everybody had an equal share in what we were doing. I always like to have full input, creatively, from the musicians anyway in terms of compositions and things like that but I just thought it would be nice for this band to have a name.



So I was thinking about it and I was thinking of something that would maybe represent something about what I was hoping would happen with the music. And the image of a prism came up in my mind and then I thought about what that does, how it

breaks down the elements of light and refracts it and so on. I thought the unifying factor of light and energy and so on and how that represents music. And the various parts of the prism and maybe the different parts of the band and elements like that. So I just thought that there was a nice symbol there that would work for the group.

Had you played with the other band members a lot beforehand?

Yes. That's really how I put a band together. It's put together with people that I've had a chance to work with and felt a strong connection with, musically and feel certainly inspired and also people that I can learn from myself. I'm looking for stimulation and people who are going to bring out of me things that I haven't done before. So these are musicians that I absolutely admire tremendously. But the project started with my desire to get back again with Kevin Eubanks. We had played together several years ago for a while and then Kevin moved to Los Angeles to work on a television show there [The Tonight Show] and was doing that there for almost eighteen years. We'd made several attempts to work together over that time but it was very difficult because

of his commitment to that show was about 50 weeks a year. So a couple of years ago he decided that he would be moving on and we'd been in touch of course over that period of time and talked about playing together several times so I said 'how about we put a project together?' and he said 'yeah, that would be wonderful'. That was the starting point and then I started thinking about what kind of setting to put together. I thought a quartet would be a nice, fast moving unit of people. Plus, I didn't want to have horn



players in this group. I've had lots of horns in the bands that I've had previously so I wanted to get a different sound out of the band with the guitar. The next thought was to have a keyboard player but one that could also play electric piano. I've loved Craig's playing for a long time and we've had a chance to play together and he's an amazing musician both on piano and on electric. Eric Harland, I've worked with several times over the years in different projects. There's

a band called Overtone which actually is still, theoretically, working together (though we haven't got anything planned at the moment) with Jason Moran and Chris Potter. Then there's another group that I had with him that was a sextet. Eric is just a wonderful player, so supportive and sensitive to the changes of the music, what each moment represents and what the possibilities are of each moment in the music so I love playing with him, not to mention the fantastic feel to what he does.

So that was how the band came together. I asked everybody to write some songs for the group, we rehearsed and went out on the road. We're now in the process of developing new music for the next one.

What's your approach to composing? How do you go about writing a piece?

I basically sit down, usually at the keyboard, and start working through some ideas, hoping that one of them will lead me somewhere. Usually the music is coming out of a project. Almost everything I've written has usually started out being something that I'm writing for a particular group of people and for a particular project. So that's always a good starting point - for me to

think about the sound of the band and the way people play and how to frame those possibilities within a composition that will lead us into some interesting directions. So that's how I start and I also think about the mood that maybe I'm trying to create with the piece. Often I'm also thinking about what kind of thing I want to play and what can help me, as a player, develop and grow and work in areas that I'm trying to develop. I feel there's a very symbiotic relationship between composing and playing - one feeds the other. I write music often in order to explore particular approaches to playing and concepts as well as, of course, trying to evoke a mood and atmosphere that will communicate with the audience. It's a matter of deciding on what musical language the piece is going to develop and what kind of opportunity that's going to give to us all in the band as players to develop those ideas and have room to input our own creativity too. I'm looking for music which is not absolutely a finished product. I want something which has room for the input of all the musicians to work on so for instance in the drum parts I don't write a lot of drum parts for the drummers. I usually give them the

melody or the main events that are in the tune and there will occasionally be a suggestion about something, maybe a bass drum figure or something like that. I always figure that if you've got to say too much about what has to be done with the music, you've probably got the wrong people to play it. So I look for the right people and then they usually come up with some ideas that I would never have thought of. I try to leave room for that to happen.

You've been playing double bass now for nearly 50 years. Is that right?

Yeah. Actually I started 52 years ago when I was 15 years old but I was still a bass guitarist at that point and I didn't start working as an acoustic bass player until I was 17. I was professional at 15. I started playing bass guitar when I was 13 in fact. Then I left school and started playing when I was 15 as a full-time musician. Then I got an acoustic bass, started practicing with records, trying to learn little bits and pieces from bass players that I met (hand position and things like that). Then I got my first full-time gig on acoustic bass up in Scarborough. One of the local musicians from Birmingham was taking a

band up for a summer season in Scarborough and offered me the job.

Do you find that you've still got new things to learn on the instrument?

Oh yeah! Are you kidding?

What sort of things?

Well, how to play it better, that's for sure. I mean, some of it is just improving the technique, being more relaxed, more fluent, connecting up your mind with your instrument, all those things. But also there's conceptual ideas that I'm still working on and having to develop techniques to play them. Fingering is always an issue on stringed instruments, working out the best fingerings for moving around the instrument. And then there's the daily warmup practice and things like that. Mostly for me it's to keep fluent on the instrument and to keep developing the ability to play the concepts that I'm thinking about on the instrument and that's an ongoing thing. There's lots to do. Until I can't play any more, I can see that I'm always going to be working on stuff.

Tell us a bit about your teaching approach, when it comes to teaching double bass to students.

Well, the first thing that I try to do is get inside their head a little bit and find out what they're trying to do and make an assessment of where they're at on the instrument technically. And I try to find out what they're trying to do on the instrument because technique is something very much to do with playing what you want to play on the instrument - being able to play what you want to play, because different techniques apply to different approaches to the instrument. I try to find out what they're trying to achieve and then try to help them do that. And of course, along the way, if I see anything that needs some serious correction technically (hand position and so on, that'll make their life easier playing the instrument) then I'll do that.

We work, usually, in two main areas: the technical preparation on the instrument and then conceptual. And so the conceptual thing, I pretty much try and take the lead from them (What is it that you're interested in? What kind of things are you trying to do? What music are you listening to?) and then try and give them some indication of how they can work on those things. Maybe they're trying to develop how to play

more melodically on the instrument, so I'd make suggestions on how to develop their melodic concept or rhythmic concept. So it's very much based on what I see in their playing. It's not a one-size-fits-all kind of teaching method. It's much more geared towards the individual. I think that's what a teacher needs to do - to release the potential creativity in the student and that needs you to be able to understand what that potential is about and what they're reaching for. And everybody learns at their own pace and everybody learns in their own way. It has to be done, in my opinion, it has to be done in a very personal way.

Have you noticed any changes over the years, teaching students, do you think their level has improved, in terms of academic education.

Education is very good at the moment in jazz. There are lots of institutions now that didn't even let jazz in through its front door, that now have substantial jazz programmes. But the availability of more information doesn't necessarily make better players, it's what you do with that information that's important. And so the academic situation doesn't

always allow for individual pacing and progress. This is not to criticise them too much because I think many of the schools do a fantastic job. Not everybody works at the same pace, as I said earlier, so in year one you're supposed to do this, year two this and year three. That's not how it works for everybody.

