

The Sussex **JAZZ MAG**

Fortnightly Issue 27 Monday 1st - Sunday 14th September 2014

www.sussexjazzmag.com



FOOD

IAIN BALLAMY & THOMAS STRØNEN



In the latest edition we talk to percussionist **Thomas Strønen** about his work with Iain Ballamy ahead of their appearance at the Komedia in Brighton on Wednesday 10th September.



We also pay tribute to saxophonist **Ian Price** who passed away on Thursday 21st August and review the weekend of tribute concerts at The Verdict by artists such as **Art Themen** and Alan Barnes.

Plus... Wayne McConnell's column, reviews, previews and listings for jazz gigs around Sussex.

The Sussex
JAZZ MAG

Monday 1st - Sunday 14th September 2014

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Features



Ian Price
1969-2014

The Column: Eddie Myer

Ian Price



photo by Mike Guest

This magazine's April Issue 17 carried interviews with two remarkable saxophonists. Tony Kofi's name will be familiar to jazz fans across Europe and America, and can be found in his biography printed alongside those of Sam Rivers, Andrew Hill and Ornette Coleman. Ian Price's name is less well known, but eminently deserves a position in this elevated company. In his interview he speaks with well-earned confidence of the imminent recording of his debut album as a leader, but sadly this plan was never to be realised, as a then-undiagnosed illness cut short first his career and then his life with unexpected swiftness, leaving his family, his many friends and fans shocked, saddened and bereft.

Ian's passing leaves a void at the heart of the Brighton Jazz scene, and the respect and love he was accorded by his fellow musicians can be seen in the impressive line-up of players who contributed their talents in the two days of music at the Verdict, organised by his colleague and friend John Donaldson. Intended as a fundraiser for Ian's treatment, the event became a memorial, so quick was his decline. Ian had moved to Brighton 19 years ago when he was 26, having grown up in the Shropshire town of Whitchurch. It was a musical household; his mother and father and all of his four siblings played or sang, and his mother taught them all piano. Further piano lessons with a Miss Fletcher followed, as did a stint as a choirboy in the local church, and this was the extent of Ian's formal training. In his interview in this magazine, he recounts how a chance encounter with a Sade tune that featured a few bars of saxophone over a walking bass line (he didn't specify which one; possibly "Your Love Is King") first alerted him to the possibilities of jazz. His parents lent him the money for a saxophone, which he taught himself to play, and before long he was performing in a variety of bands around the local area, often with his longtime friend, pianist Julian Bendall. A press cutting records the pair making an appearance with Roy Wood on the Wogan Show, with the headline "Rock man Ian Set For The Big Time", which in later years must have appealed immensely to his wry sense of humour.

Ian and Julian both moved to Brighton at the same time and quickly established themselves on the local circuit, playing and recording together as *Overstreet*

and in Julian's *Bab Samba* project. At the time, the jazz scene in Brighton was smaller than it is now; Ian's unswerving dedication and the energy and commitment of his playing soon gained attention, and he formed many friendships and working relationships with those players whose commitment matched his own, which lasted throughout his life. In 1998 pianist Terry Seabrook invited him to join his afro-cuban jazz band *Cubana Bop*, and Ian became the popular outfit's longest serving member - he only depped out three gigs in fifteen years! This was the beginning of a solid and long-lasting musical comradeship that also resulted in Ian playing as a featured soloist alongside Alan Barnes, Graeme Flowers, Matt Wates and Martin Shaw in Terry's *Milestones* band, notably at the Swanage and Brecon jazz festivals, as well as performing on his live soundtrack to the Buster Keaton movie *Young Sherlock*. Terry remembers his enthusiasm, commitment and zest for the music, as well as his incredibly supportive attitude. A chance meeting at a 'dep' gig led to a significant association with another respected pianist, John Donaldson, and the role of frontline horn in his *Nearer Awakening* album of the music of Bheki Mseleku. This project also toured extensively, and at the Brecon Jazz Festival the line-up was augmented to a sextet that featured Ian alongside trumpeter Quentin Collins and legendary British alto Pete King. Ian's interest in exploring Afro-Latin rhythms led to him traveling to Brazil and playing and touring with Pedro Martin's *Bazeado*, with whom he recorded the album *Requebra Nega* for Mr Bongo records. In between, Ian lived the typical life of a jobbing musician, playing and recording with innumerable projects in Brighton and the South-East. Such was the impact of his playing, any bandleader who heard him would rush to sign him up; and though financial necessity sometimes drove him to accept musical situations that weren't always completely congenial to him, he would always demonstrate total commitment in his performances.

Nowadays jazz can be studied to degree level and beyond in a number of respected institutions, and standards are correspondingly high. Ian was remarkable in being entirely self-taught; not only on his chosen instrument, the tenor saxophone, and his other 'doubles' on flute, alto and bass clarinet and alto sax, but also in the intricacies of modern jazz

harmony and composition. By his sheer self-motivated dedication, he equalled and exceeded the current benchmarks for the contemporary jazz musician spending countless hours alone in his studio transcribing from the greats. Terry remembers the accuracy with which he tackled the Coltrane sound and approach in the *Milestones* project, while still stamping the material with the mark of his own personality. For Ian, jazz music was the most important thing there was; a journey he was determined to pursue as far as he could with every resource available to him. Somehow he also found time to be a warm, funny and honest friend and bandmate, with a keen sense of humour, especially concerning the many absurdities encountered in the musician's life. His musical interests were wide enough to include the chorinhos of Brazil and the son montunos of Cuba, George Levy's classical wind quartet and Django Reinhardt-style gypsy swing, while the vagaries of his career included appearances in contexts as diverse as Roy Ayers' touring band and the latin-flavoured reworking of the *Blind Date* title music, but the over-riding passion of his life, the journey of discovery on which the Sade track's jazzy interlude had sent him, was the acoustic jazz tradition, from Coleman Hawkins through Coltrane and Joe

Henderson to the swinging contemporary modernism of Chris Potter, Jimmy Greene, Joel Frahm and Seamus Blake. His sound on tenor, alternatively light and lyrical and hoarsely impassioned, harmonically sophisticated and tonally 'centred', was a work in endless progress, but always transcended his influences to be recognisable as his own. Despite being loud and fast when appropriate, and occasionally prolix, his playing was free of clichéd licks and obvious showboating, as it was from the soulless slickness sometimes associated with schooled jazz players, and any slight hesitancy or awkwardness only added to the sense of an utterly genuine, truly original voice - an impression borne out by the few of his remarkable original compositions he allowed to be performed in public.

Musician's careers go up and down, but recently Ian had been writing his own material, enjoying popular regular gigs, and recording as a sideman, more than ever before, and it seemed as if a new chapter was about to start. A bigger stage surely awaited him. We're thankful for the legacy he left behind, in memories, in recordings, in his hilariously irreverent online comments, and in the example and inspiration he showed in his unfaltering devotion to the music he loved so much.



