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Eddie Myer



This June saw the sad passing of the universally respected British music executive, columnist, record producer and radio DJ Tony Hall. Hall's achievements span across the whole spectrum of post-war popular music: anyone whose name can be positively linked to figures as diverse as Ronnie Scott and Black Sabbath deserves a special place in the pop cultural history of the UK.

Hall's career was thoroughly documented in a heartfelt tribute written by his sometime editor Jon Newey of Jazzwise for the July Issue; after a career wearing a diverse range of musical hats, Hall kept involved til the end, returning to his first ever music biz job by contributing album reviews to Jazzwise and continuing to champion new music as he always had.

Hall made his first enduring mark on the UK's musical landscape in 1954 when he applied on a whim for the A&R job at the august Decca

label - the same label who ten years later were to reject the Beatles in favour of Brian Poole and the Tremolos, allegedly in part because the latter were local to their London offices and would incur lower travel expenses. Had Hall been overseeing the session, things might have been very different; the Beatles' debt to Little Richard, The Isley Brothers and the nascent Motown sound would surely have appealed to his life-long empathy with all forms of music emanating from the African American community that took root in the UK. This also manifested as a life-long love of jazz; in 1955 he took responsibility for reviving the Decca subsidiary label Tempo, and produced a string of sessions by the leading lights of the emerging UK modern jazz scene - then, as now, very much a London-centric affair. Virtually all the major players of the time recorded for Tempo, and under Hall's direction it became known for its commitment

to quality recordings that reflected his faith in the stature of the players and the validity of the music they played, as equal partners rather than merely acolytes of the American giants.

Sadly neither the British record buying public nor the Decca accountants shared Hall's faith. Tempo was discontinued in 1961 and both its reputation and its catalogue dropped

out of sight, until a revival of interest in jazz in general and UK jazz in particular led to the acquisition and re-release of this treasure trove of classic-era material by Jasmine records. Jasmine's Paul Pelletier made bold claim for Tempo to be regarded as 'the Blue Note of British jazz', but it would still be years

before names like Tubby Hayes, Dizzy Reece, Jimmy Deuchar, Wilton Gaynair, The Jazz Couriers, Joe Harriott, Don Rendell and many, many others would attain their current levels of recognition - the perception of UK jazz as a pallid imitation of the US masters still persists. In today's retromaniac reissue culture, every niche cultural production is available for reassessment and remarketing; how does Tempo fare, and where is its legacy to be found?

A good place to start is the sampler compilation *Keeping Tempo* issued by Jasmine and available on Spotify. The cast list is a roll call of UK

talent from the Golden Era - as well as the above named, contributors include Stan Tracey, Ronnie Scott, Peter King, Phil Seaman, Ronnie Stephenson, Victor Feldman, Joe Temperley and a host of others. If the Blue Note comparison is to hold up, we should see if we can detect a Tempo Sound. Alas, despite Decca making their own well-equipped studios available, audio

gold was not always guaranteed; as Hall himself commented "every session was a struggle with the engineers. They didn't understand jazz and they didn't really want to do jazz dates.... The Decca engineers could not get the tight Van Gelder sound, they just couldn't get the balance right. I couldn't specify the engineer I wanted. It was a case

of who was left over at the time. Bert Steffens did a lot of the Tempo stuff, but he didn't feel the music, you had to keep the beer flowing for him."

Despite the bibulous engineers, the recordings are clear enough for the personalities of the musicians to come through, and with the benefit of hindsight what might have appeared to contemporaries as shortcomings instead emerge as a distinctly British accent. There's a particular approach to timekeeping that, while inarguably swinging, stays clearly and squarely on top of the beat, a precisely dynamic way of articulating the unison horn sections and an emphasis



on tight, light complex arrangement that contrasts with the more spacious, grittier small-group jazz happening directly across the pond in East Coast USA. Tenor supremo and jazz historian Simon Spillett has made the point that, just as the playing of Parker, Gillespie and Coltrane bears the traces of the territory bands in which they cut their teeth, so their British contemporaries retained the accents they had acquired in the strict-tempo dancehalls that provided the bread and butter for musicians from the 1930s onwards, and an examination of the Tempo output supports this assessment; bands like the Tony Crombie Orchestra deliver a form of modern jazz that has absorbed the developments coming from the US but reinterprets them in a way that is by no means naive, but has a flavour of its own. Skiffle and Trad may have ruled the charts but the modernists had their own voice as well and the reassessment of the era that is currently underway is well deserved.

1961 saw not only the demise of Tempo but also the lifting of the Musicians' Union ban on US artists touring the UK. In the eyes of many of its own audience UK jazz had always toiled in the shadow of the US, and the lifting of this protectionist measure did not help the cause: then in 1962 the Beatles burst on the scene and the fate of the UK jazzers seemed sealed. Yet UK jazz survived and adapted. While the lucky few from the 60s generation like Johnny Dankworth and Cleo Laine made the transition to the world of TV light

entertainment, hard times constrained the careers of Harriott and Hayes, yet a new generation of players continued to develop a distinctly European flavour. Canadian expat Kenny Wheeler, Mike Westbrook, Michael Garrick, John Taylor, Ian Carr, John Surman, Norma Winstone and Mike Gibbs added a diverse range of elements from 20th Century classical and contemporary rock (especially the proggy end that thrived so fruitfully in the UK in particular), shaking free from the dominance of US bop language, while the likes of Derek Bailey, Evan Parker and John Stevens developed their own unique version of free improv, and Graham Collier and others helped open up the doors to state funding via the Arts Council. From its arrival in the 1950s, the Windrush Generation had made its own significant Caribbean contribution to the UK sound and this strand came to the fore when the Jazz Warriors led the charge for the 80s jazz resurgence, adding another distinctive flavour to the mix.

While the mainstream tradition has been carried into the present by the likes of Mr. Spillett and tireless guitarist Nigel Price, how have these many uniquely UK influences made their way into the current generation of artists: how do the much lauded current crop reflect the legacy? There's no doubt that the powerful contributions of Wheeler, Surman and Taylor in creating a truly European voice for jazz in the 1970s, manifested most obviously via their output on ECM records, are a continuing part of the UK sound,

reinforced by the adoption of their values in the burgeoning academic sector and the continuing influence of teachers such as Pete Churchill. The Conservatoire programmes in London, Birmingham, Manchester, Leeds and Glasgow preserve and amplify the UK voices mentioned above, and you can hear their echoes in bands like Empirical and projects led by John Turville, Matt Ridley, Ant Law, Jim Hart and Alex Hitchcock, to name only a few. Equally defining is the inclusion of diverse voices from the UK's urban centres; Cassie Kinoshi's Mercury nominated album *Driftglass* includes rhythmic elements borrowed from contemporary club culture alongside extended harmonies and deliberate references to Afrocentric traditions, and Shabaka Hutchings' various

outfits also extend this investigation into urban grooves, an approach also pioneered by Moses Boyd and Binker Golding. The recent release by Nérija provides a fascinating summary - there are carefully plotted horn charts riding contemporary sounding grooves, elements of Caribbean and Afrobeat flavours and distinct bop accents in the solos. The whole package, released on indie hipster label Domino, encapsulates one aspect of a uniquely British jazz voice whose development can be traced back to those players captured on Tempo half a century ago. Tempo to Domino - where will the story lead us next?

Eddie Myer

Carmen Souza

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Sam Carelse

On the Corner



R***** S*****

It had to happen sometime. I set foot in the hallowed jazz institution Ronnie Scott's after years of working in Soho but being far too intimidated to set foot in it. A boozy dinner followed by a boozy couple of drinks of booze and we were ready to go in, armed with my booking confirmation for two tickets at a cost of £80. Upon sharing news of my visit, many of my older friends were quick to inform me that Ronnie Scott's was no longer what it used to be - a noisy room with circular tables, Ella Fitzgerald just about visible through clouds of smoke- but I was surprised to enter what I would call some kind of jazz temple - well-ordered pews in a tightly-raked seating arrangement

with small fluorescent mushroom lamps and audience members squished in four-to-a-pew. I half expected those in front of me on the far side to stand up with choir books and launch into a rousing jazz rendition of *Ding Dong Merrily On High*.

The immense jazz titan Joey DeFrancesco was on the menu, and we had caught him for the second of a three night run. He sat at his keyboard altar and served excellent organ alongside exemplary musicians Troy Roberts who seamlessly divided his time between tenor sax and double bass, and Billy Hart on drums. Mr DeFrancesco himself later whipped out his trumpet, and was even knocking out incredible lines

on the tenor sax like it weren't no thang (after the gig we overheard that he'd only been playing sax for nine months!). I had a great time, but then of course I was always going to have a great time despite latter day Ronnie Scott's being a sanitised jazz cube (No photos! Talking to a minimum!) because a) Joey DeFrancesco and b) I was totally smashed* on Mai tais.



strokes box sets I'm sorry my darlings, I haven't been able to give you all of myself for some time now.

We can point at the great musicians Billie Holiday, Charlie Parker and the like, who died doing what they loved (drinking), but sadly most of us non-demi gods must draw upon huge wells

When the bill arrived (and later - the hangover) I realised quickly that my visit to Ronnie Scott's was likely to be a once-in-a-lifetime affair. But so what if musicians are priced out of going to one of the finest jazz clubs in the country? I can't be bitter just because a jazz club has found a way to be (shock horror!) financially viable.

of concentration to avoid playing duff notes. While drinking doesn't make us better, it does make us more likely to accept the sound coming out of us**, despite the truth that you're only ever a half-step away from the



right*** note, it seems for many of us that drinking more makes you more likely to stay a half-step away from the right note. It's also tempting to get a drink the minute you set foot in a gig and perceive the audience to be slightly hostile. Or for whatever reason you choose to pin your barely-under-control nerves on.

