

SJMI

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 47 *December 2015* FREE



JOHN LAW
ROBIN BLAKEMAN

'Everyone loves the sound down here.' Eddie Myer, 26/9/2015

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* preview screening of Tubby Hayes biopic A Man in a Hurry
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virtuoso pianist takes on Bach, with video art
- Fri 11 Simon Purcell Quintet** £15/12
pianist/composer/educator's Verdict debut, with
Chris Batchelor, Julian Siegel, Steve Watts, Gene Calderazzo
- Sat 12 Dave Williams Band + Jacquie Sampson** £15
Frank Sinatra's 100th, to the very day!
- Fri 18** NEW GENERATION JAZZ presents **Henry Spencer and Juncture** £10/5

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Brighton Jazz School

Presents

NEA Jazz Master

Dave Liebman

Masterclass and Gig

Sunday 24th of January 2016

Masterclass 4pm-6pm and Gig: 8.30-10.30pm
Brighton Jazz School @ the Verdict Jazz Club, Edward Street, Brighton.

Tickets £30 for the masterclass,
£15 for the gig or £40 for both

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Dave will be joined by Trumpeter and Head of the Royal Academy Jazz Dept: Nick Smart for the evening gig. The rhythm section will comprise of: Wayne McConnell - Piano, Terry Pack - Bass and Asaf Sirkis on Drums. Definitely not to be missed!

Tickets: £15/12

To book tickets: www.brightonjazzschool.com/buy-tickets/

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SNOW DROP JAZZ

Dec 7

Imogen Ryall (vocals)

Andy Panayi (sax) Pate Hill (drums)

Terry Seabrook (organ)

Dec 14

Triversion - Jazz on the Edge

Organ Trio: Andy Williams (gtr)

Dave Cottrell (drums) Terry Seabrook (organ)

Dec 21

Dave O'Higgins (top UK sax man)

Dan Sheppard (bass) Alex Eberhard (drums)

Terry Seabrook (piano)

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Kjell Berglund (Swedish Trumpet king)

Terry Seabrook (organ) Javier Forero (drums)

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30th October 2015
Gary Crosby's Groundation

27th November 2015
The Jamie Leeming Project
featuring Emily Dankworth

18th December 2015
Henry Spencer and Juncture

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December 2015

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The New Thing



photo by Mike Guest

These are testing times for new artists. In the early 2010s (Twenty-teens?) you could read any number of articles announcing the dawning of a new era for the music business. Self-promotion would be the way of the future - musicians would be empowered to build their own careers, recording at home on their sleek, shiny MacBooks and then creating public profiles on social media, crowdfunding their way to financial viability, and Myspacing their way onto the nation's playlists, while the former gatekeepers of record company A&R men, journalists and radio and TV producers would be cut down in their pride, and would sample for themselves the bitter taste of the irrelevant obscurity to which they had unjustly condemned so many deserving artists.

As is ever the case, things didn't work out quite as predicted. Readers may be aware of the distinctly non-jazz musical output of Scots singer-songwriter Sandi Thom. Once trumpeted as a herald of the future as she gained a number one selling single and album on the back of what was then quaintly known as a webcast, she recently made the news again, after a considerable hiatus, in a more typically contemporary social media context - a teary, to-camera rant posted on her Facebook page. No music was featured - instead, we are treated to three minutes of Thom raging at the controllers of Radio 2 for refusing to playlist her latest single. The ranting video went mildly viral - the official video for the song in question ('Earthquake') has received 20,000 views since it was published on YouTube, which is good, but not good enough - mainstream radio still eludes her. It seems that, 10 years after her first breakthrough was supposed to herald a new

era, the gatekeepers are still very much in control.

There's no question that artists are freer than ever to record and publish their own work independently, but one could argue that this has simply created a whole new range of ways to be ignored by the general public. There's simply too much music sloshing around on the internet for people to process; the role of the trusted gatekeeper, to act as a filter and draw your attention to the good stuff, is more crucial than ever.

How do you search for what's new in Jazz? There are the magazines - Jazzwise, Jazz Journal, and the esteemed publication you are currently enjoying. There are blogs, such as Jazz Breakfast, or the recently revived Jazz Views. There's a limited amount of radio coverage - some slots on Radio 3, with sterling work put in by Jamie Cullum and South Coast Jazz Festival patron Claire Martin, Daniel Spicer's long-running Mystery Lesson on Brighton's Radio Reverb to cater to the adventurous, and Gilles Petersen on BBC 6 Music for the groovier end of things. There's a limited amount of broadsheet cover as well - the Guardian has Peter Bradshaw and John Lewis, but the Independent's editor is apparently a jazz refusenik and the Times prefers to restrict its cover to the more commercially successful end of things.

Jazz has both gained and lost in the shifting battleground of contemporary media. Lower recording and distribution overheads have made it easier for artists to send music directly to their fans. Increased connectivity has facilitated the growth of fan networks. Sometimes, the results have been spectacular - Snarky Puppy have established a worldwide touring presence through a series of well-

-curated YouTube videos. However, the controversial bogeyman of music streaming services has proved a mixed blessing. Jazz artists rely on selling small quantities of CDs directly to their fanbase at gigs. A hundred CDs sold creates a cashflow of £1000; due to the way royalty payments are divided, very few jazz artists will ever receive enough money from streaming to make up for the CD sales they may have lost if fans choose to access their music via Spotify instead. Streaming is all about a high volume of streams, whereas jazz is all about modest numbers of high-value sales.

Even the fertile territory of the YouTube video can prove tough for a jazz artist to break, if only because they have to compete with the hours of riveting footage of the masters of the last sixty years. Sadly, the BPI's figures chart a decline in jazz sales from a marginal 2% in 2004, to a paltry 1.5% in 2009 and a dismaying 1.3% in 2013. Worse still, up to 80% of this figure is made up of heavily promoted re-issues, or new releases by

internationally known, usually American, artists.

In conditions like these, support from the grassroots is even more vitally important than ever. Keeping your ear to the ground, and going out to check out that new artist playing in your town for the first time - even buying their CD if they pass your personal quality test - is what will keep the music alive. Have I mentioned the New Generation jazz project running once a month at the Verdict, dedicated to exactly that, featuring this month's rising star, the phenomenal trumpeter Henry Spencer? Well, I just did. Get down there!

Eddie Myer

<http://newgenerationjazz.co.uk/schedule/henry-spencer-and-juncture/>

<https://www.youtube.com/watch?v=4PYgsia4TIs>

<http://www.henryspencermusic.com/home>




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Gary Crosby's Groundation
Heavy progressive grooves with Afrobeat accents from Tomorrow's warriors

27th Nov 2015
The Jamie Leeming Project featuring Emily Dankworth
Amazing genre-crossing guitarist with world-class singer

18th Dec 2015
Henry Spencer and Juncture
Rising trumpet star leads a high-octane contemporary fusion band

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John Law



Acclaimed pianist **John Law** talks to Charlie Anderson about his latest project set around Bach's Goldberg Variations.

Tell us about your latest project, performing Bach's Goldberg Variations. How did that come about?

“Because I’m originally from classical music, Bach is something that I play pretty much every day. For me it’s like praying or even washing in the morning. It’s just something that I do when I sit down at the piano. I know a lot of his music and I was playing the Goldberg Variations for quite a while and I thought it would be nice to record them. And then I just got this idea... well I had two ideas. One was to bookend the whole work with a couple of electronic pieces of music, an opening and a closing, which would contain the essence of the work. I don’t know if you know the work but it’s a series of variations all based on an aria which has an underlying chord structure, a bass line that underpins the whole of the work, all of the variations. So I thought that it would be nice if I could somehow catch the essence of that in an electronic sort of ambient piece of music and that it would come out of that and then at the end return to it. So that was one idea. The other idea I had was to get the music visualised, graphically, in a film that I could then play along with. I never imagined that it would be possible to do live, by the way, but that’s what we’re now doing. I’ve got someone who can alter the speed while listening to me playing and watching my fingers and following the score, someone who is also a musician. I didn’t originally imagine that I would do it live. I thought it would be nice to do some sort of DVD or put it on YouTube but at the moment I’ve only done the audio recording, so the film is not issued as a DVD with my playing but ultimately, I guess that’s what we’ll do.”

How many times have you tried it out live?

“I’ve only done it once! So, Brighton will be a second go. I did it in the summer at

Froome Festival. My home town. I tried it out there, with great success. It’s quite a challenge for me, I’m now many years a jazz musician and to come back to classical, so I want a few more informal tryouts before I can see whether I can launch it on very prestigious places. But I’ve only done it the once.”

What are the main differences that you’ve encountered between playing classical music and jazz?

“They’re just very different disciplines. The starting out point is so different. In classical music you need all this control to be able to go pages and pages without mistakes and that’s not a skill that we need in jazz. If anything, we like the mistakes. The uncertainty we like. If a spanner is thrown into the works, we like it in jazz, because it can lead us somewhere totally different. But in classical music, it’s the last thing you want. You want things to be ordered in order to, as best as possible, approximate perfection for a score that’s already been written. So it’s a completely different starting out point.”

