

SJM

Sussex Jazz Magazine

February 2019



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BRANDON ALLEN

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| Sat 2 | Aisha Khan | £15/12 |
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| Fri 8 | Brandon Allen/Nigel Price Quartet | £15/12 |
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| Sat 16 | Jack Gillen Trio | £12/9 |
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| | Riley Stone - Lonergan features in classic Rollins trio format | |
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Sam Carelse

On The Corner



It was the month of my birthday, a time of reflection. I'd come a long way, I thought, since I'd decided to start pursuing a life as a jazz singer, but there was still a long way to go. And one seemingly insurmountable obstacle in the way.

Sam Carelse has a cold.

I was to start the year 2019 as all the best years start - with that most common and trivial of illnesses. Or something like that. Some horrible gland-y thing that ebbs and flows with my energy and motivation to fulfill my new year's resolutions (of which there are many, having accrued - with interest - from the previous 10+ years).

As every musician knows that when you don't have the energy to keep doing the do, it's an opportunity to listen, plan, and plot your next move. But if you're me, that translates into prodigious levels of procrastination. Doctors is still on the telly, did you know?

Thankfully, esteemed singers Claire Martin and Elaine Crouch landed in our People's Republic of Brighton and Hove just in time to rescue the likes of me from the ashes of failed dry Januarys and abandoned resolutions, to give us some sense of self-worth, of progress, of accomplishment. I was invited to join them on their 4-week course at Brighton's Verdict Jazz Club - 'Vocal Jazz - The Nuts & Bolts: An Introduction To The Art Of Jazz Singing.'

This course was advertised for all abilities, from 'enthusiastic beginners to experienced singers keen to discover and deepen their understanding of the genre'. And even though at this point I'd somehow managed to convince people to pay me to make sounds out of my face - and had written a tongue-in-cheek guide to just about faking it as a jazz singer in SJM Dec '18 issue - I still feel like my jazz singing is a hobby that had got out of hand, and that one day I'll be found out. This course struck me as the perfect opportunity to



actually find out what jazz singing *is*.

And so, against my better nature, I found myself leaving the flat before noon and entering a jazz club in the daylight hours. The first workshop started with everyone introducing themselves, and outlining what they were hoping to get out of the course. As the introductions went around the circle, it became apparent that most of us singers - from absolute beginners to professionals - had huge issues with confidence - yours truly included (the first step to recovery is admitting that you're a jazz singer). And this, mingled with the fact that we were a group made up predominantly of women, who may feel that we're not often taken seriously, and/or are used to being explained to, added to a sense that this workshop was almost a feminist act - a group of women empowering themselves to stand up to, or at the very least hold their own within a group of instrumentalists, which usually, even in 2019, are mostly

made up of men.

However let's face it, we can't blame men for everything. Singers of all genders get a bad rep by turning up with plenty of ego but zero charts and zero keys. Broadly speaking, it seems like Claire and Elaine's course, amongst other things, gives singers an overview of the tools to show that they know what they're talking about and can command a band.



Recordings are shared to illustrate certain points, and the group discusses their thoughts and feelings around this in depth. Amongst old favourites we hear less familiar names - Chris

Connor anyone? - and a crash course in vocal resonance instantly gives another tool in the toolbox for sounds and textures.

A temporally-challenging version of *My Favourite Things* by Carmen McRae is held up as an example of the high watermark of jazz singing, Kurt Elling's tongue-twisting and undulating

rendition of *Resolution* another. At this point I am desperately trying to turn my feelings of intimidation into inspiration, but I am keenly aware that I've got a lot of work to do (and a lot of daytime screenings of *Doctors* to ignore in favour of good-quality music practice).

In the second workshop we breeze through the topics of form, arrangements and repertoire. In the third, as well as some lovely stories and insider gossip being shared, mic technique, basic sound technics, and different styles of delivery were covered. Claire highlights the importance of the three C's: staying Cool, Calm and Collected. Make it your priority the audience feel relaxed, safe and lovely. Stay in the moment and own the space. And how to do this (our narrator says, with her clipboard and pen at the ready)? No magic fix alas - it takes experience. Happily there are plenty of inspirations available on YouTube,

including a famous clip of Erykah Badu performing *Tyrone* live next to what looked like her bedside table to one side of her, and a large illustrated Ankh symbol on the other. I try to imagine what my newly-empowered diva alter-ego would bring on stage with me to make me feel at home. How would the Paris House feel if I turned up to my gig in my fluffy rabbit slippers with a hot water bottle and a tub of Vicks for my dodgy sinuses, I wonder?

I come away from the third workshop with new comrades, fresh inspiration, and a sense that Claire and Elaine are doing a fine public service for the betterment of jazz singing. Oh, and all courses ever should have an Erykah Badu module.

Find out more about Claire and Elaine's courses here: <https://clairemartinjazz.co.uk/well-versed/>



Erykah Badu by Lisa Wormsley

Jazz News



[Joe Armon-Jones](#)

Esra Collective pianist Joe Armon-Jones received the Session of the Year award at Gilles Peterson's Worldwide Awards for his Maida Vale session last year. He performs with his band at [Patterns](#) in Brighton on Friday 22nd February.



[Jacob Collier](#)

Multi-Grammy award winner Jacob Collier appears at Brighton's Concorde 2 on Monday 18th February as part of his world tour. The multi-instrumentalist released the first volume of his album series *Djessé* in December last year that saw him collaborate with other artists including Laura Mvula, Take 6 and Hamid El Kasri.



[2019 Programme at Turner Sims](#)

Turner Sims in Southampton have a new programme of jazz concerts this year. Dutch jazz group Tin Men and the Telephone begin the programme followed by Scandinavians Silje Nergaard, Trygve Seim and Daniel Herskedal, Americans Bob Reynolds and Marquis Hill together with the bands Phronesis, The Steve Williamson Experience, John Etheridge's Sweet Chorus and The Printmakers.



[We Out Here Festival](#)

Gilles Peterson will be curating a new festival to be held in Cambridgeshire between 15th and 18th August. Described as a "Worldwide Family Gathering", the festival will be a joining up of Gilles Peterson with his Worldwide FM and Brownswood Recordings record label. The full line up and festival location will be announced on 6th February.



Brighton Jazz Safari podcast

Brighton musicians Alex Bondonno and Sam Carelse have launched a new podcast entitled Brighton Jazz Safari. The monthly podcast features an interview with local musicians and discussions about the local jazz scene. The first edition has an interview with pianist Dave Drake and is available on [iTunes](#) and to download from the [Brighton Jazz Safari website](#).



New Releases

2019 marks the 80th anniversary of [Blue Note Records](#) so expect plenty of reissues, curated playlists and new releases from the label this year. [Jazz Re:freshed's](#) record label release the debut album by Cassie Kinoshi's SEED Ensemble this month, whilst [Whirlwind Recordings](#) release the new album by pianist John Turville.



Tomorrow's Warriors

Musicians and former Warriors alumni Nubya Garcia and Zara McFarlane appear in videos to help raise money for Tomorrow's Warriors' Young Artist Development Programme in order to keep it freely available to young people. #IAmWarrior



Jazz FM Awards

The Jazz FM Awards return in 2019 at Shoreditch Town Hall, coinciding with UNESCO's annual International Jazz Day celebrations on Tuesday 30th April. The nominees will be announced at a ceremony later this month.



[10 Years of Jazz at The Snowdrop](#)

February sees the ten year anniversary of jazz at The Snowdrop, thanks to the tireless hard work of pianist Terry Seabrook: "I started running the jazz at this venue in February 2008 so this month completes the tenth year. Such a lot of talent over 500+ gigs and looking forward to thousands more."



[Claire Martin & Jim Mullen](#)

Claire Martin OBE will be performing at All Saints Arts Centre, Lewes on Friday 8th March to raise money for Lewes Labour Party. She'll be joined by jazz guitarist Jim Mullen, with Mike Gorman on keyboards and Ed Richardson on drums, paying tribute to legendary guitarist Wes Montgomery.



[New Generation Jazz](#)

Eddie Myer, pleased with last year's New Generation Jazz series stated, "2018 saw a parade of outstanding young talent coming through the doors of The Verdict. All played to packed houses and showed the depth, breadth and variety of young British talent." They return in March with a new season of up and coming jazz artists beginning with Duncan Eagles.