Which brings me to

Last month, I revealed that practicing leads to becoming a better player. I have also found out that avoiding alcohol and eating well is conducive to good practice. Oh my, this is all much scarier than Halloween and Brexit.

So - with liver and wallet aching - I've decided it's a good time to search for healthier solutions. The night following my trip to

Ronnie's I found myself at a jazz jam, lining up the lime and sodas, and bravely talking to new people without a dash of dutch courage in my blood. I was introduced to an established singer from America whose specialism is improvisation. I confessed that improvisation isn't my strong suit and the thought of doing it in a gig made me nervous beyond belief. Immediately my new acquaintance suggested that I read a book called *Effortless Mastery* by Kenny Werner. This book is considered so important to giving a liberated musical performance that Berklee College of Music named an institute after

it. This fact impressed me, but the title seduced me the most. Effortless mastery? Now THAT sounds like something even I could do!

*My word of the month

**Source: <https://punchdrink.com/articles/how-booze-became-the-life-and-death-of-jazz/>

***Whatever that means

Sam Carelse

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Jazz News



[Verdict November Programme](#)

Brighton's Verdict jazz club has an extensive programme of music throughout November, with three or more gigs per week, including Benn Clatworthy, Miguel Gorodi, Laura Jurd, Alison Rayner, Carmen Souza, Calum Gourlay, Loz Speyer (above) and Mark Cherrie amongst others. Owner Andy Lavender, who books the Fridays, said "Thanks to Roxanne it's our most crammed and ambitious ever".



[Celebrating Steve Aston](#)

Friday 29th November sees a celebration of the life and music of guitarist and composer Steve Aston at The Rose Hill in Brighton. Steve's music will be performed by his Grimaldi Quartet, joined by his friend Bar Zalel (pictured above with Steve).

The following day, Saturday 30th November, also sees a fundraiser at the Paris House to raise money for the Steve Aston Foundation for Young Musicians.



[Tomorrow's Warriors Outreach](#)

Jazz educators Tomorrow's Warriors are launching a reggae outreach programme entitled The Reggae Ticket which will bring workshops and concerts by the Jazz Jamaica All Stars to Birmingham, Bristol, Liverpool, Manchester, Gateshead, Edinburgh and London over the next 12 months.



[London Jazz Festival](#)

Sussex jazz artists feature at the London Jazz Festival this month which runs from 15th to 24th November.

Trevor Watts performs at the Purcell Room on 15th November, Neal Richardson's Not King Cole perform at Crazy Coqs on 17th November, Claire Martin performs at Cadogan Hall on 24th November and Liane Carroll performs at Crazy Coqs on the 21st and the 606 club on 24th November.

Simon Spillett

B is for Brighton



There are some places that resonate with you, sometimes for reasons you can't explain. They just do, and always have, almost instinctively in fact, as if they seem for whatever time you're in them to be just the right spot on earth for you to be.

Travelling around the UK as a working musician over the last - is it really nearly a quarter century? - I've gone and got myself hopelessly attached to many places. But there are four which stand head and shoulders above the rest. They are, in no special order, Birmingham, Southend-on-Sea, Rochester in Kent and Brighton.

Now don't ask me why these, admittedly four very different locales, feel somehow like home when I'm in them but they do.

Actually, gigs have a lot to do with it.

Take Brighton - once vaunted as

'London by the Sea' - a place I've played innumerable times since my first musical visit there back in 2005.

I say my first 'musical visit' but actually that April day wasn't the occasion of a gig at all, rather I was due to meet the late Ian Hamer, former Tubby Hayes Big Band trumpeter who had moved to the town in the 1990s and whose debut album (*Acropolis*) I'd then just produced.

Half way through a day in which I managed to get a less than sober Hamer to do an interview on Tubby, we alighted to a local hostelry - at which I suspect Ian was on first name terms with every optic - to meet Spike Wells, another ex-Hayes alumni, who'd also moved to Brighton some years before.

Spike later recounted the events of this first meeting in his booklet notes to my album *Sienna Red* (what

do I owe you, Spike?), correctly identifying it as the moment I suddenly went from being merely a discographical Tubby Hayes anorak to being a performing one.

Indeed, 2005 was a magical year for me, in which all of a sudden things started happening musically, at both a rate and a level I hadn't expected.

A few months after that meet with Messrs. Hamer and Wells I was booked purely on spec by Brighton Jazz Club, to appear with my then new quartet featuring John Critchinson, Paul Morgan and Martin Drew.

I remember that night as though it were yesterday: I'd driven down early, parked up near the club, strolled the seafront and done the obligatory fish and chip supper. It was a beautifully balmy July evening, with a haze settling over the sea, and I remember half thinking if the gig didn't go too well at least I'd had a pleasant day at the coast.

But the gig did go well. A sell out, in fact, much to my surprise, during which I had my first experience of how enthusiastic a Brighton jazz audience can be. I practically sailed home that night, feeling like I'd hit the jackpot.

Over the following years, right up to the present day, I've always enjoyed my performing and social sorties to Brighton.

I've played - and continue to play - several of its jazz venues, some now gone (like the seafront Bristol Bar in which I had some of the best nights of my life in the company of trumpeter Jack Kendon and his quartet), others very much still active, like The Verdict (whose opening weekend I played), the Brunswick, and the Paris House (strictly speaking in Hove, right?).

I've played with all manner of line-ups thereabouts, including the quintet of Chris Coull, the Sussex Jazz Orchestra under the direction of trombonist Mark Bassey (fab gig that) and, of course, as the perennial hired gun soloist.

I was even roped in as a compere for Ian Hamer's memorial concert, a last minute assignment that found me scribbling notes for a hasty introductory speech on the back of a petrol receipt.

And I've lost count of the fabulous (and consistently high standard) Brighton-based players I've got to know over the years, among them, trumpeter Chris Coull, pianist Terry Seabrook, guitarist Jason Henson, bassists Dan Sheppard, Nigel Thomas, Terry Pack, Eddie Myer and George Trebar, drummers Darren Beckett, Loz Thomas, Alex Eberhard and Tristan Banks and vocalist Sara Oschlag.

Despite the eclectic range of bands and projects these players



Photo: Spike Wells by Lisa Wormsley

are involved with - everything from Terry Pack's sprawling Trees to Terry Seabrook's hard boppin' Milestones - they all strike me as members of a genuine jazz community, one which appears not only remarkably creative and genuinely diverse, but also equally self-supportive and non-exclusive.

And for an 'outsider' riding in to town for a one-nighter the experience is utterly refreshing. Never once when playing Brighton with locally-based players have I felt like an unwelcome imposter. Quite the opposite. Indeed, those nights at the Bristol and my occasional 'sit ins' at the Bees Mouth, joining the pub's weekly jam after my own gig at the Paris House has ended, have felt more like a musical family reunion so convivial has been the welcome.

Yes, I like Brighton very much, and that enthusiasm alone would justify this piece. Yet, there is a little ulterior motive in my writing this tribute. Actually there are two motives, no less...

The first is to announce that, thanks to an invitation extended by another of her talented jazz folk - photographer and writer Lisa Wormsley - I've now joined the regular team of contributors to Sussex Jazz Magazine, with a view to presenting an observational piece in



Photo: Simon Spillett at the Bristol Bar by Lisa Wormsley

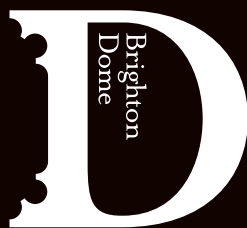
each issue.

The second is that, on Monday November 4th, I'll be returning to the Paris House in Hove, as the guest with guitarist Jason Henson. Business as usual, you might say. Well, yes, except that that day marks my 45th birthday, so if anyone fancies coming along to help me celebrate my half-ninetieth I'll be glad to see them. Tell all your friends - I've told both of mine.

And so to close, I'd like to add a footnote, which in this instance reads 'keep doing what you do Brighton jazz people - players and fans alike - because, believe you me, you've got something mighty impressive there: a real jazz community that cares and shares. It doesn't go unnoticed, you know, and you should be proud of what you've built. It really *is* quite something.'

Simon Spillett

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Calum Gourlay

*Interviewed by
Charlie Anderson*



Bassist Calum Gourlay is currently touring the UK ahead of the release of his debut quartet album, *New Ears*, on 6th December. The tour includes an appearance at The Verdict in Brighton on Saturday 16th November. His impressive band features saxophonist Helena Kay, trombonist Kieran McLeod and drummer James Maddren.

Calum was always interested in music as a child and says, “I always wanted to play double bass, but they didn’t have any at my school, so I ended up playing cello for a bit, from when I was 10 years old until I was about 14 when I got my first double bass. I played a lot of classical music before I played double bass, then I heard jazz live, before I heard it on recordings. My Dad was a music teacher (he retired about 10 years ago) and he had a Saturday morning jazz workshop that was open to people under 18 in Glasgow. Quite a lot of Scottish jazz musicians went through it who are only a tiny bit older than me, but when you’re younger the ages feel a bit wider.” Those musicians include saxophonists Paul Towndrow and Konrad Wiszniewski and drummer Allyn Cosker. “At my Dad’s workshop



I ended up getting really fascinated by it. There was a big band there and I just got into how it all worked, watching people playing, watching the bass players in particular, how they were playing all the time and shaping the music. I think I got lucky

because I saw some really great bass players at that age. That was my way into jazz.”