In terms of the original pieces that you’ve written, you’re very much a composer as well as a performer, where do you get that inspiration?

“I don’t know. The people that write know that it can pop into your head wherever you may be. Like in the bank, where I was a short while ago, when a tune popped into my head and I had to scribble it down, or I can sit at the piano and be just improvising and suddenly something comes to me. I can even start with an idea, like a time thing. Let’s say I want to put two times together, two different feels, two different meters. It might be an idea that’s more of a concept, then I have to try and find something that really works nicely and it’s not just an idea but one that actually sounds

good. You can start out from many different points. In the end it's always got to be the same: that the piece somehow has to write itself otherwise you're just struggling to put something together in an unnatural way. It has to feel like you just discovered it."

So which of your previous compositions do you feel the most happy with or do you often go back and rework something if you hear it again?

"I do that sometimes. I might be digging around and I see an old piece of mine and I might think 'oh, I'd like to play that'. Generally, they seem to have a bit of a shelf life. You play compositions for a while, I think a lot of musicians will agree that's generally what happens, and they seem to have their life and then you don't play them after that. Also, I've got folders and folders of tiny little ideas and you never know when you might use one. I recently wrote a piece that I might well be playing in the first half [at The Verdict] in Brighton, where I used something, a little motif. I used it but I wrote it 25 years ago. It just lay there but it just fitted for what I wanted to do, so I used it in this piece."

"As for the one I'm most happy with, I don't really do favourites. It's like one of my kids, I wouldn't do favourites so it just depends on what I'm feeling. I stand by them all, everything I've done, it's fine with me. But there is a piece I wrote which I was really happy with. It was one of those pieces where I had just an abstract idea. It wasn't a musical theme or anything. It was the idea of doing something in eleven. Something which went along nicely in 4/4 and then I had a tag of three little quavers at the end. And I just sat down and I had what I thought was a really beautiful groove to it, a really nice, natural feel to it. It didn't sound contrived. Because when you start with an idea you very easily end up with something that's contrived. You're trying to put clothes

on that don't fit you or something like that. It's a piece that I really like doing. It's quite simple in some ways but has this little time kink in it, but it feels beautifully natural. As an example, I really like that piece."

You've recently been given Arts Council funding to do another tour.

"That's right. But I don't think I'll be bringing this project to Brighton because I have just appeared with that group. In October I came with that group to The Verdict. I'm touring with my new group called New Congregation, which is a quartet. We're touring all over the UK with over twenty dates, north, south, west and east."

What other future plans do you have?

"I'm thinking of trying to reawaken my electronic project, which was called Boink!, an electronic thing where I play keyboards, and also I've got guitar, drums and soprano saxophone. I'm thinking of adding cello and bass to give it a bit of a string sound and maybe viola. So doing a mix of very acoustic sounding instruments with electronics. But I'll have to apply for a lot of funding to make that work. I might even get a singer in on it. I'm just thinking. That's still in the pipeline. But otherwise, I've got some more Goldberg dates next year and I've got this big New Congregation tour. I need to sell those two CDs because those are the two most recent CDs that I really need to promote next year."

For more information:

www.johnlaw.org.uk

John Law's Goldberg Projections is at
The Verdict, Brighton on Tuesday 8th
December.





Robin Blakeman with James Moody

Robin Blakeman

Multi-reeds player and arranger Robin Blakeman has recently collaborated with vocalist Tina May.

Here he talks about his life in music.

Tell us how you first got into music.

“I was raised in the Anglo-Catholic religion (though now I have none) and my love for music originates from singing (often as treble soloist) in the choir as a young boy at St. Bartholomew's Church (with which my late mother's family has associations dating back at least 100 years; my parents were married there in 1944) in Brighton in the 1950s, singing Masses by Mozart, Schubert and others, under organist and choirmaster George Austin. [Interestingly, and incredibly, there's a plaque on the wall in the church commemorating the fact that a previous organist and choirmaster, Henry Madel, apparently never missed even one Sunday in 53 years !] Prior to that, I recall the melody of the song *Three Coins In The Fountain* becoming an ‘ear worm’ for me when I was very young. After mine and my family's return in late 1958 after a two-year sojourn in Australia (where I had developed a keen interest in aircraft and flying), I rejoined the choir at St. Bart's, but was not such a regular attendee. It was around that time that I took up the violin at school, but I was scratching and scraping around on it, not knowing what I was doing, and so I eventually abandoned the instrument and later gave it to a female cousin, who apparently got on well with it. About three years later, after my voice broke, and my elder brother had introduced me to pop music and jazz, I took up the saxophone, starting on the alto, although I had been

inspired initially by the Nashville studio tenorist, Homer ‘Boots’ Randolph, the ‘Yakety Sax Man’, who played the breaks on Brenda Lee's recordings. Musical heroes of mine around that time were the British pop/rock six-piece instrumental band, called Sounds Incorporated, who backed many of the visiting American pop, rock, soul and R & B acts including Gene Vincent, Jerry Lee Lewis, Little Richard, Sam Cooke, Mary Wells, Brenda Lee, Ben E. King (both of whom I came to know), and I even got to be in the ‘wings’ on stage behind The Beatles when they played at the Brighton Hippodrome in October, 1964. The Beatles' road manager, Malcolm Evans (later tragically shot dead by police in the USA), used to call me ‘The Seventh Sound’. I think it might be worth mentioning that part of the the reason I took up the saxophone is because of the fact that I've had a life-long stammer - which I've done well to largely overcome, as predicted I would - and so I was seeking a means of fluent, unhindered vocal expression - and as you may know, the saxophone is apparently considered the musical instrument closest in quality to the human voice.”

Tell us a bit about your favourite arrangers and what you like most about them.

“Well, there are mainly three, namely: (Douglas) Clare Fischer, Claus Ogerman (orig. Klaus Ogermann) and Carlos

Franzetti, but I've very recently also come to admire Jeremy Lubbock. They are all extremely-gifted musicians, whose natural, genius-level musicality - in both breadth and depth - astounds and inspires me."

"The late Clare Fischer's name is legendary in jazz, latin jazz and even pop music (Paul McCartney, Prince, etc.); and Claus Ogerman (now 85) is also an incredibly diverse arranger and composer, who abandoned the commercial scene in New York about 20 years ago and returned to Germany to concentrate on his own classical composing; Carlos Franzetti originates from Argentina, but has lived in the USA for many years now, and I first became aware of his enormous talent (as an arranger, composer, pianist and conductor) through two albums of music by Latin American composers including Carlos himself (on the Chesky Records label) with the chamber group Orquesta Nova in the early 1990s - I sought him out in 1995 on my first visit to New York City for nine years (my very first visit was way back in 1967!), to express my admiration; we became friends (and by the way, Carlos' wife, Allison Brewster Franzetti, is a very accomplished classical and 'cross-over' pianist); and they very recently jointly won a Latin Grammy (not Carlos' first one) for a collaborative project. I admired the arranging that Don Sebesky did for Creed Taylor's CTI label back in the 1970s, which often featured the great Hubert Laws on flute (my second wind); and of course Henry Mancini (whom I met in Sydney about 40 years ago); among jazz arrangers, I also greatly admired Quincy Jones and the late Oliver Nelson - the latter being another of my favourite saxophone players, perhaps especially on soprano sax. And at this point, I'd like to say something about my favourite saxophone players. Joe Henderson is among my three favourite tenor players among the old masters - the other two being Stan Getz and Stanley Turrentine, all for different reasons. Of course, I've listened to

many others down the years, including John Coltrane with his intensely 'searing' sound, Wayne Shorter (his tenor playing with Miles' groups and his own back in the mid-60s used to mesmerise me). My favourite contemporary tenor player is the wonderful Bob Mintzer, who has also done a lot of arranging and composing."

"I was also very impressed with Maria Schneider's writing and bought some of her charts, when I was trying to foster a Brighton Jazz Orchestra about 20 years ago, under the baton of (the now late) Don Pashley (who had been my second saxophone teacher, many years ago)."

"I also enjoy playing soprano and alto sax, but prefer the richer, warmer tone of the longer cone of the tenor."

You've done a lot of travelling around the world playing music. What have been your favourite (and least favourite) experiences?

"I have to say that one of my most enjoyable musical experience occurred a decade ago here on home soil in the UK on elatedly, belatedly, finally finding my own 'composer within' - after many years of being just an instrumentalist, with absolutely no belief or confidence whatsoever in my own ability to write a worthwhile piece of music. It was when I started to write my first full-blown song, *Cuban Fantasy/Fantasia Cubana*, and after the melody began to emerge and evolve (and it almost wrote itself), I thought of the perfect subject material, which was a lovely young Cuban woman named Olguita Diaz, whom I met many years ago in romantic Old San Juan, Puerto Rico, while doing my first cruise ship gig, out of Miami. I've said from the very outset that I would love that romantic, lyrical Latin-flavoured melody just as much even if someone else had written it.