[Liz Exell's Jazz Herstory](#)

Drummer Liz Exell continues her series of concerts promoting women in jazz with a season of concerts at Poplar Union in East London. It began 2019 with trumpeter Alex Ridout on 17th January, and the season continues with trombonist Rosie Turton on 21st February, and Ms. Maurice on 21st March.

Rosie Turton



Interviewed by
Charlie Anderson

Photo: Rosie Turton at Love Supreme Festival by Lisa Wormsley

How did your new album come about?

The album is a *5ive*, which is a series that Jazz Re:refreshed do, where a musician will write and record five tunes. They're all composed by me, apart from one tune, *Butterfly*, which is my own arrangement of Herbie Hancock's classic tune. It's taken inspiration from all over really, influences from where I've been over the last two years, lots of inspiration from travelling in India and music that I learnt over there as well as an electronic element from working with producers in London. I wanted to incorporate some kind of

production into the album as well, and being in London, surrounded by all the jazz music that's around.

You've been in the recording studio before but this is your first album under your own name, what did you learn from the whole experience?

It's been a really informative educational experience for me. We recorded at Soup Studios in East London and we spent a day in the studio back in April 2017 and recorded four of the tracks then. We recorded the final, fifth track last June. It was really fun. We played through all

the tunes as though we were doing a gig, so we just started from the top and went to the end, to record all of them, then after that we took the takes that we liked. I took it to a producer called Matthew Owen to mix it, but also because I wanted to do post-production on it like adding delays and adding extra synthesizers and electronics. We spent a long time on that. It was amazing, getting into it and thinking about the soundworld that it was in, and trying to create something different. At the same time, I was learning a lot about music production and how I can mix the two worlds together: the live jazz and the electronic element.

Tell us about the musicians that you've got on the album because the instrumentation is a bit different.

There's violin and trombone in the lead which is quite an unusual mix. When I started the project I knew that I needed another melodic instrument and I was trying to think about what would work well with the compositions. With Johanna [Burnheart], the violin player, we'd done some projects before in the past together. She uses an effects pedal really well for the violin, and she's also a really, really great player. So I thought 'I wonder how that would work?'

because she can add in delays and extra soundworlds. I thought the trombone and violin would mix well because they're both fretless instruments and the trombone is quite low and the violin is quite high. So I was interested to see how that would blend. I asked Johanna if she was up for it, we had some rehearsals and I was like 'wow, this is a really interesting fusion of those two sounds'. Then we've got Maria Chiara Argirò on piano, Twm Dylan on the bass and Jake Long on the drums. We also have Ben Hayes playing synthesizers on one of the tracks, *Orange Moon*, and Luke Newman did the vocals on *Stolen Ribs*.

“It was amazing, getting into it and thinking about the soundworld that it was in, and trying to create something different.”

How did you first get into playing trombone?

I started playing the violin when I was quite little. I don't know if that influenced me to have violin in the band. I was really into trying instruments growing up but my parents said 'no, Rosie, you can't do that because you'll change your

mind in two weeks’.

When I started high school there was a trombone at the school that they lent me and a teacher there as well so I could get lessons. I think I must have heard somebody play the trombone and I just liked the sound of it so I started when I began secondary school and it stuck.

What would you say were the crucial stages in terms of your development as a musician?

My trombone teacher, Adam Lincolnshire, was very encouraging about introducing people to jazz music. He ran a local big band, The Jazz Vehicle, and he got me involved in that too. There were opportunities in that band to improvise. That was how I got into the idea of playing jazz. I’d always grown up listening to it, from my parents, and then a few years later when I was 16 I found out about Tomorrow’s Warriors. The trumpet player Abram Wilson came in to my school to do some workshops and he told me about Tomorrow’s Warriors happening in London and how they had jam sessions and workshops. He said ‘you should go check it out’ so I started going down to London on weekends when I was 16-18. I met Gary Crosby and I met all the other musicians my age that were going through it at the time.

I suppose the biggest turning point for me was getting into jazz, and learning so much and being able to play it with other musicians.

After that I went to Trinity College of Music to do the jazz course. Again, I met some incredible musicians there. In my year I met Jake Long playing alongside Joe Armon-Jones and Mark Kavuma, and through that, living in South East London and getting connected to the different music scenes there. For all of us at Trinity and in that world, meeting rappers and producers, singers and poets, for a lot of us that was a really important thing. This cross-collaboration and taking what we were doing with jazz and mixing it with what they were doing with hip hop and lots of different kinds of music, it all grew from there.

What plans do you have for the future?

The plan is to do some touring for the album, and then get started on the next one. The wheels are already turning for that. But mostly it will be playing with the band as much as possible. There’s also some new music coming out from Nerija later this year which is exciting.

I’ll be travelling back to India towards the end of this year. There’s music out there, such as



dub sound systems from Delhi that I go on tour with around different parts of India. So hopefully it will be a year of lots of playing and lots happening.

Is there anything that you do outside of music, such as a hobby that's not music-related?

Let me think. I guess most things that I do are in some ways musically influenced, but I'd say a big one is definitely travelling. I suppose there's always the incentive to go to different countries and explore what's going on with the music over there.

Is there anywhere in the world that you haven't been to that

you'd really like to go?

It's a big list. Definitely Chicago and Detroit are on the list. I'd like to go and check out the music. Also, Brazil is definitely somewhere that I'd like to go.

I'm really looking forward to getting it out into the world. It's been a long process in the making, but it's been a great process. I've loved every minute of it but feel it's time for people apart from myself and the band to hear it.

Rosie Turton's *5ive* is out now on the Jazz Re:refreshed label.

[Rosie Turton Bandcamp](#)

Rod Youngs



Photo: Lisa Wormsley

Rod Youngs is one of the busiest drummers on the jazz scene, though he rarely appears in Sussex. Last year you would have seen him at Love Supreme Festival and Jazz In The Round: Emergence Festival in Hastings with the Denys Baptiste Quartet and as part of A Change Is Gonna Come with Carleen Anderson and Nikki Yeoh at Brighton Dome.

This month he appears at Jazz Hastings with his own trio that includes the aforementioned Denys Baptiste and long-running collaborator Larry Bartley on bass. "I met Larry in 1998, as a matter of fact, at a jam session that Denys was leading. We've been working in different bands since the early 2000s. I've probably worked with Denys the longest. Since about 2002 we played in Jazz Jamaica All Stars, the band led by Gary Crosby.

From there I began to work with Baptiste's group and did a recording entitled *Let Freedom Ring* in 2003."

For the gig in Hastings, Youngs is keen to pay homage to his favourite drummers. "It's more or less a tribute to Elvin Jones. Most of the music is going to be from an album of his called *Puttin' It Together*, a trio record with Joe Farrell on sax and flute, and Jimmy Garrison on bass. Joe Lovano's *Sound of Joy* with Ed Blackwell, and another Joe Lovano record: *Trio Fascination*. We'll be doing some stuff from that. We may do some originals. It's still in the planning but the bulk of it will be from the Elvin Jones recording, *Puttin' It Together*."

Originally from Washington D.C. but now resident in London, Youngs is busy working in a number of different bands. "I do lots of projects



and recordings and all sorts of things. It could be soundtracks, it could be live dates and various recording sessions, in different styles of music as well. It could be jazz, RnB, whatever. That takes me to lots of different genres and situations and configurations. It could be a big band, trio, quartet, free jazz. At the moment I'm doing lots of work with Denys Baptiste and his quartet. We did a record about a year and a half ago, and last year we had lots of dates all over. I also play in a big band led by saxophonist Paul Booth and guitarist Giorgio Serci called Bansangu Orchestra. That's a world music big band so there's lots of different styles and some great, amazing players. I'm also playing with Byron Wallen. We did a recording last year which is due to come out this year at some point. He's an amazing

trumpeter and composer. I also play with Mica Paris, where she's doing the music of Ella Fitzgerald. She's done a few recordings with Guy Barker's Big Band but now we're doing it scaled down to a quartet format. Those are just a few things that I've been involved with. That's just the tip of the iceberg because there's a lot of other smaller projects and bands that I'm lucky enough to be called for."

On top of that, Rod also finds time to teach. "I occasionally teach at Julian Joseph Jazz Academy, which is incredibly inspiring, always. The enthusiasm and the talent in these students is phenomenal. Seeing how the students are evolving and developing, to see that process is really gratifying. Jazz is in good shape right now. When you think of all the other things that young people can



occupy themselves with, there are still lots of them who want to pursue it, so that's really good."

