

SJM



Oli Howe
Kit Downes
Pete Wareham

May 2017

Smalls at The Verdict



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Sussex Jazz Appreciation Society

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 two 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 2017 - Revised

12 th January	Cancelled	Due to adverse weather conditions
9 th February	David Stevens Jim Burlong	Joan Chamorro and the Sant Andreu jazz band The new wave of jazz in Britain
9 th March	John Speight Richard Letchford	Bud Powell – tortured genius In the mix
13 th April	Simon Williams John Poulter	How I came to like jazz Tony Coe
11 th May	Peter Johnson Darrell Suttle	Ella Fitzgerald Jam sessions (Clayton, Condon, Dickenson etc)
8 th June	Morris Baker Peter Taylor	Charles Mingus Lester Young on clarinet

For more information contact Peter Taylor on 01403-784478 or peter.taylor@ucl.ac.uk or John Speight on 01273-732782 or j.speight@skv.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.

Issued:- 17th January 2017



Oli Howe



Kit Downes



Pete Wareham

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 Photo by Lisa Wormsley.

SNOW DROP JAZZ

May 1
Jack Stephenson-Oliver Piano Trio
 James Rudi Creswick (bs) Jake Long (drs)

May 8
Andy Panayi (sax/flute)
 Simon Thorpe (bs) Javier Forero (drs)
 Terry Seabrook (pno)

May 15
Art Theman (sax)
 Alex Eberhard (drs) Terry Seabrook (pno)
 Nigel Thomas (bs)

May 22
Quinto feat. Raul D'Oliviera (tpt)
 Raul D'Oliviera (tpt) Tristan Banks (drs)
 Terry Seabrook (org)

May 29
Terry Seabrook Piano Trio
 Darren Beckett (drs) Nigel Thomas (bs)

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JAZZ FESTIVAL MAY 2017

Thu 4 **Rossano Sportiello/Alan Barnes Duo** £16
 magic New York pianist teams with legendary UK reedman

Fri 5 **Art Theman's Future Directions** £15/12
 with Steve Fishwick, Gareth Williams, Arnie Somogyi, Spike Wells

Fri 12 **Quentin Collins/Brandon Allen 4tet** £15/12
 London legends + Ross Stanley: 'wonderfully energising' - Guardian

Sat 13 **Edana Minghella, Mark Edwards Trio** £15/13
 sultry songstress presents Ella to Elvis

Sun 14 **Howard Alden/Geoff Simkins Trio** £10/8
 US guitar and UK alto masters converse with Simon Woolf

Fri 19 **Kevin Flanagan Quartet** £13/10
 hip US emigre leads RipRap band featuring Dave Gordon

Mon 22 **Kit Downes' Enemy** £10/8
 dream pianist with Petter Eldh and James Maddren

Fri 26 **Trope (funk-soul-jazz five-piece)** £10/5
 stars of Love Supreme 2016 make Verdict debut

THE COLUMN

Eddie Myer

Satisfaction, Finally



A combination of the diligent pursuit of journalistic integrity on behalf of you, dear reader, and the organiser's generous assessment of my actual capabilities to deliver as such, resulted in my being fortunate enough to attend this year's JazzFM Awards. The setting was the Shoreditch Town Hall, its high-Victorian architecture evoking a suitable spirit of municipally serious-minded yet aspirational collective endeavour. Would that my humble keyboard were able fully to describe the dazzling splendour of the assembled company, the rapier-like cut and thrust of the repartee, the sumptuousness of the canapés, and the dignity and forbearance of the ushers and waitresses, but these details will have to wait for the attentions of one upon whom Calliope has more generously bestowed her gifts. I can confirm that among the musical highlights were Laura Mvula's performance of *The Man I Love* in tribute to Ella Fitzgerald, accompanied by pianist Oli Rockberger, Georgie Fame's unexpected, affectingly artless cockney-flavoured rendition of 'Everything Happens to Me' backed by an all-star house band featuring Guy Barker, and a storming performance from New York man of the moment Donny McCaslin. Among the eclectic array of presenters adding lustre to proceedings were fearless guardian of the democratic process Gina Miller, scat

supremo Cleveland Watkiss, eternally boyish radio star Gilles Peterson and famously irascible veteran Van Morrison, whose valiant but ultimately unsuccessful struggle with a recalcitrant microphone stand commanded the respect and admiration of all who witnessed it. It was a real pleasure to see Ashley Henry and Nubya Garcia among the nominees for Breakthrough Act of the Year, both of whom were featured at New Generation Jazz events at Brighton's Verdict Club in 2016. However it would be fair to say that even these eminences were overshadowed by the nominees who garnered the majority of the subsequent press coverage, and sparked much heated debate in the process - Mick Jagger, Charlie Watts and Ron Wood of the Rolling Stones.

Between them the old-timers notched up three awards. Charlie Watts was up first, receiving a Gold Award 'in recognition of his lifelong contribution to jazz and blues'. Watts' enthusiasm for jazz, especially the bop big-band styles of his youth, is well known; he cut a very modest, self-effacing figure onstage, particularly in contrast with his presenter, the indefatigable free-jazz crusader Evan Parker, who was as ebullient as Watts was reticent. Introduced by host Jez Nelson as 'the most important man in the room', Parker started his speech by declaring impishly

'I bet 98% of you have never even heard of me' - Watts responded by muttering 'I should be giving this award to you' before both men paid tribute to bassist Dave Green, one of the stalwarts of jazz in the UK for as long as the Stones have been on the radio. That two figures from such radically different areas of the music biz should share a stage and find common ground in esteem for a style that both admire but neither regularly perform was a heartening display of ecumenicalism. Equally, when Mick and Ronnie took to the stage to accept the award for Best Blues Album for their recent release of back-to-their-roots R&B the choice seemed uncontroversial. It was the same record's award for overall Album Of The Year that set social media chattering. How could the Stones possibly qualify?

Something of the sort seems to have occurred to Jagger, who noted in his acceptance speech that in their early days the Stones were regularly thrown out of jazz clubs for playing R&B. Back in the early 60s, jazz was still hip and the R&B pop stylings of his band were rather looked down upon by the cognoscenti. 'It's come full circle' he declared, visibly pleased to receive the award; how are we to interpret that remark?

To many jazz fans and performers of their era, the Stones were at the forefront of the musical revolution that swept their scene away, closing the clubs, bankrupting the record labels and putting the artists out of work. Interviews from the period seethe with resentment at the way that rock and roll took over as the dominant popular music of the day, and at its perceived coarsening effect on the nation's musical culture. Jazz in its early days had attracted exactly the same opprobrium and had been described in exactly the same terms - 'primitive' music

appealing to the lower instincts - but this was forgotten as the effects of the bop innovators took over and jazz moved out of the dancehalls and into the hipster clubs. The Stones had helped kill jazz - were they now to be honoured, already garlanded with awards and material success beyond measure, with a trophy that surely belonged to a jazz artist? Which raised the long-standing and ever-unresolved question - who would qualify as a jazz artist nowadays anyway?

