

The Sussex **JAZZ MAG**

Fortnightly Issue 29 Monday 29th September - Sunday 12th October 2014

www.sussexjazzmag.com



NEIL COWLEY



Neil Cowley talks about his latest album, *Touch and Flee*, ahead of his UK tour.



We also have previews of upcoming gigs in the Sussex region and reviews of previous concerts.

Plus columns by Eddie Myer, pianist Wayne McConnell, as well as listings for jazz gigs across Sussex.

The Sussex
JAZZ MAG

Monday 29th September - Sunday 12th October 2014

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Features



The Column: Eddie Myer

Jazz on Mars



photo by Mike Guest

The education season is upon us as students across the country return to their courses and their instructors renew their pedagogic assaults upon the forces of ignorance. We've had occasion to touch upon the subject of formal music education before in this column, and the essential part it's come to play in the preservation and continuation of the jazz legacy. The 'Jazz Education' section of this publication regularly lists a wide range of projects aimed at bringing players of all levels further into the jazz community. Since jazz has always been a musical form based around communal improvisation, group learning in a community of peers is as important as individual instruction, and it's heartening to see how many opportunities there are locally for the interested player to get involved.

Of course, Brighton and the South-East has always lived somewhat in the shadow of London, and there is nothing locally (or indeed nationally) available to compare with the high levels of instruction and musicianship demanded at the Guildhall and Trinity courses. However, the local scene undoubtedly benefits from the capital's proximity, as players leave to study at those prestigious institutions or the seemingly rather more relaxed, but equally prolific, Middlesex course, and then maintain their local connections, returning to gig, write and record, as well as occasionally fleeing back here to escape the ever-increasing cost of London living and reacquaint themselves with the joys of the summertime beach jam. And before we fall into the trap of imagining

that London is all that matters, let's remember that the Chichester College jazz course has done more than anything else to ensure a constant supply of Jazz musicians on the South Coast. It's access course has given players a taste for jazz since the 80s (when it was free!) and while it's great news that Chichester continues to offer the only HND Jazz in the South outside London, it's a shame that we hear that the lower level course is to be discontinued.

Anyone interested in the way jazz made the transition from the nightclub to the lecture hall should take half an hour out to watch the 1979 short *Jackie McLean On Mars* (available, one trusts with the correct licences due to all, on YouTube here: www.youtube.com/watch?v=7apIHJ8Cd4M). We see our hero, sporting a professorial 70s bow-tie but with his hipster argot still intact, tackling the challenge of transforming himself from beatnik jazzman to establishment pedagogue, as the commercial status of jazz declined and its cultural status began to climb. It's inspiring to see him consciously joining the struggle to get Afro-American jazz accepted as a 'serious' form, and to 'perpetuate concepts from another vantage point, not just always on the bandstand' - jazz education owes a great debt to his generation's determination to make this difficult transition. The movie captures a point at which both Mclean's career and the commercial status of jazz were at a low ebb; Mclean went on to found one of the first BA Jazz Studies courses in the USA, at Hartford University and both

his personal and career fortunes revived, and jazz itself is still with us and continues to grow despite its tribulations.

The movie highlights the tension between an academic and a performance career - on one side, Mclean finds he hasn't got time to practice for his upcoming Five Spot gig, and on the other he wonders how his students will be able to access the practical body of knowledge he absorbed through years of playing clubs, which you can't get in the lecture hall. Jazz is hot-housed in the colleges but the stage is where it thrives. Fortunately the ever-expanding local jam session scene provides a ready access to the stage most nights of the week, with Wednesday October 1st seeing the welcome return of the regular Verdict sessions - get along and see all those shiny new-season's licks in action!



IN session

At the Verdict Jazz Club

Hosted by the Wayne McConnell Trio
Wayne McConnell Eddie Myer Milo Fell

Every Wednesday - Free Entry
Starting 1st October 2014

Trio Set 8.30pm
Opening out to Jam Session at 9.30pm
Come and sit in with the house band at
Brighton's only dedicated Jazz Club.

Grand Piano - House Kit - Singers Welcome

159, Edward Street, Brighton, BN2 0JB
www.verdictjazz.co.uk

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, Kemptown, 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).



jazz
SERVICES

BRIGHTON
JAZZ
CLUB
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).



jazz
SERVICES

AN INTRODUCTION TO... THE NEIL COWLEY TRIO

A former child prodigy on the piano, Neil Cowley was expected to become a concert pianist, but as he grew older he was increasingly drawn to other styles of music and as a teenager he performed in soul cover bands and with singer-songwriters.

A little over ten years ago Neil Cowley was creating electronic chill-out music in the duo Fragile State. Wanting to explore new things, he decided to form an acoustic piano trio with two of his long-term friends, bassist Richard Sadler and drummer Evan Jenkins. Initially, they played standards in the style of Oscar Peterson, but Cowley soon became enthralled with the sounds of groundbreaking groups such as EST and the Bad Plus. After the trio released their debut album, *Displaced*, in 2006 they were critically acclaimed and later won the Jazz Line-Up Album of the Year at the 2007 BBC Jazz Awards.

By 2008 they released their second album, *Loud...Louder...Stop!* and recorded versions of Beatles tunes for a cover-mounted CD for Mojo magazine (October 2008 issue). Neil Cowley also performed the track [His Nibs](#) on *Later with Jools Holland*.