"The lyrics were originally in English, but with the help of a Portuguese songwriter friend, Anibal Miranda, I translated the song

into Spanish, and interestingly, after my having to alter the melody to accommodate all the extra words and syllables in Spanish, it took on even more of a 'Latin' flavour, especially if played with the Cuban *Danzón* and *Cha-cha-chá* rhythms (historically, the latter evolved from the former). After plucking up the courage to send my original, simple, flute/soprano sax/clarinet demos to Clare Fischer, I was very delighted when his wife, Donna, responded by saying 'We both found it hauntingly beautiful'. Unfortunately, Clare had stopped writing by then, and so Donna recommended Clare's son, Brent, to write an arrangement for me, the commission for which was dedicated to the memory of my parents, and apparently Clare had some input. I was - and still am - very taken by Clare's arrangement of his famous guajira, *Morning*, for Holland's wonderful Metropole Orchestra."

"Another very enjoyable experience occurred in recent years, on finding a very warm rapport with certain musicians whom I met and played with in Panama, namely Eddy Doran (N. American pianist & singer), percussionist Tim Rowley (an expat Geordie), trumpeter Juan Carlos 'Wichy' López (a Cuban expatriate), and other members of Roberto Delgado's orchestra who accompany Ruben Blades (they've just won a Latin Grammy for their CD, *Son de Panamá*); also my dear young friends, pianist Alvis Rodriguez and bassist Victor Alvarado; and I was very flattered when Panamanian saxophonist Carlos Ubarte (who quite recently joined Roberto's/Ruben's band on baritone sax) expressed amazement at what he referred to as the 'passion' in my tenor sax playing. My musicianship was admired, appreciated, respected and valued much more in Panama than anywhere else previously, and I felt very much 'at home' there."

"I should have made the move from neighbouring Costa Rica to Panama much earlier than I did, instead of wasting so

much time and money in CR, nobly but naively trying to help to change for the better the lives of certain people whom I met there, and getting very badly ripped-off in the process, leaving me very depleted and depressed, and feeling that my kindness, generosity and trust were very badly betrayed. It could be said that I lived the (Latin) 'jazz life' in CR - albeit sadly, with little chance to play. However, I like to think that some (if not much) good could still come of my very costly sojourn in CR, as I also met some very nice people - both gringos and ticos (Costa Ricans) - who have remained loyal friends of mine, especially David 'The Dude' Richardson, now based in Nashua, New Hampshire. Also, I learned quite a lot of Spanish while there in CR and Panama, and on brief side trips to Nicaragua, Colombia and Cuba. Interestingly and ironically, despite the afore-mentioned life-long stammer (unusually, quite deeply entrenched in my mother's side of the family), I have a flair for foreign languages, with French being my best subject at school many years ago, coming very naturally to me, but alas, I haven't spent much time in France - if I had, I would probably be speaking French almost like a Frenchman!"

What do you find most interesting about Antonio Carlos Jobim's music?

"Well, I first heard the amazingly lyrical *Desafinado* on the very warm-sounding *Jazz Samba* LP by Stan Getz and guitarist Charlie Byrd in the early 1960s; and then in the mid-60s, my brother hipped me to Jobim's album *The Composer of 'Desafinado' Plays*, which was Jobim's first collaboration with Claus Ogerman, and produced for Verve Records by Creed Taylor, and recorded in NYC in May 1963. That album possesses tireless, timeless elegance, and remains to this day one of my all-time favourites (and my brother's, as he said today), with its pathos and paradoxical

simple sophistication, and resigned 'happy sadness'. Of course, most of the musicians involved in those sessions, including trombonist Jimmy Cleveland, flutist Leo Wright and of course Tom Jobim himself, are no longer with us (but nothing is forever - except eternity!). As far as I know, Claus Ogerman and Creed Taylor, are still 'hangin in', both now being in their mid-80s."

"When I went back to Australia for my second sojourn in the early 1970s, I shared a house overlooking the surf at the beachside suburb of Bronte in Sydney's Eastern Suburbs, with my brother and a few others, and it was there that my brother (who kindly gave me my first flute) introduced me to Jobim's *Wave* (1967, arr. & cond. by Claus Ogerman) and *Tide* (1970, arr. & cond. by Eumir Deodato). Listening to that romantic, supremely melodic, wistful, very rhythmic and harmonically sophisticated music while watching the surf roll in was a very magical experience, and I loved the use of alto and bass flutes, also on the *Stone Flower* album (1970, arr. & cond. by Deodato). My all-time favourite Tom Jobim song is *Once I Loved*, and my favourite jazz version of it is the 'burning' one that Joe Henderson recorded way back in 1967 when he was a young man and still playing with 'fire in his belly'; after the great pianist Kenny Barron's solo, Joe came back for a second bite. I love it!"

Tell us about your collaborations with Tina May.

"Well, working with the lovely Tina has also been one of my most enjoyable musical experiences in recent years. 'La Tina' (as I sometimes call her) and I first met at least a dozen years ago, at one of the regular musical soirees held in Brighton (and Hove, actually!) at the home of our mutual friend, the late great Scottish expatriate, Eddie Shirkie, who was a good mate and an all-round good guy. Coincidentally, Tina and I share the same birthday (though not the

same year), and I like to think there's some cosmic significance in that fact. I'd been suggesting to her for quite some time that we collaborate on a Jobim project. I had previously done one here in Brighton in 2004 to mark the 10th anniversary of Jobim's sudden death (in New York while undergoing surgery for bladder cancer), with locally-based musicians including the fantastic Latin guitarist Paul Richards."

"So, I started writing some demo arrangements for the new project 3 years ago, put them on a CD and sent it to Tina, who was seemingly very impressed, clearly hearing the influence of Claus Ogerman. We called that group the Luiz Bonfá Society, slightly tongue-in-cheek (cf. the local Lewes Bonfire Society), but Bonfá was another Brazilian guitarist and composer who was a contemporary of and collaborator with Jobim in Brazil back in the late 1950s, when the 'cool' Bossa Nova style was distilled from the more frenetic, traditional samba by Tom Jobim, Luiz Bonfá, João Gilberto, and a few others. Our first concert was at St. Bart's Church here, opening with an instrumental, *Look To The Sky*, which is among my favourites from all the glistening gems in the vast Jobim songbook. Our finale was *Wave*, which received rapturous applause and a standing ovation. I've now written more than 100 arrangements, mostly of standards and songs from the Great American Songbook, and it's been a life-changing if not a life-saving experience, helping to take my mind off of feeling unwell, especially last year, early in which I suffered two major shocks which triggered physical symptoms that had me thinking it was the beginning of the end, as in 'game over'! I'm very pleased to say that those symptoms eventually settled down, but alas I haven't felt what I would call 'well' for too long now, partly because of loneliness, together with musical and personal isolation (despite my having so-called 'family' here). Anyway, if the quality of my arrangements has been a pleasant

surprise to a number of people, including Tina, then that number must also include my own self, with no false modesty. My approach has been based more on intuition than knowledge and 'rules', as the latter can restrict creativity. I can recall Mike Gibbs - whom I've known since my Berklee days many moons ago - saying that he has made a career out of breaking the 'rules'. It was very nice to receive an 'unprompted' e-mail from Tina when she was in Paris in May of last year, expressing her love for my arrangements; and I was very heartened when, after a concert just over a year ago, she expressed her love for my tenor sound, and asked for 'more'."

"I've been writing for a chamber group including woodwind doubles (mostly myself; I even used to dabble on vibes after having lessons with Gary Burton at Berklee) and french horn (my favourite brass), viola, cello, piano, guitar and bass. Earlier this year, I settled on a core sound of alto flute and french horn (which blend beautifully together, especially the top of the horn range with alto flute in its extra low fourth), with tenor sax doubling bass clarinet."

What are your future plans?

"Well, in my current situation, I find it quite difficult to make plans, partly because of the variable factors, including my currently less than robust health, but I do hope to get away very early in January to the Jazz Education Network Conference in Louisville, Kentucky (I was a regular attendee for several years at the IAJE Conferences in the USA), and the Panama Jazz Festival the following week. I'm long overdue for a much-needed break and change of scene, after not having been away for at least two and-a-half years, apart from three weeks in Old Shoreham with Eddie Shirkie's kind daughter, Justine and her family, in their lovely old farmhouse in May, 2013."

"I've had several other projects in mind for some time now, including a Latin Jazz Sextet Plus, with flexible instrumentation and optional voice, and including some of Joe Henderson and Wayne Shorter's music. Steve Swallow's 'quirky' music is another project I'd like to pursue. I also hope that Tina and I will regroup and relaunch in the spring as 'The Tina May Jazz Chamber Group', with what I've suggested we call 'The Tina May Spring Collection', including such gems as *Spring Is Here* and *Spring Can Really Hang You Up The Most* (what an absolute gem of a song!) and *Up Jumped Spring*. I also want to do a Bob Mintzer project, also playing some of Stanley Turrentine's bluesy tunes; and maybe even a Yellowjackets project. Another one is a Salon Music project involving the romantic music of Cape Verde-born composer, Amandio Cabral."