A look at some of the other, uncontroversial winners gives us a clue to how the latter question would be answered by Jazz FM - awards were handed to Shabaka Hutchings, Orphy Robinson, Norma Winstone and Nikki Yeoh, among nominations including Brad Meldhau, Wayne Shorter, Julian Arguelles, Laura Jurd, Tim Garland, Soweto Kinch and Gwilym Simcock. Other nominees contesting the Stones for Album of the Year included Gregory Porter, Kurt Elling and Donny McCaslin - and also Madeleine Peyroux and Anderson .Paak whose status as jazz artists is perhaps more debatable. Despite the presence of many artists whose relationship to jazz is tangential at best - and the inclusion of 'Best Soul Artist' and 'Best Blues Act' among the categories - there were rather more incontestably jazz acts among the nominees than can be typically found on a Jazz FM playlist.

Defenders would argue that Jazz FM is a commercial radio station, and in the ancient battle between art and commerce, jazz has usually come off badly. By nominating the Stones, the awards ceremony secured far more of the valuable oxygen of publicity. The award was voted for by the listening public, and so reflects what a majority of them

actually like to listen to - and perhaps some of their attention, once gained, might be diverted onto the rest of the fertile UK jazz scene as represented by the other, less famous nominees. At the end of the day, everybody has to make a living, and critical accolades and esoteric artistic ambitions often don't pay the bills. This attitude, however, is anathema to some. There will always be those uncompromising jazz fans for whom any stylistic development later than 1959 is highly suspect, or who see the purity of the free-improv scene as the only true representation of the music - JazzFM and all its works will have little appeal for them. But in addition such respected and forward-thinking players as Cleveland Watkiss and Kit Downes also raised their voices on social media to portray this as simply another example of jazz being sidelined, marginalised and diluted by a musical establishment that pays lipservice to the idea of jazz music, hoping to borrow some of its cultural cachet, while actually ignoring anything outside the tried and tested commercial mainstream. This is not an isolated complaint - many of the larger jazz festivals have attracted criticism for their policy of booking non-jazz popular headliners - the same complaint has been made against the Jazz Cafe and even the venerable Ronnie Scott's. As we've noted before in this column, it's easier to find agreement on what jazz isn't than on what it is. Yet the label persists, with all its baggage, and seems increasingly to be deployed for its positive connotations - who shall be its guardian and gatekeeper?

A look at the full list of nominees shows a scene bursting with original talent, steeped in the tradition and unafraid to carry it forward. Jazz is enjoying a period of expansion in the

UK at the moment and part of this will surely depend on the extent to which it can move beyond a limited set of true believers and find its position within the mainstream. A generation of musicians is emerging in the UK who draw part of their musical sustenance from the jazz tradition but who see no conflict in mixing up their music with influences discovered elsewhere. Robert Glasper's credentials as an important jazz figure are frequently, and perhaps justifiably, called into question by the establishment, but his name is constantly invoked by young players in the process of developing their own voices, in large part because of his cross-genre appeal. In the past the devastating effect of rock music on the jazz community has resulted in a tendency to develop a bunker type of mentality, as if jazz can only exist in isolation from other musical forms, and a zero-sum type of thinking where the advance of any other music is seen as detracting from jazz's precarious position. There are historical reasons for this, in which the Stones have unwittingly played a part, but there is something incongruous when an artist deliberately chooses a musical path that defines itself by its complexity and esoteric or venerable appeal, then complains that other, easier music is getting all the attention. If jazz is to thrive beyond the conservatories and the arts centres it will have to find its place alongside the rest of the current soundscape - it's all music, after all. Let's hope that at the very least the JazzFM award is placed in a prominent position on Mr Jagger's already crowded mantlepiece.

Eddie Myer

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LEWES - 4pm, 2nd Sunday of the month, At Tom Paine's Chapel, Westgate, 92a High Street, Lewes BN71XH. Tickets £10 on the door.

SEAFORD - 4pm, 1st Sunday of the month, At The View, Seaford Head Golf Club, BN25 4JS. Tickets £8 on the door. (January's gig is on the 8th.)



Oli Howe



Pianist Oli Howe, 36, is originally from Surrey. SJM editor Charlie Anderson began by asking him what first brought him to Brighton.

“I came here when I was 32 for the music scene, really, and to play jazz properly with people that were good at it, and lots of them. I was living in Horsham before I moved to Brighton. And Horsham at the time seemed to be full of rock musicians, and maybe one sax player that I’d heard of, but didn’t seem to want to play with me for some reason. I was producing music at that time for various things including a record label called Sup Peeps Records, which was based in London. I was producing jingles and stuff for TV and internet videos and that, library music, as well as putting my own stuff out on a record label called Sup Peeps Records, which was based in London. I just got a bit sick of it and of not playing live enough anymore. The only band I was playing with at that time was a function band so I needed to come to Brighton for the scene. I had lots of friends here, Horsham isn’t that far away so I moved to Preston Park first.”

The first time I heard your name was seeing you play at the Crown and Anchor in Preston Park.

“That was my first jazz gig in Brighton. I played there on Sundays solo and then Friday nights I had a quartet. That’s how I met musicians in Brighton, on the gig. I think it was Mike the Mic’s band, Harry’s Tricks actually, that I met. I didn’t know any jazz musicians so it was nice to get on with some guys and play with them and then when they couldn’t do the gig they could put other people on it and then I met them, and it went from there. I’m a full time musician down here now, doing sessions, teaching and gigging as much as possible.”

So what projects are you working on at the moment?

“The new trio is called Howes3. I guess it evolved from the Oli Howe Trio really, which was me trying to develop a trio I really wanted to be different. So I picked songs that nobody is playing and stuff that I find randomly maybe on Spotify and YouTube that I thought would go well with the trio, that I hadn’t heard people do. And it developed into some nice sets. Playing with Pete [Hill] a lot. Me and him have got similar tastes in stuff that we like at the moment. It got me thinking about writing my own stuff again, and all the production that I used to do that I was putting out years ago. I just pulled it all back up and started listening to it in a different way and

thought 'let's just make that into a trio sort of style', and it worked. I've written some more stuff since. Then we got Andre [Fry] on bass on one gig and it just clicked. Pete was like 'let's get some gigs and do original stuff'. And I'd already had the charts written out and the songs recorded previously so it was a really easy transition to just get into playing those songs."

You were saying about the kind of music that you are into. Who inspired you in the beginning?

"Well, *Thriller* came out when I was two. That was pretty influential. And then I started playing the piano at four. There seemed to be a lot of jazz on TV at that time as well. Adverts, all the music for game shows was cool, American sit-coms, that sort of thing. Then my dad gave me an Oscar Peterson CD, Nat King Cole and George Shearing, and I think Herbie Hancock as well. And I just devoured it and didn't stop listening to it until it sunk in. I started learning first all the solo stuff of Oscar Peterson. I'd always played a lot by ear as well as being taught classically but my ear was stronger than my reading at this time. So I worked out as much I could of it and I played it as best I could and learnt jazz that way. And even when I was older, the stuff that I hadn't tried playing on those records would



come out when you tried to play it so it really had sunk in, just because I listened to the same few albums over and over. *Like We Get Requests* [by Oscar Peterson], I listened to that album almost every day for... decades. So those were my first ones, then I picked up some more and just carried on from there. Nat King Cole, Oscar Peterson, Art Tatum, George Shearing and Errol Garner, those kind of guys were how I got into jazz at first."

"I grew up in an era of hip hop, pop, funk and smooth jazz and stuff like that though. So those were my influences on top of that, so it's natural for me to try and stick them both together somehow when I play and write. It makes sense to me. I live in the time that we've had D'Angelo and J Dilla. And that's also a type of jazz to me as well because it's got massive jazz influences and jazz sampling. It's just another generation of it and a new progression of that music."