My studies as a jazz player were very much, as they say, 'on the street': listening to records, talking to musicians, learning from playing with players and getting together with them, listening to music, all that kind of thing, in a much organic way. So, as I felt the need to learn something, I would pursue that so I was able to build that very much myself. And certainly there weren't any books about playing jazz, or books of transcriptions so you had to work that all out yourself which is a process in itself that's very beneficial. It takes longer than just opening up a book and reading through a solo but you get a lot more out of listening over and over to one phrase and trying to get it right. There's ear training involved and really getting a feel for how the phrasing is happening and things like that, which sometimes is

skimmed over a little bit when you're just looking at a book of transcriptions.

On the other hand, I think there's always been great players and players of a more normal standard ability and that's still the case so in that way it hasn't changed at all. The learning process has changed a fair amount and of course the access to information is



amazing now. You can go on YouTube and see historic videos that of course I was never able to do. I didn't know what the players looked like unless they came to London and did a concert. And I wasn't always able to see how they held their instrument and how they played and things like that.

So, I think all that is great. All the books and the information, if they're used correctly, along with the recordings then they can be a great asset. So I don't

want to say whether one type or one period is better than the other, I just think we're in a situation now where we've got tremendous access to information, young people have a fantastic knowledge of the history of the music and access to a range and variety that is phenomenal. What I hear in their work, when I listen to the music they're writing it's reaching into all kinds of different areas and disciplines. I'm very encouraged by what I hear in young people.

Do you still have time to go out and go to jazz clubs?

I do. I like to hear live music. I like to hear what's going on with players. I also listen to recordings a lot, of course. If there's somebody that I want to check out, it's very easy to find something that they've done and listen to it. But there's nothing to replace the actual experience of sitting in front of a musician or a band and listening to them play and being able to get that first-hand contact, on-the-spot real-time contact. And of course, often I'm playing festivals or concerts where there's other bands and I get to hear them. That's probably where a lot

of what I hear live is in those situations. But I don't live far from New York City (in American terms anyway). There's a high-speed highway down to New York and it takes me about an hour and 45 minutes to get there so I can get in and listen to all kinds of things.

What sort of things do you do outside of music? Is there like a hobby or an interest that takes you away from it?

I don't have anything that's like building furniture or anything like that. My wife and I developed a very nice garden at our house. She did most of it. She passed away a couple of years ago so I do it with some help now. I'm enjoying maintaining that.

I love films and recently I've been doing a lot of research into the actual art of filmmaking, different cameras and how films are put together. I saw a fantastic series on the history of film that was developed in the UK [The Story of Film: An Odyssey directed & narrated by Mark Cousins] which got me really interested in the whole process of filmmaking on a new level. I've always enjoyed movies but it got me looking at films with a bit more understanding of the actual technique as well as the art form of it (more like the

way I listen to music). I do a lot of reading. I like poetry. I read a lot of books. I have an e-book reader that I take on the road. They're wonderful because I used to cart three or four books with me when I was travelling now I can carry a whole library with me so it's a great asset.

I like to get some moderate exercise. I like to do some bike riding, go for hikes. I live in a beautiful area so I like to be in nature and do things like that.



My other big thing, other than music, is my family. I've got three grandchildren and my daughter, who is my manager as well, has her own management company. I enjoy being around my family.

I like cooking. I've taken up cooking since my wife's not around. I was given a wok for Christmas so I'm doing some Chinese cooking. I love going out

and getting the ingredients and then putting them together and feeding friends. It's a nice meditation, cooking.

Is there anything else you want to say to our readers?

Well, I'd like to let you know one other thing that I'm doing. There are other projects that I'm involved with. The Quintet is still ongoing although it's on hold at the moment - everybody is doing other

things right now and I'm concentrating on Prism as my main project. I have one other secondary project that's the other thing that I'm doing quite a bit of work with, which is a duo project with Kenny Barron. We've been working together on and off for the last couple of years and we've done quite a bit more work together. We've just finished a tour in April and we've got a recording being

released on Impulse! in September and that's a wonderful thing. I'm enjoying it so much. Ken is an amazing musician and such a nice man too. We'll be in London for the London Jazz Festival at the Queen Elizabeth Hall on Friday 21st November.

And there are several other projects that I'm developing. I've got a couple of recordings that I'm in the process of planning and doing outside of Prism. The nice thing now is that I have my own record company so I can be in charge of how things are done, how they're promoted, when they're recorded and so on. We've started doing some internet-only releases - ones that are just for download and that's opened up a whole new possibility. It makes the whole process of releasing a record much simpler in a certain way. Once you've got the recorded music, it's just a matter of putting it up on the internet, adding some artwork and a booklet and there it is for people. And you don't even have to release whole albums anymore. You can put out single tracks. In fact, right now we're preparing a live 25-minute version of a song that we did with Prism which is an all-out jam! I'll probably put that up later this year on my website,

www.daveholland.com. That's something that, in the next couple of years, I'm going to be developing a lot more which is this idea of releasing tracks and making them available for download from the website. I've also got a catalogue of music that's available on the website under my publishing company, Lojac Music and that's all accessible through www.daveholland.com. So, tell us about the Love Supreme Festival. How is it? **It's basically a field and they put up these big circus-type tents with a stage inside each one. There's usually about three of them and then there's a big outdoor stage, a stall promoting Brighton Jazz School and there's the Bandstand where the local musicians play. And the atmosphere there is great, lots of people camp there for the weekend.**

That sounds great. Like a mini Isle of White! **Totally. That's how the magazine came about. I was at the festival last year and heard so much great music from local musicians I thought it would be good to start up a magazine.**

Good for you. I'm actually in England for a couple of days. We're in the middle of a tour when we come there.

I've got a gig at Ronnie's two days after the gig at the Love Supreme Festival and then I'll have a day off in between to hang out in London and see some friends so I'm looking forward to three days in England. I'm also doing a residency this year at the Royal Academy in London. It's just a week each year. I was there in January and I'm going back again next year in either January or February, which I've been enjoying. So I've been getting a chance to be in England a few times a year and enjoying that a lot and being able to see friends. Good luck with the magazine. Good talking to you.

Dave Holland's Prism appear at the 2014 Love Supreme Festival on Saturday 5th July in the Ronnie Scott's Big Top at 8:15pm.

Dave Holland's latest album *Prism* is available on his Dare2 label.

Dave Holland's sheet music is available from his website, published by Lojac, along with transcriptions of his solos.

www.daveholland.com

JOHN SCOFIELD



Guitar legend **John Scofield** took time out from his busy touring schedule to answer questions supplied by one of our readers, guitarist Andy Batkin.

