

SJM



November 2017



ARTS COUNCIL ENGLAND

new generation JAZZ newgenerationjazz.co.uk

27th OCT 2017
Charlie Stacey
Stunning keys prodigy blends past and future jazz



24th NOV 2017
Gesca
Three young dudes bring the house down with 21st century fusion



15th DEC 2017
Sam Barnett
Young sax star building an international reputation



THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price



Smalls at The Verdict
www.smallsjazzbrighton.com

November 9
Rico Tomasso / Adrian Cox with the Smalls Rhythm Section
Three times British Jazz Award winner trumpet teams up with blistering clarinet and sax for an evening of joyous jazz £15

November 23
Robert Fowler / Steve Brown Quintet with the Smalls Rhythm Section
'Paid his dues' renowned sax man supported by 'first call' drum man lead this swinging five piece band £15

159 Edward Street Brighton BN2 0JB
doors / food 6.30 music 8.00
bookings www.smallsjazzbrighton.com
tel 07984 881561 or
email dennis.simpson100@gmail.com

Sussex Jazz Appreciation Society

The Society meets on the second Thursday of every calendar month at the Southwick Community Centre (Porter Room), 24 Southwick Street, Southwick, West Sussex BN42 4TE (tel – 01273-592819).

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 7:30 p.m. prompt (**except in July**). The programme usually consists of two CD recitals about musicians or styles chosen from the whole history of jazz. Meetings end at about 9:45-10.00 p.m.

Programme July – December 2017 – New Venue

13 th July Start 7:15 p.m.	John Speight John Speight Morris Baker	Treasurer's Report – Year 2016-17 They don't play like that anymore – quiz Charles Mingus
10 th August	John Poulter Simon Williams	Hampton Hawes – West Coast pianist Lucky Thompson
14 th September	Darrell Suttle David Stevens	Buck Clayton Andrea Motis from Catalonia
12 th October	Cyril Pellet Howard Marchant	Big bands we should listen to more Billy Strayhorn
9 th November	Peter Taylor Jim Burlong	David Murray Jazz Contrasts
14 th December	All present	Personal choice (please try to limit your track playing time to five minutes max.)

For more information contact Peter Taylor on 01403-784478 or peter.taylor@ucl.ac.uk or

John Speight on 01273-732782 or j.speight@sky.com

The Southwick Community Centre is within easy reach of Southwick Railway Station. The 700 bus passes nearby on the coast road and the 46 bus from Brighton terminates in central Southwick. There is a car park in front of the Centre. Also there is a public car park nearby, which at present is free of charge in the evening.

Issued:— 8th June 2017

"The quality of the music you get here is unbelievable" punter Brian, 22/9/2017

the Verdict

159 Edward Street, BN2 0JB
www.verdictjazz.co.uk
book online via WeGotTickets
or by phone 01273 674847

student discounts, door/food 7.0, music 8.00* or 8.30 till late

NOVEMBER 2017

- Thur 2* **Wayne McConnell Trio + guests In Session** £5
- Fri 3 **Gilad Atzmon's OHE: The Spirit of Trane** £15/12
The Orient Housemen launch their fifty-year tribute CD
- Sat 4 **Sarah Moule & Simon Wallace** £15/12
Ma Baker presents singer and pianist's homage to Fran Landesman
- Thur 9* **Smalls: Rico Tomasso & Adrian Cox** £15
award-winning trumpeter, blistering reedman, Smalls rhythm
- Fri 10 **MALIJA CD launch: Instinct** £13/10
Mark Lockheart, Liam Noble & Jasper Høiby ride again
- Sat 11 **Ma Baker presents John Horler Quartet** £15
piano legend with Chris Laurence, Sam Mayne and Spike Wells
- Thur 16* **Wayne McConnell Trio + guests In Session** £5
- Fri 17 **Dan Cartwright Quartet** £13/10
superb young tenorman comes of age, with Mark Edwards Trio
- Sat 18 **Alex Maguire & Martin Speake** £10/5
virtuoso piano and sax duo in search of new adventures
- Thur 23* **Smalls: Robert Fowler & Steve Brown** £15
renowned reedman, first-call drummer, Smalls rhythm
- Fri 24 **New Generation Jazz : CESCA** £10/5
innovative electric trio: Alex Wilson, Ciaran Corr, Sam Jones
- Sat 25 **Vitor Pereira Quintet** £10/5
Portuguese guitarist/composer plays exciting new material
- Wed 29* **Safehouse: The Remote Viewers Trio** £6/5
John Edwards, Adrian Northover, David Petts + Bare Springs
- Thur 30* **Wayne McConnell Trio + guests In Session** £5



Eddie Myer 04



Mark Lockheart 06



Simon Wallace &
Sarah Moule 10



Gilad Atzmon 20



Sara Dowling 22

NOVEMBER



Jazz News 25



Big Band Scene 26



Pete Recommends... 30



Jazz Education 32



Reviews 35



Listings 42

Cover photo: Mark Lockheart

THE COLUMN

Eddie Myer

Autumn Leaves



In the showbiz calendar, Autumn is often the month of relaunch, as weary musicians wrap up their summer touring, the last function gigs herald the end of a season spent under canvas in dozens of catered marquees, and those mysterious and all-powerful denizens who preside over booking schedules and press campaigns return, refreshed from the sybaritic pleasures of their summer holidays. As the nights draw in it's good to look ahead and see that the pace of jazz activity in Brighton and further afield continues to maintain itself.

A couple of events deserve a mention due to their sheer popularity, even though they're currently in abeyance. Herbie Flower's Jazz Breakfast series at The Dome may not be on the radar of the dedicated fans but it consistently attracts the biggest crowds of any event dedicated to jazz-and-related-musics apart from the ever-increasing groove behemoth that is Love Supreme. Let's hope that Herbie's health will permit this to continue. Equally,

Pete Morris' lunchtime sessions at All Saints in Hove have been quietly building in popularity, and the final session of the season, featuring an all-star cast of top local players fronted by Julian Nicholas and Imogen Ryall, attracted a record audience of 160. We hopefully await news of both these events, and, looking a little further afield, it's heartening to see the response to Nigel Price's call to arms to save the Swanage Jazz Festival, which many Brighton musicians have performed at over the years. Let's hope his herculean efforts, and the plentiful support he's summoned from the wider community are rewarded by the festival's future being assured for years to come.

Closer to home, New Generation Jazz continues its winter programme, following the superb Charlie Stacey's knockout gig with a succession of ever younger and more ridiculously talented tyros - stay tuned for announcements for 2018. The South Coast Jazz Festival triumphantly returns for the third year under the dual

stewardship of Claire Martin and the aforementioned Mr Nicholas, whose increasing visibility both locally and nationally is richly deserved. They've got 8 days of concerts, workshops, film and special events coming your way - defiantly resisting any unfortunate associations that railway metaphors may evoke amongst regular sufferers on Southern Rail, they've billed it as 'a whistle-stop tour around the world of jazz' and it's due to call in at the Ropetackle in Shoreham from the 20th of January. The launch party featuring Oli Rockberger was a storming success as well.

For those prepared to brave the endless vagaries of Brighton mainline, November also brings the EFG London Jazz Festival, and alongside such guaranteed box office favourites as Herbie Hancock, Pat Metheny and Robert Glasper you'll be able to catch a host of young UK acts in some of the smaller venues across town. From our vantage point at the Bandstand Stage at this year's Love Supreme we caught glimpses of what seems to be a real grassroots movement of new young British talent starting to find it's own voice in the clamorous throng of jazz-and-related-music. Artists like Alex Hitchcock, Maisha, Poppy Ajudha, Ezra Collective, Yussef Dayes, Triforce, James Beckwith, Zenel Trio and Nerija are working to meld together an intriguing

blend of jazz language and contemporary urban sounds that has the potential for real breakout appeal, with the ubiquitous Shabaka Hutchings leading the pack in terms of visibility. It was good to see Zara McFarlane fronting a band of faces from the scene on BBC 2's Later this week, many of whom have appeared at New Generation events over 2017 - let's hope that they continue to include Brighton in their itineraries. The Verdict is now fully open, under new management and regularly presenting jazz four nights a week - the full spectrum, from Safe House's uncompromising dedication to free improv to the return of Dennis Simpson's enduringly popular Small's Jazz programme of all-acoustic mainstream swing. What other venue, anywhere in the country, offers such a range? With a host of well-supported casual pub sessions on offer as well, the continuation of Neal Richardson's Splash Point series at the Marina, and the jam sessions thriving across town, there's never been more jazz on offer in Brighton. So use it, don't lose it!

Eddie Myer

Mark Lockheart



Tell us about your group Malija with Liam Noble and Jasper Høiby. How did it get started?

I worked with Liam and Jasper in 2008 when I did a quintet record called *In Deep*. I hadn't really worked with either of them much before and I wanted a new band so I just phoned up Jasper and Liam and drummer Dave Smith and said 'Do you want to do this band?'. That's how that started and we did a record that came out in 2009. It kind of clicked from that beginning thing and then we all did odd things together. Then I did an Ellington album with Liam on it so I was gradually working more with Liam. About 3 years ago I got a call from Jazz Services saying that they wanted to take my Ellington band to New York for a showcase in Rochester but they said 'the only thing is, we can't fly seven musicians out, so can you get something together that's smaller?'. And that's how I formed this band. I thought 'I'll just play with two other musicians'. I phoned up Jasper and Liam and said 'do you want to do this trio for this gig in New York?'. You can have a little bit of a holiday as well.

We quickly got some music together. I wrote the first few tunes but then Jasper and Liam wrote stuff and we had a set of music together pretty quickly. We did a gig and then we went off to Rochester to play at the festival.

About six months after that we did our first album on Edition with

these tunes and some other tunes, then we did a tour. We've just done our second album. We recorded it in Copenhagen in a really nice studio. Now we're doing this tour to promote this record.

With your latest album, *Instinct*, Is there a theme to it or a certain approach that you took?

