

SJM

June 2021



**BRIGATON
JAZZ
SAFARI**

A brand-new podcast about Brighton's vibrant jazz scene
Listen now on any podcast app or visit brightonjazzsafari.com

JazzNewBlood.org/jazznewbloodtapes

JAZZNEWBLOOD TAPES

X Nov 10 - 3pm
Nov 14 - 5am
resonance.fm

Nov 08 - 7pm
Bethlehem (time)
yamaha-purepolitics

by Patricia Pascal

Monthly

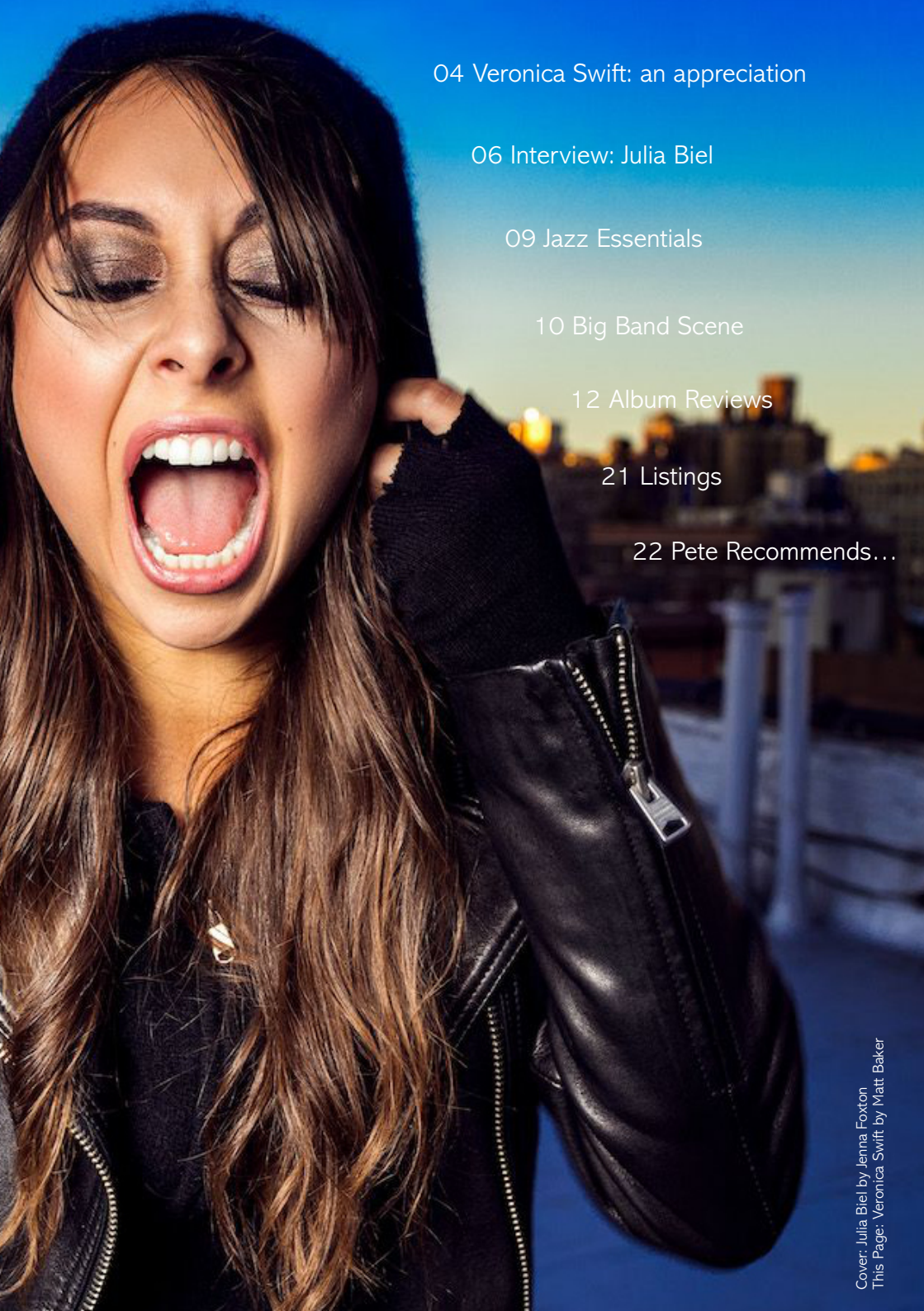
JAZZNEWBLOOD
NOV 2020
SUN JAN 17 / 7PM-9PM
TICKETS: jazznewblood.org

Morgan Wallace
Naddy Coombs
Sultan Stevenson
XNIGO
Henny
Scottie Thompson

TOMORROW'S WARRIORS

DONATE NOW
JOIN THE MOVEMENT
DONATE NOW
GIVE YOUNG JAZZ TALENT A BRIGHT FUTURE
DONATE NOW
[GOFUNDME.COM/IAMWARRIOR2020](https://gofundme.com/IAMWARRIOR2020)
#IAMWARRIOR

TOMORROW'S WARRIORS



04 Veronica Swift: an appreciation

06 Interview: Julia Biel

09 Jazz Essentials

10 Big Band Scene

12 Album Reviews

21 Listings

22 Pete Recommends...

Veronica Swift

An appreciation by Jim Burlong



Once again Wynton Marsalis has helped to bring to our attention another new and vibrant American jazz voice that is cutting a swathe throughout the world scene. After promoting and working with the brilliant Cecile McLorin Salvant (see SJM August 2020) he has recently given very high praise to the new force of nature that is the twenty seven year old vocalist from Charlottesville Virginia, Veronica Swift. This lady really does have a remarkable background, on which she has built her incredible journey to the pinnacle of both popular and critical acclaim.