BRIGHTON
JAZZ
CLUB

in association with LLL presents

www.brightonjazzclub.co.uk

WEDNESDAY 10 SEPTEMBER 2014 at 7.30pm

IAN BALLAMY and
THOMAS STRØNEN'S
FOOD

IAN BALLAMY
Saxophones & electronics

THOMAS STRØNEN
Drums, percussion & electronics

Since their first concert at Molde in 1998 this groundbreaking group has toured and recorded internationally creating thought provoking improvised and textural music of great depth and beauty.

Its founder members Ballamy and Strønen have maintained a contemporary and forward thinking approach to creating music, using sound space textures and contrast to create ever-changing moods and environments for true improvisation.

By combining acoustic elements including bells, blocks, gongs and lyrical saxophone, their music is enhanced and tempered with live sampling and drums creating moods that range from minimalist to very turbulent.

Food has released seven albums, most recently *Mercurial Balm* for the ECM label. ECM also released *Quiet Inlet* in 2010.

"(Food) vibrates with irresistibly fascinating detail and visceral excitement... it's contemporary music through and through, driven by a rhythmic urgency and mix of acoustic and electronic sound that could only be happening now."

John Fordham, *The Guardian*

Tickets are £15. Available from **The Dome Box Office** (Tel: 01273 709709) and online through **Brighton Ticket Shop** (www.brightonticketshop.com).

KOMEDIA

Komedia Brighton 44-47 Gardner Street, Brighton BN1 1UN



Pianist John Donaldson
pays tribute to his friend
and fellow musician
Ian Price who passed
away on Thursday 21st
August.



I met Ian about 12 years ago give or take. I had a quartet gig at the Rutland Arms in South London with Dave Smith and Simon Thorpe. Ian was a last minute dep. It was a great gig and we played together ever since. The last gig we played was in June this year.

Over that time I saw Ian grow from being a good saxophonist into a great musician. Behind the self depreciation and humour was a totally committed and dedicated guy who worked tirelessly at his craft. He was passionate about what he did and like many great players was not driven by ego but by discovering those secrets in music and maybe in himself that allow the stuff beyond the notes to be communicated and touch others. I loved his sound whether he played soft as a whisper or at full throttle, and whatever he played he constructed with an intelligence and beauty no matter how angular or 'out' it became.

When my friend Bheki Mseleku died in 2008, Ian and I decided to record an album of Bheki's compositions as a dedication. Ian was instrumental in helping that happen. He suggested the great drummer Tristan Banks and introduced me to Rikki Borkum who recorded the project. Ian played beautifully throughout and then mixed the album with Rikki. We later toured the music sometimes as a sextet which included the legendary Peter King on alto. It was great to hear Ian play next to Pete, for if he still had doubts about his playing the tour proved he could live and shine in such exalted saxophone company. We also played

together at the Brecon Jazz Festival where he played out of his skin alongside American heavyweights Roy Hargrove and Eric Alexander late into the night.

A couple of months ago he talked to me about a concert he'd been to at the Dome in Brighton, Two of the pieces were Stravinsky's 'Symphony of Psalms' and Ravel's 'Piano Concerto'. He talked about what made them great works and the beauty in and beyond the sound-- the gaps in the compositions that allow you to have those fleeting glimpses into another space that only great performances can give. Even though he was, by now, in a lot of pain he was still in touch with his dreams and his own musical journey. He had talked to me over the last 10 years about doing his own recording. He was a perfectionist and that's probably what stopped him, but this year was going to be the year, it really was, he'd been working on new compositions, was happy with his instruments and was ready, and then he became too ill to play.

Ian was a entirelyly unique person, a very funny guy who I'm sure all the musicians will agree is completely irreplaceable. Rest in peace Ian Price and thanks for all you gave us.

John Donaldson

IAN PRICE: A SELECTED DISCOGRAPHY

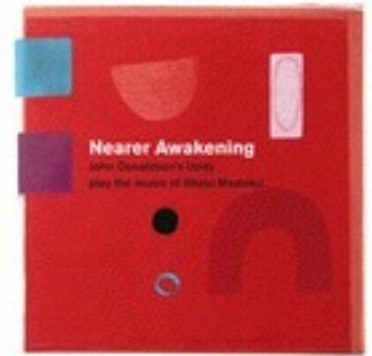
Compiled by Eddie Myer



Cubana Bop: *Can't Stop Now* (1995), *The Story So Far* (2000), *Now Hear This* (2007)

Milestones: *Sketches Of Miles* (2011) *A Different Kind Of Blue* (2011)

Milestones and Cubana Bop CDs available from www.terryseabrookmusic.com



Nearer Awakening - John Donaldson's Unity play the music of Bheki Mseleku
Available [here](http://www.jazzcds.co.uk) from www.jazzcds.co.uk

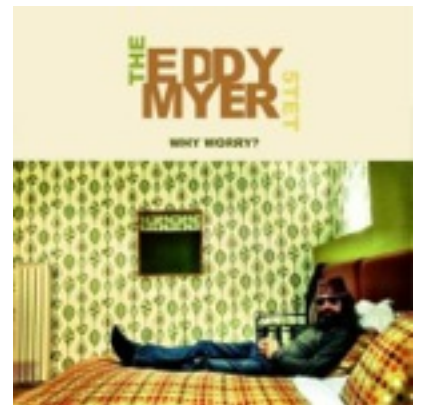


Terry Pack Group:
What Happens Now?
(2006)

Available from www.terrypackbass.co.uk



Jason Henson: *Jason Henson Plays Wes And Benson* (2013)
Available on iTunes.



Eddie Myer: *Why Worry?* contains the Ian Price originals *Lithuania*, *Moon Tune* and *Stars*.

Available by request at eddie.myer@googlemail.com



Bazeado: *Requebra Nega*
(Mr Bongo 2000)
Available on iTunes.



Sara Oschlag: *My Little Boat* (2013)
Available on iTunes.

Ian Price

In a place where practice
becomes more than arpeggios and scales
Out beyond repetition
He stands square, framed in denim blue
Knee bopping, buzzing riffs
like a Coltrane locomotive
Torrents of notes
glissandos of sound played with phantom fingers
riding on the peaks of the waves, nailing notes
In frenetic time, splitting altissimo patterns repeat
a symbiotic rolling and tumbling
ghost movements cascading, rippling
billowing into the depths of deep river sound
Jiving and flirting with genres of the blues

Bernard Alvarez May 2014

A close-up portrait of Thomas Strønen, a Norwegian percussionist. He has dark hair, a full beard, and is looking directly at the camera with a serious expression. He is wearing a brown, textured garment. The background is dark with a soft green light source on the right side.