"In terms of music education, after displaying musicality from a young age, I regret that I was not encouraged by my parents to learn to play the upright piano that was in the shack that we rented on the outskirts of Brisbane in the late 1950s. I'm sure that learning to play piano back then would have made an enormous difference to the development of my inherent musicality. Also, I've come to the realisation after all these years, that apart from vocal and/or instrumental technique, the most important aspect is aural training - and the ancient system of 'sol-fa' really does work, by associating syllables with pitch relationships! It should be practised every day."

"Wives (two of my own and a few others) and lovers have come and gone, but music has been a constant, faithful companion for most of my life, and I find it enduringly fascinating. If only it could cure this very sick planet!"

"Well, there you have it, my spin on the ups and downs of a musical life! §"



Big Band Scene



Saxophonist **Patrick Billingham** continues his monthly column with a look at The Seaford Rock & Jazz Orchestra and Saxshop.

The end is nigh. Of 2015, that is. Bands are preparing for the festive season. Christmassy charts not played for the best part of twelve months are dusted down for their annual appearance. After all that, January can be something of an anti-climax, with few gigs on the horizon, and the busy Summer season seeming a distant future prospect. Until now, that is.

2016 has something to offer right from the start. What appears to be a routine gig in the listings below, January 3rd 7:30-10 pm, is anything but. It is the first event of the new monthly **Big Band @Brunswick** programme.

As readers of this column will be aware, there are many excellent big bands in and around Brighton drawing on the large pool of talented jazz musicians from the area. Several of these have residencies at various venues in the county. But there has not been a 'go to' place to visit; to see these amazing ensembles performing on a regular basis.... until now!

Straight No Chaser Big Band leader Alex Bondonno has established a new regular slot for big bands to perform at the local Brighton music venue, The Brunswick. OK, I know it is in Hove, actually, but it is still a key feature of the 'Brighton' jazz scene.

This new performance slot will feature a different big band every month with the aim of developing a regular audience at the venue. "The standard of

musicianship with these bands is amazing," says Alex, "but their performances often don't get the following the musicians deserve! The aim of the new *Big Band @Brunswick* sessions is for the local big band leaders to work together to build a large local following for this music."

The Brunswick Pub is the ideal venue for this new venture. It has enough space to fit the musicians (just!) but is intimate enough for the audience to be a real part of the music. And of course has already built up a great jazz following of its own.

The schedule for the first half of the year has already been drawn up. More details next month.

This month we feature two community bands. These do not conform to the conventional big band line-up of five or so saxes and eight or so brass in the horn sections. But they are included because of their size (at least seven horns) and they play the styles of music performed by regular big bands.

The Seaford Rock & Jazz Orchestra

This band was created in 2010, morphing from two youth orchestras, Seaford Young Musicians and Seaford Head School Band. The majority of members are young, but the band can draw on a pool of 40 local musicians with ages ranging from

11 to 65. (The range can be greater on occasions; this septuagenarian has depped with them on a gig.) The band welcomes new members, any instrument, any ability, any age.

The line up contains vocalists, strings, woodwind, reeds, brass, guitars and a rhythm section. The repertoire is a mixture of rock, jazz, pop and boogie standards, both familiar and unfamiliar. All played and sung big band style with panache and enthusiasm with plenty of scope for soloing. The overall aim is to have fun making music, and to transmit this enjoyment and enthusiasm to their audience.



This band does not have a schedule of regular rehearsals. But in the run up to a gig they get together on a Sunday afternoon to prepare for the performance. The majority of gigs are in and around Seaford, and are a significant feature of the cultural life of the town. Playing at various events such as Armed Forces Day, Seaford Fun Day, Seaford Live Events and Summer Balls. In addition, they support charitable events. Their recent Cabaret Evening was in aid of the Rotary Clubs of Seaford and raised money for a children's cancer charity. The band has also played further afield, in France, Italy and Spain.

They can be booked for functions. If you would like to book the band, or to join it, or to find out more, contact Pat on 01323

897360, or visit the website www.seafordrockandjazz.co.uk

Saxshop

This band is featured in the *Jazz Education* section of the magazine, where you can find details of the rehearsal and performance schedule.

It was created in 2003 by the late, great, Simon D'souza and provides the nucleus for the *100 saxophones (SJM 40)* events in the Brighton Festival. It is a mixture of community band and workshop, directed by Beccy Perez Rork and Mark Bassey. Some members join as novices to improve their playing and then move on, others stay with the band as an opportunity for public performance. About half a dozen have been with the band since its formation.

As you may guess from the name, the line-up is predominantly saxophonic. As few as fifteen in the past, but currently more than thirty, ranging from soprano to bass. For gigs the line-up usually includes at least one brass instrument and a rhythm section.



The repertoire is a mixture of standards and original compositions typically scored in five or six parts arranged by Beccy and Mark. There is a wide variety of styles but it tends to be on the jazzy side with funk, ska and pop sneaking in. Recent

numbers have included *The Chicken*, *Makin' Whoopee* and *The James Bond Theme*.

Gigs are normally in December (see below) and April, usually at The Brunswick. Also, in July there is a gig, which may, weather permitting, be at The Pavilion Gardens in central Brighton. In addition the band has played at community events in and around the city, such as The Olympic Torch Relay, Burning of the Clocks and Lark in the Park.

For more information, visit the Website: www.saxshop.org.

To book the band, or to enquire about joining, contact <http://www.saxshop.org/contact.html>.

Or you can visit their Facebook page www.facebook.com/saxshopbrighton.

Next month: More band profiles and news. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in January's Big Band Scene, please send it to me by Wednesday December 23rd. My email address is g8aac@yahoo.co.uk. May I wish you all, dear readers, seasonal greetings and a swinging new year.

Patrick Billingham



Brighton Jazz School
Presents
NEA Jazz Master
Dave Liebman
Masterclass and Gig
Sunday 24th of January 2016
Masterclass 4pm-6pm and Gig: 8.30-10.30pm
Brighton Jazz School @ the Verdict Jazz Club, Edward Street, Brighton.
**Tickets £30 for the masterclass,
£15 for the gig or £40 for both**

NEA Jazz Master Dave Liebman will be presenting a masterclass and gig right here in the heart of Brighton. This is a fantastic and rare opportunity to see and hear one of the masters of this music. Dave has played with everyone from Miles Davis to McCoy Tyner, Elvin Jones and Chick Corea! He is also a wonderful Educator and is Artistic Director of the International Association of Schools of Jazz.

Dave will be joined by Trumpeter and Head of the Royal Academy Jazz Dept: Nick Smart for the evening gig. The rhythm section will comprise of: Wayne McConnell - Piano, Terry Pack - Bass and Asaf Sirkis on Drums. Definitely not to be missed!

Tickets: £15/12
To book tickets: www.brightonjazzschool.com/buy-tickets/
www.brightonjazzschool.com 

'Everyone loves the sound down here.' Eddie Myer, 26/9/2015

the Verdict
159 Edward Street, BN2 0JB
www.verdictjazz.co.uk
book online via WeGotTickets

CAFE | BAR | FOOD | JAZZ | COMEDY
student discounts, door/food 7.0, music 8.30 till late



D E C E M B E R 2 0 1 5

Fri 4 Simon Spillett Quartet £17*/12/9
biographer lives (and plays) the Hard Bop dream * film at 7.15
* preview screening of Tubby Hayes biopic A Man in a Hurry

Tues 8 John Law's Goldberg Projections £12/9
virtuoso pianist takes on Bach, with video art

Fri 11 Simon Purcell Quintet £15/12
pianist/composer/educator's Verdict debut, with
Chris Batchelor, Julian Siegel, Steve Watts, Gene Calderazzo

Sat 12 Dave Williams Band + Jacqui Sampson £15
Frank Sinatra's 100th, to the very day!

Fri 18 NEW GENERATION JAZZ presents www.newgenerationjazz.co.uk
Henry Spencer and Juncture  £10/5

Big Band Gigs for December 2015 – Early January 2016

(† means a regular monthly gig.)

Wednesday December 2nd.

†8:30 pm, The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2 (Club members free.)

Sunday December 6th.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

2:00 - 4:00 pm, Saxshop at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984) Free entry with collection.

2 pm, The Brighton Dome Tea Dance with The Footloose Dance Orchestra at The Corn Exchange, Church Street, Brighton BN1 1UD (01273 709709) £14 (including tea and a slice of cake)/£96 for a party of eight.

Tuesday December 8th.

†8:00 - 10:30 pm, The Ronnie Smith Big Band at The Humming Bird Restaurant, Main Terminal Building, Shoreham Airport, West Sussex, BN43 5FF (01273 452300) Free entry with collection.

Friday December 11th.

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Les (01273 558009) les@lespaulbigband.co.uk (Bring your own refreshments.)

Saturday December 12th.

5:30 - 8:30 pm, Michael Law's Piccadilly Dance Orchestra at the 80th Anniversary Tea Dance for the De La Warr Pavilion, Marina, Bexhill, TN40 1DP, (01424 229111) £27.50 including tea and cake.

