

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 50 *March 2016* FREE



NORMA WINSTONE
TIM GARLAND

SNOW DROP JAZZ

March 7
Paul Nieman (trombone)
 Alex Eberhard (drs) Terry Seabrook (org)

March 14
Gabriel Garrick (trumpet)
 Javier Ferrero (drs) Terry Seabrook (org)

March 21
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 Paul Whitten (bs) Terry Seabrook (pno)

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The Society meets on the second Thursday of every calendar month at The Shoreham Centre, 2 Pond Road, Shoreham, BN43 5WU. Admission to meetings costs £3.00 payable on the day. The annual membership fee is £10. The Society welcomes new members or anyone who wishes to attend on a trial basis.

Meetings start at 8 p.m. prompt. The programme usually consists of 2 CD recitals about musicians or styles chosen from the whole history of jazz.

Meetings end at about 10.15-10.30 p.m.

Programme January – June 2016

| | | |
|---------------------------|----------------------------------|---|
| 14 th January | David Stevens John Poulter | Ingrid Jensen – part 1 Paul Gonsalves |
| 11 th February | Paul Sweeting Peter Batten | Al Cohn Traditional Jazz Piano 1945-2000 |
| 10 th March | Peter Taylor John Speight | Ike Quebec – part 2 Bebop Rules – OK! |
| 14 th April | Howard Marchant Cyril Pelluet | Tony Williams Tubby Hayes |
| 12 th May | Morris Baker Peter Batten | Jazz and the Cinema Improvisation |
| 9 th June | David Stevens Paul Sweeting | Ingrid Jensen – part 2 How I became interested in Jazz |

For more information contact Peter Batten on 01273 735252 or peterbatten@whitehallbooks.co.uk or

John Speight on 01273 732782 or jspeight@sky.com

The Shoreham Centre is within easy reach of Shoreham Railway Station. The 700, 2 and 2A buses pass nearby and there is a car park behind the Centre, which at present is free of charge in the evening.

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29th Jan 2016 Nerija
26th Feb 2016 Moses Boyd's Exodus
25th Mar 2016 Ezra Collective

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courtesy of Provocateur Records
Cover design: Stuart Russell

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Laurie Anderson

Picture one elfin-faced woman, dressed in black, with a crop of spiky hair and a mischievous grin, on stage with a violin, talking in her soft American accent about dogs. Then picture one of the largest, most vibrant and innovative arts festivals in Europe. Add to that ice-cream, fish and chips, deckchairs and a pier. What do they all have in common?

Some call her "the godmother of the avant-garde". Some list her past achievements: multi-instrumentalist, performance artist, composer, poet, singer; plucked from the 1970s New York Loft avant-garde scene and signed to Warner Brothers, her 1981 single "O Superman" was a surprise worldwide hit. It influenced the likes of Peter Gabriel, Kate Bush and countless popular music and visual artists. She continues to release albums to the present day. Some may cite the importance of her marriage to and recording work with the late rock musician Lou Reed. She is known for her public human rights campaigning, alongside other arts pioneers such as modern classical composer Phillip Glass, against President Obama's "right to detain indefinitely" ruling, made law in 2013.

However, hot on the heels of a major live performance at Madison Square Garden, May 2016 sees Laurie Anderson coming to Brighton as Guest Director of the Festival. In so doing, she fuses her own highly original spark, with the experimental, the off-the-wall, the downright kooky, the quirky and the sheer creativity so characteristic of the city. This year, thanks to her, the

celebration of the off-the-wall perspective, takes centre stage.

So what does she have to do with jazz?

Firstly, any art form draws its lifeblood from thinking out of the box. Jazz is no exception to this. Every so often a sharp injection of the wild and wacky, not to mention the drawing of inspiration from the world around us, the environment and from the socio-political context of our lives, can be very much needed. As Lester Young said "You gotta do it your way. Or it ain't music!" For example, I perform Bellydance, often with live Middle Eastern musicians, and I also write poetry and short stories. In this way, I can draw elements from different visual media, and different art forms, into my jazz vocal performances, which I have done as part of the Brighton Fringe 2015 and also at Brighton Museum and Art Gallery.

Secondly, the influences of experimental music, to 20th century performance art and rock visionaries such as Lou Reed, Nico, John Cage and Yoko Ono, and contemporary performance poets such as Kate Tempest, are bound to make themselves felt at some point in the development of the music when seen from a wider arts perspective. This can be from many different perspectives, say multi-genre or multicultural. Musically, the avant-garde and jazz have improvisation and a willingness to experiment as part of their intrinsic nature.

The work of ethereal, post-feminist Laurie Anderson may seem a far cry from

the influence of savvy jazz mentor Lester Young. Yet the New York avant-garde scene from which she comes and the jazz world, have often collided and coincided in their respective histories.

The 1970s "loft jazz" scene saw the New York-based film-maker Robert Palmer documenting both genres of music in the clubs and live jam sessions often illegally taking place in the city's disused industrial lofts. Avant-garde and jazz cognoscenti were united in their following of John Coltrane, Pharaoh Sanders and Sun Ra.

Resident of the lower Manhattan loft scene in the early 1970s, Anderson has a background in visual art, and moved from sculpture into music, beginning with a 12-hour-long audio-visual experience, "The Life and Times of Joseph Stalin", in 1973 at the Brooklyn Academy of Music. Her first album releases, "Big Science" (1982) and "Mister Heartbreak" tended towards the abstract and contemporary, while "Heart of the Brave" (1986) delved into more traditional songwriting territory, co-produced by disco king Nile Rodgers. Anderson was signed to Warners on the strength of "O Superman", with its arresting "Ah-ah-ah-ah" vocal line. As an artist, she seemed unique in perceiving the world - a desk, a plant, the relations between people - with a way of expressing it with breathtaking simplicity and intelligence. Anderson was also one of the first females in pop music to embrace technology as an integral part of her act. She invented her famous tape bow at this time, where a tape loop is bowed across a violin with cassette heads instead of strings.

By the 1990s, as if freed by establishing her artistic freedom, she was becoming more overtly political, working with the Women's Action Coalition and with child abuse survivors. She was beginning to link the personal with the political. In the early 1990s, she met Lou Reed and

collaborated on several albums with him including "The Raven" and "Ecstasy", and on her own album "Bright Red".

Signing to Warner label Nonesuch in 2001, spawned the release of a further clutch of albums, and her musical, visual and spoken word work from this period won her the position of Artist-in-Residence based at NASA, the first of its kind, bringing the arts and outer space together.

With this background, we can fast forward to 2016. With new performance art film "All The Animals" under her belt from 2015, which I loved when I saw it at Brighton Dome last year, she brings a new film and show "Heart of a Dog" to the Brighton Festival. This, in common with her other film work on animals, focuses on canine individuality and quirks, much like those of human beings. It is also about relationships, love and loss.

For this year's Festival, Anderson's own events include the UK premier concert of Music for Dogs; a new performance monologue written specially for the Festival, called Slideshow; and a freewheeling walk through sonic spaces with fellow musician-composers, pianist Nick Bartsch and the Norwegian guitarist Eivind Aarset. In addition, there is "Lou Reed Drones", an installation of her late husband's guitars and amps, which, as she says, is as near to his music as we are likely to get.

She reminds me of iconic leaders willing to shock and cause progressive change, like David Bowie, Peter Gabriel and Phillip Glass in their respective pushing of boundaries. She has also influenced much of modern jazz/electronica, with its use of different kinds of visual media which you can often see at festivals such as LJF or Love Supreme. Her innovation and generosity specialise in marrying the highly visual with the aurally interesting and blending it with the emotions of the human heart.

Prepare to be surprised!



Norma Winstone



Lou Beckerman discusses with the highly respected British vocalist and lyricist, **Norma Winstone MBE**, a flourishing life in jazz spanning over five decades.

Most of us can't remember a time when Norma Winstone wasn't a prominent figure on the British jazz scene. I first met her three years ago when I was a student on a jazz course and Norma was teaching some complex vocal harmonies. It was a delight to link-up with her again at this year's South Coast Jazz Festival where she was due to perform that evening in a sell-out gig with Nikki Iles' Printmakers.