Food For Thought

Norwegian percussionist Thomas Strønen has performed around the world with artists such as Bobo Stenson, Phil Bancroft and John Taylor. Here he talks about *Food*, his long-running project with Iain Ballamy

Hi Thomas. Tell us about the new CD that you have coming out on ECM.

“Food will release its 8th record in January 2015. It’ll be our third on ECM and it will celebrate a change in the band’s direction. We’ve been going since 1998. In order to stay musically fit and fresh, we need to reinvent ourselves now and then. Just like in any other relationship. Our first change was from playing tunes (as a quartet) to playing more free music and also adding more electronic gadgets. Later, we turned into a duo inviting guests into the band. On our second record as a core duo, we went slightly off the groove and into an open and textural phase. Instead of playing solos, we tried creating environments. Instead of trying to play together all the time, we tried having different roles (like decorating different corners in a room) and focussed on the collective sound that came out of the speakers.”

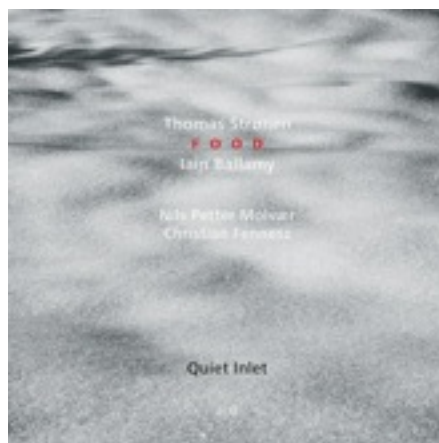
“It seemed natural to move to another record company and we signed with ECM Records. After having done two records on ECM, it felt natural to develop the band’s sound further and I wanted to move it into more structure. The record will sound tune-oriented and with a slightly heavier sounding mix. Ulf Holand (who has worked with David Bowie, Satyricon, A-ha and others) is in charge of the sound.”

“I’ve been inside my studio for six months working on this record, so I’m really excited about this. It features Iain, me and Christian Fennesz. (guitar/electronics).”

If I wanted to be a guest player on the next Food album, what qualities and skills would I need?

“There are so many excellent musicians out there.

many of them could contribute in some ways, but to try to explain, I could say why we play with Fennesz. He brings in sounds that complete the environment and sometimes surprises us. He has an autonomy, while he also listens carefully to what’s going on. I like that he dares to follow his ideas and doesn’t always follow the forms we play (he might play alone for 10 minutes after we’ve stopped, just because he has something to say). So, I guess you need to dare and challenge, but most of all, understand the concept.”



How are the albums similar to (or different from) your live performances?

“We always play live. Studio has always been a live-situation without audience, so the records are based upon these similar ways of working. When listening back to recordings (and we do that a lot) we decide what we want to say with the record. For instance, with the album *Quiet Inlet*, we wanted to create one sound that lasted the length of the record, instead of having one swing, one funk and one rumba. We didn’t want to please anyone. If you didn’t like the first tune, you were likely to not like the whole record. It was like a box of chocolates with only two or three of our favourites BUT, the next record is different. This

has been produced a lot and live....it will be different too!”

What can we expect to hear at the Food gig at The Komedia in Brighton on Wednesday 10th September?

“You’ll have to be there. But I can say that it will be a live-premiere of some new and exciting music. This will be the first concert trying this out, as a preparation for our upcoming release tour in the US and Canada. I’m not sure if it’s jazz, but it has the improvisational element in it. And both beauty and the beast.”

You studied on the well-known jazz course at Trondheim Musikonservatorium. What was that experience like?

“I think that no matter what you study, the place, town, environment and people will have a big affection on you. You’re young, open, curious and keen to find out what life has to offer. It was great living in Trondheim for six years, meeting some of my strongest musical companies, which whom I still work with.”

“The didactic model the jazz academy was following (led by John Pål Indreberg and Erling Aksdal) was perfect for me. It offered a lot of freedom, so for those knowing what they wanted, it was great. Some musicians coming straight from high-school, might have found it too big a change, though. At that time the jazz academy was only two years in length (and you could build on that with 2 years of teaching-related subjects or composition) and some found themselves waking up as their time at school was over.”

“I had studied 3 years at the university first, so I was very determined, entering school at 7am every morning, having my

Saxophonist Iain Ballamy on Thomas Strønen



Iain, when did you first meet Thomas Strønen?

“Sometimes life is full of lucky coincidences! We were introduced through the most oblique of family connections, too convoluted to fit in one interview. It was 1998 I think - Thomas was just out of music

first break and coffee at 8am with the cleaning personnel.

During my years in Trondheim, I mostly stayed behind my drums. I went home and had dinner almost every afternoon with my girlfriend (now my wife) and then went back to school again. On top of practicing, we had two or three different band rehearsals every day. When we didn't play, we listened to records or live music.”

“Most of the teaching was based upon ear training, and that is something I've brought with me. I didn't realise how important that would be to me, but luckily I took it seriously. (You actually had to; Erling's classes were well known as torture chambers if he found that someone hadn't done the little, but important, homework we got.”

“The fact that the school was very small, with only 6-8 students, was important and made the level very high. Now the school is larger and we also have similar schools in the biggest towns in Norway.”

college in Trondheim when he came to drink tea with me at my flat near Elephant and Castle. We got on great straight away even though we are like chalk and cheese (he skis, I like metal detecting). But all these years later, the contrast between us is so striking that it creates a kind of stability. Joan Collins has probably got married 8 or 9 times since we have been playing together!”

What do you like most about performing with him?

“He is motivated, competitive and driven (his own words) and has a lot of energy. It's rarely comfortable. We have played in China, India, Japan and soon to tour USA and

What's your approach to teaching?

“I think teaching can be uplifting and inspirational. But it is also very demanding. I think it's crucial that one teaches what one finds very interesting, so that both sides can learn and develop. It should always be the student in focus, not the teacher. It's important to enlighten, suggest, provoke and uplift, but the focus for me would always be to help the student in developing her or his musical ideas.”

Tell us about the multimedia project that you're doing in Lewes.

“I'm working with theatre writer Mark Hewitt (of Blank productions) on a piece with the working-title *Civilization and its Discontents*. It's still early stages, even though I've started writing quite a lot of music, while Mark is writing the play. The music I've written so far is mainly based on a drum ensemble with two string players, Eivind Aarset (guitar) and Nils Økland (Hardanger

Canada. I think he is a well rounded musician and composer, far from being a 'drummer' in old-fashioned terms. I like the sense of fun, danger and exploration when we play together.”

What do you find is unique about the Food project?

“I am not aware of anything quite like this - we are flexible and can work with other like-minded players or just travel as a duo with Simen Scharning, our soundman. As a trio with Christian Fennesz on guitar, we can lean in a heavier rocky direction which is exciting. We are on our 8th CD now (third release for ECM) so going strong!...”

fiddle) and also variations of Food.”