Born in 1994 to the pianist Hod O' Brien and vocalist Stephanie Nakasian, she travelled extensively at

a very young age with her parents' bands and was caught up in their passion for the music of Annie Ross, Bob Dorough and Jon Hendricks among others, while developing her own singing voice so fast that she released her own debut album *Veronica's House of Jazz* aged only nine alongside her father's quartet plus the renowned saxophonist Richie Cole. That was just the start, at eleven she appeared as part of "The Women in Jazz" series at Dizzy's Jazz Club at The Lincoln Center and released her second album, that was aimed at the very young, *It's Great To Be Alive*. She continued to work locally throughout her home state, and further afield while continuing her formal education and having gained second place in the

prestigious Thelonious Monk Vocal Competition in 2015 Veronica went on to complete a Bachelor's Degree at the University of Miami a year later. Moving to New York City the vocalist soon found herself with a regular Saturday night booking at Birdland and recorded her third album *Lonely Woman* with the equally up and coming pianist Emmett Cohen. By this time, she had developed a clear and perfect diction and was a consummate performer with marked improvisational skills and a liking for wordless vocal refrains very much in the style of Ella Fitzgerald, but also had gained a built in ability to take the whole genre forwards to a new level.

Within a period of four short years she had elevated herself to the "A" level of American jazz, regularly appearing with the likes of Benny Green, Randy Brecker, Michael Feinstein, the Wynton Marsalis small groups and the full Jazz at Lincoln Center Orchestra as well as making a name for herself at major jazz festivals including Umbria, Marciac, Montreal and Monterey. This coincided well with the first of two major albums that have confirmed the young singer at the top of her profession. Having been signed by Mack Avenue Records, *Confessions* was launched upon an eager public on 30th August 2019. This is an album of mostly numbers from the so-called 'New American Songbook', superbly sung and captured as her own with her musical relationship with Emmett Cohen's trio going from strength to strength. From the opener, the surely prophetic *You're Gonna Hear From Me* through the Bob Dorough/Dave Frishberg classic *I'm Hip* to a very original interpretation of *Forget About the Boy* from the Broadway musical

Thoroughly Modern Millie, the vocal content is classy, clear and optimistic with a light and relaxed touch, but drenched with pure jazz sensibilities. Still socially distanced gigging whenever and wherever possible during the pandemic, the lady goes from strength to strength with her latest stunning album released on 19th March this year. *This Bitter Earth* is more personalised than its predecessor and covers the disturbing issues of racism, domestic abuse and sexism among some lighter issues. The core trio is the same as before, expanded on some tracks with additional soloists, a string section, plus two joint school choirs. It has already received rave reviews including a very rare five star listing from *Downbeat* magazine and at the time of writing is number one on the Spotify jazz chart. Among the very many highlights are *You've Got to be Carefully Taught* from *South Pacific*, Scarlett Johansson's *Trust in Me* and the Dave Frishberg classic *The Sports Page*. Alongside the recordings there is a very comprehensive YouTube channel by the singer, covering both recording studio and live gigs in many different settings. Good places to start may well include *You Don't Know What Love Is*, from The Thelonious Monk Institute in 2016, *Cherokee* with Wynton Marsalis from Marciac in 2019 and any of the impromptu open-air sessions outside of the Terremoto Coffee Room in downtown Manhattan.

Jim Burlong



Julia Biel by Jenna Foxton

Julia Biel

Musician Julia Biel released her latest album *Black and White, Vol. 1* last year to critical acclaim. Here the vocalist and pianist talks to Charlie Anderson about her current work and upcoming projects.

How did you first get into singing and playing music?

I always loved to sing and got some encouragement early on from my school's music teacher and I also was lucky to get piano lessons from a young age on a classical tip. But getting from these two starting points to where I am now has been a gradual process of evolution driven by a need to do it and a desire to create music to both reflect and speak to my innermost self and communicate on that level with anyone who wants to go there. There wasn't a ready context in which to get involved and immerse myself until I just started doing it for real and hooked up with the musicians who were in my first band: Idris Rahman, Jonny Phillips, Sebastian Rochford, Ben Davis and Tom Herbert. Around that same time I also met Robert Mitchell and spent a formative year working on his music with Barak Schmool and Richard Spaven.

What are you working on at the moment?

I'm always working on writing and producing new things, collaborations or things I might eventually put out myself. The past year has given me more time to experiment with ways of working and to put some flesh on the bones of new approaches.

There's never any shortage of things to learn! I've learnt a lot about live-streaming, being less precious and being more open to sharing works in progress this past year.