Norma, 'grande dame' of jazz, has been awarded a formidable array of honours over the years: top singer in the 1971 Melody Maker Jazz Poll, MBE for services to music in the 2007 Queen's Birthday Honours and the Skoda Jazz Ahead Award in 2009 for her contribution to European Jazz. In 2010 she was recognised in the London Awards for Art and Performance, received a Lifetime Achievement Jazz Medal from the Worshipful Company of Musicians and became an Honorary Fellow at Trinity Laban Conservatoire – incidentally the first Jazz Fellow. More recently in 2013 she became an Honorary Member of the Royal Academy of Music. She was the 2015 Parliamentary Jazz Awards Jazz Vocalist of the Year and, in the same year, was also presented with a Gold Badge of Merit from the British Academy of Songwriters, Composers and Authors.

Lou Beckerman: “Norma you’ve been described as a singer, lyricist, improviser and educator. I’m assuming that each of these informs the other but is there one of these that you feel comes the most naturally to you?”

Norma Winstone: “I think singer is obviously the first one. The lyric-writing came when I was wanting to expand my repertoire to embrace the lovely music I'd heard but that didn't have any words. I'd done wordless singing and improvising, but some pieces feel as though they can incorporate lyrics though others, to me, feel complete without them. I'm into the idea of

the voice as a *sound* as much as anything.” **“As an instrument?”** “Yes - but 'voice as instrument' doesn't mean trying to be a saxophone or a trumpet. I think of the voice as a *sound* and, as a singer, we've also got the added option to use words whereas instruments don't. I didn't know any lyricists and didn't even really know that I could do it until I started trying. Kenny Wheeler was the first one to ask me to write words (for an incredibly difficult piece). But I also remember writing lyrics to Egberto Gismonti's *Café* (which I fell in love with when I heard him playing it with Jan Garbarek) and thought they seemed to work. So I just went on and did more... and more. So I suppose the singing informed the lyric-writing and now the lyric-writing informs the singing.” **“So they all dovetail...”** “Absolutely.”

“Historically, vocalists have often had a reputation of being ‘singers’ - not necessarily ‘musicians’... I believe you learned to play the piano and to read music as a child. Do you think without this background you would have been able to be so exploratory or, indeed, to collaborate as you do, as there weren't at that time the opportunities for jazz education that currently exist?”

“No - definitely not. You couldn't learn about jazz...there were no schools. Now there are academies and it's an accepted art-form worth pursuing as a career. But at that time there wasn't anywhere you could even learn about singing apart from classical singing or musical theatre where they'd teach *There's No Business Like Show Business* and I didn't want to do that. So I just learned everything by listening. When I was about seven I had eighteen months of piano lessons. These stopped when my teacher, who used to come to the house in Bow (where I was born), became pregnant and ceased teaching unless I could go to her home. There was no way I could get there.

We didn't have a car. Then we moved and I couldn't find anybody I liked for piano lessons.”

“I never got to a very high standard although I did get a ‘junior exhibition’ - as it was then called - to Trinity College. My class teacher in the new junior school played the piano and recognised that I was musical. Application forms for a junior exhibition came round. I didn't take one - didn't think I'd be eligible - but my teacher thought I should. So she offered to coach me after school and I took the first exam - getting through, much to my surprise, as I didn't know much apart from the key signatures; could read the notes and play different things with left hand and right hand.”



“Anyway I was then sent to Trinity College for the next entry phase and I had to be able to sing to get in. But it didn't occur to me to do singing as a study. I loved classical music and operatic arias but I never envisaged myself singing them. I didn't want to sing like that. Anyway they weren't accessible but songs were. I wanted to sing like Frank Sinatra who I was brought up with and who I adored - and still do.”

“So I went up to Trinity on Saturday mornings for three years. I took organ as a second study but was rather put off in the winter when I had to go to the church to practise. I'd run in there, switch on all the

lights and the organ which would produce eerie sounds. It was frightening for me aged only thirteen or fourteen. Then it came to doing GCEs and I thought ‘I can't do this’. They made us play in a concert before an audience at the end of every term and I was terrified of playing the piano in front of people. So I left.” **“And they didn't help you with that?...Didn't teach you any techniques?”** “Well no - you just had to do it. Just as you didn't get counselling for all sorts of things; you just had to get on with it - or you were obviously not meant to do it! Which I don't think I was! However I did reach a certain level on the piano.”

“Were your family encouraging?”

“Yes. My mum and dad loved classical music and jazz. Dad adored Oscar Peterson and Fats Waller. I was brought up listening to that music. But we had no record-playing equipment so we listened to things on the radio. Radio was everything. This helped me to be quick at learning... There was no way I could record anything so if I heard a song that I liked I had to really focus on it and think ‘I'll learn the next bit the next time I hear it’! And of course the kind of music we're talking about featured Sinatra on the radio. My mum knew loads of standards and I'd ask her, ‘How does this one go?...What are the words to that...?’ and she'd tell me. They weren't musicians as such but my dad could knock out a tune on the piano by ear and mum had a really nice voice and a very good ear. Later, when we were living in Dagenham, if you played anything in our tiny house everybody heard it. By then - in my teens - I'd got a Dancette record player which would play one seventy-eight. I bought Frank Sinatra and we'd all stand there and listen then turn it over and play the other side. Then I got something I could play LPs on. I think *Ella and Louis* was my first ever LP that I saved up for, and then Oscar Peterson. His playing was so fantastic - very held back and absolutely beautiful. I'd

heard a swing record on Radio Luxembourg. Somebody recommended Miles Davis. I got *Kind of Blue* and that was it - I never looked back. I used to hear my mum whistling Miles Davis solos while she was washing up!" **"So you would have imbibed all of that..."** "Yes, music was always a focus in the family and we'd always talk about things we'd heard. In those days we had a piano which had belonged to my grandmother. She gave it to me when we moved so I'd have something to practise on."

"So you left school having decided to be a singer?"

"Yes but I had no idea how to start! I heard of a singing teacher - Al Dukardo (I think 'Duke' was his real name). I don't know whether he was a singer - he played the piano and I think saxophone - but I never heard him sing. The first thing he said was to take a deep breath and so I breathed into my chest and shoulders and he said 'No, no, no! I'll teach you how you are *supposed* to breathe for singing and playing instruments. If you sing like that no-one's going to hear you anyway!' So he taught me about the diaphragm and gave me all these exercises on long notes which I'd also hear being practised on instruments."

"I had a little voice (I don't have a big voice anyway) but these exercises were all I knew so I practised. It took years really for me to gradually get anything like a sound that I could bear to listen to. I hated my voice but some people seemed to like it and this was what I wanted to do. I thought as I didn't have to actually *listen* to it I'd do it - I'd sing! It wasn't until I was recorded by ECM - the first *Azimuth* album that I heard my voice and thought '*Is that me?*' I'd never sounded like that (though probably that I'd never really been recorded that well before)."

"Having had these lessons with Al Dukardo he said he could get me some jobs with friends who had bands and I started to

work with them doing function gigs. But it wasn't really what I wanted to do so I stopped singing for a while. I didn't give up the idea of singing I just realised I hadn't found the right kind. I kept collecting songs that I would sing if I did ever meet the right people. I had a job in an office and was wondering if I could perhaps go to other jazz venues and see if I could sing in those. Finally somebody where I worked noticed me answering an advert in the *Melody Maker* for a jazz vocalist and said I should go with her to a pub in East Ham: The Black Lion. There was a trio playing there so I went along and asked if I could sit in. They had a singer but said he was leaving in a week or so and would I like the gig? I suddenly had two nights a week singing in the pub and I met all sorts of people through this. And of course I met John around this time." [*Norma's former husband, pianist John Taylor.*]

"I remember once - Ronnie Scott and Tubby Hayes were playing in a place. I screwed up my courage and went and asked Ronnie if I could sit in and he said 'No!'" [*Much laughter here!*] "And I don't blame him either!"

