

The Sussex **JAZZ MAG**

Fortnightly Issue 30 Monday 13th - Sunday 26th October 2014



TIM GARLAND



Grammy Award winner **Tim Garland** took time out from his busy touring schedule to talk about his composing style and his recent work with Chick Corea.

Sussex vocalist **Lou Beckerman** begins a three-part series discussing the process involved in launching an album, ahead of the launch of her new album *Into the Blue*.



We also have photos and reviews of recent gigs around Sussex along with previews of upcoming concerts and events.

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

The Sussex
JAZZ MAG

Monday 13th - Sunday 26th October 2014

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Saxophonist Tim Garland performs at
St. George's Church in Brighton on
Saturday 25th October.

The Column: Eddie Myer

It Don't Mean A Thing If It Ain't Got That 15/16 Beat Displacement



photo by Mike Guest

In the beginning, there was Bill Johnson, who claimed to have invented slap bass when his bow broke on a gig while he was out on the road in Louisiana in the early years of the late lamented 20th century, playing something that had only just turned into jazz as we'd recognise it today. Bill seems to have been allowed by erstwhile boss 'Baby' Dodds to create the first ever bass solo in recorded history (*Bull Fiddle Blues*, 1928), and survived the experience to see his 100th birthday in 1972, by which time slap bass (and jazz) had come to mean something quite different. Then we meet Wellman Braud, entered in the records as the fastest slap technician of the 1930s, who left the band of Wilbur Sweatman and the travelling burlesque shows, barging aside the tuba-playing Henry Edwards to hold down the bottom end in the Ellington Orchestra with a groove you could hang your hat on before retiring to Sheepshead Bay in Brooklyn. Let's not forget Milt Hinton and 'Pops' Foster as well - both of their careers spanned almost the entire history of jazz. If only Jimmy Blanton had been as fortunate - like his coeval Charlie Christian, he had only a couple of short years to revolutionise the expressive possibilities of his instrument before tuberculosis came calling. If Walter Page taught the bass to walk, Blanton taught it to talk.

All the above have been variously credited with liberating the bass from its role as a basic accompanying thud, usually in a metaphor involving shackles. The playing of Wellman and his peers reaches us across the gulfs of history, so strong and sure that not even the clouds of sonic interruption on those hissing, crackly 78s can totally obscure their surefooted, propulsive groove. The values of good timekeeping and that elusive but essential component, rhythmic 'feel', are as important today as they were in those early days. But while you'd still be impressed by Milt's nifty slap intro to Cab Calloway's *Reefer Man*, both the sound and technique of those godfathers seem utterly primitive today. Listen to Blanton's duets with Ellington and you can't fault his style, his feel, his note choice and his effortless summation of what jazz was all about at the time. Yet by the standards

of the time, sustaining a four-bar run of mid-tempo, mid-register quavers on the bass was enough to put you in the forefront of technical achievers.

From Blanton onwards, each successive generation put their forebears in the shade. Within 15 years, Oscar Pettiford and Paul Chambers were matching the horn players for speed and fluency and George Duvivier was spending as much time in the highest registers as Dragonetti. New technology in amps and strings accelerated the process; Scott LaFaro and Eddie Gomez heralded the era of the super-bassist who could compete with guitarists for seemingly endless flights of semiquavers. Today, even those guys seem limited compared to uber-beings like John Patitucci who can achieve the arco facility of a cellist with sprays of pizzicato 32nd notes, all with perfect intonation. And this ever-increasing facility has been equalled on every other instrument in jazz. Pianists, drummers, guitarists, saxophonists and trumpeters are expected, as a matter of basic competence, to be able to perform feats way beyond the technical abilities of the founding generations of the music.

It's definitely reminiscent of an artistic arms race. While the more egregious excesses of the 'super-player' have been toned down since the days of Stanley Clarke, you can't help but notice that even his playing now seems rather quaint and 'old school' compared to, say, Victor Wooten. Players like drummer Mark Guiliana have retreated from the Billy Cobham challenge of playing everything louder and faster than everything else, but have carved out their own equally competitive arena of ever more complex rhythmic subdivisions. Progress in the music has become inextricably linked with ever greater harmonic and rhythmic complexity, ever higher standards of technical virtuosity - in fact, it's become part of the USP of jazz.

This is admirable, and perhaps inevitable, but it does beg certain questions. The limits of human musical achievement are up for redefinition by each successive generation, but there must also be a point of diminishing returns. The evolution of jazz's technical vocabulary has been staggeringly swift - how much faster, more offbeat, more darkly

harmonic, more rhythmically fractured, can everyone play? Are we reaching the end of the possibilities for virtuosic innovation, and if so, what comes next? And, of course, what about the audience?

It's surely no coincidence that the more technically accomplished jazz became, the more its audience has shrunk. Music can challenge and it can reassure, and each of us will respond to a different blend of those two qualities. Pyrotechnical virtuosity can simultaneously attract and repel - without a message to communicate, it can degenerate into circus tricks. One of the bigger draws on the current live circuit is the Neil Cowley Trio. Despite his impressive CV as a classical prodigy, Cowley chooses to construct his music from a series of simple techniques more reminiscent of his session work with pop bands. He adheres to the classic jazz piano trio format, yet his simplicity (and his relative success) have led to questions as to his jazz credentials. Yet his concerts retain the values of 'art music' rather than smooth jazz or easy listening. Whatever your stand on this, or your own tastes, this deliberate return to simplicity is an indication of a possible direction away from the musical arms race - as history has taught us, the best you can expect from an arms race is a stalemate. ☉

IN session

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Wayne McConnell Eddie Myer Milo Fell

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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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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).