So who do you listen to at the moment?

"Everybody. It's kind of hard to stop listening to new people now, because there's so much available now, I actually find it quite daunting that I've got so much access to really good music. And it was less confusing for me when I was younger to just listen to one thing, to get an influence from that, or just a much more select bunch of things to listen to."

"Now I listen to all sorts. I listen to a lot of playlists on Spotify that are jazz/hip hop instrumentals of stuff. I go through phases of listening from jazz to hip hop, neo-soul, gospel and stuff like that. It's either that I'm listening to for a

period of time and then I'm going back to jazz to listen to that."

"If I'm listening to jazz I'm listening to Brad Mehldau, Keith Jarrett and Kenny Barron, just real virtuosic. It's just so scary to listen to, that you've got to. They've just got it all: all the language and all the timing that you need, just to let that sink in."

"And then if I'm listening to hip hop then it's whatever's new coming out as well as the usual stuff."

So you've been doing gigs recently up in London.

"We did Jazz Re:refreshed at the Mau Mau Bar which was really good. After the first gig me, Pete

and Andre did together in Brighton, Pete said 'Right, let's do something with it'. He got the London gig and we were like 'cool, now we need an hour's worth of original music which we haven't done yet'. So I was like 'the pressure's on'. I'd had six charts written out ready to go and they just needed adjusting as we played them. I listened to a load of old stuff, charted them out then we started playing them on gigs in Brighton. I'm just seeing where to go with it at the moment. It's not been that long for this band and it's gone very quickly. It seems to be just developing on its own. Everybody's chipping in to think of things to do and people are coming to us to offer us ideas and what they think we should do. It's been really cool."

"Yeah the Jazz Re:Freshed gig was amazing. We had a great crowd and great responses from videos that came up. I can't wait to go back



and do that one again."

Have you got plans for the future?

"I'm putting a lot of time into Howes3 at the moment. We have some recording coming up, we plan to do some videos, there's a lot going on. We'll see what happens."

"I just want to keep doing it, keep building up the support for the band and let the universe tell me what to do with it. I'm not going to try and plan too much."

When you're writing your tunes, what process do you go through in writing them? Do you just sit at the piano and see what happens?

"Yeah, I sit at the piano and get frustrated a lot and just try and stop myself from changing what I'm writing [laughs], because you start off with something that's quite good, keep it or you can keep developing it until you go crazy. It's hard to finish something. But it's something that I'm used to doing because I used to produce a lot a day and get a lot of songs finished and send them off to the record label, or the library for library music."

"My taste has broadened and I think 'ooh, I could take it in this direction or this direction or that direction' so it's harder sometimes. But when it comes together it comes together. I sit there and I

write for a bit and if it's really hard and it's not working then I don't bother writing that song for a while, maybe come back to it. I found that a lot with the songs we're using in Howes3. Some of them had been written and not produced but just written down. Some were finished and released under my name Oliloquy at the time. That's how I like to be: what will happen will happen and what will be will be. If you try and force it then it becomes really difficult. You become really frustrated with it and you just lose the enjoyment. If you're writing a good song and you're enjoying that then that's what will happen. So I just wait until that happens and until I feel good about it. It happens in different ways. I write songs in different formats. It could start with piano, it could start with drums, it could start with an idea, it could start with someone else's idea and then developing that, it could start any number of ways and I don't try and stick to any one formula."

Is there anything else that you want to talk about?

"The people that I've met in Brighton have been absolutely amazing. It's such an amazing place to come to and find a bunch of people that were more like me. They've been the reason why I've done what I've done, because of them and learning from them, those people around me. I didn't go to

a jazz school or anything, I've just been playing piano my whole life and doing many different things with it. I started learning piano at 4 and cello at 6, got a music scholarship to Caterham School at around 9, and passed grade 8 at around 16. I was in a band which was signed to a record label called Manic Records when I was 17. When I was 21 I was signed to RCA briefly with a band called Tinks. Then most recently I was signed to Sup Peeps Records with all my production stuff under the name Oliloquy, previously Circle. Then I came here. It's all very different now but it was definitely the right place to move to. I really wish I'd moved here when I was 21, maybe things would be very different but it is what it is. The universe does that to you, it makes you learn what you need to learn first before you're ready to go and do something."

The next Howes3 show is at the Paris House, Brighton on Monday 22nd May, 7-9pm.

www.olihowe.co.uk
www.facebook.com/howes3music
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Kit Downes

**Tell us about your group
ENEMY.**

“It’s a trio of myself, Petter Eldh and James Maddren where me and Petter write the music. The music is all quite rhythmic, quite intense. It’s about creating quite difficult forms but still trying to be free on them. Petter uses a lot of hip hop influences and subdivides the beat in a way that the beat feels lopsided but it’s actually kind of worked out. Playing with the rhythms is the main thrust of the music. The reason it came about is I heard Petter playing with Django Bates’ trio about five years ago and decided I wanted to have some musical interplay and I got James to play drums because I’ve played with him since I was at college, about ten years ago. And I guess the reason for the name is that it’s quite aggressive, not mean-spirited but very forthright. The nature of it being quite difficult music means that people have to take quite strong decisions in the band which don’t always match up but that can create interesting tensions. There are different ways of creating tension, whether that’s through written material or through band dynamics and things like that.”

So you’re making a new album?

“We’ve recorded a new album. It’s going to be released next April on

Edition records. We did that back in October last year.”

Did it all go well? Was it what you hoped it would be?

“Yeah. We’re doing quite a lot of post-production on it, because Petter does quite a bit of that and we’re having a few guests on it, adding some sounds and mixing things in quite a lot of detail, which is nice but that stuff takes time. But also we all have other albums coming out in the interim so we have to wait a bit.”

Are you also recording a second album with Tom Challenger?

“We did one last year called *Vyamanikal* which came out on Slip. I’ve recently recorded a solo organ album so that’s kind of put things with Tom on hold, for a year, but we’re still gigging. We’re working on some new music with a singer called Ingebjørg Loe Bjørnstad who is about to come and make a record with us. That’s the next thing that we’re doing. She’s from Norway and a great singer who uses lots of weird and wonderful extended vocal techniques. So that’s the next project with Tom on the horizon which will be next year.”

You started off in the original line up of Empirical. And now you’ve recently done a

duo album with Empirical's vibraphonist Lewis Wright.

"That's right. It's all Lewis's music so it's his baby, so to speak, but Lewis wasn't in the original line up, Lewis actually took over from me when I left, almost 8 years ago now. Me and Lewis are actually from the same part of the world, from Norfolk. He grew up in the village next to me. We only found that out when we were 13 when we joined the local big band. So we've known each other for a really long time, and played on and off together in that period. He'd written a whole load of duet music that he wanted to record. It's very cool music, very rhythmic. I don't know when that's coming out, but hopefully soon."

Are there any other projects that you're working on at the moment?

"I'm working with a fiddle player called Aidan O'Rourke, who is from the band Lau. He's setting 365 short stories to music by the writer James Robertson. Aider has written a response to each one of the short stories. We're doing that for festivals and stuff like that. And that's with me playing harmonium and him playing fiddle."

"I'm working with a folk singer called Josienne Clarke. And also Julian Arguelles."