At the 2010 London Jazz Festival the trio performed at the ICA in a collaboration with a string ensemble for the first time. They also released another critically-acclaimed album, the jazzier sounding *Radio Silence*.

2011 saw bassist Richard Sadler replaced by Australian bassist Rex Horan and the new trio then performed at the London Jazz Festival. By the following year they had recorded another

cover for Mojo magazine (June 2012 issue), this time in tribute to the [Beach Boys](#). They were also awarded the 2012 Jazz FM Artist of the Year.



The group also began performing at more festivals, including the 2012 Montreux Jazz Festival and the live recording was released as an album as well as a DVD. At Montreux they also explored further the possibilities of augmenting the group with a string section, resulting in the album *The Face of Mount Molehill*, featuring The Molehill Strings.

In 2013 they performed at the first [Love Supreme Festival](#) at Glynde in Sussex and Neil Cowley was appointed the 'Musician in Residence' at the Derry-Londonderry City of Culture where he contributed collaborative compositions to what is a vibrant, musical city.

This year, 2014, has seen the release of their latest album, *Touch and Flee*, together with a music video for the track [Sparkling](#).

On top of all this, Neil Cowley has also worked on pop albums by Adele, Stereophonics, Birdy, Professor Green and Emili Sandé.

Cowley is renowned for his rapport with audiences and his relaxed sense of humour so his forthcoming concert at Brighton Dome's Corn Exchange should be an exciting one.

Charlie Anderson

THE NEIL COWLEY TRIO

DISCOGRAPHY



Displaced (2006) with Richard Sadler on bass and Evan Jenkins on drums.

Their debut album was on Neil Cowley's own record label, Hide Inside Records.

Features the track *She Eats Flies*.



Loud...Louder...Stop! (2008). Their second album on Hide Inside, with Richard Sadler on bass and Evan Jenkins on drums.

Features the track *His Nibs*.



Radio Silence (2010) with Richard Sadler on bass and Evan Jenkins on drums.

This was their first album for the Naim Jazz label.

Features *Hug the Greyhound*.



The Face of Mount Molehill (2012) was their first album with new bassist Rex Horan and Evan Jenkins on drums.

Features *Fable*, *Rooster Was A Witness* and the title track.



Live at Montreux (2012, CD and DVD) with Rex Horan on bass and Evan Jenkins on drums.

Features live versions of *Lament*, *Hug the Greyhound*, *Fable*, *She Eats Flies*, *Rooster Was A Witness* and *The Face of Mount Molehill*.



Mojo October 2008 cover CD contains the tracks *Revolution 1* and *Revolution 9*.



Mojo June 2012 cover CD contains the track *Let's Go Away For A While*.



Touch and Flee (2014) is their latest album, with Rex Horan on bass and Evan Jenkins on drums.

Features *Kneel Down* and *Sparkling*.

NEIL COWLEY

Tell us about your latest album 'Touch and Flee' that was released in June.

"It's what we're calling our concert hall record. Having experienced as a band more and more the inviting acoustics of concert hall venues we felt we were destined to make a record that leant itself to being played in those environments. It encapsulates the head space we so often find ourselves in, where we are aware of every little corner of listening space. Brilliantly produced by Dom Monks (as per usual) it is actually the second draft as it were. I scrapped an album midway through last year as I felt it was sounding too much like 'The Face of Mount Molehill Part 2' (our previous album)."

What have you learnt from the experience of making five studio albums?

"Like all knowledge, that the more I learn, the less I know. You can change your approach to recording every time you enter the studio and come up with an infinite variation of results. Economics always play a part, though I've often ignored the beads on the abacus in favour of making a better sounding record. It's a weakness of mine!"

Tell us about the other members of the trio.

"Evan Jenkins (the drummer) has been with me since the formation of the band. He makes me laugh pretty much more than anyone else I know. His deadpan delivery face is the best in the business. Rex Horan on bass joined us in 2011. His boundless enthusiasm, energy and wonderful tendency towards addiction make him an irreplaceable asset for the band. The guys together provide boundless optimism, even when things seem momentarily bleak."



How does the band work? Are you the leader or is it a democracy?

"As the other guys would put it, I am the leader of a rudderless ship. It's gentle self-mocking leadership I would say, borne simply out of the amount of manic time and attention I give to every detail of the running of the band, but there is no way a decision

will get made unless everyone is behind it."

Who would you most like to play with, other than your trio? For example, who would you most like to do a piano duo with?

"Piano duo's don't appeal to me I don't think. Can't imagine finding someone else who would get on with my idiosyncratic style of playing. At heart I find the most natural joy in American soul music and so would love to play piano with Chaka Khan who just does something unexplainable to me every time I hear her sing. When it comes to new artists making exciting new sounds, I would love to work with Micachu who I find so inspiring and refreshing. Her work is brilliantly cutting edge and experimental, yet there is also something about her which exudes timeless musicianship."

How would you describe your music? And what makes it different?

"I would describe our music as the amalgam of all things that have gone before in terms of our collective musical experience, being thrown out there through the medium of a jazz trio. I think we display a unique combination of entertainment and musicality. Our music (and it's something we're very aware of) has a veneer of being simple, accessible and

melodic, whilst in fact the nuts and bolts that go together to make it are extremely complicated. This goes for even our simplest sounding ballads. Which perhaps illustrates our quest for music which challenges us as musicians but at the same time appeals to all.”