“I've never done this before and the exciting part is that both the music and Mark's writing will influence each other as we go along. Mark is very openminded to my role, but also giving my ideas some direction by sending pictures of scenes, small dialogues, etc.”

“The whole piece is ambitious and I'm convinced it will end up being a strong piece of art. Hopefully, we'll get it to Norway as well.”

Thomas Strønen performs with Iain Ballamy in Food at The Komedia, Brighton on Wednesday 10th September.

For more details:

www.brightonjazzclub.co.uk

For more on Thomas Strønen:

www.thomasstronen.com

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Inspirational Practicing by **Wayne McConnell**

Tragically, we have lost two wonderful saxophonists in a very short space of time. Simon 'D Souza and Ian Price, both to cancer. Fear not, this isn't going to be a depressing read. Why? Because these two gentlemen were incredibly positive even in the face of their grave illnesses. They should be remembered as super strong forces on the local scene. Both had an incredible amount of natural talent and yet they both worked very hard at their craft. What inspires me about these two wonderful musicians other than their playing, is their dedication to being the best they can be. All great jazz musicians have had, at some point, effective practice routines. Ian hired a studio so he could practice night and day (and not just that song!). Simon was constantly writing and playing. The legacies that these two people leave is huge. I will look at them for inspiration. I often found myself thinking about Ian while he was still here, especially when I'm not in the mood to practice, I'd be thinking 'I bet Ian is practising now'. That would somehow kick me into gear. Practising can be a lonely experience but it really doesn't have to be. There is nothing like getting together with people and working on things. I was lucky enough to do that with both Ian and Simon on many occasions. But what about when you are at home, how do you organise your time? I don't think there is a straightforward answer since everyone is different and has different time restrictions. But I'm happy to share what I do as I think it is a fairly flexible framework that can fit in with most peoples' lifestyles. Before I share it with you, bare this in mind. James Williams once told me early on that if you come away from a practice session feeling pretty good, you didn't practice the right thing. More on that after I've shared my routine.

25% - Technical Study

I always start with technical things to warm up. These might be scales, exercises or they might be repertoire based things like difficult passages from classical pieces or bebop heads in two hands. I use this to ease myself into the practice state of mind as it can be quite repetitive and sometimes meditative.

50% - Core Concept

This is the main bulk of the time and it represents something that you find difficult or impossible. For example, it could be a chord voicing in all 12 keys or a particular chord sequence. It might be a tune that you find difficult or just about anything that fires up your brain. Here you are exercising the cognitive powers of your musical mind. Essentially speeding up the processes from your brain to your instrument.

25% Playing

The remaining 25% of the time is left for playing. This can be playing 100 choruses of a new tune you've learnt or improvising on tunes you are familiar with that are tricky: Cherokee, Stablemates, Giant Steps or it can be things you find easy but try to push yourself, take risks, explore beyond what you would normally.

It is important to say, for every practice session you do, you need to be listening to jazz (live or recorded) for at least the same amount of time, if not more. Practicing without listening is like painting a house with no house. Utterly silly.

I'm very happy to share a video I made for the Jazz School when students kept asking 'what do you practice, how do you get motivated etc. Check it out here: [Wayne's Practice Video](#)

Finally, if ever you feel discouraged or you don't feel like practicing, think of those people that inspire you, John Coltrane, Charlie Parker, Ian Price, Simon 'D Souza, practice with people and work towards getting up at a jam. Always set yourself goals, both long term and short term goals and see them through! Good luck and I hope this has helped in some way.

**In Dedication to Ian Price
Memorial**

Wednesday 3rd September

Meet at 1pm at The Lord Nelson for a beverage in Ian's honour. It was his local for many years. Around 1.45 we'll have a musical procession via Over Street and Frederick Gardens, past The Three Jolly Butchers where he gigged a lot recently. Then we'll cross over to the Brighthelm Centre, North Rd. From 2pm there'll be words and music until 6pm.

No dress code, free entry.

Claire Martin is also playing a track in dedication to Ian on 'Jazz Line Up' BBC Radio 3 Saturday 6th September - check listings for times.



“I can practice scales and I like it, I enjoy it. And when I teach, I expect everyone else should enjoy it. For me, that's the quickest way if you're learning a new instrument, the first thing is to absolutely nail those scales and then you've got all the material, the building blocks. Get those out of the way and then start on the language and practice as much as you can.”

-Ian Price

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Email: hello@thejazzagency.co.uk

*Offering highly-talented jazz musicians and bands for any occasion

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
www.brunswickpub.co.uk
www.paulrichardsguitar.com



Wednesdays

**The Verdict,
159 Edward Street, Brighton BN2 0JB**
Hosted by pianist Wayne McConnell.
9:30pm - late.
www.verdictjazz.co.uk
www.brightonjazzschool.com



Last Thursday of the month

**The Bugle Jazz Jam,
The Bugle Inn,
24 St. Martins Street,
(off Lewes Road),
Brighton BN2 3HJ**
8:30pm-11pm
Hosted by pianist James Farebrother.



(Normally the last Thursday of each month but check the [Bugle Facebook page](#) for more info.)

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 a repertoire course, 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.

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

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz courses and workshops around Sussex.

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

Steyning Jazz Workshop

Formed in April 2014, following the successful Steyning Jazz Weekend Workshop in February.

“Two tutors, Mark Bassey and Martijn van Galen, tutor us three weeks out of four.

The repertoire is Standard songs and Modern/Mainstream jazz numbers.

The current line-up is piano, guitar, bass, drums, three saxophones and a vocalist.”

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

The Music Room, Steyning Grammar School,
Shooting Field, Steyning BN44 3RX

Cost:

We need to get the numbers up to 10 or 11 to keep the cost at about £10 per week.

Currently looking for horn players, particularly brass.

Contact:

David Mills

davidmillsdesign@gmail.com



A Guide to Learning Jazz in Sussex - Part 5

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



Jazz musicians gathered at The Verdict in Brighton to pay tribute to Ian Price and raise money to cover the cost of his treatment.

PREVIEWS

THE JAZZ AT THE BRUNSWICK
JOHN DONEGAN
QUINTET WITH SPECIAL GUEST
STEVE FISHWICK TRUMPET



JOHN DONEGAN PIANO
IAN PRICE SAXOPHONE
TERRY PACK BASS
MILO FELL PERCUSSION

SEPTEMBER 7TH 8-11PM £8

THE BRUNSWICK HOLLAND ROAD, HOVE
01273 733984 WWW.BRUNSWICKPUB.CO.UK

Irish pianist John Donegan has been heavily involved in the Irish and UK jazz scenes for many years, particularly in his native Cork where their jazz festival has been going since 1978.