"I've actually just stopped doing quite a lot of things this year. Last year I was doing Squarepusher's band, Thomas Strønen's band. But I've stopped a lot to try and focus on my

own music a little bit more. So it's actually quieter than it was, which is quite nice. Although I've actually just got an injury, which is a bit of a drag. I just pulled the tendon in my finger. I can't play with my left hand. For the gig in Brighton, I've adapted all the music for just my right hand which is quite a task because it's quite notey. In response to that I'm trying to write a piece for right hand every day and put it up online, just to stop me going insane."

Tell us how you go about writing a piece of music. Do you just sit down at the piano and see what happens or do you find inspiration around you. How does it usually work?

"I treat composing as like a practice so I do it every day. It might not be a whole piece every day, but I'll always have something done most days. And I don't really worry about what I'm writing it for, I just continue to write things, either at the piano, the cello or the guitar. And then once I've chipped away at it and worked a bit on it then it usually tells me what it wants to be played by and which band."

"It's not a very mysterious process. The way I think about composition is there's 1 or 2% of the importance of composition is that original idea (that sort of eureka moment, the romantic idea of coming up with music). The other 98% behind it is refining that idea and that's the thing that takes quite a long time and

actually makes sense of that idea and developed it into a full piece of music rather than a single idea. The example that I use when I'm teaching is [sings the opening motif of *Beethoven's Fifth Symphony*]. You don't just hear that on its own, it goes on for about another 20 minutes so that original idea pales into insignificance, to the amount of chipping away that's required. I think what I'm getting round to saying is that composition can be a very slow process, it doesn't necessarily need to be fast in that inspiration lightning bolt kind of way. So with that in mind I just treat it as a constant thing that I do every day and then worry about how it fits into my output afterwards."

As a performer, is there anything that you're still working on, something that you'd like to achieve in terms of your own playing ability?

"Oh, always, definitely. I don't think anyone can say that they've fully arrived at what they want to be doing. What am I working on at the moment? I've just been doing a solo organ album so I'm just basically trying to be a better organist, because it's quite a tough instrument. And learning how to write for it as well. It's very different to writing for the piano. But I've just come through that so I feel that I've learnt quite a lot of stuff, off the back of that. At the moment I can only play with my right hand so all the studies that I'm writing are all about counterpoint with one hand so I'm trying to write pieces that have

two lines simultaneously or three lines on top of each other and be able to voice them out and give each line its own sound even though it's all played with the same hand (which I used to study by playing Bach suites and things like that but it's nice to write your own exercises for it)."

"Compositionally I'm trying to refine my craft a little bit and rely less on very obvious big gestures, I guess, but finding ways to frame minutiae which is still engaging for an audience."

What plans do you have for the future?

"I don't plan very far into the future. But I guess it's trying to keep the three main things that I do (which is ENEMY, my work with Tom, and my solo work) sauntering on in their own direction and keep writing new music for them. I don't really have a hit list that I'm trying to accomplish. Me and Tom might be making a record with [Norwegian guitarist] Stian Westerhus which would be nice to write some music for that. And I've started composing for classical commissions so a bit more of doing that would be nice. At the moment it's just trying to get my left hand to heal."

www.kitdownes.com

Kit Downes performs with ENEMY at The Verdict on Monday 22nd May.

Interview conducted by Charlie Anderson. Photo by Alex Bonney.

Pete Wareham

Melt Yourself Down



Tell us about Melt Yourself Down. What inspired you to put it together?

“I was inspired to do it by listening to the music of Ali Hassan Kuban which made me want to create something with the huge energy and joy of his and other Nubian musicians’ performances.”

How do you go about composing a piece of music?

“The starting point varies from piece to piece but the main thing I’ve been doing is trying to separate my subconscious and conscious processes by capturing long improvisations and then filleting them at a later stage. That way my conscious mind isn’t getting in the way when I’m improvising and opening myself up emotionally and my emotional mind isn’t getting in the way later when I’m trying to analyse and construct something from the results of the improvisation.”

What music are you listening to at the moment?

“I guess like many people I’m still digesting the new

Kendrick Lamar album, but apart from that I’m listening to Anderson .Paak, Oumou Sangare, Betty Davis, Spoek Mathambo, Terakaft, Wiley, Toru Takemitsu, Christine and the Queens, Gorillaz and Talking Heads.”

Do you have any future plans, musically?

“Always! We are busily writing, rehearsing and recording some new music with Melt Yourself Down, I am playing with the amazing Nadine Shah as well and both of these projects are being produced by Ben Hillier who is massively inspiring. I also have a very new trio which I’m excited about.”

Melt Yourself Down are supporting the Hot 8 Brass Band on the opening night of the 2017 Brighton Festival on Saturday 6th May at the Brighton Dome Concert Hall.

www.meltyyourselfdown.com



Big Band Scene

Patrick Billingham brings you the latest big band news and looks at pad organisation.

Once again it is May. Once again it is Festival time. Brighton's major cultural event. Where we used to look forward to seeing internationally renowned big bands. With the tickets sold out weeks before the concert. But, once again, not this year. Fortunately, once again, there is The Fringe. There are more events listed in the gig guide at the foot of this column than jazz events in the main festival. Where, as far as I can tell, the sole example is, at least, a quantitative improvement on last year's trio. An octet.

Some bad news. Last month, thieves broke in to sax.co.uk in Crowborough and stole over £100 000 worth of top quality saxes. So if someone approaches you offering a bargain that seems too good to be true, a new looking, but slightly scratched. instrument, stall them and get in contact with the company and the authorities. Preferably, after surreptitiously, making a note of the make and serial number. Some better news. Although the Ravenswood in Sharpethorne has changed hands, the new management are to continue hosting regular big band events.

In case there are any alumni of the Les Paul Big Band who haven't yet heard about it, on the afternoon of September 2nd there is to be a

memorial celebration of Les together with present members of the band. If they would like to attend, they should contact Steve at steven_pauli@yahoo.co.uk.

Regrettably, there are no reviews this month. I didn't get out enough. And none were submitted.

Now for another big band related topic. Pad organisation. There are two aspects to this. First, the way the charts are organised within the pad. Second, the way the charts sit on the stand during rehearsals and during performances.

The two main ways that the charts can be organised within the pad are numerical and alphabetical. Alphabetical ordering is simpler unless you have to consider whether The Chicken is filed under C or T. Numbering the charts avoids this problem, and this is how most bands organise their libraries. Some bands simply allocate the next number in the sequence to a new chart. Others have a numbering system based on the style of the music, particularly when they have several hundred charts in the pad. Especially if the band plays to different types of audience. The pad itself may be split into sub pads each reflecting the type of music it contains. When it comes to playing the music there appear to be two main choices.

The charts, with sheets sellotaped together, are kept in individual folders for each instrument and are taken out and put on the music stand when needed. Or individual sheets are put into slippery fish (clear plastic punch pockets) which are then kept in a ring binder or its larger relative, the lever arch file. Which is put on the stand and opened to display the chart to be played.

Each system has its advantages and disadvantages. The main advantage of using a ring binder is that finding the chart to be played next is just like turning the pages of a book. If playing outside, the music is less likely to get wet or to disappear into the distance if the weather turns inclement. One disadvantage is the slippery fish reflecting lights, making it difficult to distinguish the dots. Another concerns longer charts, where it may be necessary to turn the page in the middle of a phrase, or when jumping from sign to coda. And, of course as new charts are added, even a lever arch file may not cope. The main disadvantages of separate charts from a folder are trying to manipulate a lengthy chart of four or five pages on the stand, vulnerability to the weather on outside gigs or the possibility of mislaying the part.