AN INTRODUCTION TO...

TIM GARLAND

Tim Garland was born in Ilford, Essex on 19th October 1966, the same year as Julian Siegel, Julian Argüelles and Julian Joseph. He was raised in Canterbury, Kent in a musical family. His father was a cellist and music lover, his older brother played the drums and his older sister played the flute. The young Tim Garland played clarinet and piano to grade eight standard and began composing music at a young age. At 15 he began playing the alto saxophone and has early memories of first hearing Michael Brecker on the first Steps Ahead album whilst in a record shop in Canterbury. Around that time he also began listening to Keith Jarrett and other ECM albums, as well as seeing Tony Coe perform live.

Garland went on to study composition at the Guildhall School of Music where he played piano and saxophone, and performed on an old Fender Rhodes keyboard. Whilst there he immersed himself in the sounds of composers such as Takemitsu, Scriabin and Messiaen.

He formed a quintet with friends from the Guildhall (including pianist Robin Aspland) and recorded his first album with them, *Points on the Curve*, in 1988. A year later he won the BBC Soloist Award and formed the jazz/folk fusion band Lammas with Scottish poet and musician Don Paterson, which included vocalist Christine Tobin.

During 1990 Garland spent six months touring and performing in the Ronnie Scott Quintet, as a temporary replacement for Dick Pearce. In 1991 Lammas released their first album, which featured trumpeter Kenny Wheeler. After touring extensively with Lammas, the band were awarded the Best Ensemble Award at the 1993 British Jazz Awards. In 1996 he performed in a duet with ECM guitarist Ralph Towner.

In 1998 Tim Garland released what was to be his breakthrough album, *Enter the Fire* which featured Jason Rebello on piano, Mick Hutton on bass and Jeremy Stacey on drums. Whilst in New York visiting his friend Joe Locke, he was introduced to pianist Billy Childs, who was impressed with Garland's *Enter the Fire* album and gave a copy to his friend Chick Corea. A few months later, Tim Garland was invited to join Chick Corea's group Origin on a tour of the US in 1999 and the two have worked together on numerous projects ever since.

In the early noughties, Garland performed in the Dankworth Generation Band, the Allan

Ganley Big Band, Bill Bruford's Earthworks and started his own big band, the Dean Street Underground Orchestra (which later merged with Earthworks).

As well as working with Chick Corea at this time, he also joined the trio groups Storms/Nocturnes and Acoustic Triangle (who performed acoustic jazz in unique spaces around Britain). Around this time he also relocated to the North-East to take up a fellowship at Newcastle University and was their composer-in-residence. He moved with his family to Whitley Bay and was impressed by the acoustic sound of the local lighthouse. He visited the lighthouse on several occasions and recorded his bass clarinet improvisations there. The result of these sessions was the 2005 album *If the Sea Replied* which combines the voice of the lighthouse keeper with the sounds of Garland's bass clarinet and the strings of the Northern Sinfonia.



St. Mary's Lighthouse, Whitley Bay

In 2006 he was voted Musician of the Year by the Cross-Parliamentary Jazz Society. Garland also formed his own small ensemble, the Lighthouse trio which released two critically acclaimed albums.

A big fan of ECM albums as a teenager, Garland worked diligently on new arrangements for a re-recording of the classic Chick Corea/Gary Burton album *Crystal Silence*. The end result was the 2008 album *The New Crystal Silence*, for which Garland won a Grammy award for his arrangements.

His latest album, *Songs for the North Sky*, was critically acclaimed when it was released in May of this year on Dave Stapleton's Edition label. Both The Guardian's John Fordham and The Observer's Dave Gelly gave it five stars.

Tim Garland is currently touring the UK.

TIM GARLAND

INTERVIEW

Your latest album has a very original sound. Where do you get your ideas from?

“I love to get the very best out of everyone on stage. Often this means tapping into the most unique things about your players, such as Asaf Sirkis' cultural background. It's a true band and not just a backing for me!”

What process do you go through when you compose?

“The best things I've written are for specific people, where there is a clear end to visualise, in mind. The only changing process about composition is that I have to have it formed very clearly mentally before it can manifest.”

You've worked a lot with Chick Corea, most recently last year in his band The Vigil. What's it like performing with such a unique musician?

“I've just come back from a nine week tour with Chick. At times it was exhausting. To play jazz in stadiums to thousands of people is a precious thing these days and takes a certain approach, you have to know the material really well. Chick is very open, very focused and I hope I'm like him when I'm 73!”



You're just starting a tour of the UK, which includes a concert in Brighton with Jason Rebello and Asaf Sirkis. What can we expect to hear?

“On the 25th you'll hear the best small group I've ever had! I feel the experience I've had these days has helped me get everyone sounding at their best!”