Since moving to London in the late Nineties John Donegan has played with some of the top names including trumpeters Bruce Adams and Steve Waterman.

Sunday 7th September sees him teamed up with another great trumpeter, Steve Fishwick, who has recently been making a name for himself in the US.

Joined by locals Terry Pack on bass and Milo Fell on drums, Björn McAteer Dahlberg replaces the late Ian Price.

Sunday September 7th

The Brunswick, Hove

Tickets £8



Friday 23rd January

Jazz Vocal Celebration with Liane Carroll, Ian Shaw and Joe Stilgoe. 8pm

Saturday 24th January

Jazz for Absolute Beginners with Kevin Le Gendre. 3pm

Bobby Wellins & Geoff Simkins with the Gareth Williams Trio *plus* Mark Edwards' Cloggz. 7:30pm

Sunday 25th January

Peter Long's Echoes of Ellington Orchestra *plus* Mingus Underground Octet. 7:30pm

The South Coast Jazz Festival

The Ropetackle Arts Centre in Shoreham

A three day jazz festival organised by Claire Martin and Julian Nicholas will take place at The Ropetackle Arts Centre in Shoreham over the weekend of 23rd-25th January, 2015.

With funding from the Arts Council, the festival will feature Hastings vocalist Liane Carroll teaming up with Ian Shaw and Joe Stilgoe, followed by a double bill on Saturday with Sussex saxophonists Bobby Wellins and Geoff Simkins performing together with the Gareth Williams Trio *plus* Mark Edwards' unique ensemble Cloggz featuring Julian Nicholas and violinist Ben Sarfas. Sunday sees another double-bill with both Echoes of Ellington and the Mingus Underground Octet.

The festival will have a special launch night at the end of November and the festival will also feature improvisation workshops and a photography exhibition.

Website: www.southcoastjazzfestival.com

Tickets: www.ropetacklecentre.co.uk

Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 4th August: Kate & Mike Westbrook's Picardie

Mon. 11th August: Wadada Leo Smith's Golden Quartet

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturdays 6-7pm

Sat. 9th August: Monty Alexander

Geoffrey Smith's Jazz, Saturday evenings at midnight

Sat. 9th August: Artie Shaw

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.



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>



Worthing Sunshine Radio (WSR) is a non-profit community internet radio station run by volunteers.

Cookie Jones presents The Jazz Show on Sundays 9-11pm.

Lionel Leighton's Big Band Sounds is on from 5-6pm every Sunday and is repeated later at 11pm.

Cookie Jones also presents The Latin Hour every Saturday 7-8pm (and Sunday 3-4pm).

www.worthingsunshineradio.com



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



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/>



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
Mon. 1pm, Wed. 6pm, Fri. 2pm

Ears Wide Open

'Jazz and Obscurity Skanks'
Wednesday 7-8pm

Shows are often repeated during the week.

Check website for details:

<http://www.radioreverb.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



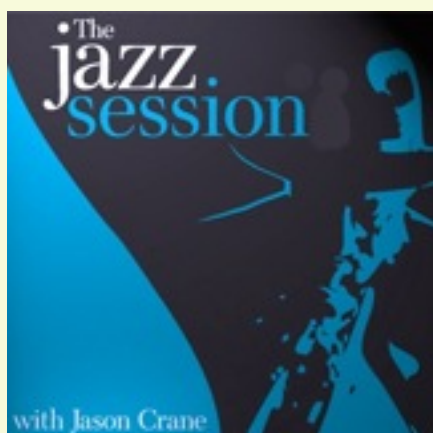
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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.

The latest edition features an interview with pianist Kevin Hays.

<http://thejazzsession.com>

iTunes

You Tube Channels

Verdict Jazz



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.

www.verdictjazz.co.uk
www.youtube.com/user/VerdictJazz

[Brief Parisienne Fantasy by Sam Miles Quartet](#)

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

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

Here is a selection of the most popular videos on The Verdict's YouTube channel:



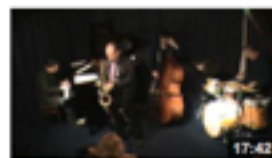
Sandu - Jim Mullen Quartet - VerdictJazz
3,131 views 2 years ago



Bleydays - KR Downes Quintet - Verdict Jazz
1,267 views 1 year ago



Tenor Madness - Sheryl Bailey Trio - VerdictJazz
1,248 views 1 year ago



Mad About The Boy - Bobby Wellins Quartet - VerdictJazz
1,170 views 1 year ago



Kind Folk - Geoff Simkins Quartet - VerdictJazz
1,049 views 2 years ago



Lucky To Be Me - Gareth Williams Trio - VerdictJazz
1,004 views 1 year ago



Song for J.T. - Julian Siegel Quartet - VerdictJazz
926 views 2 years ago



Interplay - Simon Robinson Quintet - VerdictJazz
890 views 1 year ago



Road Song - Nigel Price Trio - VerdictJazz
880 views 2 years ago



Heart Race - Dave Drake Quintet - VerdictJazz
817 views 1 year ago

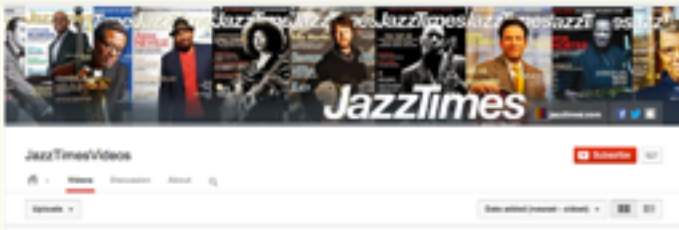
Ben Castle TV



Saxophonist Ben Castle's YouTube channel features a collection of his many TV appearances including one of him performing with his dad, Roy Castle, with Bruce Forsyth on piano. There are also interviews and music from his latest project, The Tombola Theory.

www.youtube.com/user/BenCastleTV

JazzTimesVideos



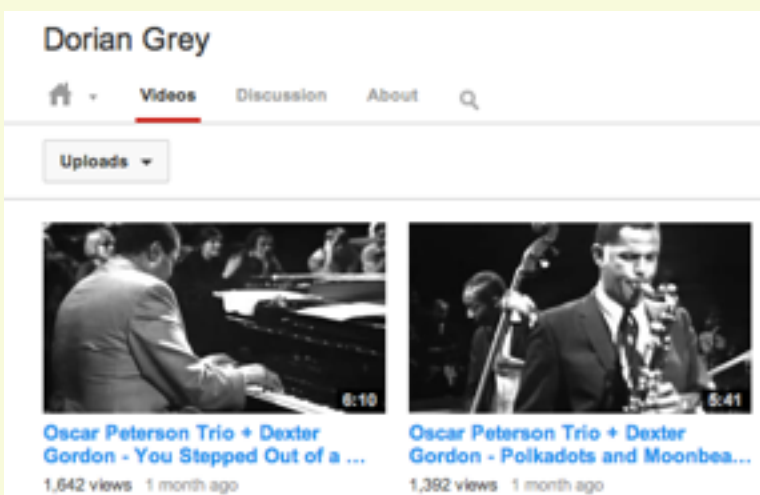
American magazine Jazz Times has a variety of short video interviews on its YouTube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

www.jazztimes.com

[Jason Moran talking about jazz education](#)