"I remember my mother somehow getting her hands on some bits of music and giving them to me. They must have been copies from old Real Books. They had lists of songs and chord sequences and I remember I had this job in Germany, which was pretty awful, with a group playing American bases and for something to do I thought I'd find out which key I did these songs in and so I started transposing. Well it's a mechanical, mathematical thing going down a major third or whatever it is. And of course it helped that I had learned piano."

"At one time I was co-hosting a club in Hackney called The Regency Club (which was actually owned by the Kray twins! I had no idea then who they were or that it was owned by them - I only found out afterwards!). Anyway it was just an

opportunity for me to sing. We had a trio and we used to invite guests - though I'm not sure how we found them. One was Ian Carr [*trumpet/ flugelhorn*]. One night Ian suggested I should sing with a new jazz orchestra and he introduced me to Neil Ardley. I suddenly found myself singing with this big band which was fantastic. Michael Garrick was on piano. He gave me some songs he'd written and I learned them. He asked me to sit in on a gig and to sing one of these songs. Then I was invited to stay and join in on the next piece which had no words and I didn't know it. He said 'take a solo', so I did - without words. One of the saxophonists was leaving and I was asked if I wanted to join the band and sing the saxophone lines. It was fairly unusual in those days for singers to have any idea of reading and, of course, I couldn't have done that if I had not learned. I've never considered myself a really good musician though I've got a good ear and I can read and figure things out and hear chord sequences."

"I believe you began your career singing standards though I don't think you sing many standards - if any - anymore? (Although your own 'Ladies in Mercedes' has become a classic in its own right!)"

"I do sometimes sing standards. Even with ECM Records I've recorded standards. With my current trio we did *Every Time We Say Goodbye* - a very unusual version but it was all there - the melody and the words. I do like standards but I found the problem was that I didn't really think I had anything to add - as far as a voice was concerned - if you've already got someone like Sarah Vaughan (what a voice!) and Ella and Carmen McRae whose voices had a terrific character. I felt that mine didn't really and I didn't know what I could bring to those pieces. But I do love the standards and love singing them. We sometimes play them in tonight's

group [*Nikki Iles' Printmakers*]. The thing is I started singing standards because I was influenced by the people who sang them. That was the music."

"How did you first become involved in what's described as the 'avant garde' movement of the 60s and early 70s, and begin to find your own voice - in the broadest sense? How did you first formulate the idea of using your voice as an instrument - taking your music and distinctive sound to another level?"

"I realise now that when I heard *Kind of Blue* in the late Fifties / early Sixties, I felt there was something in this music. I thought a voice could be in it in a satisfying way though I didn't know how. I didn't want to come along, sing a melody and then everybody improvise and I would sing the melody again. (Actually I'm quite happy to do that now but at the time I thought I've got to do something else.) I supposed if I could get words to things like *So What* or *Freddie Freeloader* then there'd be a way of including the voice. But I didn't really know then what the voice would do." **"Did the improvisation come easily to you?"** "I used to improvise by keeping the words and improvising a different tune with them. I didn't sing wordlessly but it was kind of unusual, different and was a step in the direction though I didn't know where it was going..."

"And you first attracted attention when you sang at Ronnie Scott's..."

"A friend of mine who was playing at the Charlie Chester Club invited me to come along and sit in. John Stevens, who became the leader of Spontaneous Music Ensemble, was on drums. At that time none of us knew about free jazz or anything experimental, but he liked my singing and told Ronnie Scott, recommending that he should give me an audition. It took about eight months, with me in the end having to

get Ronnie to hold to his promise – which he finally did. By that time I'd already rehearsed with Gordon Beck [*piano*] and Jeff Clyne [*bass*]. John Stevens knew them and set up a rehearsal for me. I mean Gordon and Jeff were *stars*. I was *terrified*.”

“By the time the audition for Ronnie Scott's came through John Stevens had discovered free music - wasn't playing time any more. Funny thing was that Gordon Beck told me this but said not to worry as he had a drummer who had just come down from the north. It was Tony Oxley. That was my audition trio: Gordon Beck, Jeff Clyne and Tony Oxley! Anyway Ronnie gave me four weeks at the club, which is what they used to do then. But John Stevens was about doing his free stuff and there were a lot of things going on. He was setting up things on a Saturday morning and said to come along to one of them and just join in. Kenny Wheeler was there on one and Dave Holland before he went to join Miles Davis.”



Kenny Wheeler and Norma Winstone

“And in the meantime I was with Kenny Wheeler doing free music. He had his big band and used to do broadcasts once or twice a year. He invited me to sing with the band. He did an arrangement of a standard for me which we played and for the next broadcast he'd automatically written me in as a voice in the band. So in the end I was doing this thing where I'd imagined a voice could be in the music when I'd heard *Kind of Blue*. That's probably what I was

envisaging though I didn't *know* I was thinking it at the time. It was an unknown thing - an aim that I had.” **“When nobody else was really doing it?”** “I didn't hear anybody doing it. I think there were people like Jay Clayton in the States. She was doing more experimental things like that. Actually for a while people didn't seem to be interested in standards. Mike Westbrook came along and asked if I'd join his band. He'd written a piece called *Earth Rise* which was obviously for the moon-landing and I joined in on that. Some of those pieces had words and some didn't.”

[*Azimuth, the jazz trio, was active from 1977 to 2000. The ensemble was composed of trumpeter Kenny Wheeler, Norma on vocals and pianist John Taylor. The trio was described by Richard Williams in The Times as 'one of the most imaginatively conceived and delicately balanced of all contemporary chamber jazz groups.'*]

“You have been, and still are, a torch bearer – an inspiration in the forefront of British jazz ... Was there a major influence along your *own* path... and would you say you'd learned primarily from vocalists or from instrumentalists?”

“I learned about singing a song from Frank Sinatra and I learned a little bit about singing without words from Ella when I heard her scat singing. I just learned it as I had when I listened to Miles and also when I listened to Paul Desmond. I didn't know he was improvising because it sounded written. I was obsessed with the music so I would play these records over and over again and in the end I learned the solos without trying too hard. I realise now that I'd found out about improvising but I didn't really know what I was doing - and I *still* don't know what I'm doing!”

“Your lyrics are very skilful – they could almost read as poetry. Have you

ever written poetry?”

“Only at school - not since. Sometimes I will just jot down something if an idea - a phrase - comes to me. But I love poetry. Often if I have a project to do I'll sit and read poems to be inspired. And sometimes I'll just get one word which I could perhaps use. Or if it's something I've dreamed - I'll just write it down so I don't forget it. I don't necessarily do anything with it; it's just there.”

“And would you say your lyric-writing is emotionally or musically driven?”

“Well it's driven by the music but I can't seem to write to something if I don't have an emotional reaction to it. I can't do it just as a job. I think the best lyrics come from an immediate emotional reaction to a piece.” **“And which comes first - the melody or lyric?...”** “The music for me always comes first. I don't think I've ever written words without having a melody to work to.”



“You’ve sung and collaborated with so many different band formats and currently you seem to have a very natural home in a trio setting with German reedsman Klaus Geing and Italian pianist Glauco Venier. I personally love the utter spaciousness of this work (*Stories Yet to Tell*, 2009)... Can you tell us a little about this collaboration?”

“Glauco and Klaus asked me to join them for a concert. They were playing as a

duo and they'd got some funding from somewhere to have a guest for a couple of concerts. The agent asked me if I would sing. But for a long time I'd been doing things that people asked me to do and it was *their* music and I would sometimes come away feeling that I hadn't done myself justice and so I was tired of it. I really wasn't keen but he reminded me that I had worked on a recording session with one of them - a session for an Italian drummer - one of those things that I'd said I wouldn't do again. But I remembered Glauco. He would often play in-between the pieces we had to record (some rather strange pieces!). I liked what he was playing - sometimes a standard. Sometimes we'd both have the earphones on and I'd start singing so we'd connect in that. So I agreed to do it but on the condition that I would send the music on ahead and they'd play what I wanted to sing. They were happy to do this as they knew Azimuth and *Somewhere Called Home*. We played mostly that kind of material and I brought some Fred Hersch pieces. As soon as we played I just knew I could work with these two. I loved Klaus's beautiful and incredible sound on soprano and bass clarinet (although he's really got more into bass clarinet since then). The agent suggested we record our own material so that it wouldn't be confused with Azimuth or *Somewhere Called Home*. So they brought some pieces and I wrote words to them. I realised that they were both very open. Glauco doesn't mind if he doesn't solo - he just wants to make the music. They play for the *music* and I love that.”