1. Do you practice? What do you practice?

“I have to practice or else I really suck! I practice things I have to play for upcoming gigs and projects..I play standards a lot!...sometimes reading through fake books, working out voicings...I steal licks from others!..practice patterns...play along with a Jamey Aebersold CD called "Good Time" [Vol. 114] - it has bass in one channel and drums (Adam Nussbaum) in the other playing different tempos. I turn off the bass and play with Adam, practicing different standards. Adam swings so hard!”

2. Do you listen to the young stars (eg Kurt Rosenwinkel; Lage Lund; Jonathan Kreisberg; Mike Moreno; Gilad Hekselman)? How do you rate them? What do

you take from them (if anything...)?

“I did a month long tour with Kurt last year and really loved his playing! It was nice to check him out night after night. The other guys you mentioned are all really good and I get to hear them around NYC some. All good jazz guitarists interest me. Mostly though, I don't listen to jazz guitar but to old jazz recordings of the greats on other instruments!”

3. Your recording scope is vast - from the acoustic 'Quiet' to Uberjam and Medeski, Martin & Wood. Where do you see things going from here?

“I'm not sure. I continue to tour with Uberjam and MMW and I've been playing a lot of standards with my trio...even playing some blues with Taj Mahal at a show in NY next year...been

playing in trio with organist Larry Goldings too. Not sure what my next record is!”

4. When a young learner says: "You always know Sco - just from a single bar" and asks how you've developed such a distinctive, recognisable style, how do you answer him/her?

“I think we all have our individual voices, we just have to let it come out. My style is influenced but my limitations too...I can't do a lot of fast picking ...but also I prefer a legato sound.”

5. You've written a huge number of great songs. How do you get all those ideas? From melodies you find on the guitar or the piano? Or do they just pop into your head? Do you ever start with a set of changes, and

build a melody from there?

“I write when I have a project coming up and that inspires the direction. I almost always write on the guitar. Sometimes I do choose a chord sequence first then write a melody to it, when I know what would be good to blow on.”

6. Modern jazz composers seem to go more and more for complex changes and weird time signatures. Most of your numbers are

in normal 3 or 4. How do you feel about recent "hard-to-count" material - when you don't seem to need it?

“One of the interesting things about the jazz sound has been superimposing interesting rhythms OVER a 4/4 beat....Latin and African cultures dance to stuff others can't groove to!...I love that people can snap and groove and understand your rhythmic variations and syncopations! I

always hope that the audience is tapping their feet!”

7. You still seem to spend a lot of time on the road. Do you see that continuing, or would you prefer to spend more time at home, teaching or in the studio?

“I'm lucky that I get to play a lot of concerts. That's the only way I seem to be able to keep my chops up!! I hope it keeps going!”

A Brief History of 'Sco'

Raised in rural Connecticut, John Scofield learnt the guitar from the age of eleven. Whilst in his twenties, he studied at Berklee School of Music, recorded with Chet Baker, Gerry Mulligan, George Duke and Charles Mingus, recorded his first album as a solo artist in Japan, signed a deal with Enja Records in the US and formed his own trio with Steve Swallow and Adam Nussbaum recording the classic live album *Shinola* in 1981.

In the early Eighties he was invited by Miles Davis to join his fusion band and recorded the classics *Star People*, *Decoy* and *You're Under Arrest*.

Throughout the Nineties he recorded a string of classic albums for Blue Note including *Meant To Be*, *Hand Five* and *Groove Elation*.

In the early Noughties he recorded two very different

albums both of which became instant classics: the straight-ahead *Works For Me* (with Kenny Garrett, Brad Mehldau, Christian McBride & Billy Higgins) and the fusion album *Überjam* (with Avi Bortnick, Jesse Murphy and Adam Deitch).

Since then he has recorded the album *Oh!* with jazz group ScoLoHoFo (Scofield with Joe Lovano, Dave Holland and Al Foster), recorded the music of Ray Charles, recorded and performed with Medeski Scofield Martin & Wood, collaborated with British composer Mark-Anthony Turnage and worked with Vince Mendoza. He is currently on tour promoting the *Überjam* follow-up album *Überjam Deux*.

He appears at the 2014 Love Supreme Festival on Saturday 5th July in the Ronnie Scott's Big Top at 10:15pm.

www.johnscofield.com

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Terry Seabrook's Jazz Tip No. 11 Horace Silver – Perseverance & Endurance

Horace Silver, who died this week, was one of the greatest jazz pioneers. He was an original pianist, a great composer and arranger and a significantly important band leader, introducing many new young players into the jazz limelight.

I saw and heard Horace at Ronnie Scott's in the seventies and he made an enduring impression on me. He looked and sounded like someone who was absolutely inside the music and the performance. Every note counted, he seemed to be working 1000%, and he exuded a wonderfully positive spirit.

It was a quintet and the frontline was Bob Berg (tenor sax) and Tom Harrell (trumpet and flugelhorn) - 2 tremendous players. Those were the days when students could spend six hours at Ronnie Scott's for £3 with three sets of the main band and three sets of the support band, plus Ronnie Scott and his famous jokes.

Horace's tunes are so good and numerous that they are worthy of a jazz course in composition all on their own. When he wrote he made extended arrangements with intros, interludes, backing riffs, rhythm section figures and codas. For example *Nica's Dream*, *Sister Sadie*, *Blowing the Blues Away*.

He virtually created the hard bop style which is a development of bebop with a stronger fusion of gospel and blues and also what later came to be described as funk. He was often very simple and economical in his ideas but this made his playing so much stronger and appealing. His comping was very strong and rhythmic, sometimes quite full and busy but always supporting the soloist.

As a bandleader he started the Jazz Messengers and then left Art Blakey to run it for many more years so that he could lead his own quintets and ensembles as sole bandleader.

When I saw him at Ronnie's it was at the time of *The Tranquilliser Suite* from the *Silver 'n Wood* album and I went home and transcribed one of the songs – *Perseverance and Endurance* which you can try here. It is a simple modally-bluesy piece and good to try if you want to have a go at something in 7/4 which is not complex in other respects. Check it out on Spotify.

Horace lived to a good age (85) and left us with much to love, so here's to the great inspirer who persevered and endured. Thank you Horace.

PERSEVERENCE & ENDURANCE

(Honor Suite)

(Tranquilizer Suite IV)

INTRO 2 Bars Fm7

Handwritten musical notation for the first system of the intro. It consists of a bass staff and a piano staff. The bass staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first two bars are marked with the chord Fm7. The piano staff features a series of chords, including Fm7, F7+, and Fm7, with some notes beamed together. The bass staff has 'x' marks under the first four bars, indicating a specific bass line or rhythm.

Handwritten musical notation for the second system of the intro. It consists of a bass staff and a piano staff. The bass staff continues with the 'x' marks. The piano staff features a series of chords, including F7+ and Fm7, with some notes beamed together. The bass staff has 'x' marks under the first four bars.