I remember you saying once at a masterclass about the triangle of melody, harmony and rhythm. Could you explain that and how it can help improvisors.

“Yes, harmony - as something to focus on in improvisation, should be balanced with rhythmic ideas and melodic ideas if you are to get the most variation and vitality in your playing. It is like a triangle. Sometimes texture too, can be an idea unto itself. We should strive to be as complete players as possible.”

Tim Garland appears with his Lighthouse trio performing tunes from his critically acclaimed album *Songs to the North Sky* at St. George's Church in Kemptown, Brighton on Saturday 25th October. Tickets available [here](#).

Details at www.brightonjazzclub.co.uk

For more on Tim Garland: www.timgarland.com

TIM GARLAND

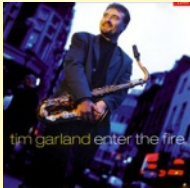
DISCOGRAPHY

Albums under his own name

1988
Points on the Curve
[FMD]



1997
Enter the Fire
[Linn]



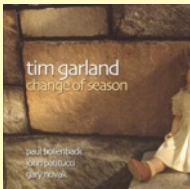
2000
Made By Walking
[Stretch]



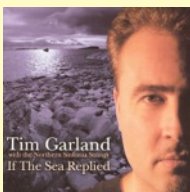
2002
Playing to the Moon
[Jazz House]



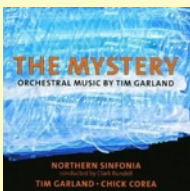
2004
Change of Season
[Sirocco]



2005
If the Sea Replied
[Sirocco]



2007
The Mystery
[Audio B]



2014
Songs to the North Sky
[Edition]
The critically acclaimed two-disc set is Garland's latest project.



Albums with ensembles

Lammas

1991
Lammas with guest Kenny Wheeler



1993 This Morning
1995 The Broken Road
1997 Sourcebook
1999 Sea Changes

Storms/Nocturnes

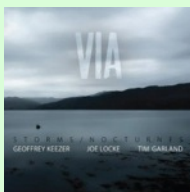
2002
Storms/Nocturnes
[Sirocco]



2003
Rising Tide
[Sirocco]

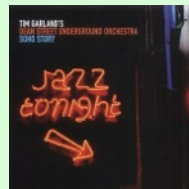


2011
Via
[Origin]



Earthworks/ Underground

2002
Dean Street Underground:
Soho Story



2004
Bill Bruford's Earthworks:
Random Acts of Happiness

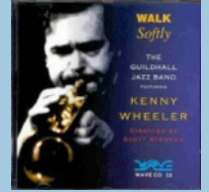


2006
Earthworks Underground Orchestra



Albums as a sideman

1998
The Guildhall Jazz Band:
Walk Softly



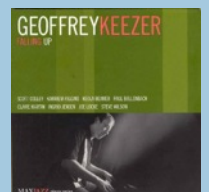
2001
John Law Quartet:
The Moment



2001
Clark Tracey:
Stability



2003
Geoffrey Keezer:
Falling Up



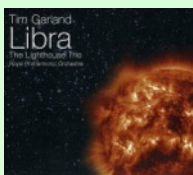
2011
Jacqui Dankworth:
It Happens Quietly



Tim Garland also appears on albums by Brand New Heavies, The Epochs, Graham Dalby and others.

Lighthouse Trio

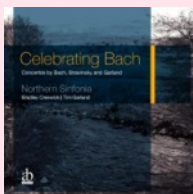
2009
Libra [Proper]
 The debut album of the Lighthouse Trio with the Royal Philharmonic Orchestra on the track Frontier



2012
Lighthouse [Act]
 (with Gwilym Simcock, piano and Asaf Sirkis, drums)



2009
Celebrating Bach with Northern Sinfonia [Audio B]



Acoustic Triangle

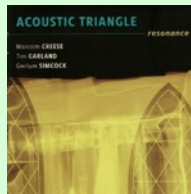
2001
Interactions
 (with John Horler, piano and Malcolm Creese, bass)



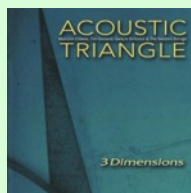
2003
Catalyst
 (with Gwilym Simcock, piano and Malcolm Creese, bass)



2005
Resonance
 (with Gwilym Simcock, piano & french horn and Malcolm Creese, bass)

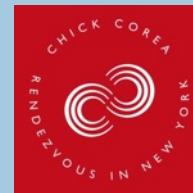


2008
3 Dimensions
 (Acoustic Triangle joined by The Sacconi String Sextet)



with Chick Corea

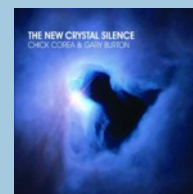
2003
Rendezvous in New York
 (tenor sax on *Armando's Tango*)



2006
The Ultimate Adventure



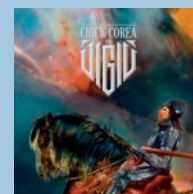
2008
The New Crystal Silence
 (Grammy award winning arrangements)



2012
The Continents: Concerto for Jazz Quintet & Chamber Orchestra



2013
The Vigil
 (Chick Corea's latest project)



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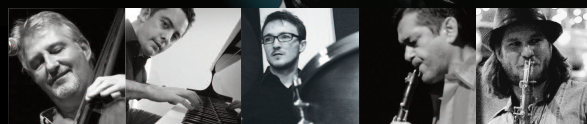
Into the Blue

with

LOU BECKERMAN

to help celebrate the launch of Lou's acclaimed new CD

LOU BECKERMAN: vocals TERRY PACK: double bass
WAYNE McCONNELL: piano DAN HAYMAN: drums
MERLIN SHEPHERD: clarinet BJORN DAHLBERG: saxes



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'A classy, sensitive and thoughtful collection of songs with world-class playing throughout.' Claire Martin OBE

CD signing after the performance.