What music have you been listening to recently?

I've been enjoying having more time to enjoy and appreciate the many and varied sounds of the contemporary UK music landscape. A lot of ILL CONSIDERED as their new album has been taking shape and getting lots of attention in the studio I share with Idris Rahman, also WU-LU, ALABASTER DEPLUME, EGO ELLA MAY, plus listening to more DANIEL CAESAR, MILES DAVIS, H.E.R., and a whole stack of American bedroom soul vibes courtesy of the teenager at home.

As someone who writes their own music, where do you find your inspiration?

In fact I've found that if you go looking for inspiration, you rarely find it. The process is more about allowing songs to come through and allowing the important things that need to be expressed to come to the surface. So in that sense, all the potential new songs are in the subconscious mind.

What process do you go through when you compose a piece?

I try to get out of my own way and allow something to coalesce. Generally I'm not so much composing a piece as writing a song and then producing that song so it's about balancing all the elements within that - lyrics, melody, harmony, delivery,



Julia Biel by Jenna Foxton

groove and instrumentation - so that everything is working towards the same end-goal emotionally, and serving the song.

You recently filmed a video in Brighton.

Yes! I was looking for somewhere with a grand piano and a nice acoustic to film a live session based on songs from my most recent album release *Black and White, Vol. 1* - after loads of dead ends, persistence paid off and my research led me to the Unitarian Church in Brighton. With Lisa Wormsley on the visuals and Emre Ramazanoglu on the audio recording, everything worked out brilliantly. Premiered at this year's Jazzahead which was fully online, I plan to release it as a live EP later in the year.

What other plans do you have for

the future?

To release more albums out of the music I am making now. And maybe this is less a plan than a wish - to get to have more great times touring my music and connecting with people from all over the world. I'm also feeling a growing need to do more to highlight the value of the performing arts in general for our society - not sure what form that will take yet, work-in-progress / watch this space...

<https://www.juliabel.com>

Jazz Essentials

Charles Mingus *Live At Antibes* (Atlantic)

And about time too! At least one Mingus album should have made an appearance in this essential column by now, but which one to choose? His studio sets are superb, but for me, possibly because it was one of the first jazz albums I ever owned, and certainly because Mingus is best heard live, I have chosen the live set recorded at the Antibes Jazz Festival in France on 13 July 1960.

In 1960, Mingus was on a roll. The previous year had seen the recording of both *Blues and Roots* and the spellbinding *Mingus Ah Um*, while *Charles Mingus Presents Charles Mingus* and *The Black Saint And The Sinner Lady* were looming up on the horizon. His touring band was small but powerful, just Mingus on bass and an occasional piano prompt, Ted Curson on trumpet, Booker Ervin on tenor, Eric Dolphy on alto sax and bass clarinet, and the ever-faithful Dannie Richmond on drums. The Antibes Jazz Festival at Juan-les-Pins on the Mediterranean Côte d'Azur was making its debut that year, but compared with the mellow warmth provided by the rest of the largely mainstream musicians on stage, the Mingus band delivered what was described by French critic Charles Delaunay as a “cold shower”, although they were warmly applauded. The opening *Wednesday Night Prayer Meeting* is exhortatory and exultant, *Prayer for Passive Resistance* suitably impassioned, *What Love?* fascinating in revealing



just how far Dolphy on bass clarinet was moving towards the new approach of Ornette Coleman. *I'll Remember April* stands out for the guest appearance of pianist Bud Powell, by now living in exile in France, and while past his best, rising well to the occasion. *Folk Forms* finds Dolphy back in the role of a renegade Parker disciple, while the ever joyous *Better Get Hit In Your Soul* ends proceedings in riotous fashion.

What is odd about this set is that the tapes sat unknown and unexamined in Atlantic's vault until well after Mingus's death in 1979. Yet as a preview of soon-to-be-recorded new songs, and an insight into one of the strongest Mingus bands on record, this set is indeed essential.

Simon Adams

Big Band Scene

Patrick Billingham



To quote the late, great, Bob Marley: “One good thing about music when it hits you, you feel no pain.” The Lancashire Teaching Hospitals NHS trust is undertaking research into music playlists, devised by algorithms, to reduce suffering in patients and stress in staff. As reported in *The Guardian*, 6th May. It has already found reductions in heart rate up to 22% in Alzheimers patients, lowering stress and agitation. Further trials are planned to include, among others, those recovering from critical care and outpatients suffering chronic pain. The procedure involves monitoring heart rates as the music is played. It is suggested that the playlist is tailored to the age group of the patient. Paul McCartney for those in their fifties. And for those in their 90s – big bands. So, if you are 89 or under, and a regular reader of this column, there is yet hope for the future of our favourite music.

It is expected that, by the time you read this, pubs, restaurants and live

music indoor venues are already open, subject to social spacing and other precautions. And, all being well, by the 21st of this month, everything should be back to normal. Whatever that is these days. However, at the time of writing, mid May, the weekly total of positive tests, nationally and locally, is showing signs of increasing. This may be due to Covid variant B.1.617.2, which it is feared is more transmissible and, possibly, might infect those already vaccinated. Let’s hope not, because there are already stirrings in the Sussex big band scene.