Yes, I wanted the music to be fresh when we recorded it. So we wrote the music and rehearsed it but we didn't really gig the new tunes. So we just wrote this music and played together round my house and just got into the tracks. Then we went to record it. So we recorded the music without any gigs. I wanted that freshness that you get when you go into a studio and you approach something for the first time. That's one of the nice things that I like about this record, we captured that. Obviously it changes now that we're touring it. There's a lovely thing about the way we've first started approaching it. The three of us, we've pretty much written equally on this record. There are tunes by all three of us. I like that about it.

Tell us about the compositions that you've written for the album. How do you go about composing?

Good question. It normally comes about through improvisation with me. I either improvise on the sax but more often on the piano or on my keyboard. I've got a

MIDI keyboard and a sequencer. Sometimes I just fiddle around and get some ideas. And then if I get something that I'm excited with, that doesn't sound like it's from anywhere else, then I'll get excited and that will become the germ of it. So these were kind of put together like that. *Elegantly Posh* is quite a tricky tune with lots of things in it. I don't know how that came about. I think I got the intro idea first, a very pompous little phrase at the beginning and then that spurred me on to write the other bits of it and bind it all together.

To be honest, I don't know sometimes how the process happens. I've started to try and make notes about it for teaching, because I teach composition a bit. I started to save early versions on Sibelius so that I can look back and see how I did it, which sounds a bit bizarre but there's so much subconscious stuff going on that you don't really know how you do it, you just end up there somehow. It's probably like writing a book. Often with a lot of if you just go with the flow.

I wrote a tune called *Sanctuary*, which is a kind of quiet thing. With that I started with the mood I wanted and the title that I wanted: something that was really peaceful and really in a place that was really calm. That's how I wrote that piece, with an atmosphere in mind. Then there's a silly tune on there called *A Wing and a Prayer*, which is



a little rhythmic riff that starts, then the rhythm is manipulated and it becomes different, going into a more romantic section and then we blow on it. I always wanted that to sound quite 'on the edge' hence the title. Almost like becoming unstuck and being on the edge.

It's a funny thing. Sometimes titles come later and sometimes they come first. More often, with me, they're later; I have to find a title for it.

Liam's tune, *TV Shoes*, that was quite an important tune for this record. It's quite a pivotal tune that's a bit like a Hermeto Pascoal tune. It's a lot of fun.

The music is many different things. It's obviously jazz but we're all interested in lots of other music as well. That comes into it all, really. It's all in there somehow; there's bluegrass, there's a bit of tango, there's a waltz and all kinds of things like folk and all these genres that we like.

What are the other things that you're involved in at the moment?

The thing that I'm working really hard on is an orchestral jazz piece that I've written, which I'm recording in December. It's a piece that I've spent the last couple of years working on. It's a real learning curve, for me, in terms of writing for strings and all kinds of things such as brass and harp. I've written for big bands but I've never written for such a big ensemble as this. It's basically a jazz group of myself, Seb Rochford, Tom Herbert from Polar Bear, Liam is also doing it, with John Parricelli on guitar and then an orchestra. It's quite groovy some of it. It's not really swing jazz, it's as orchestral as it is jazz, if that makes sense. So that's my big thing that I've been working on. After the recording in December, I don't know when it will come out but I'm really excited about it. I did an initial run-through at the college where I teach, Trinity Laban, with the students and

Seb and Tom etc. I've heard it but I've also changed it a lot now. I'm looking forward to it being played with professional musicians who can really commit to it. That's the biggest thing with the students, they don't have the experience to really be confident with unusual music. So I'm really looking forward to recording it.

I've got lots of things that I want to do but I'm doing less bands now. I want to spend more time with my own stuff. I've done a lot of different bands in my career and I feel that I'm at a point where I want to do more of my own music.

I do the band The Printmakers with Norma Winstone and Mike Walker and that's really lovely.

So that's kind of what I'm up to really. I teach a bit and stuff. I'm looking forward to our Brighton gig. I like that place, The Verdict.

Maliya perform at
The Verdict, Brighton
on Friday 10th November, 2017.

For more information on
Mark Lockheart:
www.marklockheart.co.uk

The album *Instinct* is out now on
Edition Records.



Simon Wallace & Sarah Moule

Lou Beckerman in conversation with Simon Wallace and Sarah Moule, prior to their gig at The Verdict, Brighton on 4th November.

Simon Wallace is a seasoned composer, pianist, arranger and producer. He has performed all over the world and it's been said that 'when he plays the piano it's as if there's a whole orchestra playing'.

Sarah Moule has a long-established reputation as one of our most exciting jazz vocalists. With her rich sound and eloquent song interpretations she has sung with many of Britain's foremost jazz musicians.

Sarah and husband Simon's twenty year musical collaboration has seen them appear together at Ronnie Scott's, the 606 Club, the Southbank Centre and in theatres, festivals and jazz clubs all over the UK.

It was a delight to meet with these two open, thought-provoking, witty and warm musicians with a wealth of insight and interest. This is an abridged version of our interview that day at their East Dulwich home and studio.

I first met Simon Wallace with Fran Landesman [Spring Can Really Hang You up The Most] in May 2010 at London's Purcell Room. Simon then, extremely generously, sent me the music for some of his and Fran's yet unpublished songs to try out. We met once again, soon after Fran's death (she died in 2011), when he was playing a gig with Barb Jungr at the Brunswick in Brighton.

I remember you saying then, Simon, that you had bin bags full of lyrics and songs by you and Fran that hadn't yet seen the light of day. I'm guessing these were some of the songs subsequently recorded by you and Sarah on your 2014 album 'Songs from the Floating World'? Can you tell us about that album and its Japanese influence?

Sarah: When you start an album you don't always know how it's going to turn out. The way we approached the project was to let the songs dictate. We weren't trying for a certain stylistic box but what emerged was something that had a certain kind of 'floating world' vibe. Although 'floating world' is a Japanese reference it's the milieu that, as artists, we all live in – a jazzy nightclub world. We felt that fitted and all of those songs hung together. I really enjoyed recording it and we felt that it just was of a piece.

Simon: It was a mixture of songs that we had recorded before, some standards and seven new ones which I'd written with Fran.

For me it has a very beautiful impressionistic feel and I particularly love the arrangements and breathy sound of the Japanese shakuhachi bamboo flute on Hell's Angel and Men Who Love Mermaids.

Simon: I love the shakuhachi. I did a lot



of work with a Japanese percussionist in my three years with the Lindsay Kemp Company. We toured all over the place playing a strange mixture of Japanese and improvised free music. He was playing shakuhachi. But the way I got into it was through a TV show called Japanese: Language and People by Clive Bell (who plays shakuhachi on the album). Through meeting him I toured the world, including Japan, playing Japanese music or a form of music incorporating Japanese elements called onnagata.

It's an amazing culture and you truly have something of that in your album.

Sarah: That's why we gave it that title -

which came right at the end.

It seems, Sarah, that everything I read about you contains the words 'class' and 'soul'. Sarah: 'That's nice.' And about your voice: 'a spectrum simultaneously tough and tender, warm and cool, sweet and salty', and that you 'live a lyric'. To me your phrasing is immaculate. You have a broad repertoire but what has to speak to you first when you pick your songs?

Sarah: Difficult to say why a song resonates with you. It either gets you or it doesn't. When I met Si [Simon], I had just started dipping my toe into singing jazz. The fact that his and Fran's songs were contemporary really appealed - I

love singing contemporary lyrics. When learning songs, especially ballads, I'm often moved to tears and sometimes think 'well, why is that making me cry?' But it's not the lyric that gets me first; it's always the tune and sometimes it's something in the harmony. I think the lyric works in a different way though it is important. I've always related to Si and Fran's songs but I do sing other material like Great American Songbook. We're just about to do five Ella shows out of town and we're purely picking songs that we like.

One of the things I've loved about doing new songs that no-one has ever performed is not worrying about imitating anybody - to be completely free to just be myself and focus on getting the meaning of the sound and lyrics across.

It seems to me that Fran and Simon virtually wrote the songs for YOU to sing and that you have a particular empathy with them.

Sarah: What I think is so great about Si and Fran's songs is that I find so many layers - like an onion. I hope that people can revisit them and find something new. Quite often I've got two meanings of a lyric in my head; so many lines are ambivalent. I think that's why their songs clicked for me. They satisfy something in me that I want to do artistically. I've had the privilege of introducing a lot of them but I also want other people to sing them. Then I'm really happy.

During six years as featured vocalist with The John Wilson Orchestra, Sarah steeped herself in the repertoire of Ella Fitzgerald singing arrangements of Gershwin, Cole Porter,

Jerome Kern and Irving Berlin.

Do you still sing with big bands? 'Sound of Seventeen'?

Sarah: In the summer I did my last official Sound of Seventeen gig. I had wanted to sing with a big band and the chance to do this regularly doesn't come up that often. I did it for three and a half years and learnt such a lot from them.

I guess fitting in with a big band arrangement is a different craft altogether.

Sarah: It is - it's really specific - to do with the type of music and arrangements - and how you phrase.

Do you have a preference... big band or smaller ensembles?

Sarah: Well, with a concert or symphony orchestra you feel time in a different way and it's really beautiful. I love singing with full orchestra - to be surrounded by that sound. I sang with the BBC Concert Orchestra after I left John's [Wilson] orchestra. John's orchestra back then was basically a rhythm section with strings. It's much bigger now but at that time it was 20-piece. Last year in Wales I sang with a symphony orchestra - a mixture of John's charts with a rhythm section, and symphonic charts that Si had written with no rhythm section. It was fantastic - a totally different feeling of rhythm and time - nothing that you get when playing with a trio. I had this moment of 'Oh, I love this!' I really enjoyed it, and still do. I would love to do more but you can only do one thing at a time and I just have to do other things.

You grew up in Sussex?

Sarah: I was born in Bexhill and was there until I was 18. It's quite groovy now, in its own sleepy way.

Can you tell our readers how you first got into jazz...