LAUNCHING 'INTO the BLUE'

Part 1: Lou Beckerman reflects on wearing an independent recording artist/promoter's hat to launch her new album.

The lorry arrives with a dauntingly high stack of boxes packed with CDs. They're looking and sounding good - no major glitches. A certain sense of accomplishment prevails. The band has had a listening session and it all feels exciting. However that's not the finishing line. Being a musician with an album under her belt (the first since 'My Gift to You' ten years ago) just isn't enough. So what happens next...? As an independent artist with no external backing I've been learning - steeply - how vital it is to have a plan. To do justice to the enormous amount of hours, hard work, energy, expenditure and goodwill that have gone into this project I need to give this recording at least a fair chance of being heard...

It was a difficult time just after the completed album arrived. Our wonderful sax player, support and integral member of this project, Simon D'souza, was ill and in a hospice. This had been his penultimate recording. I remain grateful that Simon was able to hold, see and listen to the album and gave his seal of approval. Certain tracks will always have an air of poignancy, especially Skylark where his playing is hauntingly lovely.

I'd reached an impasse; time was passing and although the CDs were selling through my website, at my gigs and workshops, I wasn't entirely honouring all that had brought the album to fruition. People were asking about 'The Launch'. One day jazz vocalist Claire Martin and I went for a walk over the Downs to the Chattri and I was saying how I enjoyed playing in sacred spaces (my first big gig was to an audience of several hundred in Westminster Cathedral). The idea of a 3-church 'mini-tour' was mooted and the seed of a plan - if not the CD - had been launched! I decided on a trio of showcase gigs but in very contrasting settings, reflecting different aspects of the music and to suit varying audiences. Finding the venues then



fell into place. I've previously enjoyed singing in all three settings and it wasn't too difficult to turn a couple of pre-existing bookings into launch gigs. One of them is also a charity fundraiser. Now, whether you feel posh, prayerful or playful (or even stately, spiritual or sassy), from the Grand Hall of a gracious country home via a church to a gig venue - there's a launch for you! (*See posters with details in this edition of SJM.*)

Launch events are only part of a CD promotion - just the tip of the iceberg. Much has to be considered and worked hard at. Here are some of the myriad of other factors I've had to think about and act on:

- Making the physical album available for digital distribution on iTunes, Amazon and Spotify. I used CD Baby.
- Making a short promotional film and thinking about building more of a presence on social media sites.
- Writing a press release. (*Elaine Crouch of 'Buy Some Time' provided valuable assistance with the above.*)
- Overhauling my website: updating home page/ bio/photos/ music player / events diary / adding links.
- Designing posters/ flyers for print and web and getting them out there.
- Keeping an eye on an already overspent budget!

- Promoting my heart out: organising radio interviews / sending packs to the press / sending the album for reviews.
- Flagrant unabashed promoting through friends and family.
- Then following up all of the above...
- Making sure all of the technical requirements for the gigs are met.
- Sorting new charts; planning the sets (each event a little different in content and line-up) and fitting in rehearsal time to suit everyone.
- And so on...

And while all this is going on it's been important to pay attention to the music itself. I'm feeling excited and creative, and ready for the album material to continue to grow. The recording was a snapshot in time and standing still isn't an option.

You'll appreciate that all this has called for more than a little staying power. Initially I hadn't really thought beyond completion of the album. Lesson learned. I'm not at all pushy by nature – and quite private – but I can be determined (especially for a band – or if a charity is involved), and I can, and do, graft. I'm so looking forward to the gigs with band members **Wayne McConnell**: piano, **Terry Pack**: double bass, **Dan Hayman**: drums, **Björn Dahlberg**: saxes, **Merlin Shepherd**: clarinet, **Steve Thompson**: double bass, me on vocals and perhaps a guest or two – and partying – jazz-style!

We'll be letting you know how it's all progressing...

For more on Lou Beckerman:

www.loubeckermanjazz.com

You're invited...

Into the Blue

with **LOU BECKERMAN**

to help celebrate the launch of Lou's acclaimed new CD and to help raise funds (and friends!) for reMEMber

LOU BECKERMAN: vocals **WAYNE McCONNELL**: piano
STEVE THOMPSON: double bass
DAN HAYMAN: drums **BJÖRN DAHLBERG**: saxes



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Claire Martin OBE

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£15 (includes champagne) Black Tie Optional

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 Or in person at The Mint House, 94 High Street, Hurstpierpoint.

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CD signing after the performance.