The Maestro Big Band planned to start weekly rehearsals outdoors at Newhaven bandstand on Denton Island, on Thursday 20th May. They were, and still may be, desperately short of trumpets, so anyone living locally and wanting to ‘blow the cobwebs out’ should meet there at 7pm. For further information, contact Paul Boswell, 01273 517999, paul@maestronewhaven.co.uk. Also planned for late May, were sectional rehearsals of The Sussex



Janet Kelly with colleagues; photo Rachel De Cock

Jazz Orchestra. Continuing this month on the 10th & 24th, and fortnightly thereafter.

The Les Paul Big Band hope to restart rehearsals on Friday 25th, in preparation for Eastbourne bandstand next month.

The Brighton Big Band have not yet fixed a starting date, but are provisionally booked for gigs from July.

Terry Pack has spent much of lockdown composing and arranging. He expects the Bonsai version of Trees will be ready for when the Brunswick can accommodate audiences again. He is also to direct The Saltdean Jazz Band, run by alto saxophonist Janet Kelly, which had a promising start last year, with around 30 members. Then, after two weeks, an abrupt stop for the first lockdown. This band is modelled on the South London Jazz Orchestra. Which is a Brixton based community band, with well over a hundred members to call upon. When I saw them, as reviewed in the July 2018 column, they had the regulation eight brass, four piece rhythm section, but also, a very tight and together reed section of almost twenty.

Like the SLJO, no auditions are required and all standards are welcomed. In particular, they would welcome more trombones, and there is always space for any other musicians who would like to join them – they don't believe that they can have too many. Rehearsals are planned to start on Thursday 24th, 7- 9.30pm at St Martin's Church, Longridge Avenue, Saltdean BN2 8LR. If you are interested, contact Janet, 07552 120333, saltdeanjazzband@gmail.com.

Next month: Whatever news there is, if we're out of lockdown. If there is anything such as feedback on this column, that you would like me to include in July's Big Band Scene, please send it to me by Saturday 12th June, at g8aac@yahoo.co.uk.

Album Q&A: Isobella Burnham

How different have you found the London jazz scene compared to Barbados?

Barbados' Jazz Scene is very vibrant and totally different as it has more of a Caribbean influence and mainly focuses on playing standards. Jazz is the main focus of the music course taught at The Barbados Community College (BCC) by Roger Gittens. He is a Berklee College of Music alum and modelled the BCC Music Degree after it. In Barbados, we are lucky to have jazz saxophonist, Arturo Tappin. He acts as a mentor to the young rising stars of the jazz scene and keeps everyone on their toes as he loves to pop by on your gig and see how you are progressing. Every year the college churns out talented young musicians and because Barbados is such a small island, it gets harder and harder to retain gigs. In London, the scene is much larger and everyone has a space to grow and develop their artistry. It's more free as a space to explore, develop your sound and collaborate with such a diverse group of musicians who travelled from all over the world (myself included) to be in the melting pot called "The London Jazz Scene".

Tell us about your new EP.

My debut EP *Dancin' Garuda* has 5 tracks and it takes you on a journey through my Caribbean heritage. It combines Spouge music of

Barbados, Shango music of Trinidad and Tobago and Zouk music of St. Lucia with the sounds of the London jazz scene. I wrote all the music, arranged and produced it over the summer of 2019. It was recorded at Pink Bird Recording Co., produced by Grantleigh Burnham, mixed by Rick

David, mastered By Katie Tavini and the art work was done by my uncle, Gary Jude.



How have you managed during the coronavirus lockdowns?

In the midst of all our gigs being cancelled or postponed in March 2020, I managed to change my flight and arrived in Barbados a month earlier than expected. It was there that I decided to alter my career path slightly.

Moving forward, I wanted a portfolio of work and to be known for my compositional skills as well as my bass playing skills. I started planning and had a great chat with Nubya Garcia about how to self-release a project. Then I returned to London in August as work was picking back up... or so I thought. The second lockdown was filled with creation and learning how to truly rest and listen to my body. Keeping my mental health in check was also vital and I created a self care routine which I didn't know I was missing! Coronavirus gave me the time to slow down and figure out my next move in this industry. The next move was recording and releasing *Dancin' Garuda*!



Isobella Burnham
Dancing Garuda
(Bandcamp EP)

This 5-track EP presents the latest output from the prolific training ground that is Tomorrow's Warriors. Those who were lucky enough to attend the most recent Love Supreme festival, now sadly but understandably postponed yet again, will have seen several of these talented players on the Bandstand Stage: Burnham is something of a veteran, having already appeared in 2018 with the Tomorrow's Warriors female frontline. Since then she's toured with such luminaries as Tom Misch and Sampa The Great, but these original compositions see her returning to jazz territory.