Calum lived in Cathcart on the south side of Glasgow until he was 14, then moved to Dunfermline. “I had to find some

other places to play, so I played in the Fife Youth Jazz Orchestra, the Strathclyde Youth Jazz Orchestra (SYJO), which is a bit of an institution up there, and then I met Tommy Smith a little bit afterwards.”

Calum first met Tommy when he was 16 and it proved to be fortuitous as they have played together ever since. “I’ve played in Tommy Smith’s youth band since I was 16, until I moved to London. It was great. Tommy’s always been very good to me and helped me out a lot. He taught me some amazing things that you only get from being almost an apprentice.”

Calum moved to London in 2004 to study jazz at the Royal Academy of Music. “I met lots of

people there who I still play with fairly regularly. That's where I met Kit Downes, Trish Clowes, Freddie Gavita. They're all people that I go out in the miserable rain to play jazz gigs with. And it's great. They're all great. And it's led on to other things as well. People like Kit and Trish are really hardworking band leaders and they've been working on their music for the past ten years, with my involvement off and on. The best bit about the Academy was meeting other like-minded and much better musicians than me."

In 2008 Calum graduated from the Royal Academy. "As an accompanist you're in a lucky situation to be playing with lots of people. Also, I kept my oar in Scotland as well, even though I have lived in London since I was 18. I always go back to Scotland to play with Tommy Smith and Colin Steele and a few other people at festivals. There's a great and very different scene up in Scotland. I feel lucky again to be able to dip in and out of it as much as I get to."

Calum's latest tour takes him to Aberdeen's Blue Lamp and Glasgow's Blue Arrow jazz club. For the tour dates in England and Wales he received his first ever funding

from Arts Council England. As a first-time applicant he found the whole process challenging. "Luckily there's a great woman called Mary James who helps a lot of people out with their funding applications. She helped me put it together, so big thanks to her because without her it wouldn't have got far. I've always

been someone who has tried to put the music before anything else, but I think that doing that in the UK only gets you so far. You need to play a bit of a business game and find some people who are going to help you and put some time in. Martin Hummell

from Ubuntu has been absolutely brilliant, he pushed it over the line. Martin is really hard working, loves jazz and works hard for people. He's doing so much work for so many people just because he loves it. I've been lucky this last year to find a good handful of people who are very helpful, they love the music and want it to keep going, and they want to help people who are younger to do those things as well."

With a new album and tour this year, together with his monthly big band residency at The Vortex, Calum has had a busy year, and 2020 looks set to be a busy one also. "I'm always playing with other



people so I've got a couple of great things next year. I'm always playing with the Scottish National Jazz Orchestra. That has two or three big projects a year. There's also my big band. I've also got a nice run of gigs with Martin Speake and Ethan Iverson coming up in February."

In terms of working on his own projects Calum hopes to record another album next year. "I'd like to do a big band album live at The Vortex and put that in motion now, and I really love this quartet so I'd like to do a lot more. But I'd like to do an album a year. The big band is the next priority, and that's been my

main focus for the past three years. That's been the thing that's keeping my musical chops excited. It's nice to be at this stage and still have lots more to want to do."

[Calum Gourlay Quartet](#)

Saturday 16th November, 2019
The Verdict, Brighton

The album *New Ears* is released by Ubuntu on 6th December.

Jazz Generation
newgenerationjazz.co.uk

27TH SEPT 2019
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Singer's melodious & deeper
voices, Jane Mitchell and Paul McCartney

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Hard swinging band of brothers
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Big Band Scene

Patrick Billingham



I had the good fortune to see Terry Pack's Trees again last month as part of the regular Big Band @ Brunswick Sunday evening programme. As before, it was a slimmed down version, with just four brass, eight reeds and woodwind, a single voice, keyboard, bass and drums. There was some new material as well as the more familiar charts with writing credits across the band.

This month, the One World Orchestra is scheduled to play, with the relevant title "Get Real, a special prougueram for the unimpressed." Their spelling, not mine. For more information, please visit the website www.oneworldorchestra.co.uk Next month, it is the turn of the Brighton Big Band to round off the 2019 schedule.

There are no details as yet for 2020. It is to be hoped that these big band sessions are to continue. But they do need to attract audiences. When

I arrived at the Trees gig mentioned above, the band had just started playing. I was the sixth member of the audience. The numbers improved as the evening progressed so that eventually the band was outnumbered, but the auditorium was still far from full. I heard that the turnout for a handful of other gigs in the series was also disappointing. I suspect that this may be due to lack of effective publicity and marketing. Especially on the internet. I regularly visit big band websites in search of material for this column. Some are exemplary, with up to date information promoting forthcoming gigs. There are others that appear not to have been updated since 2012. Similarly, some Facebook pages seem to contain little more than gossip. Others dwell on past events, including videos of previous gigs. The best look forward as well, giving all the essential information such as date, time and venue of future

gigs, together with admission prices. Posting in the Big Bands of Brighton also gets the information out. And building up an email list is a useful way of establishing a fan base and keeping it informed.

So far, this is, in effect, merely preaching to the converted; those who are already looking out for big bands. The next step is to reach the attention of the wider public. Sticking with the web, there are sites on which can be posted, free of charge, details of events. Although for a small fee, the publicity can be boosted. Two, in particular are very useful, because details of the gig appear in print. The first is www.theargus.co.uk, the local newspaper serving Brighton & Hove and various districts in Sussex. The What's On tab gives the facility to add an event. It is straightforward to enter the gig details on the form provided. A disadvantage is when choosing the locality, the on-line publicity is limited. A Brunswick event appears in the Hove selection, but not in Brighton. But, of course, the paper containing the gig details can be found in any newsagent across the city.

The second is listings@whatsonguide.co.uk. Details have to be submitted by email before the 15th of the month previous to the planned gig. The format of the required information is:- town, date, name of event, venue address, start time with admission price. The printed guide is distributed to a variety of establishments open to the general public. However, in my experience, it is best not to post too far ahead.



When I have submitted three months' worth of gigs, not all have appeared.

There are a couple of websites which publish only on the internet:- wherewecanwego.com, where details can be posted up to twelve months in advance, and allevents.in. If you know of others, please let me know, and I will include the details in a future column.

There are other newspapers published in Sussex, I have checked a sample, but, other than buying a copy of the paper, I have been unable to find any way of adding an event. Any specific information would be gratefully received. The Brighton Independent seems reluctant to publish jazz gigs in their weekly guide.

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 December's Big Band Scene, please send it to me by Tuesday 12th November. My email address is g8aac@yahoo.co.uk.

Words... Gina Southgate



Although I come from a large family, I felt lonely for a lot of my childhood. My closest sibling was 14 years older than me, and married and left home when I was 5. My eldest sister had 3 girls by the time I was born.

As soon as I left school I followed my niece to Southend tech to do art of some description. It was an exciting fertile hotbed and a lot came out of that college at that time. I was friends with Alison Moyet, and Dave Gahan of Depeche Mode, Steve Linnard did fashion there. I did enough to scrape my way into the second year to do a foundation course.

Camberwell offered me a place doing a silversmithing and metalwork degree. It wasn't what I wanted to do but it meant I could leave home on a full grant and move to London at 18. As a girl it taught me to use machinery and tools in a precise way. I went out with Tim Roth the actor in my first year. He was younger than me and lived at home. Once he'd helped me spend all my grant he moved into a squat with some uber cool stoners. Distraught, I went to a party and picked up a man 15 years my senior who in the 6 years we stayed together introduced me to improvised music, jazz and a groovy Camden lifestyle.

I struggled. I applied to RCA but didn't get in. I signed on like everyone in the arts did.

My relationship to the music scene I'm involved in came through two very caring and nurturing main avenues, the first being London's improvising community which when I got involved, was based in the London Musicians Collective in Camden. Down the road from there the Jazz Dance scene was exploding upstairs in the Electric Ballroom where Gilles Peterson had his nights. From Grays in Essex I was originally a soul girl and used to go to the Goldmine on Canvey Island. So by 1982 had my feet in both camps. I never could have imagined how this would've had such an impact on my future.

When I look back I'm glad I rejected

the expected path and I'm glad I didn't worry about wealth or my future. I feel I need to try to hold on to that the older I get as we become more fearful. I think this is natural as our bodies wear down. What I do is really physical, and I'm aware I may not be able to continue the same gusto indefinitely. It can be a bit of a rollercoaster, feast or famine. I don't own my flat and I worry that my kids still share a tiny bedroom. I worry what the future holds for them, but they are really nice and creative people with a good sense of fair play and nouse.

I have had some really amazing projects recently, including... painting live streamed at the Barbican, a few residencies in Europe, and last year went to the states to Vision Festival where Archie Shepp, Roscoe Mitchell, Mary Halvorson, Ambrose Akinmusire, Dave Burrell, William Parker, Hamid Drake, Nasheet Waits, Jaimie Branch played in a small auditorium while I and at least 4 other painters painted. It doesn't get much better than that.