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Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Terry Seabrook presents his Jazz Tip of the Month No. 15:

Contrafacts

There has been a common practise in jazz composition which involves the overlaying a new melody over an existing harmonic structure of a pre-existing (standard) song. An example of this is the chord sequence to the popular song *Indiana* (1917) by James F. Hanley which was used by Miles Davis for *Donna Lee* as well as by Fats Navarro for *Ice Freezes Red* and by Lennie Tristano for *Ju-Ju*.

Other examples are:

Whispering >> *Groovin' High*

All the Things You Are >> *Prince Albert*

What Is This Thing Called Love >> *Hot House*

The most famous example is probably *I got rhythm* by George Gershwin which has been used for dozens of jazz songs such as *Oleo*, *Anthropology*, *Moose the Mooch*, *The Flintstones* and even *University Challenge* (popularised by Jim Mullen).

Now this practise has a name. Such songs with new melodies set to the chord sequence of a pre-existing song are called contrafacts. There are very many of them and a full list can be found on Wikipedia [here](#).

I only recently just learnt about this name (contrafact) when I played a concert last week with Geoff Simkins who told me about it and (surprisingly) I'd never heard the actual term before.

I don't know the origin of the term but it has a rather legalistic or academic ring to it. Maybe it comes from another musical practice: in vocal music, **contrafactum** (pl. **contrafacta**) is 'the substitution of one text for another without substantial change to the music'.

The practise of contrafact composition was very popular with the school of cool jazz. This was a style which developed in the late 1950's and centred around pianist Lennie Tristano and his coterie of New York musicians (Lee Konitz, Warne Marsh etc). Some examples are:

317 East 32nd Street (by Lee Konitz) (based on *Out of Nowhere*)

'Thingin' (by Lee Konitz) (based on *All the Things You Are*)

Lennie's Pennies (by Lennie Tristano) (based on *Pennies from Heaven*)

Friend- Lee (by Lee Konitz) (based on *Just Friends*)

So I decided to explore this compositional game myself and wrote a song (for last week's concert) which is based on *I Remember You* (1941 Victor Schertzinger, Johnny Mercer) and which I have called *You Remember Me?*. The first 8 bars is a virtual inversion of the original melody. Here it is if you want to try it. Now how about writing a contrafact yourself on one of your favourite song's chord sequences.

Concert

You Remember Me?

8 Oct 2014

Fast Bebop

Terry Seabrook

A1

F Δ B m^7 E 7 F Δ C m^7 F 7

B $b\Delta$ B b^m7 E b^7 A $b\Delta$ G m^7 C 7

A2

F Δ B m^7 E 7 F Δ C m^7 F 7

B $b\Delta$ B b^m7 E b^7 F Δ C m^7 F 7

B

B $b\Delta$ E m^7 A 7 D Δ E m^7 A 7

D Δ D m^7 G 7 C Δ G m^7 C 7

A3

F Δ B m^7 E 7 F Δ C m^7 F 7

B $b\Delta$ B b^m7 E b^7 A m^7 A b^o

A m^7 D 7 G m^7 C 7 F Δ D 7 G m^7 C 7 *To:* $\text{\textcircled{C}}$

$\text{\textcircled{C}}$ **Coda**

A m^7 D 7 G m^7 C 7 F Δ +II

poco rit

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



In Session at 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

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 trombonist Mark Bassey.

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.

The end of term concert will be at The Brunswick on Sunday 23rd November at 7:30pm. Tickets £5.

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



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 began 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 Basseby 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

Details and Tickets:

www.thebrunswick.net

Reviews & Previews



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

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



Tina May Sings ACJ

Saxophonist and arranger Robin Blakeman presents 'a celebration of the very musical life of the great Brazilian-born composer and songwriter Antonio Carlos Jobim, in the 20th anniversary year of his passing'.

Vocalist Tina May will be accompanied by the Luiz Bonfá Society Orchestra, which includes french horn player Jim Rattigan (pictured left).

The ensemble perform a variety of compositions by Antonio Carlos Jobim and this concert will premiere an arrangement of Jobim's *Bonita*,

in dedication to the late Ian Price.

This will be the third performance of the ensemble, having performed at St. Bartholomew's and The Brunswick in Hove.

It will take place at St. John's Church, Knoyle Road (cnr. Preston Road), Preston Village, Brighton BN1 6RB on Saturday 8th November at 7.30 pm (doors open 7pm).

Tickets are available from the Brighton Dome Ticket Shop priced £12 (£8 concessions).



The Oxjam Electronic & Improvised Music All Dayer

The Spirit of Gravity & Safehouse presents the Oxjam Electronic & Improvised music all dayer

I'm Dr Buoyant
Noteherder & McCloud
Nil - SafeGrav Orchestra
Broken Star + Ron Gaines
Tidal Surge - TR Agency
+ Wildcard Quartet/s

6 unique, improvised performances from 6 different quartet line-ups comprising members of the Safehouse

The Good Companions, Dyke Road, Hove, BN1 3TE
Saturday 18th October 12.30 to 11.00pm

Entry to this event £7/£5.
Or buy a wristband for all events in the Oxjam Brighton Takeover at oxjambrighton.co.uk

OXJAM
MUSIC FESTIVAL
www.oxfam.org.uk/oxjam


OXFAM

The Spirit of Gravity and Safehouse have joined together to present an all day event as part of the Oxjam Music Festival.