“You’ve obviously worked very hard. Were you extremely disciplined in your practise habits? Can you share suggestions regarding practice time?”

“No!” [*Candidly and to laughter!*] “I was just thinking today that I hope my voice is there as it hasn't been working much lately so it's a bit foggy.” [*Clears her throat but admits that singers are not supposed to do that...*] “I don't

know if coughing is any better and I've been doing that a lot! But no, I'm not disciplined really. I can work very hard, especially if I've something to learn and I love doing that. Otherwise what I normally do if I want to do a vocal workout is find something that's really hard to sing like a Kenny Wheeler big band piece and sing that. But I don't really have a schedule."

"You've had, and continue to have, a prolific recording career... can you talk a little about this? Do you have particular producers you like to work with and who produce a particular sound you have in mind?"

"There's only *one* producer that I know – Manfred Eicher" [*German record producer and founder of ECM Records*]. "He's incredible. I think with Manfred it's that he had a vision of a sound that he wanted for that record label and it worked. And it's still working. His work has a direction and the label has influenced so many people. I've never really been produced by anybody else. It's hard for musicians to produce themselves even though we try. We think we know but I like to have an outside ear."

"If I were to recommend an album which might typify Norma Winstone is there one that you feel defines you as an artist? Or, if not, one you are particularly proud of?"

"That's a difficult one. I don't really know of anything that defines me. I suppose *Somewhere Called Home* (1986) is the one that everybody says is the definitive one as Tony Coe's clarinet playing is incredible and John [Taylor] is incredible. And I just love the pieces on it. And then some of the Azimuth recordings such as *Azimuth 85*. I would say these two, although between them the Azimuth recordings with wordless pieces might define me more whereas *Somewhere called Home* has many lyrics. But I've forgotten a lot of recordings and when

people mention *Labyrinth* [*the 1973 jazz-rock concept album with Ian Carr's band Nucleus*]. I recall recording them but don't really remember what the content was. There was *Symphony of Amaranths*, the Neil Ardley poem settings with orchestra. Then my first album *Edge of Time* which I was never very sure about. I was sure at the time that this was what I wanted to do but I didn't like the sound of the voice on it. And then there were all the things I did with Kenny [Wheeler] like music for large and small ensembles."

"I very much use words with the current trio, but I don't feel hemmed in; I don't feel I've *got* to sing words. Of course we use more improvisation playing live than we do on recordings."

"How did you feel when your 1972 notable album *Edge of Time* was re-issued forty-two years later in 2014?" [*One reviewer, rather fondly I thought, spoke of how Norma's vocals in this album 'mutate from cut-glass articulation of her own lyrics, to slightly bonkers ululations that soar high above the ensemble freak-outs.'*]

"When I was asked I said 'no' to begin with. I didn't want to go back. Then I thought about it and I realised it was a little piece of history" **"Those moments in time that make up history..."** "Yes - so I agreed."

"You are obviously a great innovator and have played a prominent role in shaping a particular genre of vocal jazz but how do you keep your music fresh and continue to push the boundaries?"

"I think I've pushed any boundaries I was going to push! It seems to be enough for me. But within those already established boundaries I suppose I could do an album with just voice overdubs but I like working with people. And I like harmony. And I like time. I do also like freedom. I mostly find the people that I like are doing free music -

like Kenny Wheeler - well-rooted in harmony. I do also like Evan Parker on saxophone who completely does his own thing. He's been on his own path for all these years."

"How would you describe your music?"

"I wouldn't know how to! Except that it's a result of having loved good singers of standards, jazz musicians, improvisers and classical music. I think all this came very much together with Azimuth. There were times which were very Debussy-ish or even Bartok. John loved Bartok. It just seems to be a combination of all the music I've ever liked."



Lou Beckerman & Norma Winstone

"How important is it for you to be an educator – to pass on what you know from your experience and knowledge..."

"Well I'm happy to pass on anything IF I can do it in an enjoyable way. If there is somebody who knows what they want from me then I'm happy to give it. But I'm not that keen on trying to spark somebody's enthusiasm - I wouldn't want to do that."

"One of my own passions in teaching is to empower people to move beyond their magic-stifling performance anxiety. Have you, like so many, ever suffered from 'stage fright' and do you have any of your own strategies to share?"

"Well yes. When I started I was so nervous. I was so scared of singing I came up in rashes. But I just kept at it as that was what I wanted to do. And it's like a baptism of fire. Good breathing - diaphragm breathing - always helps. But I don't really have a strategy. One thing I do remember Jay Clayton saying - and I think it's very apt - to just think about the music, not yourself. Most of the time when we're stressed it's because we're thinking what people are going to think of us (including how we look and we can't really get away from that!). If you think about the music and communicating it then you've really got a chance."

"For all of us our voices change with the passage of time. Do you embrace these changes as something positive? And is there anything you do to in particular to take care of your voice?"

"Well I've dropped a few notes from the higher range but then I've gained a few lower ones which is quite nice! I had those high notes when I needed them for Azimuth and Kenny's stuff but I don't know that I do need them anymore - I don't really do so much of that. So it's mellowing a bit now."

"Is there published sheet music of your work (or transcriptions)?"

"There isn't as yet. We keep talking about this - Nikki [*Iles*] is often saying we should publish a book of songs which I've written lyrics for. So that might happen..."

"What do you feel when other people sing your compositions? For example I know *A Timeless Place* has been recorded by a number of artists - the late Mark Murphy amongst many others."

"Yes - it's fine. Often they'll take the words from a recording and if they get in touch with me I have normally sent them a copy."

“Many female jazz vocalists have enjoyed very successful careers, giving the impression that gender posed no obstacles. You’ve had enormous courage in advancing musical frontiers... Have you also needed courage as a woman in jazz? I am curious whether you, as a female improviser and innovator ever experienced any hint of gender discrimination in your earlier days.”

“No. I know I’m unusual but if you talk to Nikki she never has either. I’d try to ignore it if it happened!”

“Can you tell us a bit about your work with Nikki Iles’ Printmakers who you are performing with at South Coast Jazz Festival this evening? How the band formed?... [Nikki Iles: piano; Norma Winstone: vocals; Mark Lockheart: guitar; Steve Watts: bass; James Maddren; drums.]

“As a singer in the band there will always be people who think it’s your group so it’s advertised as her and my group but it’s really Nikki’s band. She had the idea to get all the people together that she really liked and who she thought could impart their special imprint.”

“I was wondering about narrative in a piece. For instance the conceiving and crafting of the track *O* in your recent Printmakers album *Westerly*. I think of it as an evocative sound-picture of a place and time. Would you use the term ‘free jazz’ for its first phase before it moves into more of an obviously composed piece?”

“Yes. The first part is completely improvised and if we perform it tonight it will be different yet again!”

“Now, at the age of seventy-four, you’ve accomplished so much – achieved so many accolades... Are there plans or dreams you’d still like to realise?”

“It might be nice to record some lovely arrangements that have been done for me over the years - particularly for orchestra. Of course it’s hard to do an orchestral thing and to pay for it! Though, in fact, there is a seed of an idea about me doing a concert for my birthday next year with the orchestra from the Royal Academy of Music. One potential problem is that the BBC commissioned some of the arrangements and we’re not sure whether they still have them. I don’t know if they shred things and who knows if they’re still there in their library...”

“Your next project?...Are you writing? And can you give us a taste of something we might look forward to?”

“Well I’ve just been over to see the guys in the trio [*Klaus Geing and Glauco Venier*] and we are thinking about the next recording project - music from films - so we’ve been hunting for things – some songs and bits of music that I’ll perhaps write words to.”

“Is there anything you would like to impart to singers who read this interview? What jazz singing wisdom would you like to convey?”