Sarah: I always knew I wanted to sing but didn't really know any musicians when I moved to London after university. We always sung at home but I got into publishing and started working with songwriters. Then eventually I joined a soul band as a backing vocalist. The guitarist was sharing a flat with Tim Garland and he put this amazing 8-bar sax break on our first demo. I was not exactly shy, but lacking confidence and I was moaning about my voice being very sweet. He said 'if you want some dirt in your voice go and see this girl Claire Martin'. I did and Claire also introduced me to Si.

Simon: It's all her fault.

Sarah: Yes, it's all Claire's fault!

And the rest is history...

Sarah: Yes - well, it took a while. I was just working duos then. I didn't work with Si, I worked with Christian Vaughan, Matt Skelton and Jez Brown - the first trio. That's how I met John Wilson and joined him...But we've been working with Mick Hutton [bass] and Paul Robinson [drums] since the first album. They've been my band.

Sarah also created two biographical shows: 'A Portrait of Peggy Lee' and 'When Peggy Met Ella'. Also 'Songs for Scarlet Women' - the story of the Femme Fatale.

Simon: We've been doing a lot just touring as a duo which is great.

What would you say is the special quality about a duo format?

Simon: It's funny because working as a duo can give you as much freedom as with an orchestra because it's much

more dynamic. When you work with drummers the dynamic range is generally slightly less or sometimes hugely less. Most of the work I did with Barb Jungr for years was as a duo. Occasionally we'd augment it. I discovered you can be much louder as a duo because as soon as you bring in drums and amplified music, you have to consider the level of feedback and the feedback threshold is actually lowered. So working with just piano and voice, you intuitively think 'oh, it's a bit small; it's quiet' but it's the complete opposite. You can be really, really loud and really, really quiet - can go from loud to quiet just like that and then back again.

Sarah: Drama. You can get incredible drama with it.

Simon: With Barb we did things like the Purcell Room but also a tour of Australia in big concert halls. And we never missed having a band at all. I remember one gig in Melbourne or Adelaide where we had an 8-piece band - and they were great. There was nothing wrong with the band (and a fabulous arrangement that I'd written!!) but it wasn't as dramatic as with just piano.

Is there perhaps something about a spaciousness that you can achieve?

Simon: No, we don't allow her any space. [laughter] The two piano players I've always really admired are Bill Evans and Duke Ellington - both in very different ways. With Ellington it is his sense of space. Silence in music...again it goes back to the Japanese thing. With Japanese music, silence is louder than the notes.

Sarah: And also there is a freedom which is great. Si and I work together a lot now

so it's really relaxed.

And that quality of listening that you have between you...

Sarah: Well, I hope so...

Sarah, along the South Coast we're blessed with many talented jazz singers. As a vocalist interviewing another vocalist I'm interested (on behalf of them all) in whether you do anything in particular for your vocal health...

Sarah: Steam. I've started steaming daily at the moment because of winter, and, with a heavy schedule of all kinds of voice work this month, I want to look after my voice. If you steam you're not supposed to talk for half an hour afterwards and not sing for about four hours so you've got to do it really early in the morning. People advise different things but it's definite that you don't steam and sing; you steam and shut up for a couple of hours. I always warm up and warm down. The warm down is as important, if not more so. It sounds like a puppy whine - for 2 or 3 minutes.

And the warm up?

Sarah: Always. But not hours - you don't want to take all the energy needed for singing and put it in your warm up. Five minutes of tongue trills. Just like a stretch before you go running, and just as you stretch out when you've run, you must do a warm down. It's the difference between your voice feeling cranky and feeling okay again very soon, especially if you've sung on a cold. Also I drink loads of water.

And have there ever been issues relating to your voice?

Sarah: When I got asthma in 2009 my voice disappeared. I wasn't very well and I couldn't sing. Apart from that I haven't had anything induced by poor

technique. I do revisit my technique pretty thoroughly because the pedagogy around voice production changes and moves on. You've got to keep interested and keep learning. I teach so it's really relevant and I'm interested in the mechanics of how we produce sound. Some people just cross their fingers and do what they've always done but I want to be a bit more in charge partly because of the asthma which is cruddy for singing.

Simon, I understand you studied classical music at Oxford. How did you first get into jazz... was it your first love?

Simon: I came out of Oxford - which was totally classical - as quickly as I came in, to be honest, and moved to London to try and work as a piano player. All I wanted to do was play jazz and luckily, within a couple of weeks I got a job at the Blitz Club in Covent Garden with Rowland Rivron and Erica Howard. I found out, after I got the job, that I was the musical director, which had never been my intention. I'd thought 'I'll just play jazz in a nightclub' which was complete fantasy but it led to a kind of epiphany when I was 24. I was sitting in a bar called Bradley's in New York - this incredible jazz bar just north of Greenwich Village. It was 2am; I was somewhat worse for wear listening to the piano player, thinking 'if you put a pin in a map, I'm exactly where I want to be in the world' except I'm sitting at the bar and he's playing the piano. And everything he played was what I played. I was thinking 'why is he playing it and not me?' The reason? He was much, much better than me. He was Tommy Flanagan. There was no way I would ever be as good as him. The next

day I bought a copy of Village Voice and in it were the Oscar nominations. A film score that I'd written with Simon Brint, which I'd forgotten about, was nominated for an Oscar. So I thought, 'Oh, I'll be a film composer - do that instead' like you do at that age. In fact I didn't get into film music but TV music instead.

Hearing African American music first got me into jazz. At school I heard a music teacher playing something and I asked what it was. He said, 'It's jazz, it's called jazz'. So I went out and bought an album which was reduced (at three and sixpence) in Smiths called Great Jazz Pianists: Art Tatum, Errol Garner and Oscar Peterson. Later at interviews for Oxford I met Adrian Ellis and we got talking about music - we were both into jazz and completely obsessed with this music. We traced it back to this same record that we had both bought at exactly the same time. He ended up being executive director for Lincoln Centre Jazz.

Simon has a host of hugely successful long-term collaborations to his credit. During thirty years with musician Simon Brint he composed for many British best-loved TV comedy and drama programmes including 'Absolutely Fabulous', 'Murder Most Horrid', 'Monarch of the Glen', 'London's Burning', 'French and Saunders' and so many more.

I played some of your TV clips and just listened to the orchestra musically interpreting the mood through sound. It's not something we generally do – we focus on the performance in front of us. I guess your job is to make the music subtle enough not to intrude...

Simon: It's quite a craft. The first thing Simon [Brint] and I ever worked on was the film A Shocking Accident with Rupert Everett which won the Oscar for best short film. Until then it had never crossed my mind to write film music. Simon had been doing musique concrete, before samplers, with tape loops. So he had an amazing flat in Islington and there'd be pieces of tape going round pencils and old Revoxes. He'd done something called Chance, History, Art which was quite an art school hit - all tape loops and weird sounds. The director went on to make this film and asked Simon to do the score. Simon then asked me to help him so we did it together. That's how I got into film and TV music. With Simon I had about three projects on the go at any one time.

Sarah: It was manic. I used to worry. They just worked. They used to do 20-hour days. It was really...life-threatening.

Simon W. and Simon B. were also musical directors for TV appearances by Kylie Minogue, Boy George and just too many others to mention here! Collaborations with jazz vocalists include Clare Teal, Barb Jungr, Nicki Leighton Thomas, Ian Shaw, numerous others, and, of course, his wife and musical partner Sarah Moule. He was also commissioned to write two symphonic works for the Bangkok Symphony Orchestra. He is Head of Composition at the London College of Creative Media.

What have you been working on recently?

Simon: I've been doing music for talking books. I composed a lot for Emma Thompson with her reading of the new

Peter Rabbits. It's interesting getting music to fit behind voiceover. We did some stuff recently with David Tennant called Sprites.

Your work spans so many genres. I think whatever you write has a clean, spacious and uncluttered quality though at the same time gorgeously textural. Is there a genre that is nearest to your heart?

Simon: Jazz. Which then begs the question: What is jazz?

Can you tell us?

Simon: African American art music of the twentieth century. What we play now is not really jazz; it's a reaction to jazz. We're not in the 20th century; we're not African American. But jazz is the greatest inspiration. And there's now a lot of great music which has come out of that, and continues to do so. I think it's a mistake to think of yourself as a jazz musician because you have to be much more than that now. You have to be a performer; you have to assimilate.

To me jazz is music that's got improvisation at its heart. What I loved about Ronnie Scott's was that people would be booked for three weeks. You went to see someone on a Monday, then back on Wednesday and you'd see how it was going, then go back the next week. Or in New York you'd go to the 8 o'clock set and then back for the 3 o'clock set. Environments where things would interact, evolve and grow. If you have improvisation at your heart then you can't say that you're on for one night at 8pm to do a concert. We need come up with another way of describing what that is.

Jazz was always on the fringes - was never the mainstream. It was

what happened after hours - Minton's Playhouse and those incredible clubs in the forties on 52nd Street - and Birdland. But that whole culture was very, very short-lived. It blossomed and created this incredible music which changed the way people make music - and it sort of fizzled out. It was of its time.

I've never lost interest in the Great American Songbook. There's this fantastic mixture that came out of African American music, European Jewish music and European classical music all melted together. And it's all there in Gershwin and Jerome Kern and all the rest of them.

We do need to be open to what's going on around us musically and culturally. If all you listen to is jazz, you're not open to it. Look at what Dizzy Gillespie and Charlie Parker listened to. It wasn't jazz. Gillespie was very into African and Afro-Cuban music. One of the things that made me realise how important European classical music was to those guys was when I was looking at New York gig posters. One said Charlie Parker, then another would say Stravinsky, then Bartok. But it was Stravinsky conducting his own works and it was Bartok's first performance of Concerto for Orchestra - things like that. And looking at the dates it would be Charlie Parker on a Monday, Stravinsky on a Tuesday, Thelonious Monk on a Wednesday. If we talk about Charlie Parker being influenced by Stravinsky, it wasn't that he was buying the records - he was working in the same venues. Stravinsky went to hear Parker play and they were living in the same place, playing in the same settings. Bartok was writing; Paul Hindemith was writing. It was all happening at the same



time in New York in the forties. And that's why Parker was so great, because he was taking in all those influences. He didn't think of himself as a jazz musician. Ellington never thought of it as jazz. And if you look at Ellington's influences, they were ongoing. That's why I keep going back to Ellington, because it's always different.