Rod Youngs learnt drums in the DC Youth Orchestra Program before graduating in Applied Percussion at Howard University and later studied jazz performance at the Eastman School of Music in Rochester, N.Y. under the tutelage of Keith Copeland. With his depth of knowledge about drumming he is keen to pass on what he knows to the next generation of players. "In terms of one-on-one lessons, I try to deal with the fundamentals of the instrument, and in parallel with that develop on the student's weaknesses. I try to focus on the individual needs of each student. For students that are already technically gifted, we might work on the emotional aspect

or work on their sound. If they're not technically proficient then we'll work on developing that. It's basically trying to develop what each student needs. I always try to be empathetic and always positive. It should always be fun to explore, but at the same time it has to be disciplined."

Looking at the year ahead, Rod is already busy with a number of projects. "Right now I'm working on doing a recording with Dave O'Higgins and Rob Luft. We're doing a record of the music of John Coltrane and Monk. It's going to be a quartet with an organ player. We have quite a few gigs booked in for the summer and the fall, as well as some gigs coming up."

"I'm also going to be doing something with Nu Civilisation Orchestra, which is one of Gary Crosby's ensembles. We have a date



at Ronnie's in February and we'll also be doing the London Jazz Festival playing the music of Duke Ellington with the BBC Concert Orchestra. I'll be doing more with Mica Paris later this year and I'll definitely be doing some work with Denys Baptiste's Quartet with Larry Bartley and Nikki Yeoh."

"I'd like to do more stuff with my trio, with Larry and Denys. This one in Hastings will be our first gig this year so I want to make the most of it, and focus on that with a view to developing it. "

"I'm just looking forward to performing in Hastings. I rarely do that. I had a gig there with Denys Baptiste at the Jazz In The Round. I love the concept, it's a great thing to do and I really enjoy it. I think anytime that jazz is presented in an intimate setting, that's always best. The music

resonates best in that setting, for both the players and the audience. It's just a greater connect so I think it's a great concept."

"Hastings is really becoming something, there's lots of great musicians down there like John Donaldson, Jason Yarde, and Liane Carroll. Hopefully I can do more gigs down that way. I'm just looking forward to playing. I know it's gonna be a great audience. Every time I do gigs down there the audiences have always been attentive and knowledgeable. I'm looking forward to it."

Rod Youngs Trio: The Power of Three
[JazzHastings](https://www.jazzhastings.com/)

Tuesday 12th February, 2019
<https://www.rodyoungs.com/>

Jason Yarde



*Interviewed by
Charlie Anderson*

Photo: Greg Heath

Tell us about your band Acoutastic Bombastic. How did it all come about?

Way back in 2004 I was offered a commission for the 2005 Cheltenham Jazz Festival by Tony Dudley-Evans, as part of the Jerwood Foundation Rising Stars initiative. It was an opportunity, not only to write some new music, but also to put together a band. That was the initial starting point. It allowed me to put together quite a big band and basically invite a lot of people that I'd previously worked with in different situations, to come and form this ensemble, specifically to play the suite that I was writing for Cheltenham.

It sounds like a fantasy but it was actually a dream I had where I saw a relatively small group of people playing with lots of different instruments. That was my initial impetus for getting as many multi-instrumentalists together as possible. Julian Siegel, who plays saxophone and bass clarinet, when I first met him he was actually the double bass player in Jean Toussaint's quartet so I thought it would be great to get him back playing bass. Seb Rochford is a drummer but he's also got a very sweet vocal and plays guitar. It's basically finding lots of different musicians that I've worked with who I knew either doubled or played something on the side. Then it was about how I could work their second or third instrument into the set. Benet McLean is better known as a violinist but for the first gig he played saxophone, he also plays guitar. I'm not sure if there are many things he doesn't play, actually. Those are just a couple of examples of people who are perhaps better known for one thing but also do other things. So it was just a way of trying to work that in creatively, into the music.

Is the music all of your own compositions?

For the recording it's basically the suite that I wrote in 2004, called *Random Wishes and Abstract Dreams*. That was a long time ago now so I've written a fair few new things since then.

We got together to record in 2015. I'd been working on-and-off with the guys in different settings before that first commission, and then of course in the interim years every time I bumped into one of them they'd ask 'when are you going to do Acoutastic Bombastic again?'. So it literally got to 10 years and I thought I'd better get my skates on, so I applied for some money from PRSF (Performing Rights Society Foundation) but that only got us into the studio for a few days, and a couple of rehearsals. I guess we recorded about 85% of the album, which is most of the suite, but there were a couple of movements that we didn't get to.

The other thing that happens in the group is that everybody sings, everybody plays percussion. It's quite a fluid group. Within it there's a string quartet, there's a saxophone quartet, or more. There's probably about five or six people who play saxophone now and a few more string players. But it's that ability to slide from one genre to the next. It's all music. That's what I was trying to go for.

Essentially, it's all my music. Should we be lucky enough to get a second album, I've already marked out compositions from the guys that I'd like to do versions of. But we're starting with my stuff for the time being.

How's it going with the Pledge and funding for the album?

It could be better, I'm not gonna lie. We're currently at about 11 or 12% but we've got 30 days left, we're in the last phase. Essentially I've been backed by Sound of Music, and Pledge have been

really supportive of the project as well. I've been pushing it in different areas, but I can only do so many Facebook posts and so many tweets and Instagram posts. It's trying to find a balance between not boring people with it but also trying to express a need.

The other thing that happened with the band that's quite interesting is, over the course of the recording, because everybody doubled, they played quite specific instruments so if for any reason you need a dep, it complicates things in quite a unique kind of way. That's actually led to some quite interesting results on one hand. Jason Lindner is actually playing piano on a couple of the tracks. Benet had double booked himself playing the violin for Duncan Eagles' group, so on one of the studio days I had to find a dep. I used to be in a band with Eska and Marcina Arnold. I happened to be at Eska's album launch about a month before we went in the studio and happened to bump into a friend and asked him if he could do the session, he said he was unavailable but he had Jason Lindner staying at his house and said he was sure that he'd be up for doing something. I guess they say the rest is history. I managed to get him down and he made some beautiful noise with the rest of us.

Even with the mishaps that have happened, good things have come about. With the Pledge campaign it's a bit more down to the wire. There are a lot more mouths to feed. Although it was a 10-piece band there will be 15 people on the album, all told, when it's finished. I'm running out of favours so that's why I've started the crowdfunding! It's a way of getting pre-sales, that's certainly the most popular item as far as the pledges are going. People want to hear the music so that's quite encouraging. I just need more of them.

Tell us about the other band you're involved with, Hexagonal.

I've been living in the Hastings & St. Leonards area for nearly six years now. I had two young children when I first moved down. The first year I didn't really get out much. I was doing a lot of arranging work and orchestration. The jazz grapevine is such that one of the people that I did hear from, who found out I'd moved down here, was John Donaldson. He emailed me and said 'Welcome to the area. Anytime you want to have a play just give me a shout'. With Hexagonal, there were a lot of jazz musicians in the area who wanted to play, and just have a blow on some straight ahead stuff, and the music of McCoy Tyner and Bheki Mseleku (who we all had a connection with). So it started off as a local blow. We were first known as the FILO All Stars, after the pub First In Last Out in Hastings old town. It's just gone from there.

We made the album that we're touring now and so far we've got as far as Scarborough. It's a regular thing now and we're already talking about doing the next album. It's great to just play that music with some guys who are already into it, through a proper band. It's a nice situation to be in. I'm lucky that where I live is within 20 minutes walk of good music on any given night, so it's a good spot to be in.

What other projects are you involved in?

I've got a duo with Andrew McCormack called MY Duo. This will be our eleventh year of operation. We're returning to the Vortex in February, which is where we did our first gig.

I've also been doing a few horn section gigs and being a saxophone player for hire, which has been useful. I've been working a lot with Antony Joseph who is a poet from Trinidad. I've been MD

for his band. That's been good fun as well.

I've been working with a singer called Elaine Mitchener. I've done a few different projects with her. She's been doing this thing called *Sweet Tooth*. It's looking at the slave trade and its relationship to the sugar trade. So that's been quite interesting in light of the Windrush scandal.