“Jazz singing wisdom? It’s enough to be able to *communicate* a song. Improvising with the voice is very difficult. I don’t think you *have* to do it to be a jazz singer so to not worry too much about trying to ‘be an instrument’. There are some people who are really good at it and some who aren’t but if you *want* to do it then have a go.”

Following our interview Norma went straight into a sound check with Nikki and the band, later giving us the remarkable performance we’ve come to expect and appreciate.

Lou Beckerman

www.loubeckermanjazz.com



**Tim
Garland**

You last appeared in Brighton back in October 2014. What have you been doing since?

“The last two years have seen me work quite a lot with Chick Corea’s band The Vigil, a five week tour of South America, plus another tour whose flight route saw me circumnavigate the globe over 3 weeks! So I built up some air miles! My CD *Songs To The North Sky* was warmly welcomed, several 5 star reviews I was delighted to receive, and my very first vinyl release *Return To The Fire* about a year later (so cool to see the artwork that size like the old days!)”

“I like to keep busy so I write production music (for film and TV) when not working on my own projects. I have a credit on the new Marvel release, *Dead Pool* for example.”

“This new release, *One*, has also taken well over a year to assimilate and prepare.”

Tell us about your new album, *One*. How did it come about?

“I wanted to bring out the very best of everyone on stage and knew how exciting they were in a more electric environment. I wanted to get back to some of my earlier influences playing groove-based music and using some electronics; it also suits more varied kinds of venues. The album itself is a studio project, meaning we have thought a lot about post-production. In one track I layer six saxophones at once, we layer guitars with different tunings, amazing big sound, - that kind of thing. I also deeply felt the need to communicate the unifying power of music with a lot of middle eastern rhythmic influence, paired with strong uplifting themes. When different musical influences converge you can do amazing things providing you come from that same initial first beat, that big shared ‘One’. With a deeply-held shared pulse the other aspects of the music really fly and the unity you’re trying to express can fly too.”

You’re performing with your Electric Quartet at Brighton Dome Studio Theatre on Wednesday 16th March. What can we expect to hear? Will it be a mixture of older tunes or just tunes from the new album?

“We will definitely play several tracks from the new album but certain things we know so well and can really fly on, such as music by Chick Corea or Paco DeLucia, may well find their way on stage again as we all love playing them.

I am using some effects with my saxes and bass clarinet which create amazing sounds; that side of the technology has got so much more user friendly and high quality now! One thing I prize very highly is a sense of rapport on stage, and that knife-edge excitement comes from that attitude of ‘playing-from-listening’ and this band is good at that. Jason Rebello, for example, is so experienced not just as a great soloist (with Sting, Jeff Beck and others for many years) but as accompanist too.”

Which classic jazz album would you most like to have played on as a sideman?

“Wow I’ve never been asked that. I think maybe Kenny Wheeler’s *WW* and further back, maybe a guest spot playing with the Bill Evans Trio on one of their Vanguard dates!”

After doing the tour and promoting the new album, what’s next?

“The dates are spread throughout 2016 so we’ll be pushing this album for quite a while, hopefully getting out to Europe a little more. I am also writing a large scale work for big band and orchestra within a winter theme, due for a premiere in December - 60 musicians, that’s a lot of ink!”

For more information on Tim Garland:

www.timgarland.com



Jazz News

The nominations for the **2016 JazzFM Awards** have been announced. Chichester born pianist Zoe Rahman has been nominated for Instrumentalist of the Year and Hastings-based pianist/vocalist Liane Carroll has been nominated for Vocalist of the Year, following the success of her album *Seaside*. The awards ceremony will take place at the Bloomsbury Ballroom in London on Tuesday 26th April with full coverage provided by Jazz FM.

Whilst Sunday night jazz has finished at the Black Lion in Brighton (after 7 years), **new gigs begin around Brighton** in March. Neal Richardson of Splash Point Jazz has a new regular gig at The Master Mariner, in Brighton Marina starting with guitarist Nigel Price on Thursday 3rd March. The regular Thursday night gig includes a range

of guests such as Sue Richardson, Mark Cherrie and Geoff Simkins. Guitarist Paul Richards also begins a new residency every Wednesday night at The Independent pub in Hanover with special guests.

The line up has been announced for the **2016 Love Supreme Festival** to be held 1st - 3rd July. This year features a special collaboration between John Scofield, Brad Mehldau and Mark Guiliana, together with performances by Stanley Clarke, Cecile McLorin Salvant, Liane Carroll, Melody Gardot, Kamasi Washington, GoGo Penguin, Jacob Collier and Binker & Moses.

Terry Pack's **Trees** ensemble are preparing to record a new album this year, assuming they can find a recording studio big enough to hold an ever-growing number of musicians...

Competition

Win two tickets to see **Christian McBride and Edgar Meyer** perform at The Komedia in Brighton on Wednesday 23rd March.

How To Enter

- 1) Watch the video *A Day In The Life of Christian McBride* on YouTube [here](#).
- 2) Answer this question:
What colour is “a real good swinging groove”?
[clue: he gives the answer about 6 mins into the film]
- 3) Email your answer to sussexjazzmag@gmail.com

Closing date is Friday 11th March, 6pm. Answers to be drawn from a jazz hat. The competition is open to all SJM readers and subscribers, though [SJM contributors](#) are not eligible to enter.



Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at the appeal of big bands.

In **SJM46** (November 2015), I mentioned creating a digital archive of a band's charts and promised to discuss the issue of copyright. As well as being a legal issue, it is also a moral issue. If you have copied someone else's work with the intention of profiting from it, then you should pass on some of your profit to the copyright holder. Especially if that is the composer or arranger of the piece.

Clearly if the repertoire is entirely written by the band members, there is no problem. Otherwise, the issue of copyright depends on the nature of the band. If the band is a professional one, where gigs are a source of income for the members, then copyright fees should be paid.

It also depends on where the gig is held. Some venues require a play list and look after the fees themselves. Even for an unpaid gig.

Copyright law in this country dates back more than three centuries. It has been updated from time to time to deal with advances in technology and new forms of media. The current act is the Copyright, Designs and Patents Act 1988 which extends protection to 70 years and states that copyright arises in the act of creation, not just the act of publishing.

This act is an example of enabling legislation, so it can be amended by statutory instruments. These cannot be debated in Parliament, only approved or rejected. Statutory Instrument 2014 No.

2361 relates to creating a digital archive for a band.

Making a copy is legal, provided that certain conditions are met. The chart, either hard copy or a download, being copied must have been bought or a gift. The purpose of the copy should be for your private use. This includes use as a back-up copy, or for storage, such as a memory stick or on line in cloud storage accessible only by you and the band librarian.

Unless permission has been given by the copyright holder, it is not legal to make a copy if the chart has been borrowed, rented or obtained by means of a download enabling no more than temporary access, or if it is made for ends which are directly or indirectly commercial.

It seems that it is perfectly legal to have a digital archive for practice purposes. Although if you have doubts, you should consult a lawyer.

But there is a cloud on the horizon. TTIP. This does not refer to the chemical compound titanium isopropoxide, which is for industrial, not recreational, use. But rather to the secretive Transatlantic Trade and Investment Partnership being negotiated between the United States and the European Union. These negotiations are classified, meaning that details are not to be made public.

Ostensibly the purpose is to lower trade tariffs and harmonise rules covering a

large variety of goods and services. Week long negotiation sessions alternate between Brussels and the USA. Although these were originally planned to be completed by 2014, they are still ongoing. At the time of writing, the twelfth round was scheduled for the week February 22nd to 26th in Brussels.

From freedom of information requests and leaked documents, it seems that if TTIP is finally agreed, it would give multinational corporations the right to sue governments if they regarded particular laws as affecting their ability to make profits. These actions would take place in secret courts.

So if agreement were to be reached, a large American corporation with a huge copyright portfolio could force the UK government to revoke Statutory Instrument 2014 No. 2361 making it illegal to make or hold, in any format, a copy of any copyrighted music. But until then, in

my view, your band's digital archive is above board.