How do you compose pieces? Do you sit down at the piano or do you wait for inspiration to arrive?

“I definitely sit down in front of the piano. An often gruelling experience, waiting for inspiration to arrive through the window. When something wonderful does eventually happen I emerge from my studio with nothing but positivity for the world. When it doesn't, I want my garden path between my studio and my house to suddenly transform into a 4 mile walk, to save my family from the creature lurching towards the back door.”

How do you take criticism of your music?

“Not well. Which is why I don't tend to read reviews. It's one of the things I'd change about myself. Even if I read a positive review, I'll pull something negative from

it.... and probably agree with it! I'm getting better. But I'm still not good with it.”

Where do the song titles come from?

For example, the tunes *Rooster Was A Witness* and *Hug The Greyhound*.

“Each song title has a story behind it. *Rooster Was A Witness* is about a rooster who witnesses a terrible crime, but when the police arrive he only has his own modes of communication for conveying his account (flapping, crowing, cawing etc). It's a bit like being in this band, in that we don't have a vocalist or lyrics, so we crow, caw and flap our wings to try and get our point across. *Hug The Greyhound* is about a friend of ours who looks like a greyhound dog. A mix between that and the fascination with the genetics of a greyhound, highlighted one day when I tried to hug one. To see their legs instinctively flap and flounder in the air like a coiled spring is to realise how well designed they are for running.

What's next? How far ahead do you plan?

“I'm writing a new album already. Once one is done, I'm pretty much over it.

It was particularly the case this time. I started to compose on or around the day of release. So I'm planning the next 18 months I suppose. In the meantime, we'll be touring '*Touch and Flee*'. We have gigs booked until spring next year and more will come as we progress.”

What things do you do outside of music?

“That's one which I ask myself a lot. Music is an obsession which tends to exclude all other things. Outside of that, my children dictate how the rest of my life runs. That's where I find the most joy. So for instance, as my son is a great little cricketer I have found myself coaching the Under 9's in our local area. It's given me a huge amount of pleasure. I love cricket, but it has to be said, playing adult village cricket can be tedious sometimes. However, Under 9's games are packed full of incident. Every ball is an event. I'll miss it this winter!”

“I'm also trying to read more at the moment. I don't read novels as such. I'm much more likely to read books that widen my knowledge in a more direct fashion (history, philosophy etc.)”



The album *Touch and Flee* is available now on the Naim label.

The Neil Cowley Trio perform at the Brighton Dome Corn Exchange on Thursday 9th October.

www.neilcowleytrio.com

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

'Swinging into the 21st Century'

Wayne McConnell looks at the influence of political, social propaganda on a selection of genres and the works of Wynton Marsalis

The first distinctly African American musical products were probably generated in the early 1800s. But evidence of the musical endeavours of slaves date back into colonial times. Probably the most documented example of truly African American music was the work song, although slaves were frequently encouraged to learn western instruments and music in order to heighten their value or provide alternate sources of income. The earliest examples of African American musical styles could loosely be categorised into field songs, minstrel songs and spirituals. However, it was not until the early twentieth century and the advent of recording technology that an accurate scrutiny of African American music could begin.

Travellers on the African continent in the late eighteenth century were astounded at the ability of African musicians in composing spontaneous songs and elaborating on pre-existing ones for long periods without repeating themselves. The interpretation of a song was entirely in the hands of the performer. Eileen Southern, in *The Music of Black Americans*, gives an example of a song local tribeswomen composed for the explorer Mungo Park that was obviously created on the spot and rather quickly to suit the situation. So, by fusing the distinctly West-African practices of syncopated rhythms, use of non-western tonalities and

improvisation with traditional European harmony and musical form, African Americans produced distinctly American musics. One can trace these African elements in all the subsequent styles of American music from its birth to present.

Jazz is a special case when viewed in cultural contexts because it occupied such a variety of positions in American culture. Many diverse groups in American society have used it as their theme music. Jazz was lionised by young and old, conservative and radical, the academy and the market in its history and consequently has been deemed pop music, art music, avant garde music and most recently academic music. Jazz, being a truly American art form, and therefore a historically significant window into the American consciousness, needs some sort of framework with which to study it by. The French sociologist Pierre Bourdieu has done a great deal of work in this area. Bourdieu's approach has been called "a radical contextualization which examines the context of the work in relation to the producers of it, the context of the producers (artists) in relation to the consumer (audience), and the consumer's relation to the work inside the larger context of the field of power." [1] Bourdieu develops an important concept that is important for understanding the fluidity of jazz. This is the concept of hierarchization. There are two

specific principles, the heteronomous and the autonomous. With the heteronomous principle the modes of production are affected by demands made on the producers by factors that exist outside the realm of "pure art" such as market value and mass aesthetics.

The autonomous principle represents the idea that "true" art should be unaffected by mass market aesthetics or social forces. This is evidently just scratching the surface of what was happening at the time a key issue at this time was race. The white intellectuals and artists, the group with the most symbolic capital, felt allied with African-American musicians, who, because of their race, were at the bottom of the economic and social hierarchy. These tendencies continued from the early 19th century and still continue (to some degree) today.