Tynerisms, as the title implies, is a piece of loping modal jazz, with some fleet solos from guitar, trombone and keys and only a hint of wonky beats in the head. *In Power* has more of a jazz-fusion feel, with the melody traced out on bass harmonics, Jaco-style, before breaking into a lilting funk with a wordless vocal from Burnham. *Hard Ears* continues the thread, moving

from mellow groove to a guitar solo that swells in intensity to a hard hitting drum break. *Dusk Til Dawn* has a dancing 5/4 rhythm under some twisty charts and some sterling muted trumpet work from Maurice-Grey, and the title track returns to straight swing jazz feel with another airy scat from the leader. Burnham's mission is to bring the rhythms of her Barbados heritage and fuse them with the London jazz scene: she manages to do this without compromising the sincerity of the former or the complexity and sophistication of the latter. A very promising debut.

Eddie Myer

Isobella Burnham, bass; Sheila Maurice-Grey, trumpet; Nathaniel Cross, trombone; Thomas Seminar Ford, guitar; Lorenz Okello-Osangor, piano; Benjamin Appiah, drums.

Album Q&A: Fergus Ireland



It's of course been a challenging time both mentally and financially, as it has for so many musicians. At first I found it very strange to go from being out almost every day gigging and travelling often to being inside the house. In the first part of lockdown I wrote, recorded and produced a lot

How is your new album different to the other projects that you've worked on?

This is the first full album I've released myself, under my own name. I've done a sax / bass / drums records with other artists but this one feels very different because of what Nathaniel and James bring to the music. They are both complete masters of the music and have such strong individual voices on their instrument. I wrote the music with them in mind and tried to keep a simplicity to the compositions that would allow Nat and James the space to bring them to life. I feel this trio instrumentation works best when you can be playful with the compositions.

How have you managed during the pandemic and the lockdowns?

I've been very lucky. I'm grateful to have been able to use the time positively and that neither myself nor my friends and family have suffered serious ill health as a result. I have also become a father to my beautiful son Malcolm who I am totally in love with.

of music which I plan to release over the next year - all of which is very different from this trio record - a lot more produced and fusion oriented. It's been great to have all this time to focus on developing my music, but it has also been amazing to spend more time with my partner, Ruth and experience a more stable and "normal" existence. I've appreciated being able to cook and eat dinner together every night etc. - something we've not really done, despite living together for five years.

Tell us something that would surprise people about you.

I have a secret love of Christmas tunes! Some people dread the festive season gigs but I secretly look forward to it. I recently recorded a Christmas record with some brilliant musicians that came out really great, so I'm looking forward to that coming out.



Ferg Ireland Trio
Ferg Ireland Trio
(Mondegreen Recordings)

Ferg Ireland's big tone, sure rhythmic sense, adventurous musicality and lightning fast chops have earned him a place as first-call bassist for a wide range of different musical situations across the London jazz scene, from in-the-tradition mainstays Kansas Smitty's to regular appearances with the likes of Soweto Kinch and Ashley Henry. This is the latest instalment in a developing series of trio recordings teaming him with two of the UK's most exciting musical voices, both of whom match the leader in terms of skill, knowledge of the tradition and fearless adventurousness. All the compositions are by Ireland, roaming around the edges of the contemporary jazz landscape: *Stay Broke* uses an ominous bass ostinato as the framework for Facey and Maddren to hang all kinds of creative expositions on, while *Ludwick Blues* is an uptempo piece of mutated bop that gives Facey all the space he needs to explore the kind of sophisticated approaches, pushing at the limits of harmony, that he's developed so effectively as a

member of Empirical. There's a nice range of different compositional approaches in evidence - *Mel's Mood* provides a jaunty mood lightener, with Maddren demonstrating his seemingly limitless stock of creative options while staying fiercely committed to the groove, and *Fruit Fly* echoes the pre-bop archaeology of Kansas Smitty's band, re-interpreted by the minimalist line-up. *When You Know* is an affecting modernist ballad, *Lips* is closer to a Rollins-style stripped-down bop, and *Confession* sees Ireland breaking out the bow for some ominous abstractions before the band explodes into some ferocious three-way improvisation. This is a genuinely exciting meeting of musical minds, providing a terrific exhibition of their ease, with a range of language from across the jazz tradition and a real willingness and ability to use it to create a real original statement.

Eddie Myer

Ferg Ireland, bass; Nathaniel Facey, alto saxophone; James Maddren, drums.

Album Reviews



Daniel Casimir
Safe (Part One)
(Jazz Re:refreshed)

This single is the first taste of Daniel Casimir's forthcoming album release, its title derived from the Derek Owusu book of the same name that charts the British Black experience, and promises a giant step in Casimir's career as a bandleader. Featuring the leader's signature thick, precisely defined bass sound in tandem with a typically tumbling beat from Moses Boyd, spiced with chattering hi-hats, the addition of strings and woodwind opens out the textures of the top-line to create an imposing sonic landscape over which James Copus' clear-toned trumpet soars. There's a clear relationship to the very contemporary iteration of acoustic jazz that Nubya Garcia has developed with her own quartet, in which Casimir is a prominent member, and Garcia returns the compliment here by delivering one of the most compelling tenor solos of 2021, a masterpiece of phrasing, pacing and personality. The scope and ambition evoke the grandiose experiments of Kamasi Washington

but there's a distinctly Black British accent here and the album will be eagerly anticipated.