I'm now getting more and more interested in individuals, I'm loving a solo portrait within the group. I try to keep pushing the boundaries. I don't want to make pretty generic pictures. I want to make strident art that is reflective and representative and sometimes collaborative. If I paint someone more than once I start to visually understand them.

Sometimes I pinch myself and say 'yes it came true'. And other times I'm like I wish I could be painting on the edge of a still lake at dusk and listen to the diving birds and the wind in the trees and race to paint the last rays on the mountain. But I can do both, and when my youngest no longer needs me I will become more nomadic for music and nature, and just hope my man comes with me sometimes.

Words: Gina Southgate

Photo: Lisa Wormsley

<https://www.artistginasouthgate.com>

Jim Rattigan



Let's start by talking a bit about your background. How did you get into music?

I've done music forever. I literally started life as an Irish dancer, can you believe. My parents were Irish. I can't remember not doing it, I was so young. And then I got into the piano accordion, I did that until I was 16. I became British champion, actually. Then I started on the trumpet, then the cornet, then the French horn. I got hooked on the French horn. I went to college, and then started working with orchestras, all the London orchestras. The London Philharmonic mainly, I then joined the Royal Philharmonic Orchestra as a French horn player. But all this time I was playing a bit of jazz piano for my own enjoyment. I was an Oscar Peterson fan, on a massive scale. And also Bill Evans, Weather Report and I

was really into jazz piano, mainly. So I did that for fun, whilst I was playing the orchestral scene. I did lots of film work as well, lots of touring. And in the end I decided to leave it all behind and pursue a career in jazz, writing music for my own groups, to be more creative. I took the plunge. In the meantime I still did sessions. I left the orchestra but still did recording sessions for pop groups, telly and film, to pay the bills. Jazz doesn't pay the bills. And that's where I am at the moment.

What drew you to the French horn?

I played the trumpet in the school band and there was this strange shaped instrument on the floor. I asked what it was because I didn't even know. And somebody said 'If you can get a note out of it, you can play it'. So I just opened the case

and thought it looked amazing. So I got a note out of it. I just liked the look of it, and nobody else wanted to play it because it was too difficult, apparently. So I played it and I just got hooked. I don't know why. I just got completely hooked on this sound. When I joined an orchestra you have to make an orchestral sound. So when I started playing jazz I wanted to bring that sound to the French horn. I wanted it to be unmistakable. I wanted to bring that into my jazz, into my composition. So when I play it, the French horn sound is an unmistakable sound. That's what I'm aiming for, which is very different, quite new.

The band is called Pavillon. How did you choose the name?

Basically it's the French word for the bell of the instrument. It could be the bell of a trumpet or a trombone, rather than just the French horn. I don't know why I chose that name because nobody knows how to pronounce it. Often in classical music you get an instruction in the music saying 'pavillons en l'air' which means 'bells in the air'. I don't know if you've ever seen anything like that, you stick the bell in the air and it all looks very spectacular. So I thought I'd nick that. I was going to call it 'pavillon d'un l'air' but I thought that was too much, so I settled on just Pavillon but unfortunately very occasionally it's pronounced right.

The band itself has quite an amazing lineup. How did you manage that?

I pay them lots of money! No, initially

I knew them all. When I left the RPO and started to play jazz, I got a phone call from Hans Koller. His band was called The Magic Mountain. The French horn player left, as he didn't want to do it. So Hans asked if I fancied it and I accepted. I started playing with Hans Koller, and although it was like jumping in at the deep end, I found it totally inspiring. I loved it, I absolutely loved it. The music was incredible and I felt that it was a completely new life. It was wonderful. Dave Whitford was the bass player. I was at Trinity with Martin Speake, before the days of jazz courses. In my travels I started working quite a lot with Mike Gibbs' band. He was very into the French horn and I still work with him. I met people such as Robbie Robson and Percy Pursglove. So I got everyone that I worked with, that I knew, together. That's how the band formed. And they enjoyed it, the music and what I was doing. I got a tour together a couple of years ago and that went down very well.

They turn up. They're really up for it. If they weren't up for it, they wouldn't turn up. They're amazing. I still pinch myself that these people turn up and really give it their all. I feel like the luckiest bloke in the world. They're amazing musicians.

The new album, *The Freedom of Movement*, is out on 18th October. Were you inspired by anything in particular for the album?

The inspiration comes from playing with a lot of different people. Initially when I started playing with Hans Koller that was a massive inspiration.

His music sounded so fresh to me. I've played with Mike Gibbs a lot and listened to Gil Evans a lot. They've got their own sound. What fascinates me about these composers is that they create their own sound. If you put Gil Evans on then you know it's Gil Evans, there's just no question about it. I'm inspired by these people who create their own sound world. A French horn-led 12-piece group, well there aren't any other ones. Really the sound is something that I'm trying to create.

How do you go about composing?

I try and write every day, if I'm not working. I work less these days. I don't think of specific things to write for. I work with manuscript, just pencil and paper. There's no other way that I can write. So I sit at the piano and write, and write every day and see what happens. Then I'll put the arrangement down on Sibelius [notation software]. I try and see it as work. If you sit around waiting for inspiration then you're going to be sitting around for quite a long time in my opinion. But I do get ideas from what's going on in the world now, in our country. Nowadays it's just in your face the whole time. You can't avoid things like that influencing you. There are a couple of tunes on the album, the title track is obvious: *Freedom of Movement*. I've travelled the world playing music and going over to Europe all the time, moving freely. I moved in and out of different genres of music as well. I've played several. I was even in a grunge band for a while. So there are lots of different

sides to music. There's the obvious thing about the freedom of movement that is being faced now by musicians. That's going to be pretty challenging, to say the least, if it all goes ahead. You can't help be influenced by that. Then there's the whole climate change thing going on with young people.

There are many different aspects of where the music comes from, but really deep down, what it is, you just have to get up and write music every day. I've discarded lots and lots of music. There are many tunes I've written that I haven't pursued, that I'm not crazy about. Write, write, write all the time. It's a great way to spend part of your day. That, and the garden. You've got to get out. It's very important to get out and do other things. If you don't go out then you go a bit mad. It's great taking a band on tour. That's really good fun. I really enjoy that.

What can we expect at the gig in Hastings on Tuesday 5th November?

It's very different live. It's so energetic. We really get going. And it opens up. It really is great fun. On the recording I've tried to get the same feel to it but the live event is quite different to the album.

[Jim Rattigan's Pavillon](#)

Jazz Hastings

Tuesday 5th November, 2019

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Live Reviews



Photo: Anya Arnold

Generation Jazz: Rosie Frater-Taylor
The Verdict Brighton
Friday 27th September, 2019

It was 'all change' at the Verdict for this month's gig in the New Generation Jazz series. Gone were the heady improvisations of the 'Nu Jazz' to be replaced by the wonderfully sublime vocals of the delightful Rosie Frater-Taylor. Categorized by many as a crossover artist between folk and jazz, this twenty year old has already made herself a favourite among both critics and audiences during her short career. After launching her debut album *On My Mind* at Kansas Smitty's club in London she was described by Jazzwise magazine as "one to watch in 2019" and "a songwriter of her time". There have already been sell out shows at Soho's Pizza Express Jazz Club, an appearance on BBC Radio London's *Inspirit* programme, plus a successful tour of Germany on her CV prior to the long awaited Brighton performance. Also

playing guitar and ukulele with equal aplomb, the singer was joined by a trio of top line musicians from the UK jazz scene. Pianist Deschanel Gordon is a genuine rising star holding down a place in the Mercury nominated and award-winning genre-bending band Seed Ensemble. Influenced in his early years by the music of Oscar Peterson he has made recent appearances at Ronnie Scott's, The Jazz Cafe and Love Supreme Festival. Hugo Piper is a very fine bass player, originally with The National Youth Jazz Collective he has wide interests in jazz, funk, soul and motown and was at the Verdict last month with Brothers Testament. For this gig he appeared on bass guitar throughout. On drums and cajon was Steve Taylor, (the father of Rosie) and one of the country's top jazz percussionists who is leader of his own 'Big Band Explosion' and acts as musical director at Ziggy's Club in North London. Recently he was quite rightly described as "World class" by Rhythm magazine. On some numbers the quartet were joined by two excellent backing vocalists, Elsa Hackett and Luca Manning.

It was obvious to all from the very first song *Better Days*, a new composition from the leader, that we were listening to a very special talent, not only as a vocalist with a very engaging voice but also as a superb guitarist, great composer and someone with immediate audience communication skills well beyond her years. We were soon treated to the first of two fine tributes to the legendary singer/songwriter Joni

Mitchell. *Help Me* is a cut from *Court And Spark* the most successful album of Joni's career, recorded in 1973. This showcased the singers ability to perform with perfect diction and clarity across a range of tempos and also featured a fine piano break above fluid imaginative drumming. The balance of the first set was understandingly taken up by numbers from the current album, with the ballad *In A Dream* bringing out the best qualities of Rosie's voice.