Jazz gained more acceptance in popular fields as white bandleaders such as Benny Goodman and Glenn Miller developed to commercial potential with huge dance bands. But at the same time the academy also began to take notice of the music along with modern classical composers, poets and artists. These were individuals whose work could claim the least influence from the forces of the mass market and consequently those with the most symbolic capital. Stravinsky made attempts at incorporating jazz in his music and actually

composed a piece for the Woody Herman Orchestra entitled "Ebony Concerto".

Duke Ellington was attempting to produce jazz that had greater artistic significance. He began to organise his compositions into suites and concertos in addition to lengthening the standard form of jazz compositions. However, he still retained the African tradition of communal music making. He was seen as an avant-garde composer by many, aligning himself with avant-garde composers during the 20s. He received training from Will Marion Cook and Will Vodery who were highly trained classical composers.

This continuing "borrowing" from other musical forms has made jazz into a musical hybrid of various disciplines. This challenges the fact that jazz isn't really secular to the USA. This transculturation is happening all the time. Wynton Marsalis has been the most significant (recently) to borrow from both sides. Of course, how he's done it has long been a subject of controversy especially his work at the Lincoln Centre. The programs there have been tangled in questions of what is or is not jazz and who counts as a jazz composer ("Even Henry Threadgill says what he's doing isn't jazz," Wynton has been rebuked). Whereas Wynton's forebears, like Ellington and Jelly Roll Morton, took an expansive view, demonstrating how *everything* can be absorbed into the jazz language, Marsalis has rejected certain "European" tendencies as inappropriate. His own music has often come off as an imitation -- first of Miles, later of Duke -- without creating a language that was specifically his own. As his progeny multiplied and began to define the jazz landscape, Wynton fed the impression that, as critic and radio announcer James Isaacs

once put it, if jazz wasn't "dead," it certainly was over. Creating new forms, an ongoing vanguard, was no longer what jazz was about -- it was now about interpretation rather than the creation of original works. It was becoming what we otherwise think of as "classical." After all this we cannot forget that Marsalis is a major jazz composer. Throughout the "Swinging into the 21st" series, you can hear him developing multi-thematic material over long arcs of music, imaginatively exploiting rhythm, dynamics, color, orchestration, architecture. *Big Train* is a typical example. If you wanted to be uncharitable, you could call it the greatest suite for jazz band that Duke Ellington never wrote. And it's symptomatic that Wynton would write a programmatic piece about *trains* for a series called "Swinging into the 21st."

Marsalis's "classical" pieces from "Jumping into the 21st" perhaps establish him even more clearly as *sui generis*. Igor Stravinsky's chamber piece *L'histoire du soldat* was his inspiration for *The Fiddler's Tale*. He follows Stravinsky's instrumentation (trumpet, clarinet, bassoon, trombone, violin, bass, and percussion) mimics Stravinsky's strolling motoric rhythms (especially with the bassoon) and comic instrumental characterisations, and even had Stanley Crouch write a Stravinsky-esque narrative about a fiddler tempted by the Devil. And like Stravinsky, he's given us two recorded versions: the complete work with narrator and an abridged suite version.

On the face of it, you might think, it's not enough that Marsalis has to be Ellington; he has to be Stravinsky, too. But Marsalis applies his own language, his native New Orleans's second-line rhythms and blues licks, to Stravinsky. By the end of the piece, with its sardonic blues shuffle in 4/4, *The Fiddler's Tale* has become Marsalis's. It's been said that in his *Ebony Concerto*, Stravinsky studied American jazz and then

made a Russian piece out of it. Marsalis has done the inverse.

This is the point at which jazz music becomes true to the meaning. Jazz is about the fusion and reconditioning of music within a musical language. Without classical music -- jazz would sound different and maybe so too would classical music without jazz. All music has a certain amount of "jazz" about it -- by that I don't mean jazz as a musical language but jazz as a means of superimposing pre-existing musical material as a means of producing new works/compositions while staying inside the given tradition. For me jazz is interesting because of the way the public receives it purely on the basis of its history. To some extent the image of the working jazz musician has remained with us from the mid 40s. This "musical- image-propaganda" has among other factors influenced the growth of the music. The whole idea of using pre-existing material as a basis of new composition is rapidly becoming harder to do. The critics and press are becoming more musically aware of this and are arguing that the true meaning of jazz is lost. Jazz musicians should be original -- its what they do -- but since the amalgamation of classical music and other musics it is becoming increasingly harder. People don't want to tradition to be lost but on the other hand they don't want people to think that jazz is not moving anywhere. Composers such as Wynton Marsalis and performers such as Brad Mehldau have given jazz a wider directional appearance and so have contracted a wider audience. This is something that jazz knows all too well, by briefly stepping outside of the tradition they have in fact enhanced it. Jazz has always had to adapt in order to survive and this is no acceptance. The only thing that has changed is the way we think.

[1] Randal Johnson in introduction of Pierre Bourdieu, [The field of Cultural Production](#)

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 the Wayne McConnell Trio
Wayne McConnell, piano; Eddie Myer, bass;
Milo Fell, drums.
Trio Set 8:30pm
Jam Session 9:30pm - 11pm.

www.verdictjazz.co.uk
www.brightonjazzschool.com

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

LATEST NEWS

Recent tutors have been pianist Tom Phelan and bassist Terry Pack.

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.