Eddie Myer

Daniel Casimir, bass; Moses Boyd, drums; Al Macsween, keys; Nubya Garcia, tenor sax; James Copus, trumpet; Sean Gibbs, Tom Dunnet, Rosie Turton, Andy Davies, brass; Faye MacCalman Samuel Rapley Gareth Lockrane, woodwind; Julia Dos Reis, Miranda Lewis, Rebekah Reid Rhiannon Dimond, strings.



Larry Coryell
Last Swing with Ireland
(Angel Air Records)

This album is the very last studio session by the great American guitarist and recorded at The Hellfire Studios in Dublin during May 2016. Born Lorenz Albert Van De Linder The Third in Galveston, Texas on 2nd April 1943, he passed away on February 9th, 2017 in New York City. Larry Coryell was a prolific recording

artist during his musical career, which stretched over five decades. Although he was best known for his significant contribution to the fusion era of the late Sixties and Seventies, he was a leading player in the contemporary scene both before and after as shown in many of his eighty plus albums under his own name and countless others as a sideman. Although he possessed a personal sound on the instrument, he was hugely influenced by Wes Montgomery, as many were and somewhat more interestingly by Tal Farlow whose unique finger style of playing is reflected in many of Larry's recordings. His colourful life included three marriages and also a relationship with another great guitar player, Emily Remler with whom he made the stunning duo album *Together* in 1985. Like many jazz musicians, he was addicted to both class A drugs and alcohol for much of his career but was 'clean' from the Nineties onwards, reverting to a lifestyle of vitamins and exercise.

For this fine trio album, he was joined by two internationally-known Irish musicians, multi-genre bassist Dave Redmond and drummer Kevin Brady, who have both also been part of the American pianist Bill Carrothers trio. There are six extended tracks in total, highlighting the leader's sheer class on both acoustic and electric instruments. The first of four great standards is Ellington's *In A Sentimental Mood*. Here the guitarist really seems to own the piece, with an ultra low tempo intro and then extracts every single piece of emotion possible from this great tune, often in conversation with the bass man Dave Redmond who also contributes a fine solo. Luiz Bonfá's *Morning of the Carnival* from *Black Orpheus* is a tune

that perhaps deserves more coverage in a jazz context, although both Gerry Mulligan and Stan Getz gave it fine interpretations in their time. On this occasion Larry Coryell provides a complex improvised opening, but is soon laying the theme bare in a minimalist way, again at a sedate tempo, but this time full of tension and an undercurrent, in the manner that Jim Hall may have approached the tune. Turning to the electric instrument, Charlie Parker's *Relaxin' at Camarillo* is no problem at all as the trio gel together brilliantly in a tour de force that Bird would surely have approved of. The final standard *Some Day My Prince Will Come* dates back to 1937 from Snow White and the Seven Dwarfs. Subtle explorations of the theme with strong lines from the double bass and intricate drumming are the order of the day here, but although it does not reach the heights of the Miles Davis version of 1961, it's a joyful piece in its own right. The two originals that are collectively written by the trio close the album. Firstly, we re-visit the fusion era of fifty years ago with the frantic, almost Hendrix-like cooker that is *The Last Peavey* followed by the mid-paced but intense contemporary styled 396. We know not the relevance of these titles, but what's sure is that it's a well balanced superb guitar trio album and a fine epitaph to a master musician.

Jim Burlong

Larry Coryell, guitar; Dave Redmond, bass; Kevin Brady, drums.



ESINAM

New Dawn

feat. Nadeem Din Gabisi
(W.E.R.F. Records)

Hailing from Belgium and active in the music scene of its capital city of Brussels, Belgian-Ghanaian flautist and composer Esinam Dogbatse or simply ESINAM creates a unique and beautiful soundscape which is a vibrant mix of different colours and styles. This can be heard in her new single release entitled *New Dawn*, which is taken from her upcoming debut album and gives us a glimpse into ESINAM's musical world and a little taste of what's to come. The track which is also accompanied by an equally captivating video wastes no time in cutting to the chase, with a simple but powerful beat which sets the mood and is quickly joined by a flute singing a simple melodic statement. This mood is left to build for a short while until a wall of looped flute and simple synth bass creeps in, outlining a percussive vamp edging the tune forwards. With a musical platform now laid out, the top line flute takes the spotlight with some fiery and funky soloing, which builds and builds as the beats become more busy and intense. After this section the tune arrives at its full dynamic climax and then slides back

down to a minimalistic calm with the sonic layers quickly fading out and the main beat reverting back to the simple pulse we first encountered. Now the stage is set for poet and spoken word artist Nadeem Din Gabisi to deliver some pensive words which go hand in hand with the emotional colours of the music. With her own unique vision and graceful mix of musical styles ESINAM has created a sound with all the fierceness of a band like Sons of Kemet but the sound is original and solely her own. Striking music accompanied by equally striking words and a must listen for anybody. We look forward to hearing more from ESINAM and await the release of her debut album.

George Richardson

ESINAM will release her debut album *Shapes in Twilights of Infinity* later this year via W.E.R.F. Records.