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

Dorian Grey



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](#)

Jazz Video Guy

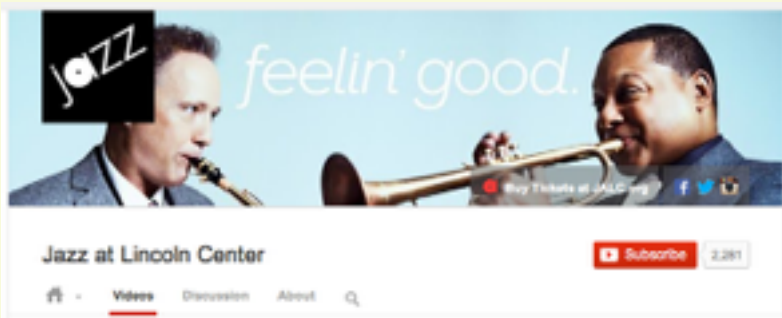


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

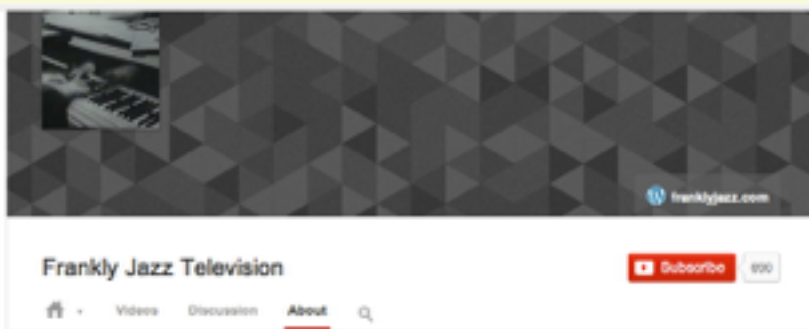
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

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.

Live Streams

livestream.com



The most popular website for finding live streams has partnerships with top New York venues to live stream jazz from The Iridium Jazz Club and Lincoln Center.

<http://new.livestream.com>

[Ronnie Scott's](#)



Ronnie Scott's ran their first live stream in July 2013 streaming a performance by Wynton Marsalis. More recently they have streamed performances by vocalist Cécile McLorin Salvant. Sign up for their newsletter to be updated of future streams.

[Smalls Jazz Club](#)



This 60-seater Greenwich Village jazz club was started in 1994 and has featured appearances by some of the biggest names in American jazz, including Roy Hargrove, Brad Mehldau and Chris Potter.

Register with Smalls Jazz Club to access their live video streams and their audio archive that contains hundreds of recordings from musicians such as Eric Alexander, Dave Liebman, Roy Hargrove, Steve Wilson and Howard Alden.

www.smallsjazzclub.com

REVIEWS

Al Scott Trio : "A Tribute to Bill Evans"

The Verdict, Brighton
Saturday 16th August 2014

A Bill Evans tribute gig may seem like a fairly safe bet for a pianist, given Evans' enduring popularity and his adherence to the economically viable trio format for so many of his classic recordings, but in fact it presents a number of challenges. The ubiquity of his influence has led to certain elements of his style becoming degraded and overfamiliar, so that any cocktail trio playing a hushed version of "Autumn Leaves" could be sold as an Evans tribute.

Al Scott managed to rise to the occasion with a performance that was never less than heartfelt and occasionally truly inspired. From the opener *It's A Start*, a minor-key, impressionistic original, through to the second set's energetic version of *Two Lonely People*, it was apparent that Scott was set on re-interpreting Evans' muse rather than merely re-creating it. His own piano style combined Evans' fleet-fingered lyricism with unexpected substitutions and angular rhythmic figures that made his pithy, impassioned solos on

Days of Wine and Roses and *Periscope* seem truly original statements. Jack Kendon on trumpet and flugelhorn added a commanding extra voice, with a particularly assertive solo on *Funkarello* drawing warm applause. A reverent reading of *Blue In Green* came alive for an unexpected swinging double-time section, while *Re:Person I Knew* benefitted from the extra texture as Scott switched to Fender Rhodes mid-song. Nick Pini on bass delighted the audience with several beautifully structured and technically impressive solos, honouring the Evans tradition of the virtuoso bassist, while Peter Adam Hill on drums was tastefully supportive or powerfully swinging as the occasion demanded. The band's focus wandered slightly during the second set, but the warmth and camaraderie evident in their performance carried them through and left the sold-out club shouting for more.

Al Scott, Piano; Jack Kendon, Trumpet and Flugelhorn; Nick Pini, Bass; Peter Adam Hill, Drums

Eddie Myer

BRIGHTON
JAZZ
CLUB
www.brightonjazzclub.co.uk

SONGS TO THE NORTH SKY

TIM GARLAND'S LIGHTHOUSE

SATURDAY 25 OCTOBER 2014 at 7.30pm

St George's Church
St George's Road, Kempdown, Brighton BN2 1ED

TIM GARLAND Saxophones
JASON REBELLO Piano
ASAF SIRKIS Drums & percussion

"Garland has been a fine original composer and much sought after instrumentalist (most notably for Chick Corea) since the 1980s, but *Songs to the North Sky* really does feel like the tying-up of many threads in his life... The Lighthouse tracks consistently show how naturally Garland can mix Jan Garbarek-like atmospheric and soul-sax muscle... it feels like the culmination of a life's work." ★★★★★ John Fordham, *The Guardian*

Tickets are £15. Available from **The Dome Box Office** (Tel: 01273 709709) and online through **Brighton Ticket Shop** (www.brightonticketshop.com).



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www.brightonjazzclub.co.uk

AT SEVENTY

JOHN SURMAN

TUESDAY 18 NOVEMBER 2014 at 7.30pm



Brighton Dome Studio Theatre
Church Street, Brighton BN1 1UE

JOHN SURMAN Saxophones & electronics
KARIN KROG Vocals

"Surman paints an aural picture... created on the synthesiser, overlaid with interweaving melodic lines on the reed instruments. Although recorded separately, he manages to play his different instruments so that they sound like they are responding to each other in real time, a stunning feat." *BBC Music*

Tickets are £17.50. Available from **The Dome Box Office** (Tel: 01273 709709) and online through **Brighton Ticket Shop** (www.brightonticketshop.com).