Wednesday December 16th.

7:30 - 11:30 pm, The Johnny Spice Swing Orchestra Christmas Ball at The Wintergardens, Marine Parade, Eastbourne, East Sussex, BN21 4BP, (01323 412000) £26.50 including hot buffet/£16 dancing only.

Sunday December 20th.

7:00 - 9:00 pm, The Sussex Jazz Orchestra Christmas Special, with guests, at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

Monday December 21st.

6:30 pm, Saxshop with The Euphoria Steel Pan Group participating in Burning The Clocks, starting at New Road, Brighton BN1, in procession to Madeira Drive. Free.

Sunday December 27th.

†12:30 - 3:00 pm, The South Coast Big Band at The Junction Tavern, 99 Station Road, Polegate, East Sussex BN24 6EB (01323 482010) Free entry.

Sunday January 3rd 2016

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

7:30 - 10:00 pm, Straight No Chaser at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984) Free entry with collection.

Wednesday January 6th.

†8:30 pm, The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2 (Club members free.)



THE SNOWDROP JAZZ NIGHT, LEWES



Hosted by Terry Seabrook on keys with various featured guests and sidemen.

8-10:30pm

Free admission (collection taken towards running expenses).

Great beers and top nosh.

The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU Tel:01273 471018

Monday 30th November Quentin Collins (trumpet)

With Terry Seabrook, piano; Nigel Thomas, bass; Milo Fell, drums.



For over a decade, Quentin Collins has established himself as one of Europe's top up-and-coming Jazz/Commercial trumpeters, having worked with a plethora of internationally renowned artists across many genres.

Monday 7th December

Imogen Ryall with Andy Panayi

Imogen Ryall, vocals; Andy Panayi, flute/sax; Terry Seabrook, organ; Peter Hill, drums.



Great double headline with these two top musicians. Imogen is a truly world class singer known for her clever vocalese and will be accompanied tonight by Andy who is one of our greatest exponents of the jazz flute as well as being a consummate sax player.

Monday 14th December **Triversion - Jazz on the Edge**

with Andy Williams, guitar; Terry Seabrook, organ; Dave Cottrell, drums.

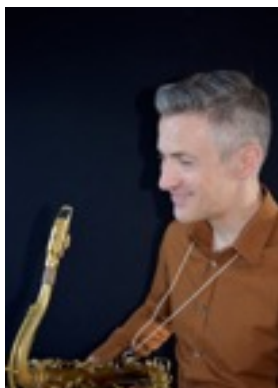


The new Organ Trio featuring Andy Williams – gtr Dave Cottrell – drums & Terry Seabrook – organ with all new original songs crossing between Jazz and Rock. Fasten your seat belts as we go over the edge of the normal boundaries of jazz acceptability.

To watch or listen go to terryseabrookmusic.com

Monday 21st December **Dave O'Higgins** **(top UK sax man)**

with Terry Seabrook, piano; Dan Sheppard, bass; Alex Eberhard, drums.



Born in Birmingham, O'Higgins first emerged on the British jazz scene in the 1980s. After playing in the National Youth

Jazz Orchestra for three years O'Higgins joined the band of Jim Mullen before moving on to Martin Taylor's band.

Dave performs as a sideman, as the leader of the Dave O'Higgins Quartet and as part of Most Wanted, with trumpeter Graeme Flowers and trombonist Barnaby Dickinson. He is currently Professor of Saxophone at Leeds College of Music and Goldsmiths College.

Monday 28th December **Kjell Berglund** **(Trumpet)**

with Terry Seabrook, organ; Javier Ferero, drums.



A stalwart of the Brighton jazz scene, Kjell frequently visits his homeland of Sweden to tour with musicians including Swedish saxophonist Roland Keijser. Recently Kjell has been working with the Terry Seabrook Trio which led to the creation of ASQ (Anglo Swedish Quintet) for a series of tours in the UK and Sweden. Kjell always has an interesting song set featuring numbers by Scandinavian musicians.

Terry Seabrook

The Nightingale Room Jazz Sessions

29-30 Surrey Street, Brighton, BN1 3PA



A monthly session of great jazz at this great new venue featuring top line guests backed by great rhythm sections. Our Christmas special is on Dec 22nd and then we continue with the last Tuesday in Jan, Feb, March and April.

All sessions £8 (door) or £7 from the www.thenightingaleroom.co.uk 8:30-11pm doors and dining from 8pm with full dinner menu. The Nightingale Room (upstairs at Grand Central ph, opp. Brighton Station) 29-30 Surrey Street, Brighton, BN1 3PA Tel 01273 329086

Tuesday 22nd December 2015

Bassey Plays Basie



Bassey Plays Basie takes a fresh look at some of the Basie classics. Revisit favourites - Corner Pocket, Jive At Five, Splanky - beautifully arranged by Bassey to feature his flamboyant trombone alongside the sultry tenor of Simon Savage and the wonderful swinging rhythm section of Terry Seabrook, Dan Sheppard and Alex Eberhard.

Tuesday 26th January 2016

Andy Panayi and Geoff Simkins

(with Nigel Thomas, bass; Terry Seabrook, piano; Milo Fell, drums)

A top Sax double bill. **Andy** is one of the best exponents of the Jazz Flute and Saxophone with a wide range of experience in the many styles of the genre. He has worked

with Jessie Norman, Cleo Laine, Freddie Hubbard, Wynton Marsalis, Phil Woods, John Dankworth; the list goes on and on.

Geoff has appeared at concerts in the UK, Europe, Scandinavia, West Africa, and the Far and Middle East. He leads his own quartet with Nikki Iles, Simon Woolf and Martin France and is a tutor at Trinity Music College and the Welsh Conservatoire.

Tuesday 23rd February 2016

Tina May

(with Paul Whitten, bass; Terry Seabrook, piano; Dave Trigwell, drums)

Tina is one of the UK's leading jazz singers. She has recorded several albums on the 33 Jazz label with her own band and has worked with many leading jazz musicians including Tony Coe, Nikki Iles, Stan Sulzmann, Scott Hamilton, Ray and very recently, Enrico Pieranunzi. She is also known to Brighton audiences for her work on the Luiz Bonfá Bossa Nova project.

Terry Seabrook



The South Coast Jazz Festival 2016

www.southcoastjazzfestival.com

Thursday 21st January

11am Anita Wardell Jazz Vocal Workshop

7:30pm Jack Kendon Quartet with Imogen Ryall + Alex Garnett's Bunch of Five



Friday 22nd January

11am Gareth Williams Jazz Instrumental Workshop

7:30pm Gareth Williams & Dave Green's Tribute to Bill Evans & Scott LaFaro + Nikki Iles & Norma Winstone's The Printmakers



The Printmakers. Photo by Brian O'Connor.

Saturday 23rd January

3pm Kevin LeGendre: Jazz for Absolute Beginners

7:30pm Christine Tobin Trio + Arun Ghosh Quintet

Sunday 24th January

7:30pm Claire Martin & Pete Long Celebrate Ella Fitzgerald & Duke Ellington with The Echoes of Ellington Orchestra

Improv:

The Jazz Education Section

Wayne McConnell on **Jazz Theory?**

I don't usually do this but this article might seem like a plug for something I've been working on over the summer and well, I guess it is. But it will benefit any budding beginner jazz improviser.

I spent most of the summer writing a book to help beginners start the long and complex process of becoming a good jazz improviser. By good I mean authentic. As the Director of Brighton Jazz School and Lecturer in Music at the University of Chichester, I'm constantly trying to think up ways of making the process more intuitive and creative. That got me thinking about how the masters of the music learnt how to play. Almost all of the players I admire learnt in the same way: through listening. This is of course what draws us to the music in the first place. So, I backtracked on my own, initial learning period and compared it to what I do now and I learnt that nothing had changed with my own development habits. I was still learning stuff based on what I was listening to.

For me, learning how to play jazz has never been or will never be a 'difficult' or labouring process. Frustrating yes, but that's another matter. Because I've learnt everything I can currently 'do' through things I love, it has been a joyful journey for the most part. This is really fundamental to your current learning but also to your drive to learn over an entire lifespan. I was having a clear-out of books and I noticed that I

have amassed a large quantity of music theory books. A very small percentage have actually been useful. The jazz theory books tend to be the worst offenders and offer up information such as 'play this scale on this chord'. The more I read, the more I realised that this is not an authentic approach to improvisation. I have plenty of students who can tell me that you can play a 'locrian #2 scale' on half diminished chords or a 'dominant bebop' scale on an F7 and yet can't play a convincing jazz line over a simple chord progression. The trouble is, how do you turn that information into meaningful, authentic jazz?