There will be sets from I'm Dr Buoyant, Noteherder & McCloud, Nil, SafeGrav Orchestra, Broken Star and Ron Caines, Tidal Surge (Al Strachan and VV) and TR Agency.

Interspersed with these sets will be Wildcard Quartets made up of Safehouse members and regulars.

If you wish to see this event and other Oxjam events, you can buy a wristband for all stages throughout the day from www.oxjambrighton.co.uk or www.wegotickets.com.

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. 13th October: Denys Baptiste's Triumvirate

Mon. 20th October: Evan Parker & John Butcher

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturdays 6pm

Sat. 18th October: Trish Clowes & Norma Winstone

Sat. 25th October: John Wilson Orchestra/Gwilym Simcock

Geoffrey Smith's Jazz, Saturday evenings at midnight

Sat. 18th October: George Russell

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



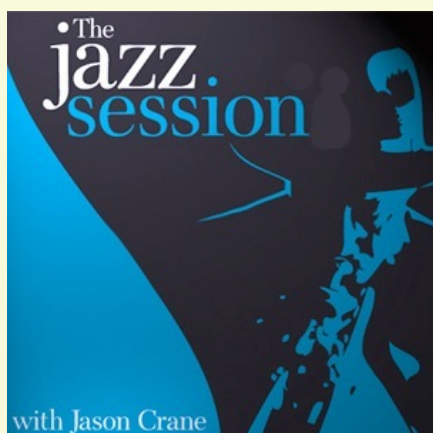
The Jazzwise Podcast

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:



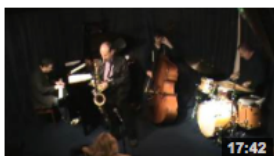
Sandu - Jim Mullen Quartet - VerdictJazz
3,131 views 2 years ago



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



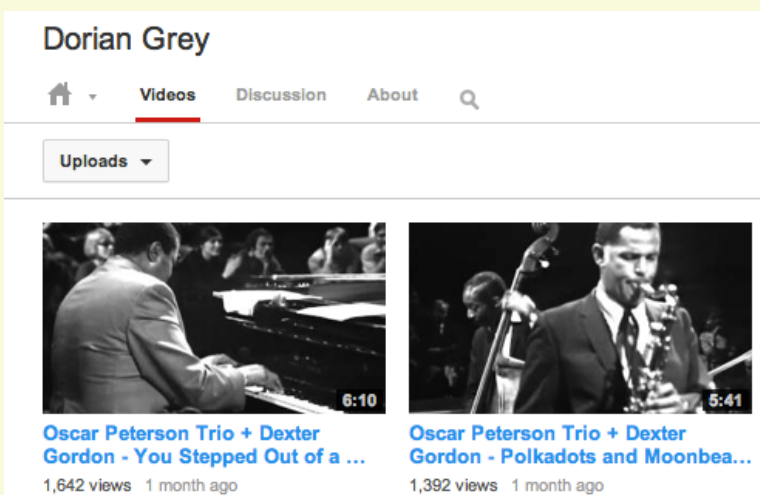
American magazine Jazz Times has a variety of short video interviews on its YouTube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

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

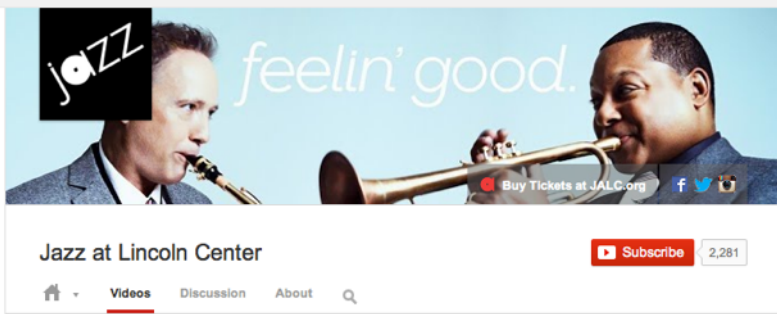
About

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

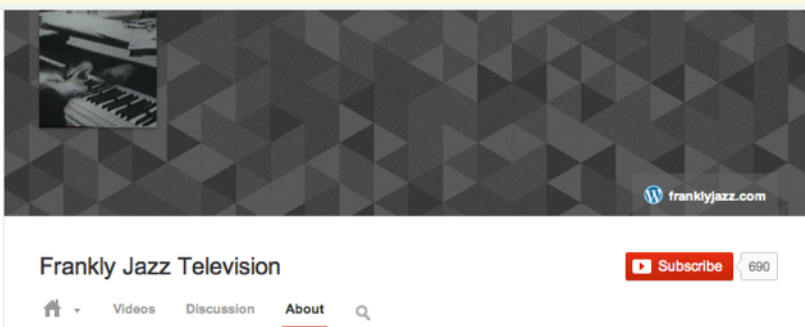
Discussion

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



The Plough and Attic Rooms in Ruser (near Horsham) provided the perfect setting for a mini-jazz & blues festival on Sunday 28th September.