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SERVICES

IAN PRICE BENEFIT CONCERTS

the Verdict CAFE | BARS | FOOD | JAZZ | COMEDY
159 Edward Street, Brighton BN2 0JB -
01273 674847 - www.verdictjazz.co.uk

Friday 22nd and Saturday 23rd August
1 pm till late, minimum donation £20 per day

Two all-day benefits for Ian Price
the great Brighton musician is seriously ill
all proceeds go towards his treatment and recovery



Friday 22nd **Saturday 23rd**

1pm Bobby Wellins Quartet Geoff Simkins Quartet
3pm Julian Nicholas Quartet Terry Seabrook's Org
5pm Frank Harrison Group Mark Bassey Quintet
7pm Remi Harris' Gypsy Jazz Sara Oschlag/Dan Sheppard
9pm Alan Barnes Quartet Art Themen Quartet

support musicians include Jack Kendon (trumpet), John Donaldson,
Joss Peach (piano), Nigel Thomas, Simon Thorpe, Paul Whitten,
Eddie Myer, Steve Thompson (bass), Spike Wells, Bobby Worth,
Tristan Banks, Milo Fell, Dave Trigwell, Alex Eberhard (drums) & more

IF YOU CANNOT ATTEND, PLEASE DONATE TO JAZZHASTINGS
SORT CODE 40-40-09 A/C NUMBER 81343548 REF IAN PRICE

The two days of benefit concerts for Ian Price were originally intended as fundraisers for the saxophonist but the weekend became a memorial/tribute concert as Ian Price sadly passed away the day before the concerts were held.

The events were organised by pianist and friend John Donaldson who did an amazing job booking the musicians and organising the event.

If you missed this concert and would like to donate money then please donate to JazzHastings
Sort Code: 40-40-09
A/C No: 81343548
Ref. Ian Price

A fundraising concert will also take place at The Hare & Hounds in Worthing on Tuesday 30th September.



FRIDAY 22ND AUGUST



The Bobby Wellins Quartet featured Frank Harrison on piano, Simon Thorpe on bass and Spike Wells on drums.



Bassist Simon Thorpe provided some fluent and creative bass solos.

The group played classic standards such as *Caravan* and a version of *Lover Man* arranged by Dick Morrissey.





The Julian Nicholas Quartet followed on from Bobby Wellins and performed some unique interpretations of standards such as Billy Strayhorn's *Isfahan* and *Whats New*.

The highlight of their set was their cover of *1000 Ships*.

The band featured Simon Robinson on piano, Nigel Thomas on bass and Dave Trigwell on drums.



Frank Harrison returned to perform in a trio format with bassist Paul Whitten and drummer Bobby Worth.



The group performed some beautiful ballads including *I Should Care*, *The Nearness of You* and *Love Theme from Spartacus*.





Guitar virtuoso **Remi Harris** performed gypsy jazz classics with George Berrills and Steve Aston, together with some guest players. They ended with a stunning rendition of *Donna Lee*.





The final act of the evening was the **Alan Barnes Quartet** with John Donaldson, Simon Thorpe and Bobby Worth.

Barnes performed Strayhorn's *Isfahan*. It's not often that you hear that tune performed twice in one day but it was worth it.



SATURDAY 23RD AUGUST



Geoff Simkins, purveyor of South Coast Cool Jazz performed some West Coast favourites including tunes by his inspiration, Lee Konitz, such as *Friend Lee* (based on *Just Friends*).

Geoff was joined by Roy Hilton on piano, Terry Pack on bass and Alex Eberhard on drums.





Terry Seabrook's Org, consisting of Terry Seabrook on organ, Luke Rattenbury on guitar and Tristan Banks on drums, were joined by special guest Satin Singh on congas.





The group were soon joined by more special guests including vocalist Giovanna Rotunno, bassist Eddie Myer, guitarist Tony Williams, saxophonist Lynda Murray, bassist John Banks and vocalist Lou Beckerman.





Mark Bassey's Quintet performed a number of Basie favourites and tunes by composer/arranger Neal Hefti, though the highlight of their set was a Hank Mobley composition *Funk in Deep Freeze*.

Mark Bassey was joined by Simon Savage on tenor, Terry Seabrook, Nigel Thomas and Alex Eberhard.





Vocalist **Imogen Ryall** performed an impressive set of vocalese numbers with Rod Hart on piano, Paul Whitten on bass and Dave Trigwell on drums.



The climax of the evening was a stunning performance by saxophonist **Art Themen**.

Art performed a number of standards with his warm, breathy tone sounding particularly good on the ballads.



Themen was joined by John Donaldson on piano, Simon Thorpe on bass and Milo Fell on drums.



Charlie Anderson

RYE INTERNATIONAL JAZZ & BLUES FESTIVAL



Now in its 3rd year, the Rye Jazz Festival once again featured a number of great outdoor events around the beautiful streets of Rye.

Turn a corner and you might find **Terry Seabrook** performing with Kjell Berglund or the group **Cocktail Safari** attracting a large crowd at The Butter Market.





Guitarist **Paul Richards** was one of the highlights of last year's free events. This year he performed in a guitar duo with **Matt Wall** in the intimate surroundings of The Borough Arms (when I say intimate, it was like they were performing in your living room).



As soon as they'd finished they were off to their next gig, performing in the garden at the **Globe Inn Marsh**.

A big success at this years festival was The Jazz Lounge (actually a cunningly disguised community centre) which featured top names such as Simon Spillett and Jason Rebello and was transformed into a late night jazz club for performances by Renato D’Aiello and Gareth Lockrane’s Grooveyard.



Once again, The George proved a popular venue with the **Iain Rae Trio** playing outdoors in the sun and the Roger Carey Trio playing indoors when it rained.

The Ypres Outdoor Stage also proved popular on the sunny days with the **Mardi Gras Jazz Band** attracting a large crowd.





Of the ticketed events at this years festival, the most interesting was the duet of vocalist **Claire Martin** and vocalist/pianist/composer/comic **Joe Stilgoe** who performed in the intimate setting of The George in Rye.





Performing such classics together as *Let's Fall In Love* and *Love Is Here To Stay*, Joe Stilgoe was also given the opportunity to perform his own tunes.

The highlight though was the second set with renditions of *The Surrey*

with the Fringe on Top, Joni Mitchell's *Free Man in Paris*, *Devil May Care* before ending with *Someone To Watch Over Me*.

Not surprisingly, they received a standing ovation for their efforts and performed *I Thought About You* as an encore.

Listings



Trumpeter **Steve Fishwick** performs with pianist John Donegan at
The Brunswick, Hove on Sunday 7th September

Highlights



Iain Ballamy & Thomas Strønen's Food

The Komedia, Brighton
Wednesday 10th Sept. 8pm

One of Britain's most creative saxophonists teams up with one of Norway's most creative drummers for a unique evening of music.