Mind you, all the above might become irrelevant before we know it. Who knows, perhaps an A3 sized tablet computer capable of displaying two sheets of music side by side will be available for a few pounds. Or maybe musicians will wear virtual reality headsets while the music scrolls as it is being played.

Back to the 'real world'. Her

Majesty's Government has triggered Article 50 of the Lisbon Treaty in line with, as we are continually reminded, the wishes of the British people. Or, at least, the wishes of 38% of those allowed to vote. And, as I assume everyone is aware, a General Election has been called for Thursday 8th June. The retiring Government has claimed that it is following the wishes of the people. Even though voted for by less than a quarter of the electorate.

Why am I mentioning this? Because if you are not registered to vote, then you should do so by Saturday 22nd unless you are prepared to let the Government claim that they are carrying out policies, for the next five years, that you have endorsed. You can register online.

Now that the election has been called, The Transparency of Lobbying, Non-Party Campaigning and Trade Union Administration Act is in force. This means that, if for instance, your local council decided to introduce an upper limit, on noise grounds, of ten musicians at any venue in a residential area, it would be illegal to organise a protest unless you are registered as a non-party campaigning organisation.

Next month: More news and views, and hopefully, another 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 May's Big Band Scene, please send it to me by Thursday 25th May. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

May - early June

† a regular monthly gig

bold italics part of a regular series

Wednesday 3rd May

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

Friday 5th May

12:30 - 2:00 pm, Perdido Players Swing Band at Holy Trinity Church, Church Street, Cuckfield, West Sussex RH17 5JZ (01444 456461). Free admission with soup.

8 pm, Brighton Festival Fringe: Straight No Chaser Big Band with Alan Barnes playing Sir Duke, A Portrait of Ellington, at Brighton Unitarian Church, New Road, Brighton BN1 1UF (01273 696022). £12.

Saturday 6th May

7:45 pm, ConChord Big Band at Sackville School, Lewes Road, East Grinstead, West Sussex, RH19 3TY (01342 410140). £20 with food/£12 without..

Sunday 7th May

†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: Terry Pack's Trees at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 9th May

†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.

Thursday 11th May

8:00 - 10:30 pm, Brighton Festival Fringe: Studio 9 Orchestra Tribute to Kenny Wheeler at Brighton Unitarian Church, New Road, Brighton BN1 1UF (01273 696022). £12.

Sunday 14th May

†12:00 - 3:00 pm, Groovin' High Big Band at the Ravenswood Country House Inn, Horsted Lane, Sharpethorne, West Sussex RH19 4HY, (01342 810216). Free entry.

Saturday 20th May

1:00 - 4:00 pm, Brighton Festival Fringe: Straight No Chaser Big Band: Jumpin' at The Spiegel at Brighton Spiegel tent, Old Steine Gardens, Brighton, BN1 1GY (07941 971411). £12.50/£11.

Sunday 21st May

1:00 - 4:00 pm, Brighton Festival Fringe: The Sussex Jazz Orchestra with Mark Bassey at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

Friday 26th May

†8:30 - 11:00 pm, The Les Paul Big Band at Patcham Community Centre, Ladies Mile Road, Patcham, Brighton BN1 8TA, £5. For further details contact Steve (01273 509631) steven_paul1@yahoo.co.uk (Bring your own refreshments.)

Sunday 28th May

†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.

Monday 29th May

12:00 - 3:00 pm, Perdido Players Swing Band at Staplefield Village Show The Village Green, Staplefield, West Sussex RH17 (01444 450335). Free entry.



Thursday 1st June

†7:30 pm, The Maestro Big Band with Nicki Day at the Hope Inn, West Pier, Newhaven, East Sussex BN9 9DN (01273 515389). Free entry

Saturday 3rd June

7:30 pm, Brighton Festival Fringe: Strike Up The Band: South London Jazz Orchestra at St. Mary's Church, 61, St. James St, Brighton BN2 1PR (01273). £10/£8.

Sunday 4th June

†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.

13:00 - 15:00, Bexhill Music Festival: The Wacky Band at The De La Warr Pavilion, Marina, Bexhill, East Sussex, (01424 229111) TN40 1DP. Free entry.

8:00 - 10:30 pm, Big Band @Brunswick: Studio 9 Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 7th June

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

Pete Recommends...

Buddy de Franco & Sonny Clark

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



Buddy de Franco and Sonny Clark

Anybody remember these recordings? Are there any young players working hard on the clarinet these days? Buddy De Franco could be a great inspiration.

Over 60 years, from the mid 1940s into the 21st century, his mastery of the instrument and his fluency as a jazz soloist appealed to mainstream jazz fans and to those who loved his interpretation of Charlie Parker.

I was lucky enough to hear him once at the Bull's Head at Barnes, where he was supported by some beautiful drumming by our own Martin Drew. He was at



his best in the 1950s, when he led an outstanding quartet with Art Blakey and went on to make this exceptional set of recordings with Sonny Clark. He covers all sorts of material, supported all the way by Clark, one of the best accompanists of his generation.

[These sessions were re-issued on CD as "Sonny Clark and Buddy De Franco Quartet" by Definitive Records - DRCD1 1260]

Jazz Education Guide

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.

Dates & Times:

Every Tuesday. 8pm - 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:

£8 per class / £6 concessions
Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Contact: Dave Thomas

davethomas467@gmail.com

Brighton Jazz School

Jazz pianist Wayne McConnell has been running Brighton Jazz School since 2010 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.

Dates & Times:

Saturday Jazz Weekenders,

Saturdays 11am-2pm

Learn To Play, Tuesdays

11am-6pm.

Jazz Extensions, Mondays

3-6pm

Location:

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

Cost:

Learn To Play £300 for 10 weeks.

Saturday Jazz Weekenders

£200 for 10 weeks.

Jazz Extensions £200

Taster days available.

Website:

www.brightonjazzschool.com

Contact:

brightonjazzschool@gmail.com

Chichester College

Full-time Jazz Foundation Course

"It is nearly 30 years since Chichester Polytechnic opened its doors to a jazz course with an inclusive and non-elitist ethos.

With an ever-developing, well-resourced faculty of great teachers and star visiting tutors, 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 younger musicians leaving V11th-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.

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

Geoff Simkins Jazz Course

"I've been running the Saturday classes for over 20 years."

"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.

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: April 2018

Summer Jazz: 13th - 19th August 2017

Winter Jazz: 27th - 30th December 2017

Tutors:

Gabriel Garrick, Kate Mullins, Martin Kolarides, Sam Walker, Vicky Tilson and more.

Location:

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

Website:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

Jazz Singing Workshops

Tutor: Imogen Ryall

Location: Rottingdean, East Sussex

Website: www.imogenryall.com

Contact: imogenryall@gmail.com

Jazz Smugglers

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

Website: www.jazzenthusiasts.com

Contact: jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

Lewes Jazz Jammers

A chance to jam over popular workshop standards with occasional guest tutors.

Venue: Lewes Jazz Jammers, Goldsborough Scout Hut, Lewes Rd, Ringmer BN85QA.
Host: Ali Ellson

Starts: Sunday 8th January 2017, 2pm - 5pm

£3 admission

Contact: alison.ellson@gmail.com

Mark Bassey Jazz Courses

Mark teaches a range of jazz improvisation classes and offers 1-1 jazz tuition.