Veteran trumpeter Raul D'Oliveira entertained the audience in the garden performing on trumpet, flugelhorn and an array of percussion instruments.

Raul D'Oliveira took time out to speak to Sussex Jazz Mag photographer Anabel Alegre. Look out for an interview with him in a future edition of SJM.



In the evening, the charismatic **Jonny Hepbir** performed with his quartet, with vocalist Sara Oschlag, fellow guitarist Jason Henson and bassist Dan Sheppard.



Ian Price Memorial Evening

Hare & Hounds, Worthing
Tuesday 30th September 2014

The Hare & Hounds is normally a venue that hosts small bands but this night was special - a huge number of musicians gathered to pay tribute to the late saxophonist Ian Price and raise money for charity. With a constant rotation of musicians, all overseen by drummer and organiser Alex Eberhard, the evening provided lots of entertainment in an overcrowded venue with a highly appreciative audience.

Eberhard was happy to give up the drum chair to Bobby Worth, Cookie Jones, Preston Prince, Jim Whyte and Malcolm Mortimore who accompanied an array of pianists, guitarists and saxophonists, with bassists Godfrey Sheppard, John Banks, Eddie Myer and Dan Sheppard.



But it was the vocalists who stole the show, with Jo Rotunno singing during the first set and Sara Oschlag duetting on *Cheek To Cheek* with Kathy Segal Garcia in the second set.

Drummer Alex Eberhard is hoping to make this an annual fundraiser and the evening provided some great music and raised more than £600 for MacMillan Cancer Support.

Partisans

The Verdict, Brighton
Friday 10th October 2014

It was a welcome return to Brighton for Partisans (and the debut at The Verdict for half of the band). Guitarist Phil Robson soloed as fluently as ever, negotiating his way through some tricky counterpoint. Bassist Thad Kelly provided an ever-solid backing to Gene Calderazzo's driving drum beats. Julian Siegel switched between bass clarinet and soprano sax on some of the numbers but stuck mostly to the tenor for tunes such as *Overview* and *Mickey*.

Kjell Berglund

The Verdict, Brighton
Friday 3rd October 2014

Swedish trumpeter Kjell Berglund often performs some obscure but beautiful tunes, rather than the usual standards and this evening was no exception.

A big fan of trumpeter Tom Harrell, he played the composition *Passages* in a style reminiscent of Harrell's original: warm, delicate and slightly esoteric.

Of the standards that they did play, *My Foolish Heart* was the most memorable, together with the Alec Wilder tune *While We're Young*.

Horace Silver's *Sunrise in Malibu* was expertly rendered by an all-star rhythm section of John Horler on piano, Tim Wells on bass and Trevor Tomkins on drums.

The Coltrane tribute tune, Eric Alexander's *To the Chief*, gave drummer Trevor Tomkins the freedom to drive forward and unleash some Elvin-esque splashes of complexity.

The choice of tunes created two well-balanced sets of tunes and although some of the arrangements seemed fiendishly complex, the group were more than capable of playing the parts whilst keeping their individual voices (bassist Tim Wells in particular performed some of the written charts with pinpoint accuracy).

Charlie Anderson



**TRUMPETER KJELL
BERGLUND IN
REHEARSAL WITH
JOHN HORLER, TIM
WELLS AND
TREVOR TOMKINS.**



ENRICO TOMASSO AT SMALLS



**Enrico Tomasso & Ian Bateman
Quintet**

*Smalls Jazz Club, Brighton
Thursday 2nd October 2014*

As a youngster, trumpeter Enrico Tomasso performed for Louis Armstrong and the influence of 'Pops' permeates his playing with a strong, confident trumpet sound on the Fats Waller classic *Jitterbug Waltz* followed by a trumpet and vocal rendition of *I've Got a Pocketful of Dreams*, made famous by Bing Crosby.

Whilst Tomasso also sang vocals on *My Old Rocking Chair* and the Irving Berlin tune *Without My Walking Stick*, he's a long way from retirement, still reaching those high notes and soloing with ease during the faster tunes, such as *Lester Leaps In*.

Trombonist Ian Bateman was on hand to play some sublime obligato parts, together with some robust solos and some excellent work with the plunger and mute.

The bossa *That's All* provided a good contrast in an evening of unrelenting hard-swinging numbers, together with the vocal talents of bassist Steve Thompson singing *All of Me*.

As is usually the case, the headliners were accompanied expertly by the house rhythm section of Piers Clark, Mark Edwards and Steve Thompson who provided solid time and contributed some expressive solos.

This was a great start to another great programme of fortnightly mainstream acoustic jazz at Smalls in Brighton.

Enrico Tomasso, trumpet and vocals; Ian Bateman, trombone; Mark Edwards, piano; Piers Clark, rhythm guitar; Steve Thompson, double bass and vocals.

Charlie Anderson



Enrico Tomasso, aged 7, with Louis Armstrong



NEIL COWLEY TRIO



The Neil Cowley Trio at Brighton Dome Corn Exchange. Photos by Anabel Alegre.
A full review of the concert will appear on the SJM website: www.sussexjazzmag.com



Listings



Alison Rayner performs with her quartet at The Verdict in Brighton on Saturday 25th October.
Photo by Brian O'Connor www.imagesofjazz.com

Highlights



Tim Garland

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

Tim Garland's Lighthouse Trio with Jason Rebello and Asaf Sirkis performing music from Garland's latest album *Songs to the North Sky*.