Sarah: I think lots of people are thinking 'what is jazz' but that's alright, because the music keeps moving on.

Simon: Exactly.

In 1994 Simon met the legendary American poet and lyricist Fran Landesman – a Beat Generation survivor who had moved with her family to Islington in 1964. For over eighteen years the Landesman/ Wallace collaboration gave rise to Simon's settings to her lyrics for over 300 songs. The Observer once called them 'one of the finest song-writing partnerships

alive'. Together, Simon and Sarah have introduced and recorded many of these songs to critical acclaim and their work has been described as a 'trio of talents'.

How would you describe your creative partnership with Fran?

Simon: Obviously it was a very long one. We'd talk about art and the relationship of it. You don't want the listener to see you in the work of art; you want them to see themselves. So when you write a song it's not to express yourself. When you listen to Fran's songs there's a lot of her in there but you don't learn anything about Fran, you learn about yourself. She was putting herself into the songs not just so someone else would understand it but so she would understand herself.

I guess that's what makes them so accessible. They're everybody's story.

Sarah: Yes, theme-wise they're universal - not always about love - sometimes big themes or stupid themes.

How often did you meet?

Simon: Every Thursday.

Was it always productive?

Simon: Yes, it was. Unbelievably so.

Sarah: She was never boring.

I can't imagine her ever being boring.

Simon: Occasionally we'd go round there socially but she'd usually go off into a corner and start writing even then.

The creative process never stopped...

Simon: She used to say about writing: 'It's the most fun you can have'. That's what we were doing up until two hours before she died.

Sarah: Which is exactly how she would have wanted it. And she'd gigged the night before which is fantastic.

It was the essence of who she was.

Simon: Yes. I feel the same way about

music as well.

Sarah: There she is, by the way [showing me a painting]. Can you see it properly, behind that big jug?

Simon: It's by quite a well-known painter. He was staying with them and painted her while he was there.

It's amazing. I haven't seen one like that - of a young Fran Landesman.

Simon: The big jug was a wedding present from her.

Sarah: I think she bought it in Islington.

Simon: Fran left me the lyrics in her will.

So if we don't do something with them, and if she was wrong about there not being an afterlife, she'll be back to haunt us, which would be a fate worse than death!

It's wonderful that you have those - a legacy that will just go on living.

Sarah: She does live on - in her words. We're still doing songs that haven't been recorded yet.

Simon: But as she used to say 'bringing a great deal of pleasure to remarkably few people...'

Can you tell me about your own working process here - do you work separately on musical ideas or stay in collaboration from the off? The results speak for themselves that you work hard.

Sarah: It's much easier now but it wasn't easy for me when we began because I was so far behind Si. He'd been working in music a long time before we met. But I really enjoy it now. At the moment we're grabbing bits of time because there's quite a lot going on, one way or another, for both of us individually and together.

Sarah: I seem to have lots of projects on and you've really got to make an album

the priority, otherwise it doesn't get made.

Simon: And we've got a studio at home, which ought to make it really easy. It's the 'builder syndrome'. If you're a builder then you never get a new kitchen, so we are aware of that.

Sarah: We want to do too many things but one thing we do want is to carry on and finish the new album as soon as possible. I'm always excited about what the next thing is going to be. I haven't written for a long time but that's also something that Si and I think the time has come to do.

There are four albums: It's A Nice Thought, 2002, Something's Gotta Give, 2004, A Lazy Kind Of Love, 2008, Songs From The Floating World, 2014 and plans for their new collaborative album in spring 2018: About Time.

Brilliant title - 'About Time'. Can you tell us about it and what we might look forward to? Will there be a taste of this in your gig at the Verdict?

Simon: It comprises a set of edgy, literate songs on a subject that affects us all - Time: its passing, memory, growing older, opportunities grasped and missed, and loves lost and found. Expect a bit of old, lots of new, something borrowed and some things mashed-up.

Sarah: I'm going to re-visit some of the first songs I heard when I met Si and Fran - and now's the right time to do them. A number have quite heavy lyrics, but not in a bad way, just weighty. One called 'Stormy Emotions' was their very first collaboration, triggered by an article that Julie Birchill [who was married to the Landesmans' son Cosmo] wrote about meeting Morrissey. Fran

would start with something personal like that then she would go off into other stuff. We'll do that in Brighton.

I again thank Simon for having generously shared with me those unpublished songs of his and Fran's. Ever quick-witted, Simon replies: There are three requirements that you want in show business: good looks, genius and generosity. I don't know if I've got all three - but if you're good looking enough then you don't have to be generous...

Is there one piece of advice you'd give to an aspiring jazz musician emerging onto the scene today?

Sarah: You're just a funnel through which the music passes. Especially for singers. When you get on stage it's for

the audience and it's not about you. And I think that's really sound advice. Simon: Never leave your wallet in the dressing room.

**Lou Beckerman,
October 2017**

Simon Wallace and Sarah Moule appear at [The Verdict](#) on Saturday 4th November.

For more information on Sarah Moule and Simon Wallace:

www.sarahmoule.net

www.simonwallace.org

<p>SEAFORD 4pm 1st Sunday of the month</p> <p>NEAL RICHARDSON TRIO + GUESTS</p> <p>JULY 2nd Nicola Emmanuelle (vocals) AUG 6th Jim Mullen (guitar) SEPT 3rd Karen Sharp (tenor sax) OCT 1st Raul d'Oliveira (trumpet) NOV 5th Tommaso Starace (saxos) DEC 3rd Christmas Special with Sue Richardson (vocals/trumpet)</p> <p><small>£10</small> The View, SEAFORD HEAD GOLF CLUB BN25 4JS 01323 890139</p>	<p>EASTBOURNE 8pm Last Wednesday of the month</p> <p>JULY 26th Ian Shaw AUG 30th Hexagonal SEPT 27th Terry Seabrook Quintet OCT 25th Paul Richards Trio NOV 29th Adam Glasser with Andy Panayi DEC 13th *Christmas Special* - Buster Plays Buster: Special screening of Buster Keaton's silent movie 'Steamboat Bill Jr.' with live jazz from the Buster Birch Quartet (£12)</p> <p><small>£10</small> Upstairs at THE FISHERMEN'S CLUB Royal Parade, Eastbourne, BN22 7AA *XMAS SPECIAL £6.00</p>
<p>BRIGHTON Every Thursday Night 8.30pm</p> <p>NEAL RICHARDSON TRIO + GUESTS</p> <p>Nov 2nd Mandy Bell (vocals) Nov 9th Mark Bassey (trombone) Nov 16th Sara Oshlag (vocals) Nov 23rd Christian Brewer (sax) Nov 30th Chris Coull (trumpet) Dec 7th Zena James (vocals) Dec 14th Mike Piggott (violin) Dec 21st Sue Richardson (trumpet & vocals) Dec 28th Jeff Williams (trombone)</p> <p><small>FREE</small> The Master Mariner Brighton Marina, BN2 5WD 01273 818563</p>	<p>BATTLE 7:30pm Last Wednesday of the month</p> <p>NEAL RICHARDSON + GUESTS</p> <p>Aug 30th Sue Richardson melodic trumpet/vocals Sept 27th Susannah Flack amazing jazz steel pan Oct 28th BATTLE FESTIVAL SPECIAL Neal Richardson Quartet Nov 29th Andy Williams jazz guitar supreme Dec 20th XMAS SPECIAL - Andy Panayi top UK sax/flute player</p> <p><small>FREE</small> The Bull Inn, 27 High Street, Battle, TN33 0EA 01424 775171</p>

Nov 6
The European Jazz Quintet
Kjell Berglund (tpt) Totti Allard (gtr)
Terry Seabrook (pno) Nigel Thomas (bs)
Javier Forero (gtr)

Nov 13
The Drawtones Organ Grooves
Rod Pooley (org), Andy Williams (gtr)
Simon Brewin (bs) Jessica Dann (drs)

Nov 20
Al Scott Trio
Tim Robertson (bs) Javier Forero (drs)

Nov 27
Terry Seabrook Quintet Celebrating Wayne Shorter
Andy Panayi (sax) Braame Flowers (tpt)
Simon Thorpe (bs) Pete Hill (drs)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018

LAWLER DAVIS
NEAL RICHARDSON FINANCIAL PLANNERS LTD
REID
Jessica Hylands
CONFIDENCE COACH
BRIGGS
INSURANCE BROKERS
Brooklyn Hyundai

Buy online at
www.wegotickets.com/splashpointjazz

WeGot Tickets | Jazz

SplashPointJazz.club #SplashPointJazz Find us on facebook Brought to you by Neal Richardson & ASK Jazz



Gilad Atzmon

Back in 2009 Atzmon released his tribute to Charlie Parker on his album *In Loving Memory of America*, a collaboration with violinist and arranger Ros Stephen and the Sigamos String Quartet. Atzmon has collaborated with them again for his 2017 album *The Spirit of Trane*. “I really like working with strings and with Ros Stephens. And this kind of flashiness that I hear in Coltrane’s *Ballads* and the album with Johnny Hartman. However, I think that Coltrane never worked with strings so we do something for him.”

In paying tribute to Coltrane, Atzmon was keen to avoid any kind of mimicry and to focus instead on trying to capture the spirit of Coltrane, hence the title of the album. “John Coltrane was always my greatest possible hero and 50 years without Coltrane is a good excuse to explore how close I can reach, at least spiritually. We didn’t try to mimic him but we tried to sustain an aspect of the spirit.”

Atzmon is keen to capture this spirit on all the different instruments that he plays. “When it comes to soprano, I think that I’m pretty close. When it comes to tenor, I’m still searching intensively, but I’m getting there. I don’t try to mimic the sound. I try to bring this free spirit that is associated with the quartet, which I really, really like.”