Handwritten musical notation for the third system, consisting of two empty staves. The instruction "Repeat 1st 8" is written across the staves.

Handwritten musical notation for the fourth system. It consists of a bass staff and a piano staff. The piano staff features a series of chords: Db7, C7, and Fm7. The bass staff has a series of notes, some beamed together, and a double bar line at the end.

Handwritten musical notation for the fifth system. It consists of a bass staff and a piano staff. The piano staff features a series of notes, some beamed together, and a double bar line at the end. The bass staff has a series of notes, some beamed together, and a double bar line at the end.

XXXXXXXXXX

8 Bars Jazz Rhythm
3 Bars, Orms then
G Triad
F

A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Local musicians such as Geoff Simkins, Mark Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months usually see a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

Dates & Times:

Every Tuesday. 8-10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

The Good Companions (upstairs room),
132 Dyke Road, Brighton BN1 3TE

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.

Brighton Jazz School students are eligible to perform each week at The Verdict and the school also runs masterclasses with world-class jazz musicians.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars.

Dates & Times:

Weekend Course, Saturdays 11am-2pm

Learn To Play, Tuesdays 11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

Weekend Course: The Verdict, 159 Edward St.,
Brighton BN2 0JB

Learn To Play & Jazz Extensions: The Brunswick, 1-3
Holland Road, Hove BN3 1JF

Cost:

Learn To Play £250 for 10 weeks.

Beginners £150 for 10 weeks.

Taster days available.

BJS also runs a *Composing & Arranging Weekend* as well as masterclasses and summer schools.

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around the Brighton area

Jazz Singing Workshops with Imogen Ryall



Dates & Times:

Saturdays, 10:30am-12:30

Location:

Rottingdean, contact Imogen for more details

imogenryall@gmail.com

Cost:

£7 per person

Contact:

imogenryall@gmail.com

For more information on Imogen Ryall visit:

www.myspace.com/imogenryall

As well as teaching vocal students on the Chichester Jazz Course, Imogen teaches at these other courses:

'Swing While You're Singing' at Evolution Arts, Brighton on three Saturdays starting from 14th September.

Visit www.evolutionarts.org.uk for more info and booking.

Jazz Singing for Beginners/ Intermediate at Chichester College is taught for ten Wednesdays (7-9pm) from 19th September onwards.

www.chichester.ac.uk/Course/Adult-Education/

Geoff Simkins Jazz Course

A Saturday course run by saxophonist and jazz educator Geoff Simkins:

"I've been running the Saturday classes for over 20 years, until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently."

"They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays."

"It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list."

"My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

JAM SESSIONS IN THE BRIGHTON AREA

Mondays

**The Bee's Mouth,
10 Western Road,
Brighton BN3 1AE**
Hosted by guitarist Luke Rattenbury
9pm - late.

Tuesdays

**The Brunswick,
1-3 Holland Road,
Hove BN3 1JF**
Hosted by guitarist Paul Richards
8pm - 11pm

Wednesdays

**The Verdict,
159 Edward Street,
Brighton BN2 0JB**
Hosted by pianist Wayne McConnell.
9:30pm - late.

Thursday 26th June

The Bugle Jazz Jam

**The Bugle,
24 St. Martins St.
(off Lewes Rd.)
Brighton BN2 3HJ**
Hosted by keyboardist James Farebrother.
8:30-11pm

A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:
Starting on Sunday 8th September
Sundays 7-9pm

Location:
Bosham

Contact:
jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

The Jazz Smugglers are currently looking for front-line players.

Ropetackle, Shoreham



Renowned jazz trombonist Mark Bassey leads this workshop for intermediate to advanced level jazz performers. The focus is primarily on contemporary jazz and student's original compositions and arrangements.

Organiser Steve Lawless says:
"Mark's popularity has meant that we have been continually full. We keep a balance between rhythm instruments, and vocal / horns and have a waiting list for the piano seat".

Dates & Times:
Fridays 2-4;15pm
22nd Nov. - 20th Dec.
Two one-hour sessions with a 15min break in between.

Location:
Ropetackle Arts Centre, Little High St., Shoreham-By-Sea, BN43 5EG
(First Floor, Mezzanine Room)

Cost:
£60 for a block of four sessions

Website:
<http://www.ropetacklecentre.co.uk>

Contact:
Steve Lawless
steve.lawless@gmail.com
Mobile: 07514 569595

Chichester Jazz Courses



HND Jazz (Level 5)
for advanced musicians

Diploma in Music - Jazz (Level 3)
for intermediate musicians

Diploma in Performing Arts - Jazz
(Level 2)
for beginners

Dates & Times:
Courses start every September.

Location:
Chichester College, Westgate
Fields, Chichester PO19 1SB

Cost:
Variable fees depending on status.

Website:
www.chichester.ac.uk

A Guide to Learning Jazz in Sussex - Part 4

Instrument-Specific Jazz Courses and Workshops

Saxshop

A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

St Richard's Church & Community Centre, Egmont Road, Brighton, BN3 7FP

Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively, through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

Reviews & Previews



Photo: Paul Richards by Mike Guest

Guitarist Paul Richards performed at The Verdict on Saturday 21st June.

LIVE REVIEWS

Heather Cairncross & Dave Newton

All Saints Church, Hove
Wednesday 18th June

This year's summer season of lunchtime recitals at All Saints in Hove sees a programme of great jazz artists, beginning with vocalist Heather Cairncross joined by pianist Dave Newton. Starting the set with *You Can't Take That Away From Me*, it was clear from the start that this would be a display of technical virtuosity from both musicians.

Heather showed her astonishing vocal range and sensitive use of dynamics on classics such as *Don't Get Around Much Anymore* and *Stormy Weather*. The final number *At Last*, the title of her fantastic jazz album, was worthy on its own of an encore and they returned for an emotional rendition of Jimmy Dorsey's *I'm Glad There Is You*.

These are two performers who really connect with each other and with their audience. A truly engaging performance in the most perfect of settings.

You can see Heather perform again at Ardingly on 25th June with Dave Newton's Trio.

If you don't have a copy of her album, *At Last*, you can

download/order a copy from www.heathercairncross.com.

The next concert at All Saints is on Wednesday 9th July with Wayne McConnell, Steve Thompson and Piers Clark, 1-2pm. Admission is free but audience members are asked to make a donation.

\$

John Law Trio

The Verdict, Brighton
Friday 20th June

Bassist Yuri Goloubev's plane from Moscow was delayed by several hours and a clearly anxious John Law arrived late, having been unable to collect Yuri from the airport.

Instead the audience were treated to a unique duo of John with drummer Tim Giles beginning with the standard *You Don't Know What Love Is* before performing a selection of compositions by Law, who frequently altered the timbre of the piano with soft cloths and small boxes.