Last November, with Anthony Joseph, we did *The Windrush Suite* at The Barbican for the London Jazz Festival. That involved a lot of artists coming from Trinidad, such as Calypso Rose and Mighty Sparrow. I was MDing the whole show so that was quite a bit of work, but within that I was commissioned to write *The Windrush Suite*, so it was a chance to celebrate the contribution of people from the Caribbean who came over in 1948, and both before and after that. It's 70 years, an important marker. The fact that I live in Amber Rudd's constituency, it's difficult not to tie it in with all of the shenanigans with the Home Office. I don't often write that many lyrics. I'm a composer first and foremost, and a lyricist somewhere way down the line, but I felt it was important to write some lyrics that reflected what is going on now. It was quite an important departure for me but I'm glad I got the opportunity to write that piece and perform it. I'll be looking at how I can expand the performance possibilities of that this year as well.

I've also been working with the guys from Jazz Re:refreshed. They have a night out in Portobello Road. They've been going for over 15 years now so it's been good working with them as a follow on from Tomorrow's Warriors and finding the new generation of players who want to get into jazz.

I seem to be at an age where I sit on lots of different boards. I'm on the board of the Engine Orchestra and Jazz Re:refreshed. If nothing else it provides

a good opportunity to see what other people are up to and see what's coming along. If you want to encourage the new musicians, you have to encourage new audiences as well. That's probably one of the biggest challenges we've got, as a community of music lovers. Encouraging the audiences as well as the creators.

Is there anything else that you'd like to talk about?

It's a funny time in the music industry, but it's a funny time everywhere at the moment, but as far as music is concerned... I feel lucky that I'm operating in an area where people still value the recorded music as much as the live music. It's good that it's coming back. It used to be one of the hardest things, to make a record and actually get something recorded, but nowadays you can get everything streamed.

By the same token, I've been discussing this quite a lot with musicians of all persuasions. There's a drive to record albums and make records, and present things as a body of work in spite of this push to stream everything. Without that drive to create stuff, ultimately, that's the thing that fuels, for me, the music. Trying to make a living out of that. I'm lucky I'm living in a time when it's still possible. It can be a struggle at times, but best serve the audience while you can still feed your family.

The main thing I've learnt is the more I travel around and play to different audiences, I realise how important music is as a communicative tool. It's some light relief. Although it seems challenging, you're encouraged to keep doing it, because people want to hear it.

You can support Jason Yarde's Acoustic Bombastic at Pledge Music:

<https://www.pledgemusic.com/projects/acousticbombastic>

Words... Roxanne Checkley



My childhood was characterised by car journeys. We moved a lot so I spent much of the time reading out facts from encyclopedias to my mum. 'Muuuuuuuu did you know...?' On repeat for 3 hours. I also read Enid Blyton and Roald Dahl, I read lots as a small child. We lived in Ireland, Sheffield, all across the Midlands and London. In Warwick we used to drive through the castle grounds in the morning trying to spot peacocks, in Ireland I learnt to ride ponies. I went to Catholic schools even though I wasn't a Catholic. I felt like an imposter but I was very impressed with my tunic, tie and emerald green blazer. You never see an empty church in Poland... I still love the gilt and stained glass windows, incense and rich colours.

I liked growing up in North West London. I found bohemian lifestyles highly appealing. I always knew the way I was being raised was unconventional, it presented challenges but I preferred it to what I already perceived as the mundanity of middle-class suburban living. My family were staunchly anti-racist, politically engaged and active, left wing... I wasn't the archetypal council estate kid but I didn't fit in with my Catholic peers from the mansions of Totteridge and Whetstone either. Ska was a big musical influence in my childhood, my cousin's dad was the drummer in The Specials and we grew up on two-tone, dub, reggae and Motown.

My mum was (and still is) the most amazing cook. Eating quality home-cooked food was a mainstay in my childhood. I'd never seen a supermarket until I came to London, I was obsessed by Tesco's. What a magical place. I wrote stories about being locked in there for the night, with the mini cheese pick-and-mix, the cold-cut counter and bumper crisp packs all to myself. When asked, in primary school, what I wanted to be when I grew up, I said 'work on the cheese counter in Tesco's'.

My degree shaped and affirmed my outlook on life hugely. I'd failed my first year of uni doing English and Media (I never showed up) and fearing a future where I actually did work on the cheese counter at Tesco's I quickly deferred to a humanities

course, Critical Traditions in Western Thought with Race and Racism. Everything finally made sense and for the first time I found my perspective validated, all my existential teenage ponderings now sat under the fancy title of Philosophy. Being able to discuss issues in a multidisciplinary dynamic really suited me and I was regarded an 'exemplary seminarian'. Developmental learning is far preferable to modular and I feel very lucky to have stumbled upon that specific degree as only about 5% of UK courses work in this way. Brighton Uni has fought hard to defend it as degrees based on critical theory are always under fire. I'm definitely not done with education, I love learning and want to do a Masters, a TEFL, and more counselling qualifications.

Motivation can be a struggle, although owning my own business is hugely inspiring. In the last 12 days I worked 17 shifts, 9 in the cafe by myself, 5 gigs (4 of which were sellouts), 3 workshops... bearing in mind this is not including all the admin/PR that I do in 'my own' time as well as all the cooking, ordering and back of house! I've always loved hospitality. Most people in hospo are very non-judgemental and thick-skinned, we cater to all and put up with you when you're drunk. Ironically we are judged quite a bit, mostly on our choice of profession.

Looking to the future... Finish decorating! Get some funding, get a new backline, get a car, get a flat, go on a really nice holiday... more projects, outdoor festival, partnerships, a chef (who follows my instructions), a better bar/counter, bottomless Prosecco, cream teas, a dog....

I've had to work on myself a lot. I think a desire to heal your own trauma and the ability to see and feel other people's is a huge gift. We all suffer. We are stronger in vulnerability and honesty. If I could give my younger self advice? 'Don't look back, you're not going that way'.

Words: Roxanne Checkley

Photo: Lisa Wormsley

<https://www.roxanneattheverdict.com/>

Big Band Scene

Patrick Billingham



Following the absence of the January issue, a belated happy new year to you all. In case you haven't noticed, the updated list of active Sussex big bands, usually published in January, is posted on the SJM website and the Big Bands of Brighton Facebook page.

Another item which was to have been included is this appreciation of big band stalwart Dave Adkin who died last November, at the age of 80. For the last eight years, he and I occupied adjacent chairs in the Brighton Big Band, formerly the Dave Masters Big Band. Thus I was able to experience at close quarters his superb musicianship on alto sax and clarinet. As well as his legendary ability to spin out an anecdote across the duration of a gig.

Soon after leaving school, he joined the army as a boy soldier. His musical aptitude was spotted and he was posted to the Royal Military School of Music at Kneller Hall. After

which, he served in the Middlesex Regiment.

He met Jane at a dance in 1958 and they married two years later by which time he had left the army and started his career in motor finance. After a few moves they settled in coastal Sussex.

Dave was primarily a big band musician. As well as playing with the Dave Masters Big Band from its early days, other bands he played with included the Royal British Legion Band, The Big Fat Band, Les Paul Big Band, Big Band Sounds, which he led for some years, and Downsbeat. Although the sound quality isn't brilliant, you can hear an example of his sensitive alto playing with the latter band recorded on a gig at Storrington, by following this link to <https://www.youtube.com/watch?v=lq1Sbs-TnyQ>.

Various bandleaders that he worked with have commented on his dedication, not only to playing the music, but also the generosity



of spirit he showed by arriving early and helping set up beforehand, then being among the last to leave after helping pack up at the end of a gig. Often transporting PA, stands, and other equipment around in his car. In the last year, even when his health was beginning to fail, he repainted and repaired all the music stands for the Brighton Big Band and happily donated musical scores and storage bags for band use.

His clarinet playing was put to good use in the Glenn Miller and other charts from the classic big band era. And also for the light classical music that he enjoyed playing with the Brighton & Hove Concert Orchestra of which he was a loyal & well liked member.

He was also a keen bowls player, becoming the captain and ultimately the president of the Rottingdean Bowling Club.

Many thanks to Steve Field, John Lake, Graham Mussard, Steve Paul and Ken Turner (and others) for

sharing their memories of Dave.

He is survived by Jane, their children, Paul, Sarah and Steve, seven grandchildren and one great grandchild.

(David Adkin, born 2nd December 1937; died 16th November 2016).

And now as part of this column's service to Sussex big bands and musicians, a couple of notices.