Hilary Burt conducting Trees, performing her composition *Simon*.

Next month: More news and views and possibly a band profile. 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 April's Big Band Scene, please send it to me by Good Friday March 25th at g8aac@yahoo.co.uk.

ARTS COUNCIL ENGLAND
newgenerationjazz.co.uk

29th Jan 2016
Nerija
Electrifying Afro Jazz grooves from horn heavy all female super-group

26th Feb 2016
Moses Boyd's Exodus
Mobo-winning drum prodigy mixes deep jazz with futuristic street sounds

25th Mar 2016
Ezra Collective
Uplifting explorations of the roots from Tomorrow's Warriors' youngest lions

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David Forman & Ralph Erbe
Present
THE TIM GARLAND ELECTRIC QUARTET
Tim Garland, Jason Rebello, Axl Lew, Axl Sirin

Spanning winning saxophone virtuoso Tim Garland is one of the UK's few jazz musicians to have made a name for himself in the US, a result of working with the legendary Chick Corea for 14 years. This latest formation, which includes heavy blowers on reeds, Axl Lew on a string guitar & Axl Sirin on drums, places a new emphasis on electric instruments, whilst maintaining the soul, intensity and lyricism that has won Tim such critical acclaim.

"His level of genius is rare." Chick Corea

BRIGHTON DOME STUDIO THEATRE
New Road, Brighton, BN1 1UG
Wed 16th March 2016 at 7.30pm
TICKETS £19 / £16
Available from
Ticket Office: 01273 709709 – Web: brightondome.org

Big Band Gigs for March - Early April

† = regular monthly gig

bold italic = part of a regular series

Wednesday March 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.)

Saturday March 5th.

†8:30 pm, The Sussex Universities Big Band 10th Birthday Big Band Blowout in Room 76, The Falmer Bar, Falmer House, The University of Sussex BN1 9RH, (07761 689398). Free Entry.

Sunday March 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.

7:30 - 10:00 pm, ***Big Band @Brunswick:*** The Studio 9 Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday March 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.

Sunday March 13th

4:00 pm, Pete Long's Sinatra, Sequins & Swing: The Capitol Years Live at The Pavilion Theatre, Marine Parade, Worthing, West Sussex, BN11 3PX (01903 206206) £23/£22, friends £21.50.

Sunday March 20th

1:30 pm, Saxshop at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with charity collection.

Friday March 25th.

†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.)

Sunday March 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 April 3rd

†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, ***Big Band @Brunswick:*** Straight No Chaser plays the music of Thad Jones at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday April 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.)



Pete Recommends...

Stan Tracey - Solo:Trio

Each month **Peter Batten** recommends a recording that jazz fans may wish to add to their personal library.

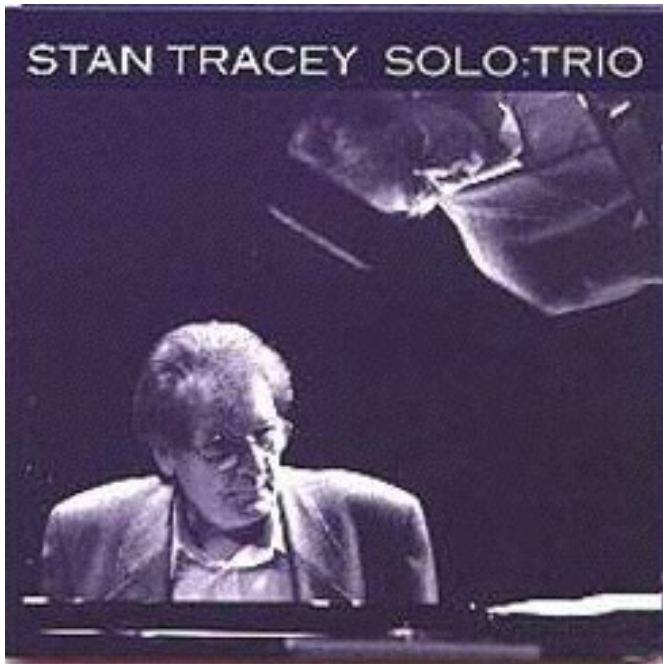
This month it is time to recommend some British jazz. My choice is Stan Tracey. In the 1980s I enjoyed his duo performances with bassist Roy Babbington.

on bass. They combine beautifully, but it is the solo titles which are remarkable. Stan explores great standards like “What’s New” and “Angel Eyes” and Monk’s beautiful tune “Ask Me Now”. The final track is an astonishing reworking of “Body and Soul”. If anyone asks you “how good was Stan Tracey”, just play them this CD.

[Stan Tracey Solo:Trio is on Cadillac CD SGCCDo6.]

Peter Batten regularly contributes to the Sussex Jazz Appreciation Society, who meet on the second Thursday of every month at The Shoreham Centre.

Peter can be contacted on 01273 735252.



Then in his last 20 years he made club and concert appearances which combined trio performances with formidable solo improvisations. I found these even better than the earlier duo. This CD captures some of Stan’s very best work. For the trios he is supported by son Clark on drums and the excellent Andy Cleyndert

Jazz Every Monday at The Snowdrop inn, Lewes: February Programme

The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU tel:01273 471018
All gigs 8-10:30pm, Free admission (with a collection)

Monday March 7th: Paul Neiman (trombone)

With Terry Seabrook – organ & Alex Eberhard - drums

After studies at The Guildhall School of Music, Paul jointly formed the band 'Elephant' in the 80s which became a vehicle for his compositions & experiments with electronics and trombone. He has played in classical ensembles, Latin bands (Mônica Vasconcelos, La Clave, Roberto Pla) & with numerous stars of pop & jazz: Diana Ross, George Harrison, Georgie Fame, John Dankworth, Mike Gibbs, Gil Evans, Mike Westbrook, Soft Machine, Stan Tracey, etc.



Monday March 14th: Gabriel Garrick (Trumpet)

with Javier Forerro (drums) & Terry Seabrook (Org)



A regular face on the Brighton & National scene, Gabriel leads various groups of his own, currently his interests are his Expansions, the Original Quintet, the Swinging Standards Septet and of course the Gabriel Garrick Big Band.

Monday March 21st: Jenny Darren (singer)

Paul Whitten (bs) Terry Seabrook (pno) & Pete Hill (ds)



Jenny Darren started singing at the age of 3 in her local Church and at age 14 was offered a recording deal in the US. She now has 6 contemporary music albums to her name. Jenny has sang everything from Blues, Rock, Celtic & Classical; always journeying back to Jazz, undertaking occasional residencies at Ronnie Scott's Club with her band with Liam Noble (piano) Geoff Gascoyne (bass) & Mark Fletcher (drums).

Monday March 28th: Terry Seabrook Piano Trio

Terry plays his most recent trio material with two up and coming musicians on the scene: Oz Dechaine on bass and Javier Fererro on drums.



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Go to terryseabrookmusic.com for full programme
(last Tuesday of every month)

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Improv:

The Jazz Education Section

Terry Seabrook's Jazz Tip no. 25

Creating a Jazz Piano Arrangement -

left hand piano voicings: shells and Autumn Leaves

The most straight forward way for a jazz pianist to play is to place the tune or improvised melody in the right hand (upper region) and the chordal accompaniment (harmony) in the left hand (lower – to mid-region of the keyboard). One of the simplest ways of making an accompaniment that functions in a connected way (chord progression) is to use what are often referred to as “shell” voicings.

A voicing is a particular way of playing a chord (there are many ways) and shell voicings consist of what looks like the shell of the chord – the root and seventh (with the 3rd and 5th omitted) or the root with the 3rd and omit the 5th and 7th. In this way shell voicings look a bit incomplete but are nevertheless perfectly functional.

Shell voicings can sound brittle and jarring in isolation but when played “under” a melodic part will sound very complementary. They are the basic material of much of the left hand voicing styles of bebop and hard pianists such as Bud Powell, Thelonious Monk, Horace Silver and Sonny Clark. They are also the left hand building block of bigger chords when additional notes are placed in the right hand to make 2 handed chord voicings.