Cloggz

The Unitarian Church

Friday 24th & Saturday 25th October, 8pm
Two nights of music and entertainment from Mark Edwards' latest creation.

Expect to hear some cinematic sounds mixed with jazz, klezmer and plenty of humour. With Julian Nicholas, Ben Sarfas, Neil Corin, Eden Townend, Terry Pack and Dave Trigwell.

Oxjam Festival

The Verdict & The Good Companions,
Brighton

Saturday 18th October, all day

A variety of jazz and improvised music ensembles raising money for charity.

Mingus Underground Octet

JazzHastings

Tuesday 14th October, 8:30pm

Another chance to hear the music of Mingus performed by Andy Pickett, Sam Miles, Rob Leake, Martijn van Galen and Mark Bassey.

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

13

Terry Seabrook + Guest

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

Jazz Jam with One Hat Trio

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

Tuesday

14

The Brunswick Jazz Jam

hosted by **Paul Richards**

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

**John Lake Trio
with Phil Paton**

Hare & Hounds, Worthing
8:30pm Free

Mingus Underground Octet

JazzHastings, Hastings
8:30pm £8 (see highlights)

Wednesday

15

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

16

Mnozil Brass

Theatre Royal, Brighton
7:30pm £28.90

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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

**Robert Fowler/
Steve Brown/
Jonathan Vinten**

Smalls, Brighton
8pm £14

Friday

17

Liane Carroll & Roger Carey

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

18

Oxjam All Day Festival

Jazz Stage: The Verdict
11am-11pm
Improvised Music: The Good Companions
12:30pm-11pm
£15 multi-pass (see highlights)

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

19

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

**Paul Busby Big Band: One World
Jazz Suite with Mihaly Borbely**

St. Bartholomew's Church, Brighton
8pm £10/5

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]

Gig Listings

Monday

20

Terry Seabrook + Guest

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

21

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

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

Simon Spillett

Hare & Hounds, Worthing
8:30pm Free

Wednesday

22

**In Session with the Wayne
McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

23

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests

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

Friday

24

Mark Edwards' Clogg

Unitarian Church, Brighton
8pm £10/8 (see [highlights](#))

**Nigel Price/Vasilis Xenopoulos
Quartet**

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

25

Imogen Ryall

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

Tim Garland's Lighthouse

St. George's Church, Brighton
7:30pm £15 (see [highlights](#))

Steve Aston Gypsy Jazz

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

Mark Edwards' Clogg

Unitarian Church, Brighton
8pm £10/8

Alison Rayner Quartet

The Verdict, Brighton
8:30pm £10/8

Sunday

26

Savannah/Assorted Nuts

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

**Lawrence Jones All
Stars**

Lion & Lobster,
Brighton
8-10pm 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]

On The Horizon

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

The Verdict, Brighton

Friday 31st Oct. Paul Booth/Spike Wells
Friday 7th Nov. Paul Riley Quintet
Saturday 8th Nov. Pet Hill Organ Trio
Friday 14th Nov. Benn Clatworthy
Saturday 15th Nov. Bjorn Dahlberg
Friday 21st Nov. Robert Mitchell
Saturday 22nd Katy O'Neill & Rebecca Fidler
Friday 28th Nov. Tommaso Starace

Jazz Hastings

Tuesdays
11th November: Gareth Lockrane Quintet
16th December: Liane Carroll Trio with
Brandon Allen

Tina May Sings ACJ

Saturday 8th November
St. John's Church, Brighton

Worthing Pavilion

Saturday 8th November:
Stacey Kent
Sunday 9th November: Hot Club of
Covtown

Adam Glasser

Tuesday 11th November
Birley Centre, Eastbourne

Brighton Jazz Club

John Surman
Tuesday 18th November
Brighton Dome Studio Theatre

The Brunswick, Hove

Sunday 20th November: Straight No Chaser
Big Band
Sunday 7th December:
Aneesa Chaudry Jazz Band

Brighton Dome

Wednesday 12th November
Gregory Porter (Concert Hall)

Sunday 16th November
Pascuala Ilabaca & Fauna (Studio Theatre)

Smalls, Brighton

Thursday 30th October
Janet Seidal Trio

Thursday 13th November
Ron Hockett/Trevor Whiting Quintet

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 or www.hareandhoundsworthing.co.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

Theatre Royal, New Road, Brighton BN1 1SD Tel. 0844 871 7627

Three Jolly Butchers, 59 North Road, Brighton BN1 1YD

Listings

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Send your listings to:

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p. 40 Alison Rayner photographed by Brian O'Connor courtesy of www.imagesofjazz.com

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Next Issue



Issue 32 features an interview with
vocalist Stacey Kent.
To be published on Sunday 26th
October.

Upcoming Issues

Expect features/interviews with the following:
John Surman, Paul Booth, Gareth Lockrane, Adam
Glasser, Nikki Iles and more.

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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Next Issue

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Sunday 26th October

Features
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Interviews
and more!