The school runs classes for all levels as well as masterclasses with world-class jazz musicians, summer schools, special weekends focusing on composing & arranging, jazz piano classes and drum tuition.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars, contributes a monthly column to The Sussex Jazz Mag and hosts the Wednesday night jam session at The Verdict in Brighton.

Dates & Times:

Saturday Jazz Weekenders, 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.

Saturday Jazz Weekenders £150 for 10 weeks.

Taster days available.

Jazz Extensions £95 per term

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Brighton Jazz School are now taking bookings for their *Post Christmas Jazz Weekend* on 3rd and 4th January 2015.

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



Location:
Rottingdean

Contact:
imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:
www.imogenryall.com

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

The logo for Ropetackle, featuring the word "ROPETACKLE" in white capital letters on a red rectangular background. The letter "O" is stylized with a white dot above it.

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

LATEST NEWS

The new block of classes begin on Friday 10th October.

Currently there is still a waiting list, contact Steve Lawless if you are interested.

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz courses and workshops around Sussex.

Chichester Jazz Courses



HND Jazz (Level 5)

A two year full-time course for advanced musicians.

Diploma in Music - Jazz (Level 3)

A two year full-time course for intermediate musicians.

Rock School Award for Music Practitioners (Level 3) A one year part-time course for intermediate musicians.

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

LATEST NEWS

The course is taught by Loose Tube/Cloggz saxophonist Julian Nicholas. Despite recent cut backs the Chichester jazz course remains.

Steyning Jazz Workshop

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

“Two tutors, Mark Bassegy 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.

Contact:

David Mills

davidmillsdesign@gmail.com

LATEST NEWS

Currently looking for horn players, particularly brass.



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>

LATEST NEWS

Saxshop started a new term on Wednesday 24th September.

Don't worry if you missed the first session as newcomers are always welcome.

There is no session on 29th October as it's half-term.

The end of term gig is at The Brunswick on Sunday 7th December.

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

LATEST NEWS

The next session is on Sunday 19th October.

A Guide to Learning Jazz in Sussex - Part 6

Masterclasses

Mihaly Borbely

Masterclass



Mihaly is an award-winning Hungarian sax player in the jazz and world music fields. He has taught at the Liszt Ferenc Academy and the Bela Bartok Conservatory in Budapest. He has produced several highly acclaimed albums, including Mesella Hill, which became the Hungarian Jazz Album of 2005. He was voted the best soloist of the Karlovy Vary Jazz Festival.

Amongst others, he has played with Paul Bley, Steve Coleman, Herbie Mann, Bob Mintzer, Gerard Presencer, and the Saxophone Summit (Michael Brecker, Dave Liebman and Joe Lovano).

He would like to concentrate especially upon the scales and rhythms of Eastern Europe and the Balkans. This masterclass is open to all instrumentalists.

On Sunday 19th October at 8pm he will be the guest soloist with the Paul Busby Big Band at St Bartholomew's Church, Ann Street, Brighton.

Those attending the masterclass can have tickets for the concert at £8 (a reduction of £2) or £4 (a reduction of £1) for students and unemployed.

Dates & Times:

Saturday 18th October 2014
2pm

Location:

The Brunswick, 1 Holland Road, Hove BN3 1JF

Cost:

£5

Website:

www.mihalyborbely.hu

www.thebrunswick.net

Reviews & Previews



Food, featuring Norwegian percussionist Thomas Strønen and the UK's Iain Ballamy, performed at The Komedia in Brighton. Reviewed by Jasmine Sharif.

PREVIEWS



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

Brighton Jazz School



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

Mingus Big Band Competition

You could be in with a chance to win TWO tickets to see the fabulous **Mingus Big-Band** at Ronnie Scott's on Thursday 23rd of October.

How?

All you have to do is this:

- 1) 'Like' this [post](#)
- 2) Share this post on your timeline
- 3) Tell us a fact about Charles Mingus in the comments below (we know he plays the bass...)

One name will be drawn at random on Thursday 2nd of October and announced on the Brighton Jazz School [page](#). Good luck!

In Session at The Verdict Jazz Club

The Verdict Jazz Club are happy to announce the return of the Wednesday Night Jam Session, hosted by the Wayne McConnell Trio. The session took a summer break to lie around on the beach, and now it's back with a new title - "In Session at The Verdict" - and a few tweaks to the format. Each week we'll be starting at 8.30pm with a set from the Wayne McConnell trio, featuring originals and a mix of well-loved and unpredictable standards, and occasional invited guests. The trio will then turn into house band, in the classic jazz jam tradition, and host an open jam session running til 11pm.

There is a great scene for jam sessions in Brighton at the moment and each has it's own flavour - "In Session at the Verdict" is looking to make the most out of the unique combination of a great acoustically treated room and a house kit and grand piano to host a jam that's great for players to turn in some quality blowing, with a relaxed informal atmosphere so it's a good hang as well. Come and join in on the re-launch night of Wednesday October 1st!

The Verdict, 159 Edward Street,
Brighton BN2 6JB.