Jazz Nuts & Bolts 1 - 5

A 20 week course aimed at beginners to improvisation. The course comprises five blocks each of four weeks, a two hour class once a week.

Jazz Nuts & Bolts 6 - 8

A 12 week intermediate level improvisation course.

The course comprises three blocks each of four weeks, a two hour class once a week.

Jazz Carousel

An on-going improvisation workshop (jazz standards) - intermediate level. Blocks of 4 weeks, 2 hours a week.

Contemporary Carousel

An on-going improvisation w/shop (contemporary jazz) - advanced level. Blocks of 2 weeks, 3 hours a week.

All courses run in discrete blocks and you may sign up for just one block at a time.

For more info go to:

www.markbassey.com

Saxshop

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.

"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>

Jam Sessions

Every Monday

Venue: The Bee's Mouth, 10 Western Road,
Brighton BN3 1AE
Host: guitarist Luke Rattenbury
Time: 9pm - late.
www.facebook.com/beemouth123/

Every Tuesday

Venue: The Brunswick, 1-3 Holland Road,
Hove BN3 1JF
Host: guitarist Paul Richards.
Time: 8pm - 11pm
www.brunswickpub.co.uk
www.paulrichardsguitar.com

Monthly

The Regency Jazz Jam

Venue: The Regency Tavern, 32-34 Russell
Square, Brighton BN1 2EF
Host: bassist Oz Dechaine
Time: 8:30pm - late
Date: see Facebook page for more information:
<https://www.facebook.com/regencyjazzjam/>

Hotel du Vin Jazz Jam

Venue: Pub du Vin, Ship Street, Brighton
Host: Gaynor Dixon
Time: 8pm
Date: Thursday 11th May (and every second
Thursday)


Live Reviews



MAISHA performing at The Verdict
Photos: Lisa Wormsley.

Jazz BMus
At the University of Chichester

The BMus Jazz Performance degree offers you a high level of performance development, combining a focus on developing your solo performance skills in singing and/or playing, and a complementary set of skills as an ensemble performer.



Weekly jazz workshops and Jazz nights on campus with licensed bar
Regular concerts/guest artist masterclasses (recent masterclasses included Jason Rebello, Sue McCreeth and Simon Purcell)
Jazz research and composition groups
Advanced workshop group many other opportunities for live performance
High quality one-one tuition featuring an internationally renowned teaching faculty
Exciting contextual modules each semester

For more information contact the program co-ordinator:
Nick Reynolds (n.reynolds@chi.ac.uk), or visit:
<https://chichesterjazzeducation.wordpress.com>

University of Chichester

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



MAISHA

*New Generation Jazz,
The Verdict, Brighton
Friday 31st March 2017*

Drummer Jake Long's MAISHA specialise in post-Coltrane world-influenced music, very much in the spirit of Pharaoh Sanders and this was apparent from the first number, *Welcome to a New Welcome*.

The final piece of the first set was introduced by an extended drum solo by bandleader Jake Long which morphed into a playful, danceable groove interspersed with lots of percussion and drum fills.

The second set began with a simple bass drum motif which was then picked up by other members of the band and developed into an extended improvisation by saxophonist James Morris, filling in for Nubya Garcia.

The consistently excellent Shirley Tetteh on guitar added energy and impressed with her intelligent, thoughtful solos that embraced multiple sound worlds.

The unassuming bandleader and drummer held the hypnotic grooves together on a night full of excellent interplay and musicianship.

The encore, *Africa*, is featured on their latest EP out on the Jazz Re:freshed label and with an album due later this year, MAISHA are one to watch.

James Morris, tenor sax; Shirley Tetteh, guitar; Amane Suganami, piano; Twm Dylan, double bass; Jake Long, drum kit; Tim Doyle, percussion.

Charlie Anderson

Christian Brewer/Leon Greening Quartet

*The Verdict, Brighton
Friday 7th April*

Despite flies buzzing around the stage, attracted by the bright stage lights in a darkened room, the band began with a blistering slice of hard bop, in the form of Cedar Walton's *Ugetsu*, made famous by Art Blakey's Jazz Messengers. The groove of the tune continued over Spike Wells' energetic drum solo. This was followed by a Christian Brewer original, *In The Spur of the Moment*, which featured yet another beautiful solo from local bassist Nigel Thomas.

The beautiful composition by Leon Greening, *Ruth*, a waltz featured on Brewer's debut album, *Introducing Christian Brewer*, was the highlight of the first set. The quartet continued with a mixture of originals and hard bop classics such as *Old Devil Moon*.

The highlight of the second set was a piece written by both Brewer and Greening entitled *Singapore* from Brewer's 2006 album *Seesaw*.

This was a highly engaging evening of classic hard bop with some incredible original material from Leon Greening, surely one of the UK's finest pianists, combined with some beautiful, lyrical playing by saxophonist Brewer.

Christian Brewer, alto sax; Leon Greening, piano; Nigel Thomas, double bass; Spike Wells, drums.

Charlie Anderson

Photo of Spike Wells by David Forman.



Jamie Brownfield & Liam Byrne

*Smalls at The Verdict
Thursday 13th April*

Beginning with *Hackensack* (a tune based on *Lady Be Good*) it was obvious that trumpeter Brownfield and tenor saxophonist Byrne have a fantastic musical chemistry.

Vocalist Imogen Ryall paid tribute to Billie Holiday performing *Mean to Me* and a memorable version of *The Way You Look Tonight*, followed by an instrumental version of Ellington's *It Don't Mean a Thing*.

After the interval, Brownfield & Byrne performed a beautiful duet of *I've Found A New Baby* which highlighted both their chemistry and their virtuosity.

But the highlight of the evening was an extraordinarily beautiful vocal rendition of *A Nightingale Sang In Berkeley Square* by vocalist Imogen Ryall.

Jamie Brownfield, trumpet; Liam Byrne, tenor sax; Jonathan Vinten, piano; Steve Thompson, double bass; Piers Clark, rhythm guitar; guest vocalist Imogen Ryall.

Charlie Anderson

Rick Simpson's Klammer

*The Verdict, Brighton
Friday 14th April 2017*

A mesmerising evening of highly original contemporary material from pianist Rick Simpson featured some outstanding performances from reedsman Mike Chillingworth and saxophonist-of-the-moment George Crowley.

Simpson's esoteric compositions were ideally suited to the wide range of timbres at his disposal, including Chillingworth's bass clarinet and Ralph

Wyld's viraphone.

If you missed this concert then I highly recommend Rick Simpson's album *Klammer* on the excellent Two Rivers record label.

George Crowley, tenor sax; Mike Chillingworth, alto sax, bass clarinet; Ralph Wyld, vibraphone; Tom Farmer, bass, Dave Hamblett, drums.

Charlie Anderson

Sari Schorr and the Engine Room

*Crawley Blues Club, The Studio,
The Hawth, Crawley
Sunday 16th April 2017*

I'd never heard of Sari Schorr until she was listed as appearing at the Hawth. Quite a revelation. From all out blues, a touch of rock, and more than a hint of jazz, she puts on one powerhouse performance. Then, out of the blue, delivers a poignant version of the ballad *Stormy Monday*, her voice coping more than adequately in the switch from raw blues. She is promoting what appears to be her first major recording, the aptly titled, *Force of Nature*.

She's in Europe at the moment, but will be back in the UK on May 19th to 27th with another 6 gigs. Don't miss her.