Though John had collected the double bass, he hadn't brought Yuri's sheet music ('did you bring the

green folder?'/ 'what green folder?') so the choice of tunes was dependent on what was in John's bag/Yuri's head.

What could have been a total disaster of an evening was saved by the ability of these world-class musicians to rise above all these problems and focus on making music together.

Aside from each player's obvious virtuosity, there was some breathtaking interaction between the players.

John Law's most recognisable composition, the grooving *Congregation*, was well worth the wait, together with the chance to hear more of John Law's fascinating highly-original compositions.

Support John Law

Thanks to Andy Batkin for the following information:

John Law has a new project, an album entitled '*These Skies In Which We Rust*'.

Supporters can pre-buy 5 CDs for £75, or £100 for 5 CDs and a donation towards the project.

Full details can be found on the 'Projects' tab here:

www.johnlaw.co.uk

\$

Paul Richards Latin Trio

The Verdict, Brighton

Saturday 21st June

Launching his new album, *Empatia*, guitarist Paul Richards displayed his deep love of South American music performing a mixture of Brazilian choros, bossa novas and sambas, along with other South American compositions such as *Milongo* by Argentinian guitarist Jorge Cardoso and *La Gatica* by Venezuelan composer Antonio Lauro.

The happy, relaxing South American grooves

suit the summer setting, not least because of the equatorial heat and humidity of the Verdict basement.

Steve Thompson excelled at both laying down a solid bass accompaniment and as a fluent soloist on many of the tunes, as well as contributing his original composition, *Deposit*, a groovy bass-feature reminiscent of Lee Morgan's *Sidewinder*.

Tony Shepherd laid down the grooves (utilising the shaker, the Brazilian pandeiro placed on the snare and a set of bongos to augment the drum kit) and

played some mind-altering polyrhythms on their trio version of *Afro Blue*.

The CD *Empatia* is available from Paul Richards who you can contact through his website:

www.paulrichardsguitar.com

or buy a copy from him at The Brunswick Jazz Jam which he hosts every Tuesday evening.

**All the above reviews by
Charlie Anderson**



Brighton Jazz School

Podcast

Possibly the best Jazz Podcast ever, now downloaded in 75 countries. Packed with interviews with world class giants of the music, Reviews, Improv Tips and more, but don't take our word, listen for yourself!



Subscribe through iTunes or listen live on the Brighton Jazz School website:

brightonjazzschool.com/podcast

June 2 **Jack Kendon (tpt)**
Terry Seabrook (organ)

June 9 **Simon Spillett (sax)**
Terry Seabrook (organ)

June 16 **Julian Nicholas (saxes)**
Terry Seabrook (organ)

June 23 **Jason Henson (gtr)**
Terry Seabrook (organ)

June 30 **Sara Oschlag (vel)**
Terry Seabrook (organ)

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SNOW DROP JAZZ



Radio programmes



FM radio

DAB digital radio

<http://www.bbc.co.uk/radio3>

BBC iPlayer



Jazz On 3, Mondays 11pm-12:30am

Mon. 23rd June: Barry Guy New Orchestra

Mon. 30th June: Arkestra celebrate Sun Ra

Jazz Record Requests, Saturdays 5-6pm

Sat. 28th June, 7:30pm Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturday 6-7pm

Sat. 28th June, 8:30pm Bob Sinfield, Music in the Great War

Geoffrey Smith's Jazz, Sat. evenings at midnight

Sat. 28th June: Eric Dolphy

The Jazz House, Wednesdays 8:05-10pm

[BBC Radio Scotland](#)

Stephen Duffy presents live music and features from the world of jazz. Available on iPlayer.



DAB digital radio

www.jazzfm.com

Sky channel 0202

Freesat 729

Jazz FM smartphone app

There's some great jazz to be heard on Jazz FM, such as:

Dinner Jazz, 7-10pm Presented by Helen Mayhew

The Cutting Edge, Sundays 10pm-midnight. Presented by Mike Chadwick.

Stay tuned to Jazz FM for more details on the upcoming
2014 Love Supreme Festival



The Modern Jazz Show with Peter Slavid is one of the best shows on UK Jazz Radio.

There are also other Contemporary Jazz shows such as *Europe Jazz Nordic Sound* with Jesper Graugaard and UK and *Europe Jazz Showcase* with Brian Soundy

Also worth a listen are *Women In Jazz* with Verona Chard and *Vocal Zone* with Juliet Kelly.

<http://www.ukjazzradio.com>



NPR have a fantastic collection of radio broadcasts, including *Piano Jazz* with the late Marian McPartland and *JazzSet* with Dee Dee Bridgewater and live broadcasts and recordings from the Newport Jazz Festival.

<http://www.npr.org/music/genres/jazz-blues/>



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz. Although largely presenter-less and commercial free, these stations rely on automated playlists.

www.jazzradio.com

Radio Reverb 97.2 FM, Brighton



The Mystery Lesson
Playing free jazz and improvised music
Sunday 9-10pm

Trainspotters
An eclectic mix of genres, some jazz
Monday 1pm, Wednesday 6pm, Friday 2pm

Ears Wide Open
'Jazz and Obscurity Skanks'
Wednesday 7-8pm

Shows are often repeated during the week.
Check website for details:
<http://www.radioververb.com>

Podcasts

The Brighton Jazz School Podcast



So far Wayne McConnell has interviewed local jazz musicians Paul Richards, Dave Drake, Terry Pack and Steve Thompson along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride, Gary Burton and Kurt Elling.

Recent editions of the podcast feature pianists Ahmad Jamal and Eric Reed.

The latest edition features an interview with Ron Carter.

<http://brightonjazzschool.com/episodes/>

iTunes



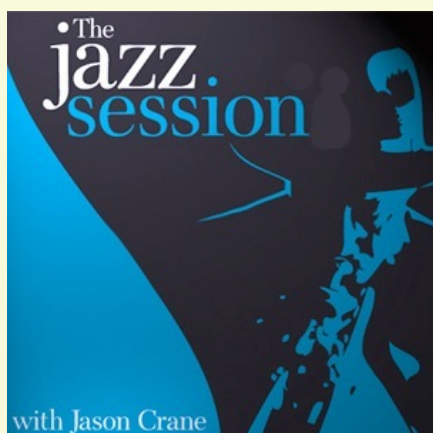
The Jazzwise Podcast

The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

Hosted by editor Jon Newey and presenter Chris Philips, the show plays music from the featured artists as well as music from the review section of the magazine.

<http://www.jazzwisemagazine.com>

iTunes



The Jazz Session Podcast

Jason Crane, a jazz fan and saxophonist from Massachusetts, began *The Jazz Session* in 2007 and went on to interview Sonny Rollins, Gary Burton, Ron Carter, Christian McBride and numerous others.