Happy Days Big Band, based in Storrington is looking for brass players, especially trombones. Rehearsals are on the second and fourth Wednesdays of each month. If you would like to help out, please contact Chris Merryfield-Day, 07910 127785, chrisjmday@hotmail.co.uk

If any bandleader is looking for a competent tenor saxophonist, Mark Abel is Guildhall trained, a good reader with lots of experience, now working at Brighton University. His email address is markabel24@gmail.com.

Big Band Gigs

February - Early March

[R] means a residency

bold italic type indicates part of a regular series

Sunday 3rd February

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

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

Monday 4th February

[R] 8:00 - 10:30 pm, The Rox Sessions Live at 'The Hoff'. Bognor Regis Big Band open rehearsal at the Hothampton Arms, London Road, Bognor Regis, West Sussex, PO21 1PR, (01243 821434). Free entry with collection for the Rox music charity.

Wednesday 6th February

[R] 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.)

Tuesday 12th February

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

Sunday 17th February

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

Friday 23rd February

[R] 8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Steve (01273 509631) steven_paul1@yahoo.co.uk (Bring your own refreshments.)

Sunday 3rd March

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

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

Monday 4th March

[R] 8:00 - 10:30 pm, The Rox Sessions Live at 'The Hoff'. Bognor Regis Big Band open rehearsal at the Hothampton Arms, London Road, Bognor Regis, West Sussex, PO21 1PR, (01243 821434). Free entry with collection for the Rox music charity.

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David Adkin performing with the Dave Masters Big Band.

Next month:

Hopefully another band profile, and more news about big bands based in, or appearing in, the county. If you would like your band featured, and I have not already contacted you, please get in touch. Anything else, such as gig news, or feedback on this column, that you would like me to include in March's Big Band Scene, please send it to me by Tuesday February 12th.

My email address is g8aac@yahoo.co.uk.

Live Reviews



New Generation Jazz: Tom Barford Quintet

The Verdict, Brighton

Friday 30th November, 2018

Saxophonist Tom Barford appeared at *The Verdict* as part of the New Generation Jazz series to promote his latest album, *Bloomer*, on Edition Records. They mixed tunes from the album with other original material, most notably from guitarist and composer Billy Marrows. They also performed a couple of lesser-known jazz originals by Gil Evans and Thelonious Monk.

They began with the

title track of the new album which featured a dynamic and well-structured solo from pianist Rupert Cox. The Barford original, *Phizzwizard* gave Marrows a chance to display his delicate and sensitive guitar work, and throughout the performance both the pianist and guitarist worked well together, staying out of each other's way when necessary. The Marrows original, *Flight*, saw the two of them exchanging fours over a propulsive samba groove. *Barracudas*, a Gil Evans original that appears on Wayne Shorter's *Etcetera* album, featured the excellent bassist Flo Moore who



Photos: Lisa Wormsley

has a keen rhythmic sense and a clear tone.

Like a number of recent Royal Academy jazz graduates, Barford displayed a maturity beyond his years and an originality in his compositions.

They began the second set with the jazz/rock fusion imbued *F Step*, followed by another Barford original, *Ideology*, influenced by the compositional style of Iain Ballamy and based on the standard *My Ideal*, which resulted in angular lines and resolved dissonances. This style of playing was aptly suited to the next choice of tune, Thelonious Monk's *We See that*

featured more virtuosic guitar work from Billy Marrows. Barford ended with the final tune from the album, entitled *The Highly Strung Trapeze Artist*, which featured some melodic solos from Barford, guitarist Billy Marrows and bassist Flo Moore.

Charlie Anderson

Tom Barford, tenor saxophone; Rupert Cox, piano; Billy Marrows, guitar; Flo Moore, bass; Dave Storey, drums.



New Generation Jazz: Jonny Mansfield Elftet

The Verdict, Brighton
Friday 7th December, 2019

Vibraphonist Jonny Mansfield, a graduate of the Royal Academy jazz course, and the most recent recipient of the Kenny Wheeler Prize, brought his ambitious eleven-piece project to Brighton, combining strings, brass and woodwind with vocals, guitar and vibraphone.

They began with an upbeat original entitled *Sailing* that created a happy and relaxed mood, whilst the Norah Jones tune *Painter Song* suited

the soft voice of vocalist Ella Hohnen Ford who sounded sublime on *Flying Kites* where she was accompanied by just cello and Sam Rapley's bass clarinet.

The second set began with *Silhouette*, a racing piece that had a real sense of urgency with some intricate arranging of punctuated horns and tightly performed unison lines and counter-melodies.

Two pieces that were part of a suite commissioned by Marsden Jazz Festival had a more serious feel to them, with the second one, entitled *Two Clocks*, giving Mansfield the opportunity to display



Photos: Lisa Wormsley

his prodigious fluency on the vibraphone.

Not surprisingly for such a large ensemble in a small venue, some of the players were often buried in the mix, especially the string players who were frequently drowned out by the horns. But there were some interesting mixtures of timbre and some outstanding soloing notably from Jonny Mansfield, guitarist Jamie Leeming and tenor saxophonist Sam Rapley.

Rapley featured on Mansfield's tune *Sweet Potato* which was dedicated to his mum and conjured up the sounds of brass bands, before Rapley improvised a blues-inflected solo

that built up tension and told an interesting story.

Charlie Anderson

Jonny Mansfield, vibraphone; Ella Hohnen Ford, vocals & flute; Dom Ingham, violin; Adam Chatterton, trumpet and flugelhorn; Tom Smith, alto saxophone; Sam Rapley, tenor saxophone and bass clarinet, Rory Ingham, trombone; Laura Armstrong, cello; Jamie Leeming, guitar; Will Harris, acoustic and electric bass; Boz Martin-Jones, drums.

Album Reviews



Helena Kay's KIM Trio *Moon Palace* (Ubuntu UBU 0018)

2018 has been a great year for female UK jazz musicians moving further into the public eye, and this exciting debut shows that there's plenty more to come from this quarter. Helena Kay has progressed by stages through the jazz establishment, enrolling at Guildhall in 2012 and graduating with a fine complement of prizes and awards, one of which, the Peter Whittington, provided the funds for this release. However there's nothing restrained nor academic about her big, full-voiced tone, or the assertive swing of the opening track *L and D* - punchy boppish riffs lead to a swaggering solo, an impressive break for the prodigiously dextrous Ireland, and a tricky rhythmic outro, while Ingamells swings away like the clappers. *Feijão* has a bossa tinge appropriate to the title, another extended Ireland exploration and another example of Kay's big warm

sound. *Kim* echoes Rollins' famous duet with Philly Joe on *The Surrey With The Fringe On Top* by applying the same format and a lot of the same boppishly melodic sensibility to the Parker tune - Ingamells and Kay make a finely tuned partnership, with the leader turning out some really lovely spiralling phrases. There's plenty of melody on offer on *Strawberry Terrace*, with Ingamells rolling on the toms like Ed Blackwell, and *Perry Street* has an almost cartoonish late-night feel subverted by some smart rhythmic displacements - Kay achieves a big toned braggadoccio that throws back beyond Rollins to earlier stylists like Ike Quebec, but her phrasing and language still seems contemporary. This is a highly accomplished debut by a young player with a distinctive personality; her playing is very much respectful of the tradition but the compositions have a sense of playfulness that shows she's not in thrall to its monumental weight. Ireland and Ingamells are terrific in support; closing tune *Stardust* is taken solo and is an effective ending for this impressive demonstration.

Eddie Myer

Helena Kay, tenor sax; Ferg Ireland, bass; David Ingamells, drums.



Lost Organ Unit *Playing the Organ for the People*

Lugging a full size 1964 Hammond around the gig circuit takes a degree of commitment, and Bobby Aspey and cohort display total commitment throughout this very enjoyable recording of classic Hammond grooves. Aspey himself penned the tunes, which make creative use of the templates established by such luminaries of the instrument as Richard 'Groove' Holmes, 'Big' John Patton, 'Baby Face' Willette, Jimmy McGriff and Jack McDuff, as well as the acknowledged master of the form, Jimmy Smith, and simpler but soulful practitioners like the immortal Booker T Jones and Jackie Mittoo.