“For most of my time, living in

this country, for the last 20 years, I’ve played mostly alto, but I’m originally a tenor player. A lot of people who like my alto playing can recognise that it’s very tenor-ish. And when I play tenor, because I’ve played alto in the past two decades, I’m exploring the bottom range so for that reason, on the album, I sound more like Joe Henderson, which is not a bad thing, I guess.”

Currently in the middle of a busy tour, Atzmon is excited about the positive effect that performing the music has had both on him as a musician and on the band. “We’ve done 20-30 gigs already as a quartet and the impact of playing this music every night is incredible. Incredible.”

Audiences have similarly been impressed with performances. “I don’t remember us selling so much merchandise in years! People really want to take it home.” The Verdict in Brighton is one of Atzmon’s favourite places to play and he’s excited about returning there with his latest project. “It’s going to be a great gig.”

Gilad Atzmon performs at
The Verdict, Brighton
on Friday 3rd November.

For more on Gilad Atzmon:
www.gilad.co.uk

The album *The Spirit of Trane* is out
now on the Fanfare label.

Sara Dowling



You're appearing at Chichester Jazz Club on 17th November performing the music from George Shearing's *The Swingin's Mutual*.

I'm doing a lot of *The Swingin's Mutual* but also some of the music that he did with Dakota Staton. Some bluesy stuff that she did with his quintet. Some of the quintet arrangements I arranged myself for vocal. It's very much a tribute to George Shearing as a whole, using the quintet setup, with a vibraphone but mine is guitar because the original had guitar, vibraphone, and piano, bass and drums.

How did you first get into singing jazz?

I was originally a classical musician, so really I never thought about singing jazz as a career until 2009. Basically when I finished my classical career in 2004 I essentially gave up the cello and then I went into classroom teaching, 11-16 year olds, a normal comprehensive, it was my life. Obviously doing the 9 to 5 thing, I was missing performing a great deal. I was walking past this jazz club and it was an open mic night, like a jam session, and I got up and sang. A guy came up to me and asked if I was a singer. I said 'no, no' and then he said 'well, you should be'. I felt absolute euphoria doing that and I really wanted to learn more about jazz harmony and chord progressions because being a classical musician, obviously there's harmony involved but you become a very good reader. So I was never using my ears in that fashion and it really excited me to do that. Within the year I had quit my job and I was trying to make ends meet with that, with a little bit of teaching on the side. That's what I've been doing ever since, really.

But I always listened to jazz, from my father. He had a lot of records. He was a big George Shearing fan. And Errol Garner. He loved Lester Young

and the earlier tenor players. I definitely heard a lot as a child, so I guess it's an accumulation of all those things that got me here in the end.

Who would you say were your favourite jazz singers?

The funny thing is, I never really listened to singers much growing up. The emphasis was always on piano players, through my father, and some tenor players. But the first singer, I would say, was Sarah Vaughan.

I didn't really properly start listening to them until 2009, when I started with jazz and I really wanted to become a vocalist. Before then I was listening to Miles Davis and basically instrumental jazz.

What are you working on at the moment?

I've already done one album, *From Shadow Into Light*, and I've just recorded a duo album. All standards, no originals, just standards. And it's seven tracks of piano and vocal and seven tracks of all organ and vocal, which hasn't been done very much. So I'm in the process of picking all the takes and then getting it mixed. Hopefully that's going to be done by Christmas. There's been lots of obstacles in the way of doing it but that's my second album, and I'm really looking forward to sharing it. I wanted to do something exposed and doing a duo album, you can't get more exposed than that.

What else do you do outside of music and jazz?

Currently, nothing! I do the odd wedding, functions and stuff to be able to pay the rent but it's pretty much full-time. When I first moved to London I was doing catering jobs, making canapés at people's houses, trying to make ends meet doing anything really. Being on the scene

it's all down to being here for a while until people finally get to know what you're about, what you do and who you are. These things really take time, I've realised. People won't get back to you, if you ask for a gig, for years. And then they hear about you enough and eventually take a chance on you so I just think it's literally been a matter of time and me being on the scene long enough for people to take a chance with me.

What else are you doing musically?

I've been asked to do some shows at Ronnie's, which is a real step forward for me, to be able to do my thing there now. I feel that recently things have really taken a step forward and got a lot better here for me. So I'm excited about that. I'm also doing a show during the London Jazz Festival at the 606. Steve Rubie has called it 'Sara Goes to the Movies', so that's really Great American Songbook and how these beautiful tunes feature in the movies, the

story behind it and what's going on in the scene. For me, that's something that I really feel passionate about. To bring these songs alive rather than just say 'hi, this is a song that I heard on an album and we're going to sing it to you like this'. To actually bring it back to the story and appreciate where all these lovely songs, timeless songs, have come from. That's on 13th November at the 606. I'm really looking forward to it. I'm going to be doing a lot of Judy Garland tunes in a jazz singer style.

Sara Dowling appears at Chichester Jazz Club on Friday 17th November.

For more information:

www.saradowling.co.uk

www.chichesterjazzclub.co.uk

Neal Richardson's

SPLASH POINT JAZZ Club

<p>SEAFOORD 4pm 1st Sunday of the month</p> <p>NEAL RICHARDSON TRIO + GUESTS</p> <p>JULY 2nd Nicola Emmanuelle (vocals) AUG 6th Jim Mullen (guitar) SEPT 3rd Karen Sharp (tenor sax) OCT 1st Raul d'Oliveira (trumpet) NOV 5th Tommaso Starace (saxes) DEC 3rd Christmas Special with Sue Richardson (vocals/trumpet)</p> <p><small>£10</small> The View The View, SEAFOORD HEAD GOLF CLUB BN25 4JS 01323 890139</p>	<p>EASTBOURNE 8pm Last Wednesday of the month</p> <p>NEAL RICHARDSON TRIO + GUESTS</p> <p>JULY 26th Ian Shaw AUG 30th Hexagonal SEPT 27th Terry Seabrook Quintet OCT 25th Paul Richards Trio NOV 29th Adam Glasser with Andy Panayi DEC 13th *Christmas Special - Buster Plays Buster: Special screening of Buster Keaton's silent movie 'Steamboat Bill Jr.' with live jazz from the Buster Birch Quartet (812)</p> <p><small>£10</small> Upstairs at THE FISHERMEN'S CLUB Royal Parade, Eastbourne, BN22 7AA *XMAS SPECIAL 8.613</p>
<p>BRIGHTON Every Thursday Night 8.30pm</p> <p>NEAL RICHARDSON TRIO + GUESTS</p> <p>Nov 2nd Mandy Bell (vocals) Nov 9th Mark Bassey (trombone) Nov 16th Sara Oshlag (vocals) Nov 23rd Christian Brewer (sax) Nov 30th Chris Coull (trumpet) Dec 7th Zena James (vocals) Dec 14th Mike Piggott (violin) Dec 21st Sue Richardson (trumpet & vocals) Dec 28th Jeff Williams (trombone)</p> <p><small>FREE</small> The Master Mariner Brighton Marina, BN2 5WD 01273 818563</p>	<p>BATTLE 7:30pm Last Wednesday of the month</p> <p>NEAL RICHARDSON + GUESTS</p> <p>Aug 30th Sue Richardson melodic trumpet/vocals Sept 27th Susannah Flack amazing jazz steel pan Oct 28th BATTLE FESTIVAL SPECIAL Neal Richardson Quartet Nov 29th Andy Williams jazz guitar supreme Dec 20th XMAS SPECIAL - Andy Panayi top UK sax/flute player</p> <p><small>FREE</small> The Bull Inn, 27 High Street, Battle, TN33 0EA 01424 775171</p>

TERRY SEABROOK QUINTET

CELEBRATING WAYNE SHORTER

TERRY SEABROOK - PIANO/LEADER
ANDY PANAYI - SAX
GRAEME FLOWERS - TRUMPET
SIMON THORPE - BASS
PETER HILL - DRUMS

PERFORMING MUSIC COMPOSED BY ONE OF THE GREATEST CONTEMPORARY JAZZ COMPOSERS (PLUS ORIGINAL MUSIC INSPIRED BY WAYNE SHORTER)

Tour dates: November 2017:

- Mon (Nov 20th)-Portsmouth Jazz Club
- Tues (Nov 21st)-North Wales Jazz Society (Mold Theatre)
- Weds (Nov 22nd)-The Flute and Tankard, Cardiff
- Mon (Nov 27th)-The Snowdrop, Lewes

www.terryseabrookmusic.com

LAWLER DAVIS
REID BRIGGS
Hyundai

Buy online at
www.wegotickets.com/splashpointjazz

We Got Tickets Jazz

SplashPointJazz.club #SplashPointJazz Find us on facebook Brought to you by Neal Richardson & ASK Jazz

Jazz News

November sees the **London Jazz Festival** return to celebrate its 25th year and features a triple bill of Thelonious Monk's music to commemorate his centenary, along with a celebration of the Ella Fitzgerald centenary by Liane Carroll and Claire Martin at St. John's Smith Square on Sunday 19th November. This year's festival uses the hashtag #wearejazz.


In other festival news, guitarist Nigel Price successfully raised £15,000 (via Kickstarter) towards reviving the **Swanage Jazz Festival** and after a successful all-star benefit concert on Sunday 29th October, together with a guitar raffle, has raised even more funds for what is set to be a great festival on the weekend of 13th - 15th July, 2018.

Terry Pack's Trees and Mark Edwards' The Cloggz join forces for a Christmas double bill at St. Nicholas Church in Brighton on Friday 8th December, entitled '**Xmas Trees with Cloggz On**'.

Other jazz in church events include virtuoso bassist **Andrew Cleyndert** appearing with Mark Edwards, Colin Oxley and Martin Shaw at St. Mary's Church in Kemptown on Saturday 4th November. The all-star band will be playing music with the theme 'Bach to Bossa Nova and Beyond'.

Also at St. Mary's Church this month is vocalist **Sara Oschlag** who is putting on a jazz vocal workshop on Sunday 19th November. There are two sessions: one for teens and one for adults. Details from vocalentrepreneur@gmail.com.