If part one was a success, and it most certainly was, part two raised the bar considerably. Things got underway with a real 'down home blues' from the sixties *I Don't Need No Doctor* which was recorded by the likes of Ray Charles and Joe Cocker. This lady's voice is adaptable across genres, and so it proved during this duet where she was accompanied only by her own guitar and the cajon (a box-like percussion instrument from Peru). When the rarity of a ukulele appears on the stage of a jazz club, or any other for that matter, much muttering and sighing can often be heard from the audience. There was no need for such sentiments at this gig. Using the same amplification as for the guitar, and playing at the same high level, it fitted perfectly into the musical soundscape, without any overtones of George Formby at all. A



Photo: Anya Arnold

good example of this was contained in the up-beat cover of the album's title track and opening cut, *On My Mind*, a real crowd pleaser. Further covers from the current recording and new music for release next year

kept the pot boiling before the most spectacular and extended number of the night, Gil Scott-Heron's *Lady Day and John Coltrane* from his 1971 album *Pieces Of A Man*. Call it 'scat' or

wordless vocals, there were passages in nearly every song but here it reached a new level which Betty Carter or Norma Winstone would have been pleased to have achieved. Combined with flawless and complex guitar runs this was a tour de force of this young lady's considerable talents. There was one more spectacular showpiece to come, a second tribute to Joni Mitchell with a medley based on *Harry's House* from 1975, which brought out both the strong and sensitive sides of Rosie's voice before the gig closed with *Crazy*, a modern classic from international hit maker Seal and a short reprise of *On My Mind* as a well deserved and fully appreciated encore.

Jim Burlong



Photo: Lisa Wormsley

Skinny Pelembe

Patterns, Brighton

Thursday 17th October, 2019

Skinny Pelembe has had a great year since releasing his 2018 EP *Sleep More, Make More Friends* which saw him team up with Hejira, Yazmin Lacey and Emma-Jean Thackray and this year he released his new album *Dreaming Is Dead Now* and has appeared at Love Supreme and We Out Here festivals.

Skinny Pelembe's compositions are often complex pieces interwoven with a wide variety of samples and sounds that he assembles in the studio. For his live shows, and this one in particular, he

was able to successfully re-create his compositions with just three people. This was achieved with the help of fellow multi-instrumentalist Chloe Beth Smith who impressively covered the keyboard parts, bass-synth part and backing vocals.

Pelembe's set combined earlier material, including his infectious track *I Just Wanna Be Your Prisoner*, with tracks from the new album, such as the catchy *Spit/Swallow*.

Skinny Pelembe continues to impress with original music that is both honest and engaging.

Charlie Anderson

Album Reviews



Barnacles

And so we begin

(Cheeba Cheeba Records CCR003)

Brass bands are an enduring part of the British musical tradition, and it's fascinating to see how that tradition has morphed into the current popularity for funky updates on the wind and rhythm sound, from the consciously retro-named Hackney Colliery Brass Band on outwards. *Barnacles* bring their own unique take on this sound: leader Leroy Horns brings an awareness of the boundary pushing sonorities of Charlie Mingus and Moondog and mixes it with his grounding in roots reggae and what he himself describes as “a modern heavy and dirty sentiment soaked up at squat parties and sound systems”, and this vibe-laden, high-energy debut illustrates exactly what he means. *Manatee* lays lush, bluesy Bernard Hermann chords onto drummer Pete Hill's pulsating groove as Greg Sinclair lays down the low end, before the pair break into an exhilarating drums/baritone duet. *Hot Night* has an uptempo bashment feel under the widescreen chords and

minor key tenor solos that rises to an ecstatic climax: *Happy Go Round* adds a tricky odd-number meter to the mix without sacrificing danceability. *Berties Bounce* has a Volks 4am D&B groove, while *Ethio's Adventure* mixes in East African scales for a Mulatu Astatke effect. Hill keeps the grooves locked throughout, the horns are attractively raw and unfiltered, and the whole package crackles with excitement. There are echoes of acts like Sons Of Kemet, but *Barnacles* are tied in closer to recognisable melodic tradition and should tear it up on the festival circuit next summer.

Eddie Myer

Leroy Horns, tenor sax; Laura Impallomeni, trombone; Richard Halligan, tenor sax; Greg Sinclair, baritone sax; Peter Adam Hill, drums.

[Available via Bandcamp](#)



PYJÆN

PYJÆN

([Bandcamp self-release](#))

For the past few years now jazz has undergone a change of face and sound. In 2015 Amercian saxophonist composer Kamasi Washington wowed audiences worldwide with his debut release *The Epic*, which gave its listeners a new approach to what we class as 'jazz' music. Since then the face of jazz and indeed modern music has not been the same, especially here in the UK. The presence of Shabaka Hutchings, Theon Cross, Nubya Garcia and Joe Armon-Jones are just a small part of the ever growing list of young and upcoming talent on the current uk jazz scene, all of whom continue to release, play and inspire. Which brings our attention to the self-titled debut release of London based PYJÆN, led by trumpeter and composer Dylan Jones, whose name and fluid horn playing will already be familiar to anybody up to date with London's thriving music scene. This quintet have quickly made a name for themselves as one of the hottest and most energetic live acts to recently emerge, and this essence is captured in full blast on their first full-length album. From start to finish this record is a complete amalgamation of influences ranging from traditional bebop through to fusion, afrobeat and funk rock. This release is packed full of

infectious grooves layered underneath soaring melodic hooks and executed to perfection by a group whose ability to function as a solid unit is unquestionable. A good example being opening track *Nah* - its tongue in cheek title aptly fitting the mischievous funky sense of groove throughout the tune. Starting off with a grabbing intro from bassist Ben Crane, quickly joined by the erratic drum beats and subtle funk guitar brought by fellow bandmates: drummer, Charlie Hutchinson and guitarist, Dani Diodato. Then enters the horn section consisting of Jones on trumpet and Ben Vize on tenor saxophone, both blasting a speedy statement reminiscent of the bop playing of Dizzy Gillespie and Charlie Parker on Gillespie's *Dizzy Atmosphere*. Finally the band drops back to unleash a scorching trumpet solo backed by the unbreakable rhythm section. Now, while this band's ability to move so fluently together as a unit is definitely a standout in all the tunes on this album, applause must also be given to their ability to shift dynamically to create a solid platform and shine a light on whichever member decides to take the role of soloist. This interplay between the band is represented from track to track throughout, from fast afrobeat enforced grooves to slow and lite propelled ballads, all with a real sense of deep-hearted conviction. Throughout this recording the band sweeps through a spectrum of emotions, all beautifully captured in well-written compositions and arrangements and performed by a band who have well-crafted the art of storytelling through their music.

George Richardson

Dani Diodato, guitar; Dylan Jones, trumpet; Ben Vize, saxophone; Benjamin Crane, bass; Charlie Hutchinson, drums.



Quentin Collins Sextet
Road Warrior
(Ubuntu UBU0027)

Quentin Collins is a major force in British jazz - not just as a musician whose longstanding occupancy of the trumpet chair in Kyle Eastwood's band has cemented his international reputation, but also as an educator, bandleader and producer - wearing the latter hat, he was most recently responsible for Camilla Georges' acclaimed *Isang*. Besides this, in partnership with Martin Hummel he's a driving force behind Ubuntu records; the label that have done so much in the last four years to promote UK jazz talent, with a focus on explorations grounded in the traditional jazz verities but pushing towards the various boundaries of the mainstream. This release, unsurprisingly, fits firmly within the Ubuntu template; thoroughly grounded in the tradition, buoyed along by superbly high levels of musical accomplishment, and with a confident sense of its own identity.

Opening track *Road Warrior* sets out the stall; an artfully wrought contemporary bop composition with modal flavours, and echoes of Cedar Walton, Woody Shaw, and of course Freddie Hubbard, whose supernaturally gymnastic, all-register fluency provides a touchstone for Collins' breathtakingly confident delivery. *Do You Know The Way* is a thoroughly Blakey-esque hard

bop romp, driven along by the crisply accurate swing of US guests Sanders and Jones, over which the soloists simply fly. Marsalis associate Nimmer is a compendium of contemporary jazz piano but never deviates too far from his core style, based in the swinging economy of Kenny Barron or earlier paragons like Wynton Kelly, and his light, precise touch is featured to enchanting effect on *The Hill*. Leo Richardson is making a name for himself in this exact area of robust, muscular contemporary swing; he roars over the changes, his punchy Joe Henderson inflected tone soaring aloft. Ohio-born, Belfast-based saxophonist Gillard switches to alto from her usual tenor and matches Richardson with her crisply unsentimental delivery and clear cutting tone. *Look Ahead* brings a straight 8 feel, fender rhodes and some twisty writing to evoke a sunny LA fusion feel; *Jasmin Breeze* is a dark-hued ballad featuring a guest slot by Jean Toussaint, cementing the Messengers association. There's a range of compositions by saxophonist Tom Harrison alongside the Collins originals, all loosely based around the idea of the musician's life on the road - a real player's album, and a real treat for connoisseurs of the contemporary mainstream.

Eddie Myer

Quentin Collins, trumpet & flugelhorn; Meilana Gillard, alto sax; Leo Richardson, tenor sax; Dan Nimmer, piano, rhodes; Joe Sanders, bass; Willie Jones III, drums; Jean Toussaint, tenor sax.