I came to the conclusion that books are written in this way because it is easy to teach. It is very mathematical and can be passed along in the written form effectively. The problem is, the material is not sufficient enough to turn the reader into a decent improviser. When I hear the jazz masters play, I don't hear scales, I don't hear symmetrical perfection correlating to describable music theory, I hear melody and the development of ideas. It is not very useful to tell the budding jazz student to 'just play melody and develop them'. It struck me that it is the way in which melodies are constructed that is missing from a lot of students. That got me thinking about how simple lines are constructed in the bebop language. After all, bebop is the base-language for all modern jazz. I started to pay more

analytical attention to the architecture of lines in the playing of the great masters. It was apparent that they all had key components: arpeggios, scale fragments and chromatic notes.

When we hear the great players improvise, we hear a combination of the uniqueness of their sound and their inner musical world. How they construct melody is a result of what music they have been influenced by. One player might be more bluesy and soulful like Stanley Turrentine and another might be more lyrical and spacious like Paul Desmond. What can be said though is that the majority of musical ideas in Bebop contain arpeggios, fragments of scales and chromatic notes.

Scales are important for technical development but they really should not be used as the sole solution to improvisation, especially as the alternative offers a quicker and more natural method to improvising. Rather than using musical theory as a basis of improvisation, we must use the vocabulary that the great players left behind as the basis of our own creativity. The truth is, musicians and audiences can tell the difference between someone who uses scales to improvise vs someone using key historical components. The latter will sound more authentic.

To conclude, it is more important for you to be able to first hear that part of the line as an arpeggio or a scale fragment or a chromatic note than understanding scale theory. When I hear a line for the first time, I'm listening for the architecture or how the line builds in tension and resolves. You can get to the point when you can recognise chord extensions and alterations with ease.

I remember being 17 and visiting the pianist James Williams in New York and he was listening to the vocal group Take 6. As the song was playing he was essentially transcribing the sounds; 'did you hear that #11, moving to a Dom7 #9 landing on a minor 11th chord etc. I thought he was super-human at the time. Now I can do some of those things not because I'm especially talented but because I'm learning the music in this way. The scales and theory can help much later on but if you are new to jazz, work on hearing things first. It will pay off in the long run.

I'll be doing a series of talks about my book 'iSpeakJazz' in the new year and running some workshops using this method. The book is based on material that I've developed over the last 8 years of teaching at the University and 4 years at Brighton Jazz School. It's not a new method particularly but it breaks down hearing architectural components that will give you the freedom to construct authentic, convincing jazz lines. In the words of the highly regarded toilet cleaning product FLASH - 'It does the hard work, so you don't have to'. Not strictly true but it gives you a no-nonsense, creative and fun way to learn how to sound like an authentic improviser.

Wayne McConnell

Post Xmas Jazz Improvisation Weekend

2nd and 3rd of January 2016

@ The Brunswick, 1 Holland Road Hove.

11am-5pm both days.

£99 per person or £170 for two tickets.

Book your place here: <http://brightonjazzschool.com/post-xmas-weekend/>

Jazz Education Around Sussex

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 and the Xmas break often sees 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

Tues. 1st December: Terry Seabrook

Tues. 8th December: Terry Pack

Steining Jazz Workshop

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

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

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

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

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

The Music Room, Steining Grammar School, Shooting Field, Steining 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.



Vocalist **Anita Wardell** leads a jazz vocal workshop on Thursday 21st January at 11am as part of the South Coast Jazz Festival 2016

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, West Sussex

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.

Jazz Singing Workshops with Imogen Ryall



Location: Rottingdean, East Sussex

Contact:

imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:

www.imogenryall.com

Ropetackle, Shoreham

Renowned jazz trombonist Mark Bassey leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays).

On Tuesdays, the focus is primarily for all instrumentalists who have a good command of their instrument, but little or no experience of jazz improvisation.

On Fridays, the focus is primarily on contemporary jazz and student's original compositions and arrangements.

Dates & Times:

Tuesdays 11:45am-2:15pm

Fridays 2-4:15pm

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:

Tuesdays: Bernard Alvarez

danedog@btinternet.com

Fridays: Steve Lawless steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

After the summer break, the next block of the Friday class will resume on 9th October.

Fridays: Currently there is still a waiting list. Contact Steve Lawless if you are interested.

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.

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 contributes a monthly column to The Sussex Jazz Magazine.

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 £300 for 10 weeks.

Saturday Jazz Weekenders £200 for 10 weeks.

Taster days available.

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Saturday Jazz Weekenders: Term starts Saturday 19th September 2015.

Learn To Play: Term 1 in September starts on Tuesday 22nd September 2015.

Learn To Listen: Last Monday of the month at Rendezvous Cafe, Duke Street, Brighton 7:30pm £10

Dave Liebman Masterclass: Sunday 24th January 2016 at The Verdict

Saxshop

A Community Saxophone Workshop



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

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

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

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

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

Cost:

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

Website:

www.saxshop.org

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

Sussex Jazz Guitar School



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

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

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

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

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

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

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

Full-time Jazz Foundation Course at Chichester

Teaching takes place 10.45 – 4.15 on Tues/Weds/Friday. Fees are half that of all other universities.

Now in it's third 2nd-year graduation season, the Chichester Jazz Foundation is going from strength to strength. With nine current 2nd-years (Higher National Diploma) and five 1st-years (Higher National Cert) and additional tutors.

Izzy Stephens, James Thornton and Zander McMullon all took up offers to join the second year at Middlesex University on the Jazz B.A. (perhaps the most enlightened of the UK's college jazz degrees).

The students are regulars at the Hare & Hounds jazz nights (and play there too!) and at The Havana Jazz Club jam session in Chichester. They are currently organizing their annual tour for Spring 2016.

Tutors on the course now comprise Julian Nicholas [composition/improvisation/saxophone], Simon Robinson [piano/arranging/composition], Martijn Van

Galen [Latin and jazz-related styles], Daniel Dotor [repertoire and bass], Peter Adam Hill [rhythm/drums], Pete Sidwell [context and business] and Dave Murrell [guitar], Adam Glasser [harmonica].

younger musicians leaving V1th-form who are maybe not ready for the plunge into a 3 or 4-yr course, but who want excellent one-to-one tuition combined with a professional jazz program of industry-standard training in arranging, composition and performance practice at a level (at least) on par with university year 1.

It is nearly 30 years since Chichester Polytechnic opened its doors to a jazz course with an inclusive and non-elitist ethos. It was unique to the South then, and in several distinct and measurable ways, it still is today. The students on our course are receiving support and feedback from real practitioners and professionals in jazz who are also fully-trained teachers.

Please see the advert for contact details and spread the news that the South has a nationally recognized Jazz Foundation with professional links to the big names in Jazz education like Trinity, Middlesex, Royal Academy, Birmingham, Royal Northern and Leeds.

Julian Nicholas

professional
JAZZ & session
Musician: 1 & 2-yr
the foundation Degree available as an HNC 1-yr and HND 2-yr programme
performance: theory: arranging: improvisation
professional tutors: gigs & tours: one-to-ones
call & email Julian: 01243 786321 x.2383
julian.nicholas@chichester.ac.uk
We also bring in colleagues Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear), for even more inspiration.
Chichester college

With an ever-developing, well-resourced faculty of great teachers and star visiting tutors such as the wonderful Pete Churchill, amongst others, the Jazz Foundation has become the first choice of both mature students who really want to make something of their long term interest in jazz, and



Jazz Academy

“Established in 1989 at The Royal Academy of Music, Jazz Academy has since taken place at Beechwood Campus in Royal Tunbridge Wells and now resides at the Yehudi Menuhin School in Cobham. This venue is in a beautiful setting with top notch facilities, pianos literally everywhere, unlimited parking, modern indoor swimming pool, residential accommodation with onsite catering and licensed bar.”

Dates:

Spring Jazz

7th - 10th April 2015

Summer Jazz

16th - 22nd August 2015

Winter Jazz

27th - 30th December 2015

Tutors:

Gabriel Garrick, Will Bartlett, Kate Mullins,
Martin Kolarides, Sam Walker, Spencer Brown,
Alan Jackson.

Location:

Yehudi Menuhin School
Stoke d'Abernon,
Cobham,
Surrey KT11 3QQ

For more information:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

LATEST NEWS

The Jazz Academy is currently taking enrolments for Winter Jazz in December.

JAM SESSIONS AROUND SUSSEX

Every Monday

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

Hosted by guitarist Luke Rattenbury 9pm - late.

The A Train Jazz Jam, The Chequers, 45 Preston Street, Brighton BN1 2HP

Hosted by guitarist Tony Williams. 9pm - 11pm

Every Tuesday

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

Hosted by guitarist Paul Richards. 8pm - 11pm

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

Every Friday

Late Sessions, The Cellar Bar at The Brunswick, 1 Holland Drive, Hove BN3 1JF

Hosted by guitarist James Osler. Live jazz and improvised music, plus a guest DJ set.

Doors open 9:30pm - 2am. Music from 10pm.

Friday 4th December

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

Hosted by bassist Oz Dechaine with a house band.

Jamaican food from 6pm. Jazz Jam 8:30-11pm.