And those who enjoy jazz vocals will want to go along to see the all-



ST-MARY'S CHURCH KEMP TOWN

The Andrew Cleyndert Jazz Quartet
Bach to Bossa Nova and Beyond...

ANDREW CLEYNDELT - double bass
MARK EDWARDS - piano
COLIN OXLEY - guitar
MARTIN SHAW - trumpet/flugelhorn

Saturday, 4 November, 7.30 pm
£12/10 wegottickets.com / on the door

St Mary's Church, Kemp Town
61 St James's Street, Brighton BN2 1PR
info@stmaryschurchbrighton.org.uk / 01273 698601

new **FoxiVox** featuring vocalists Lou Beckerman and Sarah Carpenter. They're joined by pianist Carol Sloman for a fundraising performance at The Player's Theatre in Hurstpierpoint on Friday 17th and Saturday 18th November. Tickets are £12 and more details are available from www.hurstplayers.org.uk.

Brighton Jazz School's Wayne McConnell has started a **new jam session** at St. Paul's Arts Centre in Worthing, every other week. The first one, on Monday 30th October, saw various horns and rhythm section players perform. The next jam sessions are on Monday 13th and 27th November with free admission.

You can also catch Wayne McConnell's '**In Session**' every other week at The Verdict on Thursday 2nd & 16th November.



Big Band Scene

Patrick Billingham looks at the One World Orchestra and the Nu Civilisation Orchestra.

News flash: The Big Band @Brunswick events are to continue in 2018. If you would like to book a slot, contact Alex Bondonno immediately at alex@bigbandjazz.co.uk.

These events are usually on the first Sunday of this month. However, this month it is on the second Sunday. And features The One World Orchestra (mistakenly described as The New World Orchestra in last month's column) and is not to be confused with the Nu Civilisation Orchestra appearing at the Brighton Dome two evenings later. The One World Orchestra is based in Sussex and was formerly known as The Paul Busby Big Band. Until 2016 when Paul retired, inviting the musicians to take over. But Paul has not retired from composing. The event on 12th will include a number of pieces conceived and scored over this past summer. Some of his new titles are typically topical such as "The Trump shall sound...and the twit will tweet", "In-fidel-ity", "Walk The Walk" and "Saffie", in memory of 8 year old Saffie Roussos who, along with others, was killed in the Manchester terrorist attack.

Like The One World Orchestra, the Nu Civilisation Orchestra, based in The Barbican in London, was formerly known by another name. Somewhat more aggressive than the ideals behind The One World Orchestra it was known as Tomorrow's Warriors Jazz Orchestra.

Founded by bassist Gary Crosby and directed by composer, pianist and conductor Peter Edwards. The name change was decided upon to avoid confusion with the youth jazz orchestra with a similar name.

This event is a celebration of the centenary year of big band luminaries such as Ella Fitzgerald, Dizzy Gillespie and Buddy Rich, as well as jazz legends Tadd Dameron and Thelonious Monk. The evening combines archive film with portraits with big band classics featuring some of the finest jazz musicians of the moment.

The programme also features a new work for big band by Peter Edwards entitled A Journey with the Giants of Jazz, which takes inspiration from motifs found in six of the jazz giants' classic works, and deconstructs their themes to offer audiences a re-imagined musical experience. This new piece was commissioned by Turner Sims in partnership with Tomorrow's Warriors for PRS for Music Foundation's New Music Biennial, which this year forms part of the official Hull UK City of Culture 2017 programme. The evening will be opened by talented musicians from six Brighton schools performing as part of The Jazz Ticket schools programme.

In previous issues (SJM 51 & 58, April & November 2016) I discussed

practice. In each I promised to put a figure on just how little practice time you really need. Obviously it depends on various constraints. Such as the day job, family pressures and the neighbours.

Too much practice can be harmful. I have met musicians who have had to stop altogether. In one case through developing RSI (repetitive strain injury). In another, through developing tinnitus. Nevertheless practice is important. For a horn player, it keeps the embouchure in trim, and for all players, it keeps the fingers supple.

If you are in the fortunate position of being able to practice every day, one hour should be enough. If only once a week, then a couple of hours, taking a break half way through. If less frequently, still two hours. A third hour will not bring much benefit unless there has been a break of several hours since the second hour.

When I was able to practice daily, I broke up the hour into phases. The first ten minutes or so were spent on long notes. As a horn player, it helped improve my tone. After that about twenty minutes was spent on scale practice. Not all scales, but those relevant to the charts that the band was rehearsing, so that I became more fluent in those keys.

The next twenty minutes or so was focussed on those passages, technically known as 'the twiddly bits' to ensure that they sounded fluent and helped keep the section tight. The last ten minutes or so was spent playing the chart through, so that transition in and out of the twiddly bits became seamless.

The actual structure of your practice time depends on the extent to which you want to play improvised solos.

A greater proportion may be required to develop fluency in the various scales and modes that are relevant to constructing a fluent effortless sounding solo.

In SJM57 (August) I mentioned using this column to pass on requests. Here is one. Big Band Sounds rehearse on the first and third Wednesdays of each month at the East Sussex National Hotel, Little Horsted near Uckfield, TN22 5ES, from 8 until 10pm. They are desperately short of trombones. If you are a trombonist, or play a lower pitched brass instrument and can read bass clef, you will be welcomed. If transport is a problem, a lift can be arranged as other musicians in the band are based all over the county. If you would like to help out, please contact Darren at ukbigbandsounds@gmail.com. Yet another musician recently moved to the county got in touch with me at my email address below. And has heard from a number of local bands after I circulated his details. I have found depts for gigs by passing on appeals. The system seems to be working satisfactorily. So far.

Next month: more news and views, and hopefully, another band profile. If you would like your band featured, or you know of any Sussex based big bands that I don't know about, or I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, photographs, or feedback on this column, that you would like me to include in December's Big Band Scene, please send it to me by Friday 24th November. My email address is, as ever, g8aac@yahoo.co.uk.

Big Band Gigs

November - early December

† a regular monthly gig

bold italics part of a regular series

Wednesday 1st November

†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.)

Thursday 2nd November

†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

Sunday 5th November

†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.

Sunday 12th November

†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.

7:30-10:30 pm, BigBand@Brunswick: The One World Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 14th November

7:00 pm, Nu Civilisation Orchestra at the Dome Concert Hall, Church Street, Brighton BN1 1UE, (01273 709709). £15, under 18s free.

†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.

Saturday 18th November

7:30 pm, The Perdido Players' Swing Band at St John the Evangelist Church, Lower Church Road, Burgess Hill, West Sussex, RH15 8HG (01444 230499). £7.50, in aid of the air ambulance service.

8:00 pm, The Brighton Big Band at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry.

Sunday 19th November

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

3:00 - 5:00 pm, Big Band Sounds at The Roebuck Inn, Lewes Road, Laughton, Lewes, East Sussex BN8 6BG, (01323 811081). Free entry.

7:30 - 10:30 pm, Swing with The Big Band, Straight No Chaser at The Hassocks Hotel, Station Approach East Hassocks, BN6 8HN (01273 842113). Free entry.

Friday 24th November

†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 3rd December

†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 - 10:30 pm, Big Band @ Brunswick: The Brighton Big Band with Dave Williams at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 6th December

†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.)

Thursday 7th December

†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
8:00 pm, The CH Big Band at Christ's Hospital Theatre, Christ's Hospital School, The Avenue, Horsham, West Sussex RH13 0YP (01403 247434). £12/£11

Friday 8th December

7:30 pm, Christmas Trees with Cloggz On at St. Nicholas of Myra Church, Church St., off Dyke Road, Brighton BN1 3LJ (07746 198026) £10/£8. (Doors open 7 pm)

Saturday 9th December

1:00 pm Christmas Trees at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG (01273 464440). Free Entry with collection (Doors open 12:30 pm)



Left: The One World Orchestra in rehearsal. Photo: Patrick Billingham.



Pete Recommends...

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

Tommy Flanagan *Thelonica*

Recently I decided to buy a proper piano and practise seriously after some years of tinkering on a cheap keyboard. Like many fans of my generation the pianist I listen to most is Bill Evans. However, in an effort to inspire myself I went to my collection and found – Tommy Flanagan, - whose playing I always admired. I have many examples of his work, but I decided to buy some more and discovered an absolute gem, which I must recommend.

In 1982 Tommy recorded this album of tunes by Monk, with George Mraz on bass and Art Taylor on drums. It fits my collection perfectly because I have a substantial section devoted to Monk's recordings plus examples of those who have chosen to record his tunes. On "Thelonica" you will find beautiful versions of such Monk classics as "Panonica" and "Off Minor". I especially enjoy Tommy's reading of one of my favourites, "Reflections". Please explore. You will not regret it.



Track Listing

- "Thelonica" (Tommy Flanagan) - 5:12
- "Off Minor" - 5:05
- "Pannonica" - 6:58
- "North of the Sunset" - 4:36
- "Thelonious" - 4:08
- "Reflections" - 7:22
- "Ugly Beauty" - 5:04
- "Thelonica" (Flanagan) - 5:09

[Thelonica was issued on Enja 4052-14]

Photo of Tommy Flanagan by Jimmy Katz.

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: 26th-29th March 2018

Summer Jazz: 12th - 17th August 2018

Winter Jazz: n/a

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 Other Monday

Venue: St. Paul's Arts Centre, 55b Chapel Rd., Worthing BN11 1EE

Host: pianist Wayne McConnell

Time: 8pm - 11pm.

Starts: Monday 30th October, then Monday 13th November & Monday 27th November.