Listings

Listings

For more detailed and up-to-date jazz listings visit

www.sussexjazzmag.com/listings

[R] = Residency

(c) = collection

[?] = unconfirmed

byo = bring your own refreshments

otd = on the door

(wp) = weather permitting

Friday

1

Tim Wells
The Better Half,
Hove
2:30pm Free

Rod Hart,
Dinner Jazz
Deans
Place Hotel,
Alfriston
6.30pm Free

Neal
Richardson
Bannatynes
Hotel,
Hastings
7pm Free

Jazz at The
Steam Packet
The Steam
Packet,
Littlehampton
8pm Free

Edana
Minghella
Steyning Jazz
Club
8pm £12/7

Benn Clatworthy
The Verdict,
Brighton
8:30pm £15/12

Saturday

2

Jazz at The
Queen Vic
Queen Victoria,
Rottingdean
2-5pm Free

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

Rod Hart,
Dinner Jazz
Deans Place
Hotel, Alfriston
6.30pm Free

Miguel Gorodi
Nonet
The Verdict,
Brighton
8:30pm £15/10

Sunday

3

Mike Hatchard's
Jazz Breakfast
The Ropetackle,
Shoreham
11am £11

Sunday Brunch Live:
Terry Seabrook
The Depot, Lewes
11am-1pm Free

Jazz Brunch
Trading
Boundaries,
Fletching
11am-2pm Free

Neal
Richardson
Deans Place
Hotel, Alfriston
12:30pm Free
to diners

Paul Richards
Trio & Guests
The Walrus,
Brighton
12:30pm Free

Sounds of Swing
Big Band
Horseshoe
Inn Hotel,
Herstmonceux
12:45pm Free

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

Harry's Tricks
The Richmond,
Brighton
4-7pm Free

Sunday Jazz +
Roast
Royal Sovereign,
Brighton
4.30-7pm Free

Jazz Jam
The Dolphin,
Eastbourne
6:30pm - 9pm
Free

The Mauskovic
Dance Band
Patterns,
Brighton
7:30pm
£14.30

One World
Orchestra
The Brunswick,
Hove
8pm Free (c)

Jazz Sundays with
Nigel Thomas
The Basketmakers
Arms, Brighton
8-10pm Free

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

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

Early Music
Festival: Ground
Bass (jazz trio)
The Rose Hill,
Brighton
9:30pm £5

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free	Karen Sharp & Terry Seabrook Snowdrop, Lewes 8pm Free (c) [R]	Simon Spillett Trio The Paris House, Brighton 8-10pm Free	Bognor Regis Big Band open rehearsals Hothampton Arms, Bognor Regis 8pm Free (c) [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
4					

Tuesday	Jim Rattigan's Pavillon Jazz Hastings 8:30pm £10	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jack Kendon Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Tulka Trio The Mesmerist, Brighton 9pm Free
5				

Wednesday	Julian Marc Stringle & Neal Richardson Trio The View, Seaford 7pm £10	Paul Richards & Guest The Independent, Brighton 7:30pm Free	The Blueprint The Charles Dickens, Worthing 8-10pm Free	Jam Session The Paris House, Brighton 8-10pm Free	Paul Richards Jazz Sessions Bar Broadway, Brighton 8:30pm Free
6					

Fred Woods Big Band Horsham Sports Club, Horsham 8:30pm £2 (Club members free.) [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Mississippi Meltdown The Mesmerist, Brighton 9pm Free
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Thursday	The Jazz Organisation NUR Bar, Hastings 8pm Free	Paul Richards & Guest West Hill, Brighton 8pm Free [R]	Trio Cubana Paris House, Brighton 8pm Free	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	Andrew McCormack's Graviton The Verdict, Brighton 8:30pm £10/5	Gypsy Jazz The Mucky Duck, Brighton 9pm Free
7						

Friday	Al Nicholls Trio The Better Half, Hove 2:30pm Free	Neal Richardson Dinner Jazz Deans Place Hotel, Alfriston 6:30pm Free	Adrian Cox Chichester Jazz Club 8pm £12/8	Jazz at The Steam Packet The Steam Packet, Littlehampton 8pm Free	Sam Carelse Trio The Wishing Well, Brighton 8-10.30pm Free	Tim Whitehead La Havana, Chichester 8pm £12/8	Laura Jurd Trio The Verdict, Brighton 8:30pm £15/12
8							

Saturday	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Gabriel Garrick The Paris House, Brighton 4-7pm Free [R]	Neal Richardson - Dinner Jazz Deans Place Hotel, Alfriston 6:30pm Free	Alison Rayner Quintet The Verdict, Brighton 8:30pm £15/10
9				

Sunday	Sunday Jazz Brunch Trading Boundaries, Fleteching 11am-2pm Free	Paul Richards Trio + Guest The Walrus, Brighton 12:30pm - 3pm Free	South Coast Big Band Fishermen's Club, Eastbourne 12:30pm £5 [R]	Neal Richardson - Lunch Jazz Deans Place Hotel, Alfriston 12:30pm Free	Savannah/ Assorted Nuts The Six Bells, Chiddingfold 1-3pm Free [R]
10					

Fraser & Wilson feat. Elis Davies The Old Bike Store, Worthing 3pm Free	Harry's Tricks Sunday Sessions The Richmond, Brighton 4-7pm Free	Sunday Jazz + Roast Royal Sovereign, Brighton 4.30-7pm Free	Jazz Jam The Dolphin, Eastbourne 6:30 - 9pm Free	Lawrence Jones Lion & Lobster Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
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Monday
11

Andy Woon Trio
The Paris House,
Brighton
2-5pm Free

Andy Urquart & Terry Seabrook
Snowdrop, Lewes
8pm Free (c) [R]

Paul Richards Trio
The Paris House,
Brighton
8-10pm Free

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

Tuesday
12

The Muskrat Ramblers
Hassocks Hotel,
Hassocks
8pm-10:30pm Free

Ronnie Smith Big Band
The Humming
Bird Restaurant,
Shoreham Airport
8pm-10:30pm
Free (c) [R]

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

Dan Cartwright Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

Beats 'N' Pieces
The Mesmerist,
Brighton
9pm Free [R]

Wednesday
13

Sam Carelse Trio
The Paris
House, Brighton
8-10pm Free

Paul Richards Jazz Sessions
Bar Broadway,
Brighton
8:30pm Free

Carmen Souza
The Verdict,
Brighton
8:30pm £10/5

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

Thursday
14

Adrian Cox & Neal Richardson Trio
The Walrus,
Brighton
7:30pm £10

Babou
The Paris
House,
Brighton
8pm Free

Enrico Tomasso
Robertsbridge
Jazz Club
8pm £10/8

The Jones Street Boys
Idle Hands,
Brighton
8pm Free [R]