Here, below, these are illustrated in two versions for the classic song, *Autumn Leaves* by Johnny Mercer, a song which is played by jazz musicians a lot.

In version 1 the LH shells are augmented by the melody in a harmonic way. For example the first chord of Cm7 has the root and the seventh. The “missing 3rd” which would be required to identify the chord as truly Cm7 is the long melody note of Eb. The same note then is held over into the F7 shell. Here the shell is root and 3rd and the 7th of the F7 is still the Eb.

The rest of the song proceeds in a similar way with key melody notes and “incomplete” shell voicings complementing each other.

Of-course not all songs work as “perfectly” as this but many do e.g.: *All The Things You Are* and *Fly Me To The Moon*, 2 songs where the melody emphasises the 3rds of the chords.

In version 1 the voicing style starts with a shell of root & 7th (Cm7) going to a shell of root & 3rd (F7). But in version 2 the shell types are reversed: Cm7 is root & 3rd and goes to F7 which is root and 7th. Harmonically it doesn't work so well in this instance, but it is worth mastering both versions.

Autumn Leaves

Shells V.1

Musical notation for measures 1-5. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 1 starts with a treble clef and a bass clef. Chords are indicated above the staff: Cm7, F7, BbΔ, EbΔ, and A∅.

Musical notation for measures 6-9. Measure 6 is marked with a first ending bracket. Chords are indicated above the staff: D7, Gm7, Gmb, D7, Gm7, and Gmb.

Musical notation for measures 10-13. Chords are indicated above the staff: A∅, D7, Gm7, and Gmb.

Musical notation for measures 14-17. Chords are indicated above the staff: Cm7, F7, BbΔ, and EbΔ.

Musical notation for measures 18-23. Chords are indicated above the staff: A∅, D7, and an alternative sequence: Gmb, Gm7, C7, Fm7, Bb7.

Musical notation for measures 24-27. Chords are indicated above the staff: A∅, D7, Gm7, and Gmb.

Autumn Leaves

Shells V.2

1 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$ $A\emptyset$

6 1. $D7$ $Gm7$ $Gm6$ 2. $D7$ $Gm7$ $Gm6$

12 $A\emptyset$ $D7$ $Gm7$ $Gm6$

16 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$

20 $A\emptyset$ $D7$ $Gm7$ $C7$ $Fm7$ $B\flat7$

24 $A\emptyset$ $D7$ $Gm7$ $Gm6$

Detailed description: This image shows the bass line for the jazz standard 'Autumn Leaves' in its second version, 'Shells V.2'. The music is written in 4/4 time with a key signature of two flats (B-flat major / D-flat minor). The bass line consists of six staves of music. The first staff (measures 1-5) starts with a $Cm7$ chord, followed by $F7$, $B\flat\Delta$, $E\flat\Delta$, and $A\emptyset$. The second staff (measures 6-9) features a first ending with $D7$, $Gm7$, and $Gm6$, and a second ending with $D7$, $Gm7$, and $Gm6$. The third staff (measures 10-11) continues with $A\emptyset$, $D7$, $Gm7$, and $Gm6$. The fourth staff (measures 12-15) returns to the sequence $Cm7$, $F7$, $B\flat\Delta$, and $E\flat\Delta$. The fifth staff (measures 16-19) introduces $A\emptyset$, $D7$, $Gm7$, $C7$, $Fm7$, and $B\flat7$. The final staff (measures 20-24) concludes with $A\emptyset$, $D7$, $Gm7$, and $Gm6$.

Terry Seabrook



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 Basseby, 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

The first tutor in March is pianist Tom Phelan.

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.

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 Basseby 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

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 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 2 starts Saturday 9th January 2016.

Learn To Play: Term 2 in January starts on Tuesday 12th January 2016.

Learn To Listen: Last Monday of the month at Rendezvous Cafe, Duke Street, Brighton 7:30pm £10 (Monday 29th Feb. Phineas Newborn)

Easter Jazz Weekend: Sat. 26th & Sun. 27th March 2016

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 Vith-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

29th March - 1st April 2016

Summer Jazz

14th - 20th August 2016

Winter Jazz

27th - 30th December 2016

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 Spring Jazz in March/April.

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 Mad Hatter, 7 Rock St., Kemp Town, Brighton BN2 1NF

Hosted by guitarist Tony Williams. 8:30pm - 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

Tuesday 1st March

Dorset Arms, 58 High Street, East Grinstead, West Sussex RH19 3DE

Vocalist Jenny Green performs a set with a guest then opens up the floor to those who want to play or sing. This month's special guest: saxophonist Jane Tuff.

Hosted by Jenny Green. Starts 8pm. £5 on the door.

Friday 4th March - The Regency Jazz Jam

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 March

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

Album Review

***Mells Bells* Sam Crockatt**

Sam Crockatt, tenor sax; Kit Downes, piano; Oli Hayhurst, bass; James Maddren, Drums

Whirlwind Recordings - WR4681

Masterly saxist Sam Crockatt's style derives its punch and clarity from his admiration for such quintessential urbanites as Dexter Gordon, Joe Lovano, and especially Joe Henderson, but this album draws its inspiration from his re-location to the tranquil surroundings of Somerset. The contrast between the two artistic points of reference sets up some intriguing shifts of perspective. Title track *Canon* opens with a tumbling melodic line evoking a simple, pastoral scene; then it sets off over a contrastingly complex pattern of shifting accents into a typically adventurous, assured exploration from Kit Downes on piano, while Crockatt's solo switches fluidly between lyrical phrases and abstract chromaticisms. Buoyed by Oli Hayhurst and James Maddren's superbly subtle support on bass and drums, it's got a genuinely joyous feeling.

The Masterplan has a more obviously contemporary urban feel, the initial New Orleans-flavoured groove sounding like something John Scofield might favour. Downes shows off his versatility and some unexpected McCoy Tyner influences in his pounding left hand. *I Found You In The Jam* sees Hayhurst evoking the sadly missed presence of Charlie Haden in a beautifully constructed intro to a ballad whose folkly melody over a free pulse is reminiscent of

the kind of thing Keith Jarrett's 1970s American Quartet specialised in. Title track *Mells Bells* is a high-energy piece of organised pandemonium that emphasises these players' position at the cutting edge of the contemporary scene. *Breath* is a solo-less rural tone poem showcasing the band's empathy - *A Stroll On The Knoll* is a bluesy urban swagger. *Tiny Steps* is perhaps the biggest surprise here - an airy, restrained, beautifully paced mid-tempo swinger, played almost in the spirit of Dexter himself, it's perhaps the most satisfying of Crockatt's compositions.



The album runs the gamut of contemporary styles, boldly and imaginatively executed. Crockatt has assembled an A-list band for this live-in-the-studio recording, and the levels of creativity and empathetic interplay are as high as you'd expect. A warm, detailed recording captures the nuances of the band's sound, and Crockatt's clear hard-edged tone in particular. Closing track *The Land That Time Forgot* ranges freely across a dramatic sonic landscape from urban to rural and back again, concluding this memorable journey.

Eddie Myer

Out & About

Live Reviews

Neal Richardson Trio plus Guests

The View, Seaford Head Golf Club, Seaford.

Sunday 7th Feb. 2016

Neal Richardson, piano, vocals; Nigel Thomas, bass; Eric Ford, drums

Guests: Adam Glasser, chromatic harmonica; Sue Richardson, trumpet

Special guest: Abi Glasser (Adam's daughter), vocals, one number.

Once a month at The View, Seaford Head Golf Club, the Neal Richardson trio perform, with guests, two sets of enjoyable jazz, with informality being the name of the game. The venue is splendidly situated (when the weather is nice) on top of the cliffs at Seaford. The clue is in the name.

An attentive audience, many having just finished a full Sunday lunch, fully

appreciated the mixture of standards and originals (by Neal). Also, a world first we were informed, the performance of Billy Strayhorn's *Lush Life* on chromatic harmonica. Adam deserves a medal. His daughter Abi duly sung one number, and the ever inventive Sue completed the guest line-up.