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

Every Other Wednesday

Venue: A Train Jam Session, Martha Gunn, 100 Upper Lewes Rd, Brighton BN2 3FE

Host: guitarist Tony Williams

Time: 8:30pm

Dates: November 1st, 15th, 29th

Monthly

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/>

Venue: Dorset Arms, 58 High Street, East Grinstead RH19 3DE

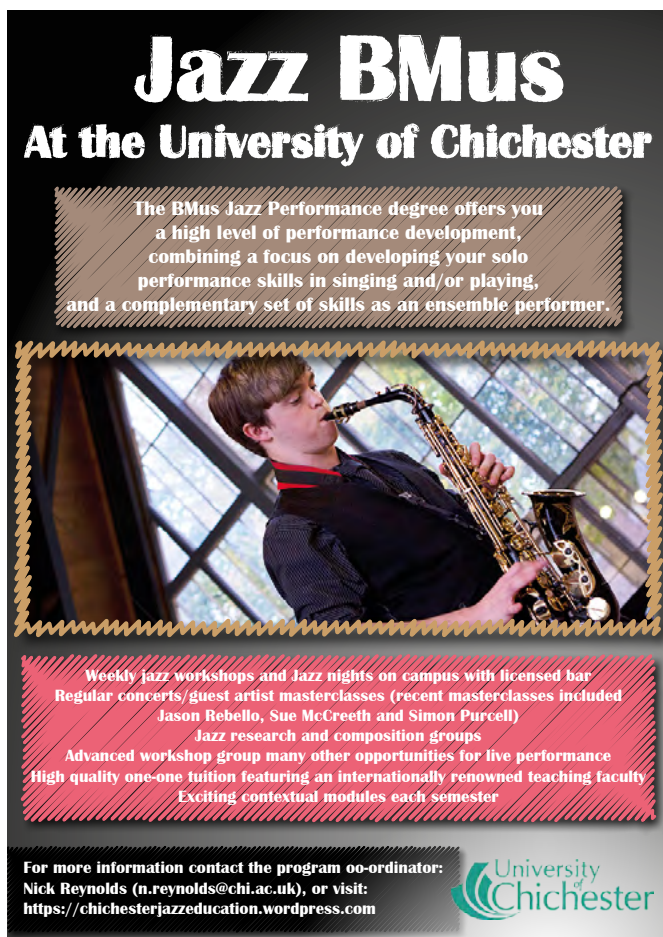
Host: vocalist Jenny Green

Time: 8pm

Date: Tues. 21st Nov.


Guest: Richard Shelton; £7/£5 admission

See www.jennygreensings.com for more info.



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), Eddle Parker (Loose Tubes), Seb Rochford (Polar Bear) for even more inspiration.

Chichester college

Live Reviews



The Cloggz

The Under Ground Theatre, Eastbourne

Saturday 30th September, 2017

The Cloggz combine the technical virtuosity of their jazz backgrounds with a myriad of influences with the end result being a mixture of jazz, tango, film music and other genres. The common theme in their performances is simply choosing a set of great tunes, from brilliantly-written film music to expertly-written originals, many of them co-compositions, all arranged in a unique way.

Some of the most engaging pieces were a pair of originals by Mark Edwards dedicated to diarist Etty Hillesum, composed as part of a larger suite that Mark has arranged for string quintet, piano, guitar and percussion which will be performed at The Under Ground Theatre on Sunday 12th November.

There were also classic Cloggz tunes such as *Baby Elephant* and *A Rain of Stars*, as well as beautiful arrangements of Radiohead's *Weird Fishes* and Brad Mehldau's *When It Rains* and *Ode*, together with the intriguing, lilting tangoesque tune *Yma*, dedicated to Peruvian singer Yma Sumac.

Memorable tunes included film music such as *Hushabye Mountain* (from *Chitty Chitty Bang Bang*) with some beautiful vocal lines sung by Imogen Ryall, and the theme from *Schindler's List* featuring talented violinist Richard Jones.

Charlie Anderson

Portrait of the Modern Jazz Quartet

All Saints Church, Hove

Thursday 5th October, 2017

Vibraphonist Nat Steele's group pays homage to the MJQ through performing their repertoire and arrangements. Given that the MJQ were together for more than 40 years this is quite a task and one that they undertake extremely well.

For this performance, part of the excellent lunchtime recital series at All Saints church in Hove, the group performed some of their most well-known tunes, including John Lewis's tribute to Django Reinhardt, *Django*.

One of the highlights was a performance of *La Ronde Suite*, a set of four miniatures that feature each instrument in turn.

Dario Di Lecce's delicate and sensitive double bass playing was evident on tunes such as *Django* and *Autumn In New York*. Similarly drummer Steve Brown was also featured on John Lewis's take on *I Got Rhythm*, *Delaunay's Dilemma*.

After finishing with an energetic version of the standard made famous by Milt Jackson & the MJQ, Sigmund Romberg's *Softly As In A Morning Sunrise*, they were brought back for an encore of MJQ's most famous tune, Milt Jackson's *Bags' Groove* which featured some beautiful soloing from pianist Gabriel Latchin and Nat Steele on the vibraphone.

Charlie Anderson



Previous page: Julian Nicholas performing at All Saints church, Hove.
Above: The Cloggz at The Under Ground Theatre, Eastbourne.
Below: Oli Rockberger and Michael Janisch at the Ropetackle Arts Centre, Shoreham.
Photos: Lisa Wormsley.





Above: Vocalist and violinist Hannah Read and guitarist Giorgio Serci performing with Oli Rockberger at the Ropetackle Arts Centre, Shoreham. Below: Drummer Kim Minchan performing with Damon Brown at The Verdict, Brighton. Photos: Lisa Wormsley
Following page: Paul Richards performing at Splash Point Jazz, Eastbourne. Photo: Brian O'Connor.



Oli Rockberger

*Monday 23rd October, 2017
Ropetackle Arts Centre, Shoreham*

This was Oli Rockberger's final gig of his first UK tour as a bandleader where he was joined by BBC Radio 2 Folk Award winner Hannah Read, who also features on his latest album *Sovereign*.

Although this was a tour to promote the album this gig was more than simply a playthrough of the album tracks as Rockberger took advantage of Read's vocal talents to explore some of his earlier material from his *Old Habits* album, including *Queen of Evasion* as well as the title track.

Rockberger's new music is in a similar vein, with sounds of Americana and European folk music blending with jazz piano riffs and improvisations.

Rockberger's performance was full of honesty, with pleading tracks such as *Is Anybody Out There?* as well as some catchy tunes like *Vertigo* and the unrecorded exclusive *I'll Go Mine* blending his falsetto voice with Irish folk elements.

Violinist and vocalist Hannah Read was a revelation, aided by jazzers Michael Janisch on bass and Giorgio Serci on guitar.

The final tune, *Ridiculous*, served as a drum feature for Marijus Aleksa and is also one of the highlights of Rockberger's album *Sovereign*, available on Whirlwind Recordings.

Charlie Anderson

Julian Nicholas Quintet

*Thursday 26th October, 2017
All Saint Church, Hove*

For this final concert in the 2017 All Saints lunchtime recital series, multi-reedsman Julian Nicholas was joined by vocalist Imogen Ryall, pianist Mark Edwards, bassist Nigel Thomas and drummer Dave Trigwell. Not surprisingly, the group attracted the largest audience of the year.

Performing a mixture of jazz standards (such as *You Don't Know What Love Is* and *It Could Happen To You*) along with some of Julian's original compositions.

The Nicholas original *One January Morning* served as an excellent vehicle for solos by vocalist Imogen Ryall and bassist Nigel Thomas, together with some fine soprano playing by Julian.

The Bobby Wellins tune *C.U.C.B.* was Wellins' dedication to Clifford Brown which Julian in turn dedicated to the late Scottish saxophonist. It featured extra lyrics added by Imogen Ryall and a sublime piano solo from Mark Edwards.

Ending with an encore of Charlie Parker's *My Little Suede Shoes*, with extra lyrics written by Imogen, and drum breaks from Dave Trigwell, this was the perfect way to end what has been a fantastic series of recitals at All Saints church.

Charlie Anderson



Album Reviews



Gregory Porter
Nat "King" Cole & Me
(Decca/Blue Note)

Recorded in London with a 70-piece orchestra and arrangements by Vince Mendoza, this album features some of Nat 'King' Cole's most famous hits such as *Mona Lisa*, *Smile*, *Nature Boy* and Porter's latest single *Quizas, Quizas, Quizas*. All the tracks are a radio-friendly 4 minutes or less with 'the odd one out' being a seven minute version of *When Love Was King*, a Cole-style arrangement of Porter's original from his 2013 album *Liquid Spirit*.

Porter cites Cole as being one of the three big influences in his life, after his mother and gospel music and this is obvious from Porter's own back catalogue.

Porter's warm vocals will likely keep you warm and cosy throughout the winter months.

The addition of *The Christmas Song* as a bonus track should make this a stocking filler for fans of both Porter and Cole alike.

Gregory Porter tours the UK next April, with the London dates being with full orchestral accompaniment.

Charlie Anderson



**Gilad Atzmon and
the Orient House Ensemble**
The Spirit of Trane
(Freshfield)

What Atzmon does best is intensity and this is in abundance on his latest album. Beginning with the Coltrane/Ellington version of *In a Sentimental Mood*, the string arrangements of Ros Stephen are gentle and unintrusive with Atzmon inevitably letting rip over an extended coda using and developing the famous Ellington piano ostinato motif.

The one Atzmon original on the album, *Minor Thing*, offers a potted history of late Coltrane, beginning with a *Crescent*-sounding introduction. Frank Harrison's haunting piano solo in the middle of the track builds intensity and illustrates his gifted technical abilities.

A leisurely and playful *Giant Steps* breaks out into double time and illustrates Atzmon's mastery of the soprano.

A $7/4$ version of *Blue Train* is reminiscent of the excellent Kenny Garrett album *Pursuance* and is one of the highlights of an album that genuinely captures the true spirit of Coltrane.