Monthly, now on the first Friday of the month, check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 6th December

Watermill Jazz Jam Session, Aviva Sports & Social Club, Pixham Lane, Dorking, Surrey RH4 1QA

Jam session 2-5pm

Usually the first Sunday of the month but check the website for details.

www.watermilljazz.co.uk

Out & About

Live Reviews

Tina May Musical Mischief

The Hath, Crawley

Sunday 1st November 2015

Amazingly it's nearly 10 years since I last saw and heard Tina May. My loss. I may have changed, but her voice is still as pure and apparently effortless as ever. Combined with the irrepressible Herbie Flowers on bass, Mike Hatchard piano and violin, with special guest Shane Hill, guitar, they provided nearly two hours of fun, jokes, and of course superb musical performances.

Review and photos by Brian O'Connor





**Dave Green, Steve Brown, Mark
Edwards, Piers Clark Quartet**

Small Jazz Club, Caxton Arms, Brighton

www.smallsjazzbrighton.com

Thursday 29th October 2015

A perfect evening of jazz with everyone's favourite rhythm section of Dave Green on double bass & Steve Brown on drums and led by Mark Edwards on piano.

Mark Edwards is without doubt one of the finest pianists and innovative musicians in the country and just because he is locally based, we really shouldn't take him for granted.

Not to be outdone, Piers Clark led the band into a swinging Charlie Shaver's *Undecided*.

During the evening, we were treated to a wide range of tunes from Thelonious Monk *Ask Me Now*, a blues infused *Mysterioso* and *Blue Monk*.

Dave & Piers performed a duo on *How High the Moon* with Steve coming in with a superb brush solo.

Sonny Rollins' *St Thomas* was a rollicking affair with a typical West Indian drum solo from Steve.

Interspersed between tunes, Piers talked enthusiastically about early blues guitar playing and demonstrated by playing Blind Blake's *West Coast blues* and *1924 Guitar Rag* which drew great applause, not least from the rest of the band.

Mark Edwards played a beautiful solo version of Tom Waite's *Johnsburg Illinois*.

Sadly, this band goes unrecorded, so you should grab the chance to go to see them live which is always the best way to hear our music !

Alan Barnes and Steve Waterman

*Red Lion, 92-94 Linkfield Road, Isleworth TW7
6QJ*

Monday 23rd November 2015

Alan Barnes alto, Steve Waterman trumpet & flugelhorn, John Pearce piano, Paul Morgan bass, Trevor Tomkins drums.

The Red Lion gigs are run by Trevor Tomkins every Monday evening and are FREE admission. Check the programme on Jazz in London.

Steve has been seen recently at the Snowdrop (another free gig) and the Hassocks Hotel with the Straight No Chaser big band.

Alan is probably the hardest working musician in the country and is currently touring a suite that he has written based on Charles Dickens' *A Christmas Carol* featuring an all star octet with Alan performing readings from Dickens between tunes. Catch it if you can.

If you go to a gig where Alan Barnes is playing, you never get less than a whole hearted virtuoso display of muscular jazz. Coupled with Steve, it made for an evening of some great entertainment

John Pearce , Trevor Tomkins and Paul Morgan were an ideal complement to the leaders and provided some excellent solo work.

There was an eclectic mix of material including: *Alone Together*, *Nica's Dream*, *No Greater Love*, A rumbustious *The Song Is You*, *Blues Walk*, *Yesterdays*, *Joyspring*, A lovely version of *I fall in Love Too Easily*, *I Remember April*, and *Doxy*.

All in all, another evening splendid of jazz.

Nikki Iles & Karen Sharp

Cambridge Jazz Festival,

*The Hidden Rooms, 7B, Jesus Lane, Cambridge
(below Pizza Express)*

Wednesday 25th November 2015

As part of the festival (Nov. 19th – Nov. 29th), Karen Sharp spoke at length about her musical career to date and more particularly regarding the degree she is currently in the process of completing in musical therapy.

The talk was interspersed with some wonderful music with Karen on tenor and Nikki on piano.

A swinging version of *Love is a Many Splendored Thing* started the evening and was followed by Tom Harrell's *Sail Away*, a beautiful version of *Some Other Time* and an evocative *Westerly* part of a new commissioned suite written by Nikki.

The evening was completed logically by *Get Out of Town*.

A rewarding evening.

John Edwards

Terry Pack's Trees Ensemble

(Bonsai Version)

The Verdict, Brighton

Saturday 31st October 2015

The Bonsai version of Trees performed at The Verdict on Saturday 31st October in a fundraiser for the *House That Zac Built* charity.

From Eddie Myer's solo bass opening of Terry's composition *El Pueblo Unido* until the final gospel like chords of his arrangement of

Amazing Grace this was an evening of intriguing and inspiring music that left us wanting more.

As well as Terry's own, *Heart of Oak* (not connected with the Naval anthem), *Scarborough Fair*, *The Holywell* and those mentioned above, the evening included compositions and arrangements by other members of Trees. David Beebee's *Fela* and Andy Pickett's development of Miles' *So What* solo had been performed previously. Hilary Burt's *Simeon* is a welcome addition to the repertoire.

Soloing duties were, as usual, shared out among the members of the ensemble. Particularly memorable were the blistering stratospheric solos of the trumpet section and Philippe Guyard's reinvention of the tenor sax as a chordal instrument. Milo Fell did the work of three on percussion.

The audience was disappointingly small, barely outnumbering this Bonsai version of the band. I was about to say "cut down version" but this seems environmentally unfriendly in an arboreal context. Nevertheless £213.87 was raised for the very worthwhile charity, further details of which can be found on www.thehousethatzacbuilt.org.

Red Gray, Imogen Ryall and Annie Lightly (voices); Mike Guest and Hilary Burt (flutes); Charlotte Glasson, Kate Hogg, Philippe Guyard and Merlin Shepherd (reeds); Gabriel Garrick, Chris Coull, Jack Kendon and Steve Lawless (trumpets and flügelhorns); Paul Nieman and Tarik Mecci (trombones); David Beebee (keys); James Osler (guitar); Eddie Myer (bass); Milo Fell (drums); Terry Pack (director).

Patrick Billingham



December Gig Listings

Big Band Listings

For big band listings around Sussex please see the column Big Band Scene.

[R] = Residency

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

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.

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.

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).

Timing

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, a drink and settle down.

When should I clap?

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



Over the Christmas period, certain gigs (esp. residencies) may be on a Xmas break.
Check with venues before travelling.

Monday

30

Quentin Collins, Terry Seabrook, Nigel Thomas & Milo Fell

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

Jazz Jam with One Hat Trio

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

Tuesday

1

The Brunswick Jazz Jam hosted by Paul Richards

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

Dave Murrell

Hare & Hounds,
Worthing
8:30pm Free

Wednesday

2

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

3

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

4

Barb Jungr Sings Nina Simone

Ropetackle,
Shoreham
8pm £12.50

John Lake Trio

Chapter 12 Wine
Bar, Hailsham
8pm Free

Steve Aston Gypsy Jazz

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

Simon Spillett Quartet

The Verdict,
Brighton 8:30pm
£15/12

Saturday

5

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Afrit Nebula

Electric Palace, Hastings
7:30pm £8/5

Sunday

6

Jazz Breakfast with Mike Hatchard

Ropetackle, Shoreham
11am £9

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Savannah/Assorted Nuts

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

Neal Richardson Trio + Sue Richardson

Splash Point Jazz Club,
Seaford
4:30-6:30pm Free

Gypsy Jazz

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

Lou Beckerman & Paul Richards

Morleys, Hurstpierpoint
1pm Free

Paul Richards & Guests

The Craft Beer Pub,
Brighton
5:30-8:30pm Free

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Monday

7

Imogen Ryall with Andy Panayi

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

8

The Brunswick Jazz Jam hosted by Paul Richards

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

Xmas Special with Dave Quincy

Hare & Hounds, Worthing
8:30pm Free

John Law's Goldberg Projections

The Verdict, Brighton
8:30pm £12/9

Alan Barnes All Star Octet: A Jazz Christmas Carol

JazzHastings
8:30pm £8

Wednesday

9

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

10

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Jamie Brownfield/Liam Byrne Quintet

Smalls, Brighton
8pm £14

Friday

11

The Sound of Blue Note with Gilad Atzmon

Chichester Jazz Club
7:45pm £12/7

Amy Roberts/ Richard Exall Quintet

Under Ground Theatre, Eastbourne
8pm £13/12

Simon Purcell Quintet

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Saturday

12

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Dave Williams Band feat. Jacquie Sampson

The Verdict, Brighton
8:30pm £15

Sunday

13

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Paul Richards & Guests

The Craft Beer Pub, Brighton
5:30-8:30pm Free

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]

Monday

14

**Triversion - Jazz on the Edge
(Organ Trio with Andy
Williams, Terry Seabrook &
Dave Cottrell)**

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

15

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

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

Geoff Simkins

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

16

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

17

**Jack Kendon +
Guests**

The Bristol Bar,
Brighton
8pm Free [R]