Thanks to a Kickstarter campaign, *The Jazz Session* returned on 1st October 2013 with an interview with saxophonist Lee Konitz.

Recent editions feature interviews with Shirantha Beddage, Brian Landrus, Alison Wedding and Danny Fox.

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

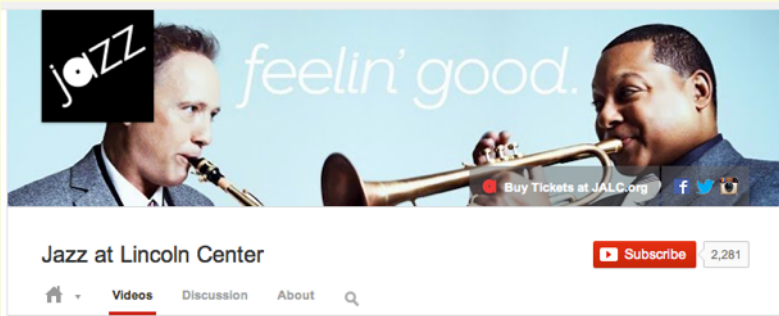


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

The *Jazz Video Guy* channel now has more than a thousand videos and nearly 25 million views.

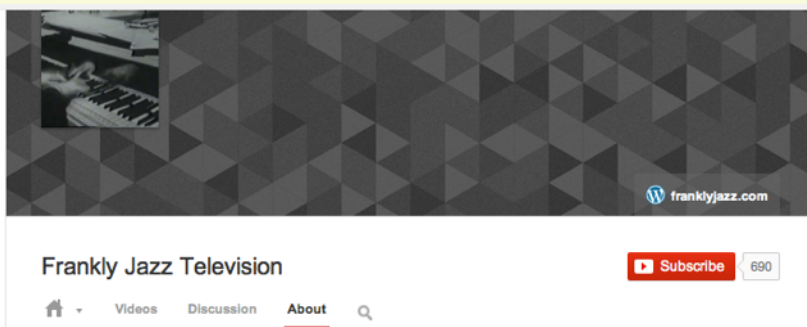
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

Jazz at Lincoln Center



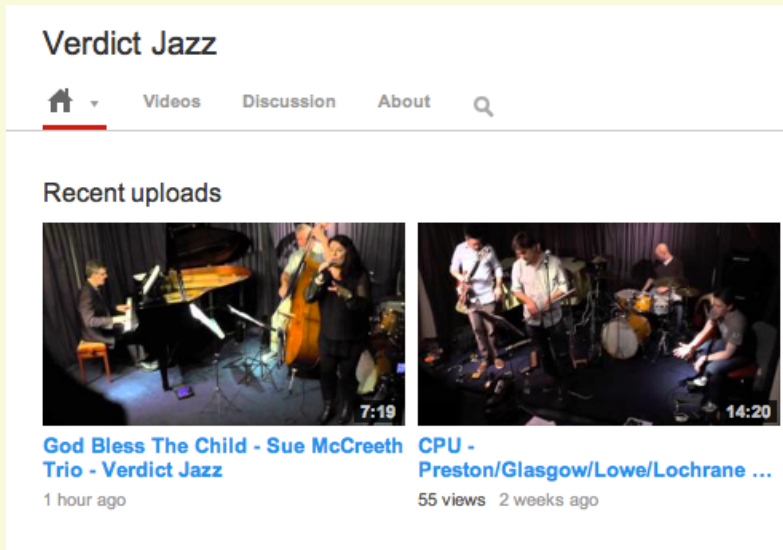
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

Frankly Jazz Television



The *Frankly Jazz* TV show was broadcast in Los Angeles in the 1960s and featured presenter Frank Evans interviewing some of the big names in West Coast jazz. The channel was started by his son, Lance Evans, in memory of his father's contribution to jazz.

Verdict Jazz



Verdict Jazz

Home Videos Discussion About Search

Recent uploads

God Bless The Child - Sue McCreeth Trio - Verdict Jazz
1 hour ago

CPU - Preston/Glasgow/Lowe/Lochrane ...
55 views 2 weeks ago

www.verdictjazz.co.uk

If you want to see highlights of the gigs that you've missed or simply want to re-live a gig that you've been to at The Verdict in Brighton, this is the place to go.

[Simon Spillett's 20 minute version of Softly As In A Morning Sunrise.](#)

[Social Assassin by Jim Hart's Cloudmakers Trio](#)

JazzTimesVideos



JazzTimesVideos

Home Videos Discussion About Search

Uploads

Date added (newest - oldest)

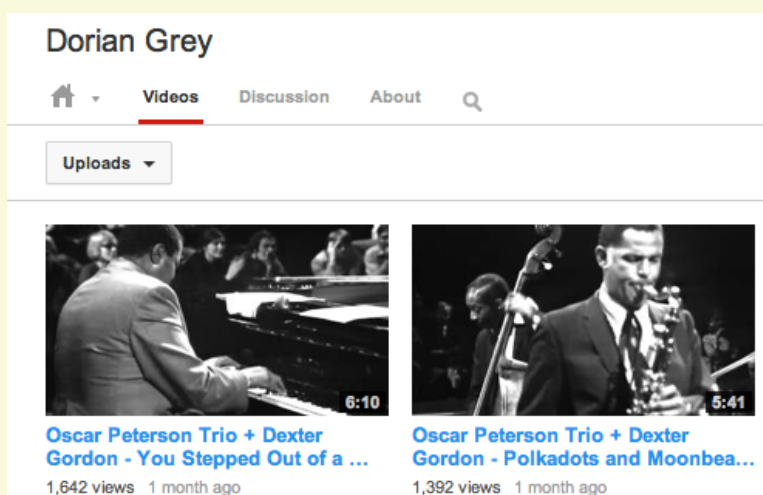
www.jazztimes.com

American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

[Bassist Christian McBride giving advice to aspiring musicians](#)

Dorian Grey



Dorian Grey

Home Videos Discussion About Search

Uploads

Oscar Peterson Trio + Dexter Gordon - You Stepped Out of a ...
1,642 views 1 month ago

Oscar Peterson Trio + Dexter Gordon - Polkadots and Moonbea...
1,392 views 1 month ago

Dorian Grey, possibly not his real name, has numerous great videos posted, including live performances from Oscar Peterson, Joe Henderson, Freddie Hubbard, Sonny Rollins and more.