Get It While It's Hot is an irresistible groove, *Polka-Dot Bikini* has a Tarantino-esque atmosphere to its moody minor mooch, *Clock Watching* has a breezy 60s pop feel, like a cross-channel escapee from Paris' swinging Ye-ye scene and *P.B Swede* is a classic boogaloo that could have served as a theme tune for any number of 60s cops-and-capers TV shows. Throughout, the band play with the appropriate application of soulful swing - drummer Grant Allardyce hits

exactly the correct level of downhome grease in his grooves, with *Don't Stop* demonstrating a particularly nice example of his relaxed but on-the-money feel, and Luke Rattenbury on guitar ties things together with his own super-tight pocket and contributes fire and flash in his consistently satisfying solo breaks - *Precious* features an especially cooking example. Mr Aspey himself shows that he understands the correct use of every drawbar, and turns in a neat solo here, some fat comping there, and a general grasp of what's required. The compositions are consistently successful - there's a clear line of inspiration leading from Booker T through UK Mod culture and thence to the James Taylor Quartet which Aspey understands very well, and some nice original touches like the use of bass clarinet and baritone sax from the excellent Bjorn Dahlberg and a summery wordless vocal from Ela Southgate on *No. 8*. Everyone seems to know exactly what they're doing and what the style demands, and they deliver it with panache and a palpable sense of enjoyment in what they're doing - playing organ for the people, indeed.

Eddie Myer

Bobby Aspey, Hammond organ; Luke Rattenbury, guitar; Grant Allardyce, drums.

With Bjorn Dahlberg, sax; Ela Southgate, vocals.



Theon Cross
Fyah
(Gearbox GB1550)

Theon Cross is something of a tuba phenomenon on the new young London jazz scene; his virtuosity, imagination and sheer stamina on the unwieldy brass monster have powered such of the pivotal outfits as Cassie Kinoshi's Seed Ensemble, Moses Boyd's Exodus and, of course, Shabaka Hutchings' current Mercury-nominated, globetrotting Sons Of Kemet. His huge tone and powerful rhythmic chops have been a defining characteristic of the Hutchings band; the amorphous, woolly low end, often doubled with electronically generated sub-bass, is perfect for evoking the kind of contemporary urban club styles that this cohort of musicians turn to for inspiration, while the tradition of the 'brass bass' simultaneously links back to the earliest beginnings of jazz as a more communal, dance-based form; the sound is at once ancient and futuristic.

This record follows the template established by both Exodus and Kemet; the tuba lays down heavy, repetitive syncopated basslines (though Cross also has the chops to solo convincingly when required)

while the drums hammer out a groove and the sax dances over the top with simple, pentatonic riffs and melodies. Nubya Garcia steps into the role occupied by Hutchings - *Activate* and *Letting Go* show her bringing her own accessible melodic sensibility to the party, with the latter tune having a distinctly roots-reggae flavour with echoes of Dean Fraser in her keening lines. Fortunately Cross is also prepared to mix up the formula to an extent - *Radiation* has the currently hip dragging beat; *Candace Of Meroe* adds congas for a stripped back afrobeat vibe; *Panda Village* adds layers of electronica to the tuba for a more overtly grime feel; *Ciya* benefits from the addition of Artie Zaitz's guitar and some extra harmonic and textural content, and some beautifully laid-back playing from Wayne Francis and Cross' brother Nathaniel. *LDN's Burning* revisits the Sons Of Kemet territory and matches that band in danceable ferocity.

Another artist who was similarly inclined to radical reinterpretations of the roots, Arthur Blythe, used brass bass on his early albums to similar effect; his collaborations with Bob Stewart were similarly pitched towards the past and future of the music. Cross adds his own distinctly London accent to the discussion, as part of this cohort of players whose constant cross-collaboration is such a feature of this scene, and this record feels like the latest episode in a series that they are all writing together.

Eddie Myer



Cassie Kinoshi's SEED Ensemble
Driftglass
(Jazz Re:refreshed)

From altoist and sometime Nérija frontliner Kinoshi, comes this big, joyous project featuring a host of luminaries from the hipper end of the young London scene. Kinoshi favours big brass fanfares over hypnotic bass ostinatos, beats drawn from club culture as much as from jazz, and an energetic, freewheeling approach to collective improvisation occasionally reminiscent of the Mingus bands. Opener *The Darkies* sets out the stall - powerful chords from the massed horns, a pumping groove from the excellent Patrick Boyle, spirited solos from Miguel Gorodi's trumpet and Theon Cross' tuba, interspersed with comments from the lushly arranged woodwinds, all presented with a title that highlight's Kinoshi's engagement with contemporary political issues. Elsewhere, titles like *Stargaze #1* and *Interplanetary Migration* evoke images of afro-futurism, but the overall sound is closer to Gil Evans' hip modernism as filtered through the soundtracks of 70s cinema than Sun Ra; *Afronaut* matches the retro vibes of wah-wah guitar and reverb-heavy rhodes (from the virtuosic

Sarah Tandy) with poetess Xana's thoroughly contemporary London voice recounting tower-block tales of being "the only afronaut brought up on *Desmond's*". *W A K E* comments on the shameful tragedy of the Grenfell fire, expressed via a group chant of a Langston Hughes quote and a soulful vocal from Cherise Adams-Burnett. *The Dream Keeper* has a standout conversation between Boyle and pianist Joe Armon-Jones; *Mirrors* has a typically flowing and inventive solo from guitarist Tetteh and a beautifully structured contribution from Chelsea Carmicheal; trombonist Joe Bristow has plenty to say on *Interplanetary Migration*. Throughout, Kinoshi deploys the array of talent at her disposal effectively; a mix of creative arrangements and heartfelt jazz blowing is tempered with the distinctly downhome South London voices of Xana and Mr Eskow so that this album feels like a showcase for her contemporaries' talent as well as a distinctive statement of identity in its own right. This is a powerfully coherent document of an important strand of UK contemporary jazz that's also a lot of fun to listen to. Highly recommended.

Eddie Myer

Cassie Kinoshi, alto sax; Miguel Gorodi and Sheila Maurice Grey, trumpet; Chelsea Carmichael, tenor sax & flute; Joe Bristow, trombone; Theon Cross, tuba; Joe Armon-Jones or Sarah Tandy, piano & Rhodes; Shirley Tetteh, guitar; Rio Kai, double bass; Patrick Boyle, drums.



Rosie Turton

Rosie's Five
(Jazz Re:refreshed)

Rosie Turton is firmly embedded in the South London scene that's burst into prominence in the last 18 months; her regular gig as a member of Nérija placed her alongside the movement's star players Nubya Garcia and Cassie Kinoshi, and this release marks another in the second wave of releases from this cohort of individual young players. This record comes on the heels of the well-received debut by Maisha, in which Turton plays, and the Maisha rhythm team of Jake Long and Twm Dylan are here to lend their support, alongside well respected pianist Maria Chiara Argirò, with Johanna Burnheart's violin completing the basic unit.

The Unknown fits the current groove-jazz template; a long, loosely structured workout over a modal vamp, with plenty of solo space for the unusual frontline combo to solo and weave lines together. Turton's voice on trombone is full-toned and agile with a nice rasp; she cuts some hip lines on a cover of Herbie Hancock's *Butterfly* that otherwise doesn't really rise to



Photo: Lisa Wormsley

the occasion. *Orange Moon* is better; the added synths add an extra cosmic dimension and the piece has a nicely defined atmosphere. There are Indian influences alongside the spoken-word free-form exploration of *Stolen Ribs*, which is the boldest artistic statement here.

This release is full of the diversity, personality and energy that characterises the scene; *The Purge* captures all these qualities in another long groove-based tune that goes through some nice rhythmic modulations and has a gently uplifting personality. Good vibes.

Eddie Myer

Rosie Turton, trombone; Johanna Burnheart, violin; Maria Chiara Argirò, piano/wurlitzer; Twm Dylan, bass; Jake Long, drums; Ben Hayes, synthesizers (Orange Moon); Luke Newman, vocals (Stolen Ribs)



Woody Shaw

Tokyo '81

(Elemental CD 5990 429)

Live in Bremen 1983

(Elemental CD 5990 430)

Two beautifully presented albums from Elemental celebrating the remarkable talent of trumpeter Woody Shaw, who died far too young, and the pianist Mulgrew Miller, who never quite fulfilled the career expectations which his first recordings promised. Both are superbly recorded live sessions previously unissued.

The Tokyo concert presents a good sample of the music which Woody was developing with this quintet. Steve Turre on trombone provides an unusual second voice; although not in the same class as Woody or Mulgrew, he provides several fine solos. Despite excellent performances there is a feeling that the group had yet to establish an individual character. Elemental have added to the CD a concert performance 2 years later by the Paris Reunion Band which features a powerful solo by Johnny Griffin.