Karen Sharp & Nikki Iles

All Saints Church, Hove
Wednesday 10th Sept. 1pm

A fantastic series of lunchtime jazz recitals comes to a close with two amazing musicians performing a duet in the lovely setting of All Saints church.

Bob McKay Quartet

The Verdict, Friday 8th August
Sax Appeal multi-reedsman is joined by Mark Edwards, Dan Sheppard and Tristan Banks.

John Donegan Quintet feat. Steve Fishwick

The Brunswick, Hove
Sunday 7th Sept. 8pm
Cork's finest pianist teams up with Manchester's finest trumpeter

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

1

Martin Shaw + Terry Seabrook & Milo Fell

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

Jazz Jam with One Hat Trio

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

Tuesday

2

The Brunswick Jazz Jam hosted by Paul Richards

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

Jim Mullen

Hare & Hounds, Worthing
8:30pm Free

Wednesday

3

Nigel Thomas + Guests

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

The Verdict Jam Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

4

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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

Friday

5

Bob McKay Quartet

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

Steve Aston Gypsy Jazz

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

Oli Howe Quartet

The Crown & Anchor, Brighton
9-11pm Free [R]

Saturday

6

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

7

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]

John Donegan Quintet feat. Steve Fishwick

The Brunswick, Hove
8pm £8

Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Gig Listings

Monday

8

Mark Bassey, Andy Williams, Terry Seabrook & Milo Fell
The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

Tuesday

9

The Brunswick Jazz Jam hosted by Paul Richards
The Brunswick, Hove. 8:30pm Free [R]

Brian White
Hare & Hounds, Worthing. 8:30pm Free

Matt Wates Sextet
JazzHastings. 8:30pm £8

Wednesday

10

Karen Sharp & Nikki Iles
All Saints Church, Hove
1pm Free (donations)

Iain Ballamy & Thomas Strønen's Food
The Komedia, Brighton
8pm £15

Nigel Thomas + Guests
The Lord Nelson, Brighton
8:30-10:30pm Free [R]

The Verdict Jam Session with the Wayne McConnell Trio
The Verdict, Brighton
8:30pm Free [R]

Liane Carroll
Porters Wine Bar, Hastings
9pm Free [R]

Thursday

11

Jack Kendon + Guests
The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests
The Ancient Mariner, Hove
8:30pm Free [R]

Friday

12

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

Steve Aston Gypsy Jazz
The Office, Brighton
8:30pm Free [R]

Oli Howe Quartet
The Crown & Anchor, Brighton
9-11pm Free [R]

Saturday

13

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

Steve Aston Gypsy Jazz
The Paris House, Brighton
4-7pm Free [R]

Sam Miles Quartet
The Verdict, Brighton
8:30pm £7/5

Sunday

14

Savannah/Assorted Nuts
The Six Bells, Chiddingfold
1-3pm Free [R]

Steve Aston Gypsy Jazz
Three Jolly Butchers, Brighton
3-6pm Free [R]

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

Black Lion Jazz
The Black Lion, Brighton
9pm Free [R]

On The Horizon

future gigs
More details to follow in the next issue...

The Verdict, Brighton

Friday 19th Sept. Chris Laurence
Quartet with Frank Ricotti, John
Parricelli and Martin France
Friday 26th Sept. Dylan Howe's
Subterraneans with Andy Sheppard
Saturday 27th Sept. Joss Peach's Full
Circle

Friday 3rd Oct. Kjell Berglund
Friday 10th Oct. Partisans
Friday 17th Oct. Liane Carroll & Roger
Carey
Friday 24th Oct. Nigel Price & Vasilis
Xenopoulos
Saturday 25th Oct. Alison Rayner
Friday 31st Oct. Paul Booth/Spike Wells

Jazz Hastings

Tuesdays
14th October: Mingus Underground Octet
11th November: Gareth Lockrane Quintet
16th December: Liane Carroll Trio with
Brandon Allen

Brighton Jazz Club

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

John Surman
Tuesday 18th November
Brighton Dome Studio Theatre

The Paul Busby Big Band Plays the One World Jazz Suite

Sunday 19th October, 8pm
St. Bartholomews Church, Ann St.,
Brighton £10/5
with special guest Mihaly Borbely

The Hare & Hounds, Worthing

Tuesday 16th Sept. Andy Urquart
Tuesday 23rd Sept. Charlotte Glasson
Tuesday 30th Sept. Ian Price Benefit

Saltdean Lido

Friday 19th September
John Lake Trio with Phil Paton 7:30pm

Friday 3rd October
Brighton Big Band with Jackie Sampson
and Dave Sinatra 7:30pm

The Brunswick, Hove

Sunday 9th November:
Louise Dodds - A Song For Horace tour

The Neil Cowley Trio

Thursday 9th October, Brighton Corn Exchange

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

Chichester Cinema at New Park, New Park Road, Chichester PO19 7XY

www.chichestercinema.org

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

St. George's Church, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED
www.stgeorgesbrighton.org

Saltdean Lido, Saltdean Park Road, Saltdean

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 Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Bristol Bar, Paston Place, Brighton BN2 1HA Tel. 01273 605687

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net

The Bugle, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753

The Crown & Anchor, 213 Preston Road, Preston Park, Brighton BN1 6SA Tel. 01273 559494

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 Hove Kitchen, 102-105 Western Road, Hove BN3 1FA

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 Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

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 Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650

The Roomz, 33 Western Road, St. Leonards TN37 6DJ

The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 www.ropetacklecentre.co.uk

The Six Bells, The Street, Chiddingly 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

Listings

All listings in The Sussex Jazz Mag are free of charge.

Send your listings to:
sussexjazzmag@gmail.com
with the heading 'Listings'



**SNOW
DROP
JAZZ**

Sept 1
Martin Shaw (tpt)
Nilo Fell (drs) & Terry Seabrook (org)

Sept 8
**Mark Bassey (tmb)
Andy Williams (gtr)**
Nilo Fell (drs) & Terry Seabrook (org)

Sept 15
Lawrence Jones & BJAS

Sept 22
Kjell Berglund (tpt)
Alex Eberhard (drs) & Terry Seabrook (org)

Sept 29
Terry Seabrook Piano Trio

EVERY MONDAY, SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018

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Next Issue



Vocalist Claire Martin releases her new album *Time and Place* (with The Montpelier Cello Quartet) on 22nd September.

In issue 27 Claire Martin will be interviewed by Elaine Crouch.

Upcoming Issues

Lots more interviews and previews in the September issue as we celebrate one year of The Sussex Jazz Mag.

Expect features/interviews with the following:
Neil Cowley, Tim Garland, Alison Rayner,
Louise Dodds, John Surman and Gareth Lockrane.

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 15th September

Features
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Interviews
and more!