Eddie Myer

The Oxjam Jazz Stage at The Verdict



11am - Kate Murdoch Presents 'Relax & Dream'
12pm - Rhythmix Presents 'Wishing Wells Music In Health Care'.
1pm - Brighton Jazz School
2.30pm - The Brighton Big Band (Mini) featuring the Sussex Swing Dancers.
4pm - One Flight Up
5pm - Lost Organ Unit
6pm - Normanton Street
7pm - Smithville
8pm - Fresh Like Dixie
9pm - The Vels Trio
10pm - The Ox-Jazz-Jam Feat The E.M.E and Al Scott Trio

The Verdict in Brighton will host the Oxjam Jazz Stage, as part of a live music fundraising venture for the charity Oxfam.

Organiser Jack Kendon: "The Oxjam Brighton Takeover Jazz Stage will take place on the 18th October and boasts a variety of up and coming local talent, community music workshops and some very exciting bands, including the first ever Ox-Jazz-Jam."

Saturday 18th October from 11am until late.

www.oxjambrighton.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. 29th September: Kenny Wheeler Tribute

Mon. 6th October: Ambrose Akinmusire (repeat)

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, currently on a break.

Geoffrey Smith's Jazz, Saturday evenings at midnight

Sat. 4th October: Fats Waller

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/>



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

Radio Reverb 97.2 FM, Brighton

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



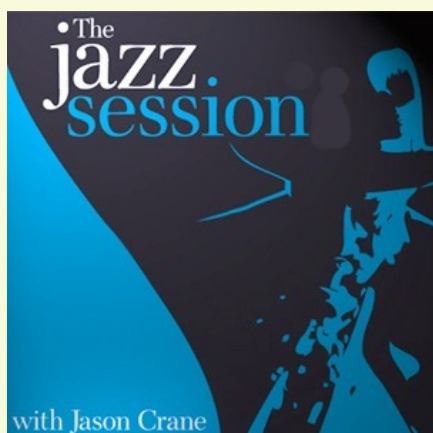
The Jazzwise Podcast

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 guitarist Bob Sneider.

<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



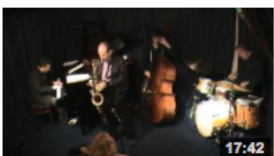
Bleydays - Kit Downes Quintet - Verdict Jazz

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



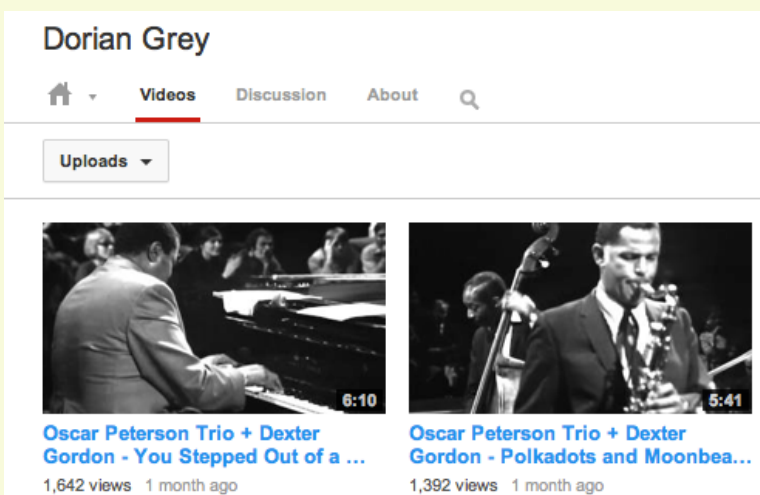
American magazine Jazz Times has a variety of short video interviews on its YouTube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

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



Videos

Discussion

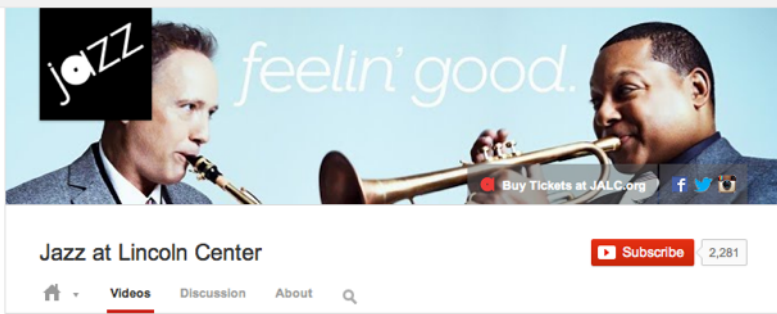
About

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



Jazz at Lincoln Center

Subscribe

2,281



Videos

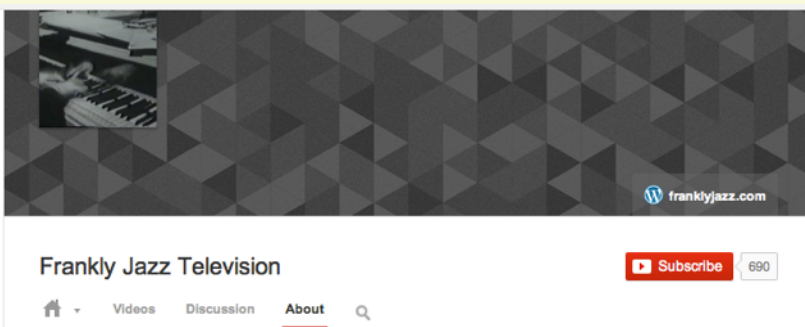
Discussion

About



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



Frankly Jazz Television

Subscribe

690



Videos

Discussion

About



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

Food

(Thomas Strønen and Iain Ballamy)

The Komedia, Brighton

Wednesday 10th September 2014

‘Refreshing’, ‘amazing’, ‘beautiful’ and ‘deeply resonant’ are just some of the reactions coming from audience members seated either side of me at this early autumn Brighton Jazz Club night. This performance is to promote Food’s new release on ECM Records which is at this moment being mixed in the studio with Ulf Holland as studio engineer, who has worked with David Bowie, A-Ha and Satyricon.