The double CD of the Bremen Concert is much more interesting.

In the absence of Steve Turre both Woody and Mulgrew extend their solos. As a result we can fully appreciate their talent and imagination. The pianist has a fine solo on his own compositions, *Eastern Joy Dance* and *Pressing the Issue*, while Woody, who opens the concert in style with *You and the Night and the Music*, plays beautifully on his own composition *The Organ Grinder*, dedicated to Larry Young. The selection of tunes makes for some effective contrasts and there are strong solos on every track. Two great musicians are captured performing at the full extent of their talents.

Once again Elemental have recovered some live jazz which is full of interest and of the highest class.

Peter Batten

Woody Shaw, trumpet; Steve Turre, trombone; Mulgrew Miller, piano; Stafford James, bass; Tony Reedus, drums.

Tokyo, July 14 1981

Bremen January 18 1983. As above minus Steve Turre

Listings

For more detailed and up-to-date jazz listings visit
the Listings page on our website:
www.sussexjazzmag.com/listings

[R] = Residency
(c) = collection
[?] = unconfirmed

For big band listings see Big Band Scene.

Details are assumed to be correct
at the time of publication.
If you are traveling a long distance,
contact the venue before setting out.

Send your listings to: sjmlistings@gmail.com

Friday

1

**Pete Letanka
Sextet**
Steyning Jazz
Club
8pm £12/7

Remi Harris
Chichester Jazz Club
7:45pm £15/8

**John Law's RE-Creations
Quartet**
The Verdict, Brighton
8:30pm £15/12

Aurora Chanson
The Steam Packet,
Littlehampton
8:30pm Free

Saturday

2

Mike Hatchard
Queen Victoria,
Rottingdean
2-5pm Free

Jorge's Hot Club
The Paris House,
Brighton
4-7pm Free [R]

Aisha Khan
The Verdict,
Brighton
8:30pm £15/12

Sunday

3

**Mike Hatchard Jazz
Breakfast**
The Ropetackle,
Shoreham
11am £11

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

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

**Jazz Sundays with
Nigel Thomas**
The Basketmakers
Arms, 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	Allison Neale with Terry Seabrook Trio Snowdrop, Lewes 8pm Free (c) [R]	Roy Hilton Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
4				

Tuesday	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Panayi Hare & Hounds, Worthing 8:30pm Free (c)		
5				

Wednesday	Louise Clare Marshall with Neal Richardson Trio Splash Point Jazz, Seaford Head Golf Club 7pm £10	Alex Bondonno Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	
6				

Thursday	Neal Richardson's Not King Cole Band The Master Mariner, Brighton Marina 7:30pm Free [R]	Paul Richards & Guest The West Hill, Brighton 8pm Free	Jam/Open Mic with Elks & Benjamin The Hanover, Brighton 8-10pm Free [R]	Pollito Boogaloo The Paris House, Brighton 8pm Free
7				
	Jonas Larsson at The Jazz Organisation NUR Bar, Hastings 8pm Free	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	Sam Carelse Trio The Lamb of Lewes 8pm Free	

Friday	The Deppa Hirst Band The Ropetackle, Shoreham 8pm £14	Art Themen La Havana, Chichester 8:30pm £10/5	Brandon Allen/ Nigel Price The Verdict, Brighton 8:30pm £15/12	Quintessential with Dave Quincy The Steam Packet, Littlehampton 8:30pm Free
8				

Saturday	Paul Richards Queen Victoria, Rottingdean 2-5pm Free	Sam Carelse The Paris House, Brighton 4-7pm Free [R]	Bakk Lamp Fall The Brunswick, Hove 8pm £10/8 Western Jazz Trio Café Du Jardin, Lewes 8-10pm Free	Jessop Jessop Jessop The Verdict, Brighton 8:30pm £10/5	Harry's Tricks Queen Victoria, Rottingdean 10pm - Midnight Free
9					

Sunday	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Harry's Tricks Pub du Vin, Brighton 4-7pm £5	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
10				

Monday	Nils Solberg/Mick Hamer Trio The Paris House, Brighton 2-5pm Free	Julian Marc Stringle with Nigel Thomas & Bobby Worth Snowdrop, Lewes 8pm Free (c) [R]	Simon Spillett Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
11				

Tuesday	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Derek Nash Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Rod Youngs: The Power of Three JazzHastings 8:30pm £10
12			

Wednesday	Winston Rollins Pavilion Cafe Bar, Worthing 8pm £9	Sara Oschlag Trio The Paris House, Brighton 8-10pm Free	Emute Lab 3: Bog Bodies X The Threnoscope The Rose Hill, Brighton 8pm £tba	Swing Swing Swing Funky Fish Bar, Brighton 9:30pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
13					

Thursday	Bakk Lamp Fall - Refugee Valentine fundraiser The Rose Hill, Brighton 7pm £15/10	Valentine's with Neal Richardson & Oz Dechaine Bannatynes Spa Hotel, Hastings 7pm Free to diners	Paul Higgs Robertsbridge Jazz Club 8pm £10/8 The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	Babou The Paris House, Brighton 8pm Free	Sara Oschlag Duo Fudge's Bistro, Hove 8-10pm Free Roger Carey at The Jazz Organisation NUR Bar, Hastings 8pm Free
14					

Friday	Tommaso Starace & Dave O'Higgins Chichester Jazz Club 7:45pm £15/8	Lynda Murray Duo Mamma Putts, St. Leonards-on-sea 7:45pm Free to diners	Christian Brewer & Marco Marzola Trio The Verdict, Brighton 8:30pm £15/12	Taylor Maid The Steam Packet, Littlehampton 8:30pm Free
15				

Saturday	Jazzmin Music The Martlets, Hove 11am-1pm £10 incl. hot drink & pastry	Sara Oschlag Duo Queen Victoria, Rottingdean 2-5pm Free	Lawrence Jones Trio The Paris House, Brighton 4-7pm Free	Hot 8 Brass Band Concorde 2, Brighton doors 7pm £sold out (see website for returns)	Jack Gillen Trio The Verdict, Brighton 8:30pm £12/9 Henry Wu (DJ set) Patterns, Brighton 11pm - 4am £9
16					

Sunday	Sara Oschlag Trading Boundaries, Uckfield 11:30am-2pm Free	Jazz Lunch with Jo Fooks & Ted Beament The Hawth, Crawley 12noon - 2:30pm £21.95	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Harry's Tricks Pub du Vin, Brighton 4-7pm £5
17		Sara Oschlag The Royal Sovereign, Brighton 4:30-7pm 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	Andy Woon Trio The Paris House, Brighton 2-5pm Free	Jacob Collier Concorde 2, Brighton Doors 7:30pm £20	Nigel Price with Terry Seabrook & Milo Fell Snowdrop, Lewes 8pm Free (c) [R]	Oli Howe Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
18					

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Julian Nicholas/Imogen Ryall Quartet Hare & Hounds, Worthing 8:30pm Free (c)
19		

Wednesday	Safehouse: Richard Scott/Tapiwa Svosve/ Samuel Rodgers The Verdict, Brighton (see Safehouse website)	Chris Coull Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
20			

Thursday	Paul Richards & Guest The West Hill Tavern, Brighton 8pm Free [R]	Jam/Open Mic with Elks & Benjamin The Hanover, Brighton 8-10pm Free [R]	Son Guarachando The Paris House, Brighton 8pm Free	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	Swing Swing Swing with Alex Bondonno & Sam Carelse Back Beat Bar, Hove 8pm Free
21		Bjorn McAteer Dahlberg at The Jazz Organisation NUR Bar, Hastings 8pm Free			

Friday	Alex Bondonno & Joss Peach Unitarian Church, Brighton 12:30pm £4	Joe Armon-Jones Patterns, Brighton Doors 7pm £12.10	Oli Howe Trio The Llon & Lobster, Brighton 8:30pm Free	SonnyMoon for Three The Verdict, Brighton 8:30pm £13/10	Foundations: Tash LC (DJ set) Patterns, Brighton Doors 11pm £5/3
22					