[Freddie Hubbard with Dizzy Gillespie, Woody Shaw and Kenny Garrett playing I'll Remember April](#)

Listings

JAZZ FM PRESENTS

LOVE SUPREME JAZZ FESTIVAL 2014 4-6 JULY 2014

FRIDAY 4TH JULY

THE ARENA	18.00 THE STUDIO 9 ORCHESTRA	MATUA SESSIONS
20.00 JAZZ FM'S FUNKY SENSATION	17.00 FRESH LIKE DEXIES	16.00 EMANATIVE DJ SET
19.00 KING PORTER STOMP	16.00 LOCAL AUTHORITY	

SATURDAY 5TH JULY

MAIN STAGE	THE ARENA	13.45 SEAN O'NEILL
21.30 JAMIE CULLUM	TRU THOUGHTS 15TH BIRTHDAY	12.30 STRAIGHT NO CHASER
19.30 EARTH WIND & FIRE EXPERIENCE FEATURING AL MCKAY	00.45 HINT	09.30 SALSA CLASS
17.45 LAURA MVULA	00.00 TY	MATUA SESSIONS
16.00 INCOGNITO	23.45 HINT	VINTAGE REMIX PRESENTS
14.15 SNARKY PUPPY	23.00 HARLEIGHBLU	ELECTRO BLUES
12.30 NATALIE WILLIAMS' SOUL FAMILY	22.00 WRONGTOM	01.00 FAT 45
RONNIE SCOTT'S BIG TOP	20.45 OMAR	00.00 NICK HOLLYWOOD
22:15 JOHN SCOFIELD UBERJAM BAND	19:00 PHRONESIS	23.15 SON OF DAVE
20:15 DAVE HOLLAND'S PRISM	17.30 MELT YOURSELF DOWN	22.45 NICK HOLLYWOOD
18:30 LALAH HATHAWAY	15:45 NATALIE WILLIAMS	21.45 JOHN CRAMPTON
16:45 DERRICK HODGE	14:15 THE COMPUTERS	21.00 DJ BOLLOCKS
15:00 JAIMEO BROWN	12.45 OLLIE HOWELL QUINTET	JAZZ FM LIVE PRESENTS:
13:30 NIKKI YANOFSKY	11.45 MIMIKA	20.00 MIMIKA
12:00 MATTHEW HALSALL	COCOFACE BANDSTAND	18.30 J-SONICS
09.30 CUT STRING THEATRE	19.00 KALAKUTA MILLIONAIRES	17.00 THEO JACKSON QUARTET
VIP	18.00 THE EME	15.30 GEORGIA MANCIO TRIO
22.00 DA BUZZBOY DJ SET	17.00 NORMANTON STREET	14.15 MISS 600
	15.45 AL SCOTT QUINTET	13.00 CHAVO
	14.45 TRACTOR FACTOR	11.00 CLASSIC ALBUM PLAYBACK: MAKING MUSIC BY ZAKIR HUSSAIN

SUNDAY 6TH JULY

MAIN STAGE	THE ARENA	12.15 WAYNE MCCONNELL TRIO FEAT. BRIGHTON JAZZ SCHOOL
20.30 DE LA SOUL	22.00 JAZZ ROOMS SOUND SYSTEM	09.30 SALSA CLASS
18.30 IMELDA MAY	20.45 POLAR BEAR	MATUA SESSIONS
16.45 SOUL II SOUL	19:00 HIDDEN ORCHESTRA	21.00 JAZZ FM DJS
15.00 COURTNEY PINE	17:15 TAKUYA KURODA	CURATED BY JAZZ FM'S BLUES & BOOGIE:
13:30 ALICE RUSSELL	15:45 MAMA'S GUN	20.00 PETE BOSS & THE BLUEHEARTS
12.00 JOSE JAMES	14.30 CECILIA STALIN	19.00 LILY AND ELLIOT
RONNIE SCOTT'S BIG TOP	13:15 LAURA JURD	17.45 ANTONIO FORCIONE
19.30 GREGORY PORTER	12:00 CHLOE CHARLES	16.45 MICHAEL MESSER & GURDAIN RAYTT
17:45 CHRISTIAN MCBRIDE TRIO	11:00 MAMMAL HANDS	15.45 MARK HARRISON BAND
16.00 CURTIS STIGERS	COCOFACE BANDSTAND	14.45 THREE PILGRIMS
14:15 KRIS BOWERS	18.45 LOVE SUPREME JAM SESSION WITH THE ONE HAT TRIO	14.00 BROOKS WILLIAMS
12:45 JAMES TORME	17.30 THE MINGUS UNDERGROUND	13.00 KINGSIZE SLIM
11.30 SLOWLY ROLLING CAMERA	16.30 THE SWING NINJAS + SUSSEX SWING DANCERS	11.00 CLASSIC ALBUM PLAYBACK: KIND OF BLUE BY MILES DAVIS
09.30 CUT STRING THEATRE	15.15 THE ORNATE QUARTET	
VIP	13.30 MAJOR RUST	
22.00 MIKE VITTI DJ SET		

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FOR TICKETS VISIT LOVESUPREMEFESTIVAL.COM

Highlights

Kate Williams Quartet featuring Gareth Lockrane

The Verdict, Brighton Friday 27th June

A rare opportunity to see one of the finest pianists and composers in the UK with Britain's finest flautist.

Currently working on a new album, her previous album, *Smoke & Mirrors*, was a duet album with Bobby Wellins.

This gig features Oli Hayhurst on bass and Tristan Maillot on drums.

Love Supreme Festival

Friday 4th, Saturday 5th and Sunday 6th July at Glynde.

The outdoor jazz festival returns with jazz greats Dave Holland, John Scofield and Christian McBride, plus local acts Studio 9 Orchestra, Straight No Chaser Big Band, Al Scott Quintet, Mingus Underground and lots more.

Joss Peach's Full Circle

The Verdict, Brighton Saturday 28th June

Another chance to see the entertaining and brilliant pianist Joss Peach, this time paying tribute to Keith Jarrett, with Terry Pack on bass and Jim Whyte on drums.

Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

Details are assumed to be correct at the time of publication.

Be on time

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat and settle down.

Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen.

Please support artists and venues by buying a few drinks, and maybe having something to eat.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

When should I clap?

When you're the only one clapping, it's time to stop.