**Alex Garnett/Quentin
Collins Quintet**

Smalls, Brighton
8pm £14

Friday

18

**New Generation Jazz:
Henry Spencer and
Juncture**

The Verdict, Brighton
8:30pm £10/5

**Steve Aston
Gypsy Jazz**

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

Saturday

19

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

Steve Aston Gypsy Jazz

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

Sunday

20

Savannah/Assorted Nuts

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

**Lou Beckerman & Paul
Richards**

Morleys, Hurstpierpoint
1pm Free

Steve Aston Gypsy Jazz

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

**Paul Richards &
Guests**

The Craft Beer Pub,
Brighton
5:30-8:30pm Free

**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]

Monday

21

Dave O'Higgins with Terry Seabrook, Dan Sheppard and Alex Eberhard

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

Jazz Jam with One Hat Trio

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

Tuesday

22

The Brunswick Jazz Jam hosted by Paul Richards

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

Mike Andrews Birthday Special with Andy Panayi and Mark Nightingale

Hare & Hounds, Worthing
8:30pm Free

Wednesday

23

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Thursday

24

Christmas Eve

Friday

25

Christmas Day

Saturday

26

Jazz Breakfast with Mike Hatchard

Ropetackle, Shoreham
11am £12.50

Steve Aston Gypsy Jazz

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

Imogen Ryall

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

Sunday

27

Savannah/Assorted Nuts

The Six Bells, Chiddingly
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]

Lawrence Jones All Stars

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

Monday

28

**Kjell Berglund with Terry
Seabrook & Javier Forero**
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

29

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

Wednesday

30

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

Thursday

31

New Years Eve



Listings

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

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

ON THE HORIZON

2016

South Coast Jazz Festival

Thursday 21st - Sunday 24th January
Ropetackle Arts Centre

Jack Kendon & Imogen Ryall, Alex Garnett's Bunch of Fives; Gareth Williams & Dave Green's Tribute to Bill Evans & Scott LaFaro, Nikki Iles & Norma Winstone's The Printmakers; Jazz For Absolute Beginners; Christine Tobin Trio, Arun Ghosh Quintet; Claire Martin & Pete Long Celebrate Ella Fitzgerald & Duke Ellington

Jazz Hastings

Tuesdays

5th January: Bobby Wellins Quartet
2nd February: Tom Harrison Quintet + Cleveland Watkiss
8th March: Phil Robson's Organ Trio
5th April: Roger Beaujolais Quartet
3rd May: Norma Winstone
7th June: Steve Waterman Quartet

Brighton Dome

Tues. 19th April
Gregory Porter

Ropetackle Arts Centre, Shoreham

Tues. 26th Jan. Sirkis/Bialas
International Quartet
Sun. 7th Feb./6th March/3rd April/1st May Mike
Hatchard - Jazz Breakfast
Fri. 26th Feb. Gilad Atzmon & The Orient
House Ensemble
Fri. 18th March Alec Dankworth's World Spirit
Sat. 9th April Courtney Pine
Fri. 20th May Colman, Carroll & Bancroft

Smalls, Brighton

Thursdays

12th Jan. Scott Hamilton Quartet
28th Jan. Rico Tomasso/Robert Fowler/
Spats Langham Quintet
11th Feb. Emma Fisk/Richard Pite
Quintet
25th Feb. Robert Fowler/Colin Oxley
Duo & Quintet
10th March Derek Nash/Steve
Waterman/Sebastian De Krom
Quintet
24th March Lauren Kinsella Quartet
14th April Alan Barnes/Remi Harris
Quintet
28th April TBC
5th May Aurelie Tropez/Alan Barnes
12th May Rossana Sportiello & Ken
Peplowski (TBC)

Chichester Jazz Club

15th Jan. Mark Crooks Quintet
29th Jan. Gareth Williams Trio
19th Feb. MJQ Celebration
4th March Savannah Jazz Band
18th March Remi Harris Project
15th April Anita Wardell + Trio
6th May Chichester Jazz Students
20th May Vasilis Xenopolous
24th June Tim Richards

Love Supreme Festival

Glynde
Friday 1st - Sunday 3rd July

Venue Guide

All Saints Church, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331

Bacall's Bar, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE

Barney's Cafe/Bar, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075

Boutique, 2 Boyces Street (off West Street), Brighton BN1 1AN

Brighton Railway Club, 4 Belmont, Brighton BN1 3TF (near Seven Dials)

Casablanca Jazz Club, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817

Chapter 12 Wine Bar, Hailsham, East Sussex BN27 1BJ www.chapter12winebar.co.uk/events

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

Craft Beer Pub, 22-23 Upper North St., Brighton BN1 3FG 01273 723736

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

Hove Cricket Ground (Boundary Rooms), Eaton Rd, Hove BN3 3AN

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

Knoyle Hall (next to St. John's Church), 1 Knoyle Road, Brighton BN1 6RB

Leaf Hall, 51 Seaside, Eastbourne, BN22 7NB 01323-325764 www.leafhall.co.uk

Lion & Lobster, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299

Morleys, 42 High Street, Hurstpierpoint BN6 9RG
Reservations: 01273 835000 or email:
info@morleysbistro.uk

Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA

Pavilion Cafe, Chequer Mead Community Arts Centre, De La Warr Road, East Grinstead, West Sussex RH19 3BS

Pavilion Theatre, Marine Parade, Worthing BN11 3PX www.worthingtheatres.co.uk

Porters Wine Bar, 56 High Street, Hastings TN34 3EN Tel. 01424 427000

Ravenswood Inn, Horsted Lane, Sharpthorne, W. Sussex RH19 4HY

Queen Victoria, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121

St. Bartholomew's Church, Ann Street (off London Road), Brighton BN1 4GP www.stbartholomewsbrighton.org.uk

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

St. John's Church, Knoyle Road (corner of Preston Road), Brighton BN1 6RB www.brightonstjohn.org.uk

St. Mary in the Castle, 7 Pelham Crescent, Hastings, East Sussex TN34 3AF

Safehouse (an improvised and experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE <http://safehousebrighton.co.uk>

Saltdean Lido, Saltdean Park Road, Saltdean

Seaford Head Golf Club, Southdown Road, Seaford BN25 4JS Tel. 01323 890139

Smalls, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB www.smallsjazzbrighton.com

Stanmer House, Stanmer Park, Brighton, East Sussex BN1 9QA Tel: 01273 680400

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 Balcombe Club, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP

The Basement, 24 Kensington Street, Brighton BN1 4AJ 01273 699733

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE
Tel. 01273 770083

The Birley Centre, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

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 Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB

The Church of the Annunciation, 89 Washington Street, Brighton BN2 9SR
www.annunciationbrighton.org.uk

The Craft Beer Pub, 22-23 Upper North Street, Brighton BN1 3FG

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)
<http://brightondome.org>

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

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG www.hareandhoundsworthing.co.uk

The Hawth, Hawth Avenue, Crawley RH10 6YZ
www.parkwoodtheatres.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 Lamb, Goldbridge Road, Piltown, Uckfield TN22 3XL Tel. 01825 724688

The Latest Music Bar, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF

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 Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA www.thenightingaleroom.co.uk

The Office, 8-9 Sydney Street, Brighton BN1 4EN

The Old Market, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801 <http://theoldmarket.com>

The Paris House, 21 Western Road, Brighton BN3 1AF

The Plough, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635

The Queen's Head, The Hollow, West Chiltington, Pulborough RH20 2JN

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

The Red Lion, Lion Hill, Stone Cross, near Eastbourne BN24 5EG

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

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, Chiddingfold BN8 6HE Tel. 01825 872227

The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL
<http://undergroundtheatre.co.uk>

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



1. Which vocalist was born in Hoboken, New Jersey on 12th December 1915?
2. Who will be performing *A Jazz Christmas Carol* at JazzHastings on Tuesday 8th December, pictured above?
3. Pianist John Law will be performing which classical piece at The Verdict in Brighton on Tuesday 8th December?
4. Which saxophone workshop was created in 2003 by Simon D'souza?
5. Which band did Robin Blakeman see perform at the Hippodrome in Brighton in October 1964?
6. Which vocalist is part of The Printmakers who will be performing at the South Coast Jazz Festival 2016?
7. Arun Ghosh is famous for playing which instrument?
8. Which vocalist performed at The Hawth in Crawley on 1st November 2015 and performs at The Nightingale Room on 23rd February 2016?
9. Which arranger was born in Upper Silesia in 1930 and moved to America in 1959?
10. Which singer/dancer was born on December 8th 1925 in Harlem, New York?

[Click here to go to the answers on the final page](#)

SJM

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Next Issue



The January issue of *Sussex Jazz Magazine* will be published on Wednesday 30th December and will feature more great interviews, previews and listings.

Frank Sinatra



Born 12th December 1915

Quiz Answers

1. Frank Sinatra
2. Alan Barnes
3. J. S. Bach's *Goldberg Variations*
4. Saxshop
5. The Beatles
6. Norma Winstone
7. Clarinet
8. Tina May
9. Claus Ogerman
10. Sammy Davis Jr.