Check out the website for full details, and discover an excellent way to spend a Sunday afternoon. The bonus is, next month you get the chance to sample the wares free of charge, and from April there will be a modest charge of £5. Go for it.

Andy Panayi on sax is the guest next month, the 6th March.

<http://www.nealrichardson.com/gigs.html>

Brian O'Connor



Photo of Neal Richardson, Nigel Thomas and Adam Glasser by Brian O'Connor, www.imagesofjazz.com

SOUTH
COAST
JAZZ
FESTIVAL

Photos by
Brian
O'Connor















March Gig Listings

Monday

29

Sue Richardson with Terry Seabrook & Javier Forero
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]

Nils Solberg Quartet
Hare & Hounds,
Worthing
8:30pm Free

Wednesday

2

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

Paul Richards + Guests
The Independent,
Hanover, Brighton
8pm Free [R]

Thursday

3

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

Neal Richardson Trio + Nigel Price
The Master Mariner, Brighton
8pm Free [R]

Friday

4

Marlene VerPlanck
The Verdict, Brighton
8:30pm £15/12

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

Savannah Jazz Band
Chichester Jazz Club
7:45pm £12/7

Edana Minghella
Steyning Jazz Club
8:30pm £12/7

Saturday

5

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

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

Sunday

6

Jazz Breakfast with Mike Hatchard
The Ropetackle, Shoreham
11am £10

Jenny Green, Steve Ashworth & Jane Tuff
Trading Boundaries
11:30am - 2:30pm Free
(book table in advance)

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

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

Neal Richardson + Andy Panayi
Splashpoint Jazz, Seaford
4pm Free

Paul Richards & Guests
The Craft Beer Pub,
Brighton
5:30-8:30pm Free

Ronnie Scott's All Star Quintet
The Ropetackle,
Shoreham
8pm SOLD OUT

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

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

Monday

7

Paul Nieman with Terry Seabrook & Alex Eberhard

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]

Dave Quincy Quartet

Hare & Hounds, Worthing
8:30pm Free

Phil Robson's Organ Trio

JazzHastings
8:30pm £8

Wednesday

9

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Paul Richards + Guests

The Independent,
Hanover, Brighton
8pm Free [R]

Thursday

10

Jack Kendon + Guests

The Bristol Bar,
Brighton
8pm Free [R]

Neal Richardson Trio + Sue Richardson

The Master Mariner,
Brighton
8pm Free [R]

Derek Nash, Steve Waterman, Sebastian De Krom Quintet

Smalls, Brighton
8pm £14

Friday

11

Dave Williams Quintet

Brighton
Railway Club
8pm Free [R]

Brandon Allen/ Bryan Spring Quartet

The Verdict,
Brighton 8:30pm
£15/12

Steve Aston Gypsy Jazz

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

Mississippi Swamp Dogs

Under Ground
Theatre,
Eastbourne
8pm £12

Saturday

12

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Grant Stewart Trio

The Verdict, Brighton
8:30pm £10/5

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]

When Peggy Met Ella

The Hawth, Crawley
3pm £14/12.50

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]

Monday

14

Gabriel Garrick 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

15

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

Bobby Wellins Benefit Night
Hare & Hounds, Worthing
8:30pm Free

Wednesday

16

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

**Paul Richards +
Guests**
The Independent,
Hanover, Brighton
8pm Free [R]

**Tim Garland Electric
Quartet**
Brighton Dome Studio
Theatre
7:30pm £19/16

Thursday

17

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

**Neal Richardson Trio +
Mark Cherrie**
The Master Mariner, Brighton
8pm Free [R]

Friday

18

**Remi Harris
Project**
Chichester Jazz
Club
7:45pm £12/7

**Tim Thornton
Quartet**
The Verdict, Brighton
8:30pm £12/9

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

**Alec
Dankworth's
World Spirit**
Ropetackle,
Shoreham
8pm £15

Saturday

19

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

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

**Gabriel Garrick + Joss
Peach Trio**
The Verdict, Brighton
8:30pm £10/5

Sunday

20

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]

Monday

21

Jenny Darren with Terry Seabrook & Paul Whitten

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]

Afro Blue

Hare & Hounds,
Worthing
8:30pm Free

Wednesday

23

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Paul Richards + Guests

The Independent,
Hanover, Brighton
8pm Free [R]

Christian McBride & Edgar Meyer

Komedia, Brighton
7pm £18

Thursday

24

Jack Kendon + Guests

The Bristol Bar,
Brighton
8pm Free [R]

Imogen Ryall with Rod Hart Trio

The Master Mariner,
Brighton
8pm Free [R]

Karen Sharp/Oliver Wilby Quintet

Smalls, Brighton
8pm £14

Friday

25

Dave Williams

Brighton Railway
Club,
6-8:30pm Free

New Generation Jazz:

Ezra Collective
The Verdict, Brighton
8:30pm £10/5

Marlene Verplanck Trio

Under Ground
Theatre,
Eastbourne
8pm £13/12

Gilad Atzmon & The Orient House Ensemble

The Ropetackle,
Shoreham
8pm £15

Saturday

26

John Lake Trio

The Verdict, Brighton
8:30pm £7/5

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

27

Herbie Flowers Jazz Breakfast

Brighton Dome Corn Exchange
11am £7.50

Gypsy Jazz

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

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Monday

28

Terry Seabrook Piano Trio

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

Jazz Jam with One Hat Trio

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

Tuesday

29

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

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

**Kelvin Christiane &
Geoff Mason**

Hare & Hounds,
Worthing
8:30pm Free

**Steve Fishwick with
Terry Seabrook Trio**

Nightingale Room,
Brighton
8:30pm £8

Wednesday

30

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Paul Richards + Guests

The Independent,
Hanover, Brighton
8pm Free [R]

Kit Downes' Enemy

The Verdict, Brighton
8:30pm £15/12

Thursday

31

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

**Neal Richardson Trio +
Geoff Simkins**

The Master Mariner, Brighton
8pm Free [R]

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.

Listings

All listings in Sussex Jazz Magazine are free of charge.

Send your listings to:

sussexjazzmagazine@gmail.com

with the heading 'Listings'

ON THE HORIZON

2016

Ropetackle Arts Centre, Shoreham

Sun. 3rd April/1st May: Mike Hatchard - Jazz
Breakfast

Sat. 9th April: Courtney Pine

Fri. 20th May: Colman, Carroll & Bancroft

Jazz Hastings

Tuesdays

5th April: Roger Beaujolais Quartet

3rd May: Norma Winstone

7th June: Steve Waterman Quartet

The Old Market, Hove

Sun. 10th April

The Cloggz

Brighton Dome

Tues. 19th April

Gregory Porter

Splash Point Jazz, @ Florence House, Seaford 4pm

Neal Richardson Trio with:

Sun. 3rd April: Roger Beaujolais

Chichester Jazz Club

15th April Anita Wardell + Trio

6th May Chichester Jazz Students

20th May Vasilis Xenopolous

24th June Tim Richards

Smalls, Brighton

Thursdays

14th April Alan Barnes/Remi Harris
Quintet

28th April TBC

5th May Aurelie Tropez/Alan Barnes

12th May Rossana Sportiello & Ken
Peplowski (TBC)

Love Supreme Festival

Glynde

Friday 1st - Sunday 3rd July

Melody Gardot, Kamasi Washington,

Scofield/Mehldau/Guiliana, Stanley

Clarke, GoGo Penguin, Jacob Collier,

Liane Carroll, Binker & Moses,

Partikel's String Theory plus more to be
announced.

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

St. Paul's Arts Centre, 55b Chapel Rd., Worthing BN11 1EE www.stpaulsworthing.co.uk

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 Independent Pub, 95 Queen's Park Rd, Brighton BN2 0GH

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 Mad Hatter Pub, 7 Rock St., Kemp Town, Brighton BN2 1NF

The Master Mariner, Inner Lagoon, Brighton Marina, 7 Western Concourse, BN2 5WD Tel. 01273 818563

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, 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
<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

Trading Boundaries, Sheffield Green, Nr. Fletching, East Sussex TN22 3RB

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Charlotte Glasson



Born 1st March 1973