Gig Listings

Monday

23

Jason Henson with Terry Seabrook Organ Trio

The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

24

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Wednesday

25

Tom Phelan, Terry Pack & Dan Hayman

The Real Eating Company, Lewes
7-9pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Nigel Thomas + Guests

The Lord Nelson, Brighton
8-10:30pm Free [R]

Wayne McConnell Trio + Jam

The Verdict, Brighton
8:30pm Free [R]

Dave Newton Trio with Heather Cairncross

The Under, Ardingly College,
Ardingly
7pm £16/13
www.ardingly.com

Thursday

26

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

The Ancient Mariner, Hove
8:30pm Free [R]

The Bugle Jazz Jam

The Bugle, Brighton
8:30pm-11pm Free [R]

Nigel Thomas + Guests

The Ancient Mariner, Hove
8:30pm Free [R]

Friday

27

Kate Williams Quartet featuring Gareth Lockrane

The Verdict, Brighton
8:30pm £12/9 (see [highlights](#))

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Saturday

28

Brighton Jazz School Concert

The Brunswick, Hove
1:30pm £5

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free [R]

Joss Peach's Full Circle

The Verdict, Brighton
8:30pm £7/5 (see [highlights](#))

Sunday

29

Savannah/Assorted Nuts

The Six Bells,
Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly
Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster,
Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In Hand,
Brighton
8:30pm Free [R]

Gig Listings

Monday

30

Sara Oschlag with Terry Seabrook Organ Trio

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

1

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Wednesday

2

Tom Phelan, Terry Pack & Dan Hayman

The Real Eating Company, Lewes
7-9pm Free [R]

Nigel Thomas + Guests

The Lord Nelson, Brighton
8:30-10:30pm Free [R]

Wayne McConnell Trio + Jam Session

The Verdict, Brighton
8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

3

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests

The Ancient Mariner, Hove
8:30pm Free [R]

Friday

4

Geoff Mason Quartet

The Verdict, Brighton
8:30pm £12/9 (see highlights)

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Love Supreme Festival

Glynde
4pm Various ticket prices.

Saturday

5

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free [R]

The Org + Mark Bassey

The Verdict, Brighton
8:30pm £7/5

Love Supreme Festival

Glynde
All day. Various ticket prices.

Sunday

6

Love Supreme Festival

Glynde
All day. Various ticket prices.

Savannah/Assorted Nuts

The Six Bells, Chiddingfold
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

On The Horizon

Upcoming gigs
More details to follow in future issues ...

The Verdict, Brighton

Larry Bartley & Tony Kofi
Bobby Wellins Quartet
Simon Savage Quartet

Jazz Hastings

Tuesday 8th July: Pete Burden/Jack Kendon
Tuesday 5th August: John Horler Trio

Gwilym Simcock & Yuri Goloubev

Wednesday 9th July
St. George's Church, Brighton

All Saints Church, Hove

Wednesdays 1-2pm
Free admission (donations requested)
9th July: Wayne McConnell with Steve
Thompson and Piers Clark
13th August: Andy Williams & Terry Pack
10th September: Karen Sharp & Nikki Iles

John Donegan Quintet featuring Steve Fishwick

Sunday 7th Sept.
The Brunswick, Hove

Brighton Jazz Club

Ian Ballamy & Thomas Strønen's Food
Wednesday 10th September
The Komedia, Brighton

The Neil Cowley Trio

Thursday 9th October
Brighton Corn Exchange

Tim Garland's Lighthouse
Saturday 25th October
St. George's Church, Brighton

John Surman
Tuesday 18th November
Brighton Dome Studio Theatre

Venue Guide

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
www.chichesterjazzclub.co.uk
- Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943
- Cubar**, 5 Preston St., Brighton BN1 2HX www.cubarbrighton.com
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery/Lifeboat Station) Tel. 01424 250221 www.jazzhastings.co.uk
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
www.smallsjazzbrighton.com
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
Tel. 01903 814017 www.steyningjazz.co.uk
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083
- The Bristol Bar**, Paston Place, Brighton BN2 1HA Tel. 01273 605687
- The Brunswick**, 1-3 Holland Road, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753
- The Denton Lounge**, Worthing Pier, Worthing Tel. 01903 218 250
- The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
- The Good Companions**, 132 Dyke Road, Brighton BN1 3TE
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
www.worthingjazz.org.uk
- The Hope**, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793
- The Komedia**, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101
- The Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton www.thelordnelsoninn.co.uk
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542
- The Office**, 8-9 Sydney Street, Brighton BN1 4EN
- The Old Market**, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
- The Paris House**, 21 Western Road, Brighton BN3 1AF
- The Plough**, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635
- The Roomz**, 33 Western Road, St. Leonards TN37 6DJ
- The Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 www.ropetacklecentre.co.uk
- The Six Bells**, The Street, Chiddingfold BN8 6HE Tel. 01825 872227
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 www.verdictjazz.co.uk
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

THE CREDITS

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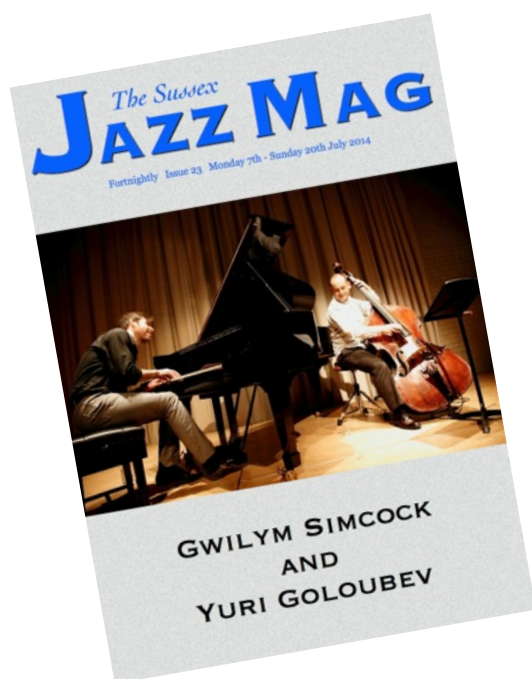
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Next Issue



Pianist Gwilym Simcock and bassist Yuri Goloubev appear at St. George's Church, Brighton on Wednesday 9th July.

Read our interview with Russian bass virtuoso Yuri Goloubev who talks about their latest duo album, *Reverie at Schloss Elmau*.

Upcoming Issues

Full reviews and photos of the summer jazz festivals of 2014 including Love Supreme, Rye International Jazz Festival and Titley Jazz Festival.

Album Review Special - reviews of albums by guitarists Jonny Hepbir, Jason Henson and Paul Richards.

Jazz Club Special: conversations with those who run jazz clubs across Sussex.

Claire Martin releases her new album *Time and Space* on September 22nd.

OUR CORE PRINCIPLES

FROM THE EDITOR

1. To promote jazz in Sussex
2. To make a positive contribution to the local jazz scene
3. No cover price - The Sussex Jazz Mag will always be free
4. No print - The Sussex Jazz Mag will only be available to download or view online
5. No corporate advertising. Just local people and local businesses.
6. Everyone makes mistakes - we aim to correct any serious errors/omissions asap
7. No staff freebies - no blagging free tickets, CDs, drugs, instruments etc.
8. No bitching or back stabbing (Why can't we all just get along?)
9. No bragging and showing off. (Okay, maybe just a little.)
10. I can't think of a tenth one and nine is an odd number...

Contact Us

Listings

If you would like to add your event/gig to the listings section in The Sussex Jazz Mag then please email sussexjazzmag@gmail.com with the subject heading 'LISTINGS'.

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Sunday 6th July

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and more!