Tom Ollendorff

A Song For You
(Fresh Sound New Talent)

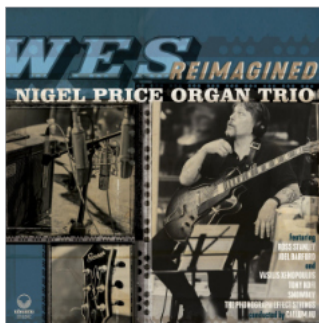
Ollendorff won a Yamaha scholarship in 2015 and has proceeded to build himself a reputation as one of the most comprehensively accomplished young musicians emerging onto the

UK scene. His careful, flawlessly articulated, understatedly melodic approach has earned comparisons with Gilad Hekselman, and Hekselman graciously acknowledges the similarity with an endorsement for this set of recordings. Jorge Rossy's Fresh Sound New Talent label has been an incubator for some of the most exciting jazz voices of the last two decades and this record sits well alongside the recent release by Sam Braysher, displaying a similar level of un-showy virtuosity and strongly developed musical personality. All the compositions are originals by Ollendorf, apart from a wonderfully delicate reading of the evergreen ballad *Autumn In New York*, and his abilities as a composer of memorable themes is clearly in evidence. The title track sets the scene: a subtly complex rhythm track from Chaplin and Michel buoys Ollendorf's clear-toned guitar in an almost folklorically sunny melody that rests on some sophisticated harmonic changes. Chaplin takes the album's first solo and demonstrates what a phenomenal musician he is, conjuring a memorable phrase out of every harmonic turn with a high-register accuracy that would make Eddie Gomez sit up and take notice. *Not In These Days* and *Spring* develop this quietly introspective mood, with Marc Michel's super-sensitive drumming maintaining the perfect balance between creativity and supportiveness. *Aare* invites the inevitable Metheny comparisons with its dancing straight-eight feel and pastoral melodicism, while giving Michel a chance to stretch out. A set of three solo etudes contribute to the studious impression. This is a consistently paced, accessible record with some superb playing from all three contributors: the sunny, gently

upbeat mood conceals some seriously accomplished musicianship at work.

Eddie Myer

Tom Ollendorf, guitar; Conor Chaplin, bass; Marc Michel, drums.



Nigel Price Organ Trio *Wes Reimagined* (Ubuntu)

The tireless champion of the UK gig circuit returns with a satisfyingly engaging project: a re-imagining of Wes Montgomery's legacy of compositions as he might have played them had he survived long enough to witness the birth of the jazz funk movement that emerged from the kind of soul jazz which he helped to foster. *Cariba* sets out the stall with a propulsive James Brown style 12/8 replacing the original groove and exactly the kind of bravura bop-to-blues soloing that you'd expect from Price, longtime associate Xenopoulos and veteran scene mainstay Tony Kofi. Callum Au's string parts made a nod towards Wes' rather unloved A&M records, rather uncharitably described by some as the founding documents of smooth jazz: but they don't smother

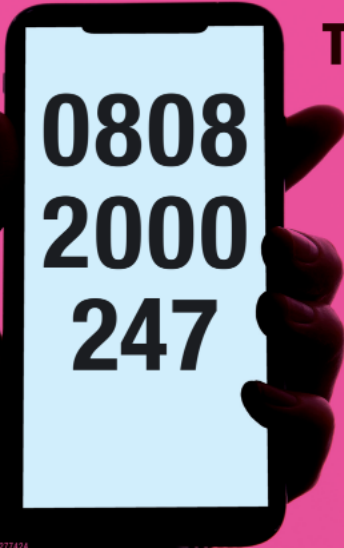
the excitement at all, instead adding a satisfyingly epic sweep and increasing the radio-friendly potential. *Leila* and *Far Wes* are varieties of straight bop and allow full scope for Stanley and Barford to show their estimable chops, swing and taste - newcomer Barford tears it up on the formers' high-speed brush-driven swing. *Jingles*, *Monk's Shop* and *Twisted Blues* all get a Latin makeover spiced with Snowboy's congas: but some of the best solo highlights are provided by the excursions into funk afforded by *Movin' Along* (with Stanley showing that alongside his formidable bop abilities, he's also king of the greasy Hammond groove) and the swaggering shuffle of *Road Song*.

Everyone sounds like they are having a ball, the trio are tight and supple as only a thoroughly road-tested outfit of top-class players can be, and the soloists all take to the stage with verve, aplomb and a ton of soul. Good clean fun for all the family.

Eddie Myer

Nigel Price, guitar; Ross Stanley, organ; Joel Barford, drums; Tony Kofi, alto sax; Vassilis Xenopoulos, tenor sax; Snowboy, percussion; Callum Au, string arrangements.

Scared of your partner or ex?