Accompanied by soft white starlights against a dark velvet stage backdrop, two men dressed in black, on this occasion turn the word ‘jazz’ into a very loose term indeed. It’s a very far cry from the usual jazz duo setup. With their trademark sound mixing electronics, samples and loops, Food don’t just make music, but as Thomas Strønen explains to me in the interval, “a kind of sound theatre”. Alternating neon pink and purple rays emphasise the otherworldly atmosphere. Two screens either side of the stage run a continuous movie of the players. Breaking loops of sound over his drum rolls and subtle percussion, Strønen, silhouetted behind his drum kit, ingeniously begins to build layer upon lush layer of ambient aural fairytale. Looking around me, I realise that this particular blend of miked drums and sax is

actually having a physically invigorating effect on the audience, who seem riveted and fascinated by it.

Echo, reverb, effects and breakbeats from Strønen punctuate, distort and stretch out Ballamy’s eerie sax calls. When the rhythm picks up and gets faster, more repetitive and hypnotic, I’m reminded simultaneously of the sonic spirituality of Jan Garbarek, fused with touches of Pat Metheny’s *Last Train Home*. Fans of modern electronica will love the effects, but there is an unmistakable and highly original dramatic tension as Strønen’s ‘whispering’ brushwork on drums and tambourine



Thomas Strønen at The Komedia. Photo by Jasmine Sharif.

samples, builds the music to its intense, somewhat ghostly, surreal climax. Like a Bowie show, the audience gets a complete visual experience taking in beautifully

formed sound paintings punctuated by effects, theatre and cinema influences, and video art.

Live sound man Ulf Holand hovers at the side of the stage throughout the performance making sure everything sounds ‘just right’, providing a reassuring and grounding counterfoil to the experimental and at times tortured artistry of Ballamy and Strønen. As the sound dies away, it leaves a spellbound hush, followed by slightly awed applause.

After the gig, knowing that the pair have collaborated on several CDs, I ask them individually what the new musical departures on their recently recorded album mean to them. Ballamy, verbally terse as he is musically complex, says that in the recording process, he got what he really needed: the chance to explore what music can be, to probe its true potential.

Strønen explains the essence of all Food's live performances: the exploration of truly improvised music. Although he has a firm foundation in the jazz tradition, he is very open to many different genres. When I mention parallels of tonight's performance, with the icy sea laments of Kate Bush's *Ninth Wave* and her *50 Words For Snow*, his eyes light up. It is perhaps not surprising that ECM label-mate Eberhard Weber has played cello on several of Bush's albums. He sees

Food's latest album as the soundtrack to an art exhibition rather than confined to a jazz cellar. And he is just as influenced by the work of writer Ann Michaels, and her poetic work *Fugitive Pieces*: it was from this that he got the name for his other great project *Time Is A Blind Guide*, also recording for ECM.

The new CD will be pre-released in the U.S. and Canada at the beginning of January 2015, with an accompanying tour, and will be available on general release in March 2015. From tonight's intriguing taster, it will be a delightful celebration of all the arts.

Jasmine Sharif

SNOW DROP JAZZ

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

Sept 8
Mark Basseby (tmb)
Andy Williams (gtr)
 Milo 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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*Offering highly-talented jazz musicians and bands for any occasion

Chris Laurence Quartet

The Verdict, Brighton
Friday 19th September

This group last performed at The Verdict in January 2013 so it was a welcome return for the group.

Although John Parricelli was unfortunately absent, he was ably replaced by Mike Outram, deftly skilled in accompanying improvisors with complementary textures and colours.

As an ensemble that usually performs the music of Kenny Wheeler they provided a fitting tribute to the great composer (who sadly passed away the day before) with a playful version of his tune *Sly Eyes*.

Compositions by other musicians were performed with agility, giving each member of the ensemble a chance to improvise. John Surman's *Brewster's Rooster* was a memorable highlight together with John Parricelli's composition *Scrim*.

Bassist Chris Laurence provided a solid support behind soloists Frank Ricotti and Mike Outram. Ricotti and Laurence had an empathy that was enjoyable to both see and hear and Martin France's drumming was thoughtful and sensitive (as well as dramatic where needed).

The group ended with a suitable tribute to the great Kenny Wheeler with one of Wheeler's most well-known compositions, *Everybody's Song But My Own*.

Chris Laurence, double bass; Frank Ricotti, vibraphone; Mike Outram, guitar; Martin France, drums.

Dylan Howe - Subterranean: New Designs on Bowie's Berlin

The Verdict, Brighton
Friday 26th September

Not knowing much about the music of David Bowie, I wasn't quite sure what to

expect from this gig but the presence of UK jazz legends Andy Sheppard and Steve Lodder made this a must-see event and tickets were sold out more than a week in advance.

From the moment you walked in you could see the projected images of Berlin and see the extensive set-up of synthesisers and electronics.