Sari Schorr performs at The Ropetackle, Shoreham on Friday 26th May.

Sari Schorr, vocals; Innes Sibun, guitar; Anders Olinder, keyboards; Kevin Jeffries, bass; Kevin O'Rourke, drums.

Brian O'Connor

Opposite: above, Rick Simpson's Klammer; below, Brownfield & Byrne at Smalls. Photos by Lisa Wormsley.



Listings

May 2017

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.

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.

Timings

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. to eat. (c) = collection

Listings

All listings in Sussex Jazz Magazine are free of charge. Send your listings to: sussexjazzmag@gmail.com with the heading 'Listings'

Monday	1	Nils Solberg/Mick Hamer/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Jack Stephenson-Oliver Piano Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	2	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Geoff Simkins Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Jim Mullen Quartet JazzHastings 8:30pm £10
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Wednesday	3	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]
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Thursday	4	Neal Richardson + Paul Richards The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	Imogen Ryall & Matthew Wall West Hill Tavern 8pm Free	Rossano Sportiello/Alan Barnes Duo Smalls @ The Verdict 8pm £16
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Friday	5	Art Themen's Future Directions The Verdict, Brighton 8:30pm £15/12	Jonny Hepbir Quartet Steyning Jazz Club 8:30pm £12/7	Dave O'Higgins Worthing Pavilion Cafe Bar 8pm £7.50 (£17.50 with food)
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Saturday	6	Sat. Jazz: Charlotte Glasson & Tim Wells Queen Victoria, Rottingdean 2:30-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]	Hot 8 Brass Band + Melt Yourself Down Dome Concert Hall, Brighton 9:15pm £15/17.50
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Sunday	7	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Paul Richards & Guest The Prestonville, Brighton 6:30pm Free	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
		Mark Cherrie & Neal Richardson Trio Splash Point Jazz, Seaford Golf Club. 4pm £8 (kids free)	Al Scott Trio The Joker, Brighton 5-7pm Free	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday 8

Andy Woon/Mick Hamer/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Andy Panayi with Terry Seabrook Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday 9

The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Chichester Jazz College Students with Julian Nicholas Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday 10

Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Guest The Independent, Brighton 8pm Free [R]
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Thursday 11

Jo Fooks & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	Paul Richards & Matthew Wall West Hill Tavern 8pm Free	Mike Hext, Rob Leake & John Horler Trio Robertsbridge Jazz Club 8pm £10/8
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Friday 12

Quentin Collins/ Brandon Allen Quartet The Verdict, Brighton 8:30pm £15/12	Stan Sulzmann & Nic Saunders/Nigel Thomas/ Spike Wells La Havana Jazz Club, Chichester 8:30pm £6/4	Alex Hutton Trio Chichester Jazz Club 7:45pm £12/7
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Saturday 13

Sat. Jazz: Nigel Broderick Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]	Edana Minghella & Mark Edwards Trio The Verdict, Brighton 8:30pm £15/13	Sat. Late Jazz: Four & More Queen Victoria, Rottingdean 2-5pm Free [R]
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Sunday 14

Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Paul Richards & Guest The Prestonville, Brighton 6:30pm Free
Denys Baptiste & Neal Richardson Trio Splash Point Jazz, Lewes @ Tom Paine's Chapel 4pm £10 (kids free)	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	Howard Alden & Geoff Simkins Trio The Verdict, Brighton 8:30pm £10/8

Monday 15

Al Nicholls/Mick Hamer/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Art Themen with Terry Seabrook Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday 16

The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Simon Spillett Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday 17

Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
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Thursday 18

Neal Richardson + Sue Richardson The Master Mariner, Brighton Marina. 8:30pm Free [R]	Paul Richards & Charlotte Glasson West Hill Tavern 8pm Free
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Friday 19

Kevin Flanagan Quartet The Verdict, Brighton 8:30pm £13/10

Saturday 20

Laura Jurd's Dinosaur St. Nicholas Church, Brighton 1pm £10	Sat. Jazz: Jack Stephenson-Oliver Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]
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Sunday 21

Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	Paul Richards & Guest The Prestonville, Brighton 6:30pm Free
Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]		

Monday 22 **Mike Piggott/ Nils Solberg/ Gerry Higgins** The Paris House 2-5pm Free [R] **Howes3** The Paris House 7pm Free **Quinto feat. Raul D'Oliviera** The Snowdrop, Lewes 8pm Free [R] **Kit Downes: ENEMY** The Verdict, Brighton 8:30pm £10/8 **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

Tuesday 23 **The Brunswick Jazz Jam hosted by Paul Richards** The Brunswick, 8:30pm Free [R] **Iain Ellis Quartet** Hare & Hounds, Worthing 8:30pm Free (c)

Wednesday 24 **Paul Richards + Guest** The Independent, Hanover, Brighton 8pm Free [R] **Liane Carroll** Porters Wine Bar, Hastings 9pm Free [R]

Thursday 25 **Neal Richardson + Chris Coull** The Master Mariner, Brighton Marina. 8:30pm Free [R] **Paul Richards & Ela Southgate** West Hill Tavern 8pm Free **Poetry & Jazz Layer Cake** Latest Music Bar, Brighton 8pm £12/10

Friday 26 **Trope** The Verdict, Brighton 8:30pm £10/5 **Triversion** Under Ground Theatre, Eastbourne 8pm £12/11

Saturday 27 **Yussef Kamaal** St. Nicholas Church, Brighton 1pm £10 **Sat. Jazz: Paul Richards & Steve Thompson** Queen Victoria, Rottingdean 2-5pm Free [R] **Jazz at Paris House** The Paris House, Brighton 4-7pm Free [R] **Edana Minghella & Mark Edwards Trio** The Verdict, Brighton 8:30pm £15/13

Sunday 28 **Savannah/Assorted Nuts** The Six Bells, Chiddingly 1-3pm Free [R] **Lawrence Jones All Stars** Lion & Lobster, Brighton 8-10pm Free [R] **Paul Richards & Guest** The Prestonville, Brighton 6:30pm Free **Sunday Night Jazz** The Hand In Hand, Brighton 8:30pm Free [R]

Monday 29 **Terry Ede/Mick Hamer/Gerry Higgins** The Paris House, Brighton 2-5pm Free [R] **Terry Seabrook Piano Trio** The Snowdrop, Lewes 8pm Free [R] **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

Tuesday 30 **The Brunswick Jazz Jam hosted by Paul Richards** The Brunswick, Hove 8:30pm Free [R] **Mark Bassey Quartet** Hare & Hounds, Worthing 8:30pm Free (c)

Wednesday 31 **Jane Tuff & Neal Richardson** The Bull Inn, Battle 7:30pm Free **Paul Richards + Guest** The Independent, Brighton 8pm Free [R] **Nigel Price and Vasilis Xenopoulos** Fisherman's Club, Eastbourne. 8pm £10 [R] **Liane Carroll** Porters Wine Bar, Hastings 9pm Free [R] **Vid Drašler, Tom Jackson and Daniel Thompson** The Rose Hill, Brighton 8pm £6/5