The Jazz Organisation
NUR Bar,
Hastings
8pm Free

Smalls: Jo Fooks & Al Nicholls
The Verdict,
Brighton
8pm £15

Friday
15

Jazz at The Better Half
The Better Half,
Hove
2:30pm Free

Neal Richardson - Dinner Jazz
Deans Place Hotel,
Alfriston
6.30pm Free

Jazz at Steam Packet
The Steam Packet,
Littlehampton
8pm Free

Vasilis Xenopoulos/Mark Edwards Quartet
The Verdict,
Brighton
8:30pm £15/12

Saturday
16

Jazz at The Queen Vic
Queen Victoria,
Rottingdean
2-5pm Free

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

Neal Richardson - Dinner Jazz
Deans Place
Hotel, Alfriston
6.30pm Free

Paul Richards (solo guitar)
Hurstpierpoint
Church
6pm

Calum Gourlay Quartet
The Verdict,
Brighton
8:30pm £12/8

Late Night at The Queen Vic
Queen Victoria,
Rottingdean
9:30pm Free

Sunday
17

Sunday Jazz Brunch
Trading
Boundaries,
Fletching
11am-2pm Free

Rod Hart - Lunch Jazz
Deans Place
Hotel, Alfriston
12:30pm Free

Paul Richards Trio + Guest
The Walrus,
Brighton
12:30pm - 3pm
Free

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

Lynda Murray's Quad Squad
Teddy's Beach
Diner, St.
Leonards on Sea
2:30pm Free

Harry's Tricks Sunday Sessions
The Richmond,
Brighton
4-7pm Free

Sunday Jazz + Roast
Royal Sovereign,
Brighton
4.30-7pm Free

Jazz Jam
The Dolphin,
Eastbourne
6:30 - 9pm Free

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

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

Monday	Nils Solberg-Mick Hamer The Paris House, Brighton 2-5pm Free	Mark Bassey & Terry Seabrook 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	Raul D'Oliveira & Jenny Green Dorset Arms, East Grinstead Doors 7:30pm; Music 8pm £8 otd	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Greg Heath Quartet Hare & Hounds, Worthing 8:30pm Free (c)	The Soultastics The Mesmerist, Brighton 9pm Free [R]
19				
Wednesday	Roy Hilton Trio The Paris House, Brighton 8-10pm Free	The Blueprint The Charles Dickens, Worthing 8-10pm Free	Paul Richards Jazz Sessions Bar Broadway, Brighton 8:30pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
20				The Jones Street Boys The Mesmerist, Brighton 9pm Free [R]
Thursday	Soft Machine Komedia, Brighton 7:30pm £20	Fleur de Paris The Paris House, Brighton 8pm Free	The Blueprint The Charles Dickens, Worthing 8-10pm Free	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]
21				The Jazz Organisation NUR Bar, Hastings 8pm Free
Friday	Jazz at The Better Half The Better Half, Hove 2:30pm Free	Neal Richardson - Dinner Jazz Deans Place Hotel, Alfriston 6.30pm Free	Benoit Viellefon & The Hot Club Kino-Teatr, Hastings 7.30pm £20	Jazz at The Steam Packet The Steam Packet, Littlehampton 8pm Free
22				Amuse Manouche Cafe Du Jardin, Lewes 8pm Free
22				Loz Speyer's Inner Space The Verdict, Brighton 8:30pm £15/12
Saturday	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	The Monday Boys The Paris House, Brighton 4-7pm Free [R]	Neal Richardson - Dinner Jazz Deans Place Hotel, Alfriston 6.30pm Free	Sam Carelse Trio The Wishing Well, Brighton 8-10:30pm Free
23				Tim Whitehead Quartet The Verdict, Brighton 8:30pm £15/10
Sunday	Sunday Jazz Brunch: Ela Southgate Trading Boundaries, Fleteching 11am-2pm Free	Herbie Flowers' Jazz Breakfast Brighton Dome, Brighton 11am £7.50	Neal Richardson - Lunch Jazz Deans Place Hotel, Alfriston 12:30pm Free	Paul Richards Trio + Guest The Walrus, Brighton 12:30pm - 3pm Free
24				Savannah/ Assorted Nuts The Six Bells, Chiddingfold 1-3pm Free [R]
	Harry's Tricks Sunday Sessions The Richmond, Brighton 4-7pm Free	Sunday Jazz + Roast Royal Sovereign, Brighton 4.30-7pm Free	Jazz Jam The Dolphin, Eastbourne 6:30 - 9pm Free	Lawrence Jones 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	Yakul Komedia, Brighton 7:30pm £7	Nicolas Meier Standards Trio Snowdrop, Lewes 8pm Free (c) [R]	Andy Panayi Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]	
25						
Tuesday	Sunny Side of the Street That's Sunny The Rose Hill, Brighton 7-11pm Free (c)	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Terry Smith/Dave Quincy Quintet Hare & Hounds, Worthing 8:30pm Free (c)	Beats 'N' Pieces The Mesmerist, Brighton 9pm Free		
26						
Wednesday	Ezra Collective Concorde 2, Brighton doors 7:30pm (check for returns)	Mike Piggott & Neal Richardson The Bull Inn, Battle 7:30pm Free to diners	Sara Oschlag Trio The Paris House, Brighton 8-10pm Free	Andy Panayi's 'Gerry Mulligan Quartet' Fisherman's Club, Eastbourne. 8pm £10	Dave Quincy Quartet Ye Olde House at Home, Broadwater 8:30pm Free	Paul Richards' Jazz Sessions Bar Broadway, Brighton 8:30pm Free Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
27						
Thursday	John Lake Quartet feat. Elizabeth Bustard The Paris House, Brighton 7:30pm £6/5 otd	Pollito Boogaloo The Paris House, Brighton 8pm Free	Nigel Thomas Quartet The Jailhouse, Arundel 8pm £10	The Jones Street Boys Idle Hands, Brighton 8pm Free [R]	The Jazz Organisation NUR Bar, Hastings 8pm Free	
28						
Friday	Neal Richardson - Lunch Jazz Deans Place Hotel, Alfriston 12:30pm Free	Jazz at The Better Half The Better Half, Hove 2:30pm Free	Grimaldi Cinematique: Celebrating Steve Aston The Rose Hill, Brighton Doors 7:30pm £8 adv.	The Danny Moss Jr/ Dave Chamberlain Quartet Chichester Jazz Club 7:45pm £15/8 Coastline Jazzband The Steam Packet, Littlehampton 8pm Free	Les Paul Big Band Patcham Community Centre 8:30pm £5 byo [R] New Generation Jazz: Quinn Oulton The Verdict, Brighton 8:30pm £10/5	
29						
Saturday	Neal Richardson - Lunch Jazz Deans Place Hotel, Alfriston 12.30pm	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Song for Steve: fundraiser for Steve Aston Foundation The Paris House, Brighton 4-7pm Free [R]	Hexagonal Kino-Teatr, Hastings 7.30pm £15	Mark Cherrie Quartet The Verdict, Brighton 8:30pm £10/5	
30						

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

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

- 5th Nov. Laura Jurd Trio
- 12th Nov. The Jazz Scurriers - Peter Long & Simon Spillett
- 19th Nov. Steve Swallow & Christian Muthspiel
- 26th Nov. Back to Basie Orchestra

Southampton Jazz Club

Tuesdays

- 19th Nov. Alan Barnes Quartet

Turner Sims, Southampton

- Tues. 12th Nov. Hot Club of Cowtown
- Fri. 15th Nov. Ingrid & Christine Jensen with the Whirlwind Jazz Orchestra

Southampton Modern Jazz Club

Sundays

- 3rd Nov. Tom Ollendorf Trio
- 10th Nov. Eric Guy's Thing
- 17th Nov. Mark Cherrie Quartet
- 24th Nov. Sam Jesson

On the Horizon

Steyning Jazz Club

Fridays

- 6th Dec. Leon Greening Quartet

The Fisherman's, Eastbourne

- Wed. 11th Dec. Sue Richardson's Screen Sirens

Splash Point, The View, Seaford

- 4th Dec. Sue Richardson's Tribute to Ella & Louis

JazzHastings

Tuesdays

- 17th Dec. Dave O'Higgins & Rob Luft

The Verdict, Brighton

- Fri. 6th Dec. Graham Harvey Quartet
- Sat. 7th Dec. Jo Harrop
- Thurs. 12th Dec. Smalls: Dave Newton Quartet
- Fri. 13th Dec. Steve Buckley Band
- Sat. 14th Dec. Wild Card
- Fri. 20th Dec. New Generation Jazz: North Ark
- Sat. 21st Dec. The Les Paul Big Band Xmas Show
- Sun. 29th Dec. Riley Stone-Lonergan Quartet

Venue List

All Saints Church, The Drive (corner of Eaton Road), Hove BN3 3QE
Arundel Jailhouse, The Undercroft, Maltravers St, Arundel BN18 9AP
Back Beat Bar, 5-6 Western Rd, Hove BN3 1AE
Bannatyne Spa Hotel, Battle Road, Hastings
Brighton Beach Club, The Milkmaid Pavilion, 26 Kings Road Arches, Brighton BN1 2LN
Cafe du Jardin, 15 Malling St, Lewes BN7 2RA
Capitol Theatre Studio, North Street, Horsham, RH12 1RG
Chequer Mead Theatre, De La Warr Rd, East Grinstead RH19 3BS
Chichester Jazz Club, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
Con Club, 139 High St, Lewes BN7 1XS
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
Drift Inn Cafe, 91 Queens Rd., Hastings
Fudgie's Bistro, 196 Church Rd, Hove BN3 2DJ
Green Door Store, 3 Trafalgar Street, BN1 4FQ
Hand In Hand, 33 Upper St. James's St., Brighton
Herstmonceux Castle, Wartling Road, Hailsham BN27 1RN
Horsham Sports Club, Cricket Field Rd, Horsham RH12 1TE
Hurstpierpoint Church, High St, Hurstpierpoint, Hassocks BN6 9TS
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
Mamma Putts Afro-Caribbean Restaurant, 23 Kings Rd, Saint Leonards-on-sea TN37 6DU
NUR Restaurant & Lounge, 13 Robertson St, Hastings TN34 1HL
Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA
Patterns, 10 Marine Parade, Brighton BN2 1TL
Pavilion Cafe Bar, Denton Lounge/Marine Pde, Worthing BN11 3PX
Pavilion Gardens, New Road, Brighton, BN1 1UG
Pavilion Theatre, Marine Parade, Worthing BN11 3PX
Porters Wine Bar, 56 High Street, Hastings TN34 3EN
Queen Victoria, 54 High Street, Rottingdean BN2 7HF
Robertsbridge Jazz Club, Village Hall, Station Rd., Robertsbridge TN32 5DG
Safehouse, at The Verdict, Brighton
Seaford Terraces, Rottingdean, East Sussex BN2
St. Mary's Church, The Street, Cray's Lane Thakeham, West Sussex RH20 3ER
St. Nicholas of Myra Church, Church St. off Dyke Road, Brighton, BN1 3LJ
St. Paul's Arts Centre, 55b Chapel Rd, Worthing BN11 1EE
Seaford Head Golf Club, Southdown Road, Seaford BN25 4JS
Speakers' Corner, 44 George St., Brighton BN2 1RJ
Stanmer Church, 8 Stanmer Village, Stanmer, Brighton BN1 9PZ
Steyning Grammar School, Shooting Field, Steyning BN44 3RX
Steyning Jazz Club, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
Teddy's Beach Diner, Azur Marina Pavilion, St Leonards on