The first tune, *Subterraneans*, was an ethereal, cinematic journey of different sounds and textures with Steve Lodder expertly interweaving digital sounds to accompany the tenor saxophone of Andy Sheppard.

For the second set Andy Sheppard performed partly on soprano saxophone adding to the haunting nature of some of the pieces, in particular the tune *Warszawa* which soon transformed into a Coltrane-esque exploration before launching into a relaxed swinging piece of hard bop.

This was the first time that pianist Will Butterworth had performed these arrangements in public, though it didn't show as he expertly delivered the right chords at the right time and soloed with confidence and fluidity.

It's hard to believe that all of the music performed on this evening was composed by David Bowie (with some tunes by Bowie and Brian Eno). The album *Subterranean* is well worth a listen and it's well worth hearing the original Bowie tunes just to hear exactly what Dylan Howe has done to them and to understand his process of arranging them for a jazz ensemble.

This was a memorable and enjoyable evening and certainly something different.

Dylan Howe, drums; Andy Sheppard, saxes; Steve Lodder, synths & electronics; Will Butterworth, piano; Dave Whitford, double bass.

Charlie Anderson

Listings



The Darius Brubeck Quartet perform at The Ropetackle Arts Centre in Shoreham on Thursday 2nd October.

Highlights



Darius Brubeck Quartet

The Ropetackle, Shoreham
Thursday 2nd October, 8pm

Pianist Darius Brubeck will be performing some of his own compositions as well as classics by his father Dave Brubeck. With Dave O'Higgins on saxes, Matt Ridley on bass and Wesley Gibbens on drums.



Celebrating the Life of Ian Price

The Hare & Hounds, Worthing
Tuesday 30th September, 8pm

A whole host of top musicians gathering to pay tribute to the late saxophonist Ian Price in an event organised by drummer Alex Eberhard.

Admission is free - all donations will go to Macmillan Cancer Support.

Partisans

The Verdict, Brighton
Friday 10th October, 8pm

Julian Siegel on sax and bass clarinet, Phil Robson on guitar, Thad Kelly on bass and Gene Calderazzo on drums.

Kjell Berglund

The Verdict, Brighton
Friday 3rd October, 8:30pm

Swedish trumpeter Kjell Berglund heads an all-star quartet with pianist John Horler, Tim Wells on bass and Trevor Tomkins 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

29

Terry Seabrook Piano Trio

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

Jazz Jam with One Hat Trio

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

Tuesday

30

**The Brunswick Jazz Jam
hosted by Paul Richards**

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

A Celebration of Ian Price

Hare & Hounds, Worthing
8:30pm Free ([see highlights](#))

Wednesday

1

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Lana Trio + Tilt

Safehouse, The Good
Companions, Brighton
8pm £3/£2

Thursday

2

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Enrico Tomasso/Ian Bateman Quintet

Smalls, Brighton
8pm £14

Nigel Thomas + Guests

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

Darius Brubeck Quintet

Ropetackle Arts Centre, Shoreham
8pm £14 ([see highlights](#))

Friday

3

Ben Sarfas

The Brunswick, Hove
8pm £7/£5

Kjell Berglund Group

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

Derek Nash Quartet

The Underground Theatre, Eastbourne
8pm £12/10

Steve Aston Gypsy Jazz

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

Allison Neale

Steyning Jazz Club
8:30pm £10/6

Saturday

4

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

5

Herbie Flowers Jazz Breakfast

Brighton Dome: Corn Exchange
11am £7

Lawrence Jones All Stars

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

Savannah/Assorted Nuts

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

Gypsy Jazz

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

Steve Aston Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Gig Listings

Monday

6

Terry Seabrook + Guest

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

7

**The Brunswick Jazz Jam
hosted by Paul Richards**

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

Wednesday

8

**In Session with the Wayne
McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

9

Neil Cowley Trio

Brighton Dome: Corn
Exchange
8pm (doors open 7:15pm)
£15/12.50

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests

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

Friday

10

Partisans

The Verdict, Brighton
8:30pm £15/12 (see [highlights](#))

Steve Aston Gypsy Jazz

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

Saturday

11

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

12

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]

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 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 Brunswick, Hove

Sunday 7th December:

Aneesa Chaudry Jazz Band

The Hare & Hounds, Worthing

Tuesday 14th Oct. John Lake Trio with Phil

Paton

Brighton Dome

Wednesday 12th November

Gregory Porter (Concert Hall)

Sunday 16th November

Pascuala Ilabaca & Fauna (Studio Theatre)

Smalls, Brighton

Thursday 16th October

Robert Fowler/Steve Brown/Jonathan

Vinten Quintet

Thursday 30th October

Janet Seidal Trio

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 (upstairs room)

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 Round Georges, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ Tel. 01273 691833

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)
Milo Fell (drs) & Terry Seabrook (org)

Sept 8
**Mark Bassey (tmb)
Andy Williams (gtr)**
Milo 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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p. 7 Jools Holland screengrab from YouTube; Neil Cowley screengrab from Vimeo.

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Next Issue



Issue 31 features an interview with
Tim Garland.

Upcoming Issues

Expect features/interviews with the following:
John Surman, Paul Booth, Gareth Lockrane, Enrico
Tomasso and Nikki Iles.

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

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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 12th October

Features
News
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Interviews
and more!