Saturday	The Big Jive All-Dayer Assembly Hall, Worthing 1pm-1am £30/28/ group deals	Paul Richards Queen Victoria, Rottingdean 2-5pm Free	Gabriel Garrick Trio The Paris House, Brighton 4-7pm Free [R]	Joel Culpepper/ Yakul/Jaz Kadris DJ: J-Felix Patterns, Brighton Doors 7pm £11	Osian Roberts The Verdict, Brighton 8:30pm £15/12
23					

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lightly Does It Speaker's Corner, Brighton 2pm Free	Amuse Manouche play Gypsy Swing The Royal Sovereign, Brighton 4:30pm-7pm Free
24	Chris Coull Trio The Hartington, Brighton 6-8pm Free (roasts served until 7pm)	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free [R]	Simon Bates with Terry Seabrook & Darren Beckett Snowdrop, Lewes 8pm Free [R]	Will Gardner Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
25				

Tuesday	Jenny Green & Guest Dorset Arms, East Grinstead 8pm (doors 7:30pm) £8/5	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Christian Brewer with Marco Marzola Trio Hare & Hounds, Worthing 8:30pm Free (c)
26			

Wednesday	Neal Richardson with Andy Drudy The Bull Inn, Battle 7:30pm Free to diners	Battuta's Return + Ruddock's Om The Green Door Store, Brighton Doors 7:30pm £5/3	Dave O'Higgins Band The Fisherman's Club, Eastbourne 8pm £10	Robin Watt Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
27					

Thursday	Tres Amigos The Paris House, Brighton 8-10pm Free	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	Chris White at The Jazz Organisation NUR Bar, Hastings 8pm Free Paul Richards Fudgie's Bistro, Hove 8pm Free	Hands Up Duo The Verdict, Brighton 8:30pm £8/5
28				

Friday	Mark Edwards Quartet Steyning Jazz Club 8pm (doors 7:15pm) £12/7	Alex Garnett Quartet The Verdict, Brighton 8:30pm £15/12
1		

Saturday	Saturday Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Saturday Jazz at The Paris House The Paris House, Brighton 4-7pm Free [R]	Joss Peach & Friends The Verdict, Brighton 8:30pm £tba
2			

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]
3			

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

5th Feb. Jam Experiment

12th Feb. Sara Dowling

19th Feb. Robin Aspland/Anthony Kerr
Quartet

26th Feb. Vein

Southampton Modern Jazz Club

Sundays

3rd Feb. The Carrasco Fiasco

10th Feb. The Paul Jordanous
Ensemble

17th Feb. Paul Young

24th Feb. The Carrasco Fiasco feat.
Gilad Atzmon & Yaron Stavi

Southampton Jazz Club

Tuesdays

19th Feb. Christian Brewer & Marco
Marzola Trio

Turner Sims, Southampton

Fri. 8th Feb. Tin Men and The
Telephone

Sat. 9th Feb. Silje Nergaard

Thurs. 28th Feb. Nes

On the Horizon

The Verdict, Brighton

Fri. 8th March Ben Castle/Mark Edwards
Quartet

Sat. 9th March John Turville Quintet

Fri. 15th March Dennis Rollins & The
Drawtones

Sat. 16th March Pete Oxley & Nicolas
Meier

Fri. 22nd March Denys Baptiste Quartet

Sat. 23rd March Edana Minghella & Mark
Edwards

Fri. 29th March Duncan Eagles' Citizen

Komedia, Brighton

Tues. 5th March: Nubya Garcia

Rottingdean Jazz Club

Thurs. 14th March:
An Evening with Peter Ind

Chichester Jazz Club

Fridays

15th March: Chris Ingham Quartet

Jazz Hastings

Tuesdays

12th March: The Oxley Meier Guitar Project

Jazz Cafe, Worthing Theatre

Wednesdays

27th March Jo Fooks

24th April Jacqui Hicks

Venue List

Back Beat Bar, 5-6 Western Rd, Hove BN3 1AE

Bannatyne Spa Hotel, Battle Road, Hastings
TN38 8EA

Café Du Jardin, 15, Malling Street, Lewes BN27
2RA

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

Concorde 2, 286A Madeira Dr, Brighton BN2
1EN

Deans Place Hotel, Seaford Road, Alfriston,
Polegate BN26 5TW

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

Fudgie's Bistro, 196 Church Rd, Hove BN3 2DJ

Funky Fish, 19-23 Marine Parade, Brighton
BN2 1TL

Green Door Store, 3 Trafalgar Street, BN1 4FQ

Hand In Hand, 33 Upper St. James's St.,
Brighton BN2 1JN

Herstmonceux Castle, Wartling Road, Hailsham
BN27 1RN

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

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

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

NUR Restaurant & Lounge, 13 Robertson St,
Hastings TN34 1HL

Pavilion Theatre, Marine Parade, Worthing
BN11 3PX

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

Pub du Vin, 2 Ship St, Brighton BN1 1AD

Queen Victoria, 54 High Street, Rottingdean
BN2 7HF

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

Safehouse, at The Verdict, Brighton

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

Speakers' Corner, 44 George St., Brighton BN2
1RJ

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

The Basketmakers, 12 Gloucester Rd., Brighton
BN1 4AD

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

The Black Dove, 74 St James's St, Brighton
BN2 1PA

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

The Bull Inn, 27 High Street, Battle TN33 OEA

The Chequer Inn, 41 High St, Steinying BN44
3RE

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

The Dorset, 28 North Rd, Brighton BN1 1YB

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

The Green Door Store, 2, 3, 4 Trafalgar Arches,
Brighton BN1 4FQ

The Hanover, 242 Queen's Park Road, Brighton
BN2 9ZB

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

The Hartington, 41 Whippingham Rd, Brighton
BN2 3PF

The Hawth, Hawth Avenue, Crawley RH10 6YZ

The Idle Hands, 59 Queens Rd, Brighton BN1
3XD

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

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

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

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

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

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

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

The Royal Sovereign, 66 Preston St, Brighton
BN1 2HE

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 Verdict, 159 Edward Street, Brighton BN2
0JB

The Village, 129 Islingword Rd, Brighton BN2
9SH

Unitarian Church, New Rd, Brighton BN1 1UF

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

West Hill Hall, Compton Ave, Brighton BN1 3PS

Worthing Assembly Hall, Stoke Abbott Rd.,
Worthing BN11 1HQ

SJM

Sussex Jazz Magazine

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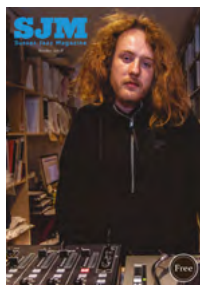
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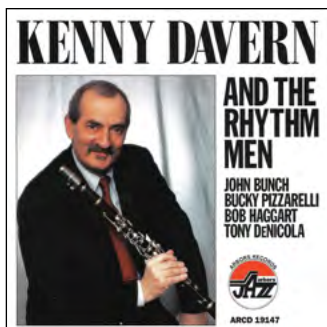


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Pete Recommends...



Kenny Davern *Kenny Davern and the Rhythm Men*

[Arbors Records ARCD 19147]

For the first SJM of the new year I want to offer a suggestion for those who enjoy older or mainstream styles in our music and the clarinet in particular. Kenny, who died in 2006, was a true master of the clarinet and, from 1980 until his death, probably the best all-round player active in jazz. He became widely recognised in the 1970s for his partnership with Bob Wilbur in Soprano Summit. When that group ended, around 1980, he decided to abandon the soprano sax, which he had never really enjoyed, to concentrate on developing his command of the clarinet. He was very happy with that decision and the range and power of his playing moved to a new level.

This session from 1995 is an excellent example from the last stage of his career. The work of pianist John Bunch is perfectly suited for the repertoire Kenny has chosen, while Bucky Pizzarelli plays guitar in a style which Kenny had always loved. From a

rare Fats Waller item to the old familiar jazz standard *How Come You Do Me*, Kenny makes all his choices sound fresh. I know that he had a particular feeling for *Out of Nowhere*, but I enjoyed just as much his very subtle reading of *Lullaby of the Leaves*. To my surprise some of the best work from the whole group can be found in the very relaxed version of the simple old standard by Don Redman, *Cherry*.

I was lucky enough to have several opportunities to discuss with Kenny the place of the clarinet in jazz and some of its great players. Once I told him I was a great fan of Buddy de Franco. "So am I", he said.

Peter Batten

Kenny Davern, clarinet; John Bunch, piano; Bucky Pizzarelli, guitar; Bob Haggart, bass; Tony de Nicola, drums.

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