Sea TN38 OBU
The Assembly Rooms, The Council House, North Street, Chichester, PO19 1LQ
The Basketmakers Arms, 12 Gloucester Rd, Brighton BN1 4AD
The Bee's Mouth, 10 Western Road, Brighton BN3 1AE
The Better Half, 1 Hove Place, Hove BN3 2RG
The Black Dove, 74 St James's St, Brighton BN2 1PA
The Bristol Bar, Paston Place, Brighton, BN2 1HA
The Brunswick, 1-3 Holland Rd, Hove BN3 1JF
The Bull Inn, 27 High Street, Battle TN33 OEA
The Chequer Inn, 41 High St, Steyning BN44 3RE
The Cloak Room, 81-82 St James's St, Brighton BN2 1PA
The Constant Service, 96 Islingword Rd, Brighton BN2 9SJ
The Depot, Pinwell Rd, Lewes BN7 2JS
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 Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG
The Hartington, 41 Whippingham Rd, Brighton BN2 3PF
The Hassocks Hotel, Station Approach, Hassocks BN6 8HN
The Haunt, 10 Pool Valley, Brighton BN1 1NJ
The Hawth, Hawth Avenue, Crawley RH10 6YZ
The Horsehoe Inn Hotel, Windmill Hill, Herstmonceux, Hailsham BN27 4RU
The Hothampton Arms, 49-51 London Rd, Bognor Regis PO21 1PR
The Hummingbird Restaurant, Brighton City Airport, 15G Cecil Pashley Way, Shoreham-by-Sea BN43 5FF
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 Mesmerist, 1-3 Prince Albert St, Brighton BN1 1HE
The Old Market, 11A Upper Market St, Brighton BN3 1AS
The Paris House, 21 Western Road, Brighton BN3 1AF
The Plough Inn, Vicarage Lane, Rottingdean, Brighton BN2 7HD
The Richmond, 33 Richmond Place, Brighton BN2 9NA
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 Rd, Brighton BN2 0EQ
The Royal Sovereign, 66 Preston St, Brighton BN1 2HE
The Six Bells, The Street, Chiddingfold BN8 6HE
The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU
The Southern Belle, 3 Waterloo Street, Hove, BN3 1AQ
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
The Waverley, Marine Dr W, Bognor Regis PO21 2QA
The Wishing Well, 7 Rock St, Brighton BN2 1NF
Trading Boundaries, Sheffield Green, Fletching TN22 3RB
Unitarian Church, New Rd, Brighton BN1 1UF
Village Centre Hall, Trinity Road, Hurstpierpoint, BN6 9UU
West Hill Tavern, 67 Buckingham Place, Brighton BN1 3PQ
West Hill Hall, Compton Ave, Brighton BN1 3PS
Ye Olde House at Home, 77 Broadwater St E, Worthing BN14 9AD

SJM

Sussex Jazz Magazine

Issue 94
November 2019

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Pete Recommends...



Howard McGhee *Dusty Blue*

[Archive Music Revisited CD AMR 870]

The Bebop years of the 1940s produced one phenomenal trumpeter, Dizzy Gillespie. Two others, very close in quality, also appeared: Howard McGhee and Fats Navarro. As a young trad trumpet player, just starting out, they all amazed me. Every solo from Fats seemed to take such perfect shape. But I was also very attracted by Howard, playing so aggressively, with more vibrato. Sadly “personal problems” made him inactive through most of the 50s, but by 1960 he was back. This session captures him in fine form, both with the septet and alone with the trio. *DownBeat* awarded the album 5 stars.

The sides by the septet find Howard on powerful form. He reminds us of his ability to give real authority to the lead voice in an ensemble. His solo work is excellent, especially on *Groovin' High*, while there is a chance to hear the beautiful trombone of Benny Green. Like Howard, Benny's career was limited by personal problems.

The real quality of this session comes from the quartet titles.

With Tommy Flanagan's sensitive accompaniment and the strong bass lines of the great Ron Carter, Howard is outstanding. His choice of tunes may surprise you, but he brings a relaxed and subtle style to each one. My favourite is *I Concentrate On You*, but the feeling which he and Tommy Flanagan create on *A Cottage for Sale* is equally attractive.

Soon there were more problems for Howard, but he was able to revive his career in New York in the 70s, both as bandleader and a respected teacher. He died in 1987.

Pete Batten

Howard McGhee, trumpet; Benny Green, trombone; Roland Alexander, tenor sax, flute; Pepper Adams, baritone sax; Tommy Flanagan, piano; Ron Carter, bass; Walter Bolden, drums.

Dusty Blue was re-issued on Archive Music Revisited CD AMR 870. I am indebted to David Stevens who gave me this CD to add to my collection.

Subscriber Extra



Subscribers' Competition

We have one copy of the latest album from Dave O'Higgins and Rob Luft to give away.

The album is entitled *O'Higgins and Luft Play Monk and Trane* and pays tribute to Thelonious Monk and John Coltrane in a quartet that features Scott Flanigan on organ and Rod Youngs on drums.

Just answer this question:

What is the opening track on the album?

Send your answer to:

sussexjazzmagazine@gmail.com before 30th November, 2019.

We'll have more albums to give away in upcoming months, but only for Sussex Jazz Magazine subscribers.

Competition Rules

- 1) The competition runs from 1st to 30th November.
- 2) Entries must be submitted by email to: sussexjazzmagazine@gmail.com before the closing date, midday 30th November 2019.
- 3) Only one entry per subscriber is permitted.
- 4) The competition is free to enter. Only subscribers to Sussex Jazz Magazine are eligible to enter.
- 5) The competition is administered by Sussex Jazz Magazine. SJM team members are not permitted to enter the competition.
- 6) The prize is one CD of *O'Higgins and Luft Play Monk and Trane* by Dave O'Higgins and Rob Luft.
- 7) Entries will be drawn at random on 1st December, 2019 and winners will be notified the same day.



Photo: Alina Bzhezhinska by Patricia Pascal

Patricia Pascal reports on Women in Jazz at Camden's Jazz Cafe that presented musicians Alina Bzhezhinska, Rosie Turton and Yazz Ahmed

**Women In Jazz: Yazz Ahmed +
Rosie Turton Quintet + Alina
Bzhezhinska**

*Thursday 3rd October, 2019
Jazz Cafe, Camden*

The last 'Women in Jazz' night at Jazz Cafe, was a kick ass triple bill from start to finish! Three female instrumentalists getting out of their comfort zones doing cutting edge original music that elevates the music scene.

Spectacularly, opening the night was Alina Bzhezhinska, acclaimed harpist, playing solo in her first-

ever Jazz Cafe gig. The audience was mesmerised and silently absorbed by her sound and jazz interpretations. I don't think I've ever witnessed the Jazz Cafe that quiet. Check her last CD funded by the PRS Women Make Music Award, dedicated to telling Alice and John Coltrane's story on the harp.

The second act of the night was trombonist Rosie Turton, a familiar face from her work with Nérija and Where Pathways Meet who recently accompanied China Moses on her last Ronnie Scott's gig. This year



Photo: Rosie Turton by Patricia Pascal

Turton released new music with the Jazz Re:refreshed label and was listed in *The Guardian* Best New Music of 2019 feature. A talented composer and instrumentalist, she led a joyful and groovy musical locomotive. Her band featured Johanna Burnheart on electric violin, Twm Dylan on double bass, Jake Long on drums, Ben Hayes on synths & effects and Maria Chiara Argirò on electric piano. There are very few (to none) references to the solo work of a female trombonist and that also makes Rosie Turton's music relevant and quite essential.

The last act of the night was acclaimed composer and trumpet player Yazz Ahmed with her project

'Electric Dreams'. The performance was conceptualised as a spontaneous musical conversation. Ahmed's beautiful playing was a perfect blend with the work done by guitarist Samuel Hällkvist from Denmark, Jason Singh on vocals and electronics, and Rod Youngs on drums.

The group experiments by creating many different sonic landscapes, sometimes dominated by heavy electric guitar, always supported by a solid rhythm base, plus complemented by the outstanding performance of Jason Singh on his vocoder. Although Yazz Ahmed is frequently classified as a jazz musician and



Photo: Yazza Ahmed by Patricia Pascal

has been touring around the world on the jazz circuit, I feel that her music is much more open with a wider appeal.

The Women in Jazz organisation supports and promotes female jazz artists. Last night should serve as an inspiration to other female instrumentalists out there. Women's experiences bring a unique perspective to the jazz table. Blending is not enough, they should dare to stand out and go wild and creative in their content. There is nothing to lose, women in music are unfortunately already stereotyped.

The issue of female representation is not just black and

white, there are many sides to the problem and everybody should share a bit of the responsibility for it. Now, people seem to be talking more about it and determined to pursue some change. More than anything, this shift should be seen as an opportunity for female artists to change the narrative about what they can deliver.

If we are brutally honest, female instrumentalists in jazz have been, since forever, underrated or simply ignored, unless they could sing. Even in that case, singers are frequently not regarded as musicians.

Things look slightly better now, as there seems to be an increase



Photo: Alina Bzhezhinska by Patricia Pascal



Photo: Maria Chiara Argiro by Patricia Pascal

in female jazz students, and we can find more female pianists, saxophonists, trumpeters leading in the scene, but very few leaders on instruments like tuba, trombone, bass, drums etc.

Recently I voted at the 2019 British Jazz Awards nominations. I was surprised to find only 6 female musicians nominated among 64 total nominations. The award panel missed important names such as: Yazz Ahmed, Cassie Kinoshi (recently nominated at the Hyundai Mercury Prize for her work with Seed Ensemble), Nubya Garcia, Sarah Tandy, Rosie Turton, among so many other amazing female instrumentalists.

It's not just an issue of lack of representation but the fact that some of the best musicians in the UK scene, that by coincidence are women, are simply omitted from this award's nominations.

It's also up to all the female musicians to support each other, to find a way to be more inclusive and diverse in their own choices for band members, obviously without compromising their artistic values. It's an uncomfortable process, change is sometimes hard but in this case, change is hugely important for the future of women in jazz.

Patricia Pascal



Photo: Yazza Ahmed by Patricia Pascal



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