**Talk to us any time,
day or night.**

**Freephone 24 hour National
Domestic Abuse Helpline**

**Confidential,
non-judgmental support**

Or reach us online:

www.nationalDAhelpline.org.uk

Refuge



**For women and children.
Against domestic violence.**

Registered Charity Number 277424

Listings

The Brunswick, Hove

Jazz Club Every Tuesday Paul Richards
Quartet with Guest
Tues. 1st June: Gabriel Garrick
Tuesday 8th June: Chris Coull
Doors 7pm, Starts 7:30pm £10 in
advance

Jazz Brunch Every Saturday Paul Richards
with Guest
Sat. 5th June: Heather Cairncross
Doors 11am Starts 11am £5 in advance

The Ropetackle, Shoreham-by-Sea

Wed. 2nd June: The Anona Trio. Starts
7.30pm £15
Sun. 6th June: Mike Hatchard's Jazz
Breakfast. Starts 11am £12
Wed. 16th June: Bjorn Dahlberg & Paul
Richards. Starts 7.30pm £8

Royal Hippodrome Theatre, Eastbourne

Thurs. 17th June: Legends of Swing –
Down For The Count Orchestra
Show 7:30pm Tickets £22



Friends Meeting House, Ship Street, Brighton

Sunday 6th June: Ela with Strings - Ela
Southgate
Two Shows: 5pm and 7pm £10/8
QuickLink: bit.ly/elaS

Live Streams

Lockdown Sessions Live From The Verdict

Details at <https://verdictjazz.co.uk>

Friday 4th June: Mark Cherrie Quartet

Friday 11th June: Ashley Slater's Retrospective Big Bone Bash
Starts 8:30pm Tickets £9.21

More details of performances and live streams
can be found on our listings page:

www.sussexjazzmag.com/listings

Details are assumed to be correct at the time of publication.

Pete Recommends...

Recently I have been relaxing late in the evening by listening to a number of albums by singer Meredith d'Ambrosio. One of the best is *The Cove*, where she is joined on several tracks by Lee. His solo and obligato work is superb. I would suggest a listen to "It Could Happen". Lee died last year in New York, a victim of the coronavirus. Listening to him with Meredith prompted me to dedicate my column this month to this giant of our music. I was lucky enough to hear him in person, - once playing superbly at a club in Covent Garden with his friend Al Levitt on drums. I can still remember a long workout on Cherokee". So let me recommend:

1. *Lee Konitz at Storyville* (1954)

I was introduced to this album in the 1950s by my friend Mike Shera. It has remained a favourite, particularly because a fine British musician, Ronnie Ball is on piano. For a single track I recommend *Subconscious Lee*.

2. *Konitz Meets Mulligan* (1953)

I have taken a step back in time to include this album. In fact I mentioned it in my article on Gerry's albums, but I want to remind you of it. In the different context of Gerry's pianoless quartet Lee is on top form. Am I alone in feeling that Gerry and Chet are not quite in his league?

3. *Konitz* (1954)

I think this is one of the best studio albums he made in the 1950s, His British friends Ronnie Ball and Peter Ind (bass) are present and he conveys a feeling of complete relaxation. I have always found myself returning to his version of *Easy Living*.

4. *Lullaby of Birdland* (1991)

For a sample of Lee's later work I suggest a listen to this excellent album.



He is accompanied by Barry Harris and his trio. There is a very successful version of *Round Midnight* and the session ends with *The Song is You*, where Barry demonstrates why he was so much in demand as an accompanist.

For examples of Lee's early work you can turn to Miles' great album, *Birth of the Cool*. But I can hear critics like Alun Morgan and Mike Shera shouting "Tristano". I have concentrated on Lee's individual achievement. In the past he was included as a member of the "Tristano" school. Although Lennie Tristano remains a great figure in the history of our music, Lee achieved so much over his whole career that it would be ridiculous if he were just remembered as a disciple of Lennie. However, I am going to recommend one fine example of the two men working together on a basic date in a New York restaurant. The year is 1955 and the great Art Taylor is on drums, The rich quality of Lennie's block chord work is astonishing. Listen especially to *All The Things You Are*. The session is included in the album, *Tristano*.

Peter Batten

SJM

Sussex Jazz Magazine

Sussex Jazz Magazine is a monthly magazine that covers jazz across the South Coast region.

Issue 113
June 2021

Editor
Charlie Anderson

Sub-Editor & Photography
Lisa Wormsley

Contributors
Simon Adams
Charlie Anderson
Anya Arnold
Peter Batten
Patrick Billingham
Jim Burlong
Sam Carelse
Eddie Myer
Patricia Pascal
George Richardson
Gina Southgate
Simon Spillett
Lisa Wormsley

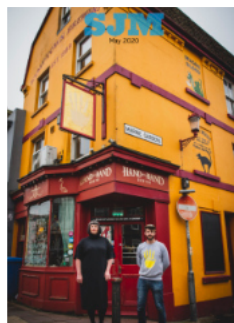
www.sussexjazzmagazine.com

The views expressed in this magazine do not necessarily represent those of the editor, or of Sussex Jazz Magazine.
Advertisements do not imply an endorsement of the product or service.

Please see our privacy policy on our website for details of how we use and safeguard your data, in compliance with GDPR.



Sign up to our free monthly newsletter:
<https://www.sussexjazzmag.com/signup>



To subscribe to SJM:
<https://www.sussexjazzmag.com/subscribe>



www.sussexjazzmagazine.com



BRIGATON

JAZZ

SAFARI

**A brand-new podcast about Brighton's
vibrant jazz scene**

**Listen now on any podcast app or visit
brightonjazzsafari.com**