Charlie Anderson

Listings

November 2017

Wednesday

1

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

**Sarah Harris &
Paul Richards**
The Independent,
Hanover, Brighton
8pm Free [R]

Gabriel Garrick
The Paris House,
Brighton 8-10pm
Free

Thursday

2

**Abi Flynn &
Paul Richards**
West Hill
8pm Free

**Mandy Bell & Neal
Richardson Trio**
The Master Mariner,
Brighton Marina.
8:30pm Free [R]

**InSession: Wayne
McConnell Trio +
Guests**
The Verdict, Brighton
8pm £5

Friday

3

**Gilad Atzmon:
The Spirit of
Trane**
The Verdict,
Brighton
8:30pm £15/12

**Chris Coull
Quartet + Guest**
The Palmeira, Hove
8pm Free

**Bill Phelan's
Muskrat Ramblers**
Steining Jazz Club
8:30pm £12/7

Saturday

4

**Ela Southgate
& Matt Wall**
Queen Victoria,
Rottingdean
2:30-5pm Free
[R]

**Gypsy
Swing**
The Paris
House,
Brighton
4-7pm Free

**Andy Cleyndert,
Mark Edwards, Colin
Oxley, Martin Shaw**
St. Mary's Church,
Kemptown, Brighton
7:30pm £12/10

**Lawrence
Jones**
The Round
Georges,
Brighton
8pm Free [R]

**Sarah Moule
& Simon
Wallace**
The Verdict,
Brighton
8:30pm £15/12

Sunday

5

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

**Tommaso Starace
& Neal Richardson
Trio**
Splash Point Jazz,
Seaford, 4pm £10
(under 16s free)

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

**Sunday Night
Jazz**
The Hand In Hand,
Brighton
8:30pm Free [R]

Monday	Al Nicholls trio The Paris House, Brighton 2-5pm Free [R]	The European Jazz Quintet Snowdrop, Lewes 8pm Free [R]	Spike Wells The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
	6			

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Dan Cartwright Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Paul Booth Organ Trio JazzHastings 8:30pm £10	
	7			

Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Ela Southgate & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Sam Carelse The Paris House, Brighton 8-10pm Free	Nicole Henry Ropetackle, Shoreham 8pm £15
	8			

Thursday	Mark Bassey & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Rico Tomasso & Adrian Cox Smalls @ The Verdict, Brighton 8:30pm £15/12	Simon Spillett Robertsbridge Jazz Club 8pm £10/8	
	9			

Friday	Malija The Verdict, Brighton 8:30pm £13/10	4&More The Belgian Cafe, Eastbourne 7:30pm Free	Christian Brewer La Havana, Chichester 8:30pm £7/4	Barb Jung Sings Bob Dylan Ropetackle, Shoreham 8pm £15
	10			

Saturday	Sam Carelse & Jason Henson Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	John Horler Quartet The Verdict, Brighton 8:30pm £15/12	Terry Seabrook Trio Queen Victoria, Rottingdean 10pm - 12am Free
	11			

Sunday	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
	12		

Monday 13	Andy Woon trio The Paris House, Brighton 2-5pm Free [R]	The Drawtones Snowdrop, Lewes 8pm Free [R]	Oli Howe The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
----------------------------	---	--	--	---

Tuesday 14	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Woon Quartet Hare & Hounds, Worthing 8:30pm Free (c)
-----------------------------	---	---

Wednesday 15	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Andy Williams & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Elis Davies The Paris House, Brighton 8-10pm Free
-------------------------------	---	---	---

Thursday 16	Sarah Harris & Paul Richards West Hill 8pm Free	Sara Oschlag & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	InSession: Wayne McConnell Trio + Guests The Verdict, Brighton 8pm £5
------------------------------	--	--	--

Friday 17	Dan Cartwright Quartet The Verdict, Brighton 8:30pm £13/10	Sara Dowling Sings George Shearing Chichester Jazz Club 7:45pm £12/7	FoxiVox + Mike & Reina Reinstein Players Theatre, Hurstpierpoint 8pm £12
----------------------------	--	---	--

Saturday 18	Sara Oschlag & Jason Henson Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	FoxiVox + Mike & Reina Reinstein Players Theatre, Hurstpierpoint 8pm £12	Martin Speake & Alex Maguire The Verdict, Brighton 8:30pm £10/5
------------------------------	---	---	--	---

Sunday 19	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
----------------------------	--	---	--

Monday 20	Mike Piggott trio The Paris House 2-5pm Free [R]	Al Scott Trio Snowdrop, Lewes 8pm Free [R]	Sara Oschlag The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
Tuesday 21	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Dave Quincy's Quincesensual Hare & Hounds, Worthing 8:30pm Free (c)	Richard Shelton & Jenny Green + Jam Dorset Arms, East Grinstead 7:30pm £7/5	
Wednesday 22	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Sam Carelse & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Paul Richards The Paris House, Brighton 8-10pm Free	
Thursday 23	Christian Brewer & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Robert Fowler & Steve Brown Smalls @ The Verdict, Brighton 8:30pm £15/12		
Friday 24	CESCA The Verdict, Brighton 8:30pm £10/5	Terry Giles Sextet The Under Ground Theatre, Eastbourne 8pm £12/11	Steve Waterman Pavilion Cafe Bar, Worthing 8pm £9	
Saturday 25	Jack Stephenson-Oliver Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Vitor Pereira Quintet The Verdict, Brighton 8:30pm £10/5	
Sunday 26	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday 27	Nils Solberg- Mick Hamer trio The Paris House, Brighton 2-5pm Free[R]	Terry Seabrook Quintet Celebrating Wayne Shorter Snowdrop, Lewes 8pm Free [R]	Abi Flynn The Paris House, Brighton 8-10pm Free (c)	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
----------------------------	---	--	---	---

Tuesday 28	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Derek Nash Quartet Hare & Hounds, Worthing 8:30pm Free (c)
-----------------------------	---	--

Wednesday 29	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Lou Beckerman & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Tim Wells The Paris House, Brighton 8-10pm Free	Andy Williams & Neal Richardson The Bull Inn, Battle 7:30pm Diners Free	The Remote Viewers The Verdict, Brighton, 8pm £6/5	Adam Glasser & Andy Panayi Fisherman's Club, Eastbourne. 8pm £10 [R]
-------------------------------	---	--	---	--	---	---

Thursday 30	Chris Coull & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	InSession: Wayne McConnell Trio + Guests The Verdict, Brighton 8pm £5
------------------------------	---	--

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

[R] = Residency The listed performer plays there regularly (but may not be there every week) and may have special guests.	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. (c) = collection
--	--

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

On The Horizon

Jazz Hastings

Tuesdays

5th Dec. Andrea Pozza Trio

Splash Point, Battle

20th Dec. Andy Panayi & Neal Richardson

Splash Point, Brighton

7th Dec. Zena James
14th Dec. Mike Piggott

Splash Point, Eastbourne

13th Dec. Buster Plays Buster

Splash Point, Seaford

3rd Dec. Sue Richardson's 'Screen Sirens'

St. Nicholas Church, Brighton

Fri. 8th Dec. 'Xmas Trees with Cloggz On'

KineoJazz

10th Dec. Three Little Birds

Chichester Jazz Club

8th Dec. Dixieland Express

The Verdict, Brighton

1st Dec. Ed Jones Quartet
2nd Dec. Terry Seabrook's T-Rio
8th Dec. Dave O'Higgins
9th Dec. Mingus Underground
15th Dec. Sam Barnett Group
16th Dec. Zhenya Strigalev's Never
22nd Dec. Alan Barnes & Art Themen

South Coast Jazz Festival

20th - 27th January 2018

Sat. 20th Jan.

Georgina Jackson, Pete Long & The Jazz Repertory Company

Sun. 21st Jan.

Liane Carroll & Ian Shaw

Mon. 22nd Jan.

Gwilym Simcock & Yuri Goloubev

Tues. 23rd Jan.

Elliot Galvin Trio

Wed. 24th Jan.

Pee Wee Ellis

Thurs. 25th Jan.

Clark Tracey Quintet feat. Alexandra Ridout

Fri. 26th Jan.

Brotherhood of Breath Heritage Band

Sat. 27th Jan.

The Kansas Smitty's Big Four with Joe Stilgoe

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

Depot, Pinwell Rd., Lewes BN7 2JS

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

Friends Meeting House, Ship St, Brighton BN1 1AF

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

Knogle Hall (next to St. John's Church), 1 Knogle 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

Mamma Putts, Kings Road, St. Leonards-on-sea

Martha Gunn, 100 Upper Lewes Rd, Brighton BN2 3FE

Martlets Hospice, Wayfield Avenue, Hove, BN3 7LW

Morleys, 42 High Street, Hurstpierpoint BN6 9RG

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

PavAve Tennis Club, 19 The Droveway, Hove BN3 6LF

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

Pavilion Theatre, Marine Parade, Worthing BN11 3PX

Players Theatre, 147 High St., Hurstpierpoint BN6 9PU

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, Knogle Road (corner of Preston Road), Brighton BN1 6RB

St. John's Church, St. John's Rd., Meads BN20 7ND

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 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 Shakespeare's Head, 1 Chatham Place, Brighton BN1 3TP

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



A performer at the Hawth, Crawley.
Photo by Brian O'Connor. www.imagesofjazz.com

November Quiz

Who is the vocalist and multi-instrumentalist
pictured above?

October Quiz Answer

The vocalist pictured was Louis Checkley.



www.sussexjazzmagazine.com



www.facebook.com/TheSussexJazzMag



www.twitter.com/SussexJazzMag



Next Issue

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

Sussex Jazz Magazine

Issue 70

November 2017

Editor

Charlie Anderson

Photography & Proofreading

Lisa Wormsley

Regular Columnists

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

Reviewers

Charlie Anderson, Eddie Myer, Brian O'Connor

Masthead Design

Stuart Russell

Technical Director

Steve Cook

Photography Credits

A special thanks to Mike Guest for allowing SJM to use his photos.

A special thanks to Anabel Alegre, Rachel Zhang & Lisa Wormsley for taking photographs on behalf of SJM. A special thanks to Brian O'Connor of www.imagesofjazz.com for allowing SJM to use his extensive catalogue of photographs.

All album covers courtesy of the respective record labels and artists.

We try to credit all photographers where possible. All publicity photos and thumbnail images are used under the fair use terms of Copyright Law.



Lou Donaldson

Born 1st November, 1926