On The Horizon

<p>Jazz Hastings <i>Tuesdays</i> 6th June Alan Barnes/Gilad Atzmon</p> <p>Chichester Jazz Club 9th June Georgina Jackson</p> <p>Steyping Jazz Club 2nd June Nigel Thomas Quartet</p> <p>Under Ground Theatre, Eastbourne 30th June Edana Minghella Quartet</p> <p>All Saints Church Thurs. 15th June: Wayne McConnell/ Steve Thompson/Piers Clark. Thurs. 6th July: Andrew Cleyndert/Martin Shaw/ Mark Edwards/Colin Oxley.</p>	<p>Love Supreme Festival <i>Saturday 1st July</i> The Jacksons Corinne Bailey Rae Nao D'Influence Lee Fields and The Expressions Lasharvu Herbie Hancock BadBadNotGood Mica Paris Sings the Ella Fitzgerald Songbook Michael Wollny Trio Shabaka & The Ancestors Clare Teal & Mini Big Band The Comet Is Coming Becca Stevens Sons of Kemet Mammal Hands Poppy Ajudha Ashley Henry Trio</p>	<p>Love Supreme Festival <i>Sunday 2nd July</i> Gregory Porter George Benson Kamasi Washington St. Paul & The Broken Bones Hot 8 Brass Band La Mambanegra Robert Glasper Experiment Laura Mvula Christian Scott Charenee Wade Michael Janisch Paradigm Shift Kansas Smitty's House Band Jordan Rakei Yussef Kamaal Miles Mosley Makaya McCraven Camilla George Quartet</p>
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Venue Guide

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

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

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

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

Brighton Railway Club, 4 Belmont, Brighton BN1 3TF

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

Chapter 12 Wine Bar, Hailsham, East Sussex BN27 1BJ

Charles Dickens, Heene Road, Worthing, BN11 3RG

Chichester Jazz Club, Pallant Suite, 7 South Pallant, Chichester PO19 1SY

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

Coach and Horses, Arundel Road, Worthing BN13 3UA

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

Crown & Anchor, 15-16 Marine Parade, Eastbourne BN21 3DX

Dorset Arms, 58 High St. East Grinstead RH19 3DE

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

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

Jazz Hastings, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ

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

La Havana Jazz Club, 3 Little London, Chichester PO19 1PH

Leaf Hall, 51 Seaside, Eastbourne, BN22 7NB

Lion & Lobster, 24 Sillwood St., Brighton BN1 2PS

Morleys, 42 High Street, Hurstpierpoint BN6 9RG

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

Porters Wine Bar, 56 High Street, Hastings TN34 3EN

Queen Victoria, 54 High Street, Rottingdean BN2 7HF

Ravenswood Inn, Horsted Lane, Sharpthorne RH19 4HY

Robertsbridge Jazz Club, Village Hall, Station Rd., Robertsbridge TN32 5DG

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

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

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

St. Luke's Church, Queen's Park Rd., Brighton BN2 9ZB

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

St. Nicholas' Church, Church St, Brighton BN1 3LJ

St. Paul's Arts Centre, 55b Chapel Rd., Worthing BN11

1EE

Safehouse, at The Verdict, Brighton

Saltdean Lido, Saltdean Park Road, Saltdean

Seaford Head Golf Club, Southdown Road, Seaford BN25 4JS

Smalls, at The Verdict, Brighton.

Stanmer House, Stanmer Park, Brighton, BN1 9QA

Steyping Jazz Club, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB

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

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

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

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

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

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

The Bull Inn, 27 High Street, Battle TN33 0EA

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

The Chapel Royal, 164 North Street, Brighton BN1 1EA

The Church of the

Annunciation, 89 Washington Street, Brighton BN2 9SR

The Constant Service 96 Islingword Rd, Hanover, Brighton BN2 9SJ

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

The Crown & Anchor, 213 Preston Road, Preston Park, Brighton BN1 6SA

The Denton Lounge, Worthing Pier, Worthing

The Dome, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)

The Fishermen's Club, Royal Parade, Eastbourne, BN22 7AA.

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

The Grand Hotel, 97-99 King's Rd, Brighton BN1 2FW

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG

The Hawth, Hawth Avenue, Crawley RH10 6YZ

The Hope, 11-12 Queens Road, Brighton BN1 3WA

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

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

The JD Bar, 4 Claremont, Hastings TN34 1HA

The Joker, (Preston Circus) 2 Preston Rd, Brighton BN1 4QF

The Komedia, 44-47 Gardner St., Brighton BN1 1UN

The Lamb, Goldbridge Road, Piltown, Uckfield TN22 3XL

The Lamb in Lewes, 10 Fisher Street, Lewes BN7 2DG

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

The Lord Nelson Inn, 36 Trafalgar St., North Laine, Brighton BN1 4ED

The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA

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

The Master Mariner, 7 Western Concourse, Brighton Marina BN2 5WD

The Mesmerist, 1-3 Prince Albert Street, Brighton BN1 1HE

The Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA

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

The Old Market, 11a Upper Market Street, Hove BN3 1AS

The Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES

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

The Plough, Vicarage Lane, Rottingdean BN2 7HD

The Prestonville, 64 Hamilton Road, Brighton BN1 5DN

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

The Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ

The Red Lion (Arundel), 45 High Street, Arundel BN18 9AG

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

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

The Roebuck Inn, Lewes Road, Laughton BN8 6BG

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

The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG

The Rose Hill, Rose Hill Terrace, Brighton BN1 4JL

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

The Six Bells, The Street, Chiddingly BN8 6HE

The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU

The Steam Packet Inn, 54 River Road, Littlehampton BN17 5BZ

The Undercroft, Arundel Town Hall, Maltravers St., Arundel BN18 9AP

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL

The Verdict, 159 Edward Street, Brighton BN2 0JB

Theatre Royal, New Road, Brighton BN1 1SD

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

Tom Paine's Chapel, Westgate, 92A High Street, Lewes BN7 1XH

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

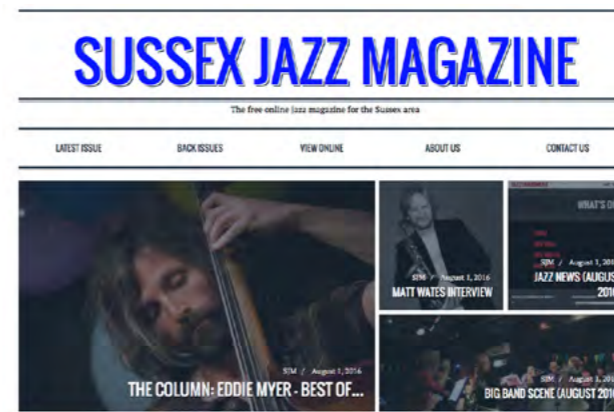
Wagner Hall, Regency Road, Brighton BN1 2RT

Watermill Jazz Club, Betchworth Park Golf Club, Reigate Road, Dorking RH4 1NZ

West Hill Tavern, 67 Buckingham Place, Brighton BN1 3PQ



Sari Schorr at The Hawth in Crawley. Photo courtesy of Brian O'Connor, www.imagesofjazz.com



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Next Issue

The next issue will feature more interviews and reviews, to be published Thursday 29th May.

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Editor

Charlie Anderson

Regular Columnists

Peter Batten, Patrick Billingham, Wayne McConnell, Eddie Myer, Terry Seabrook

Reviewers

Charlie Anderson, John Edwards, Eddie Myer, Brian O'Connor, Jasmine Sharif

Graphic Design

Stuart Russell

Photography

Rachel Zhang

Photography Consultant

Mike Guest

Technical Director

Steve Cook

Photography Credits

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Ron Carter

Born 4th May, 1937

