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July 2021



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**TOMORROW'S WARRIORS**



04 Interview: Ruth Goller

07 Jazz Essentials

08 Big Band Scene

10 Live Reviews

18 Album  
Reviews

25 Listings

26 Pete Recommends...



Photos of Ruth Goller by Paula Rae Gibson

# Ruth Goller

Bassist and composer Ruth Goller talks about her forthcoming debut album *Skylla*, which is released on 9<sup>th</sup> July.

## **As a bassist, what was it that first attracted you to the lower register?**

I have always enjoyed low register sounds. I used to play the violin as a child, and still find high pitched violin painful to my ears. I think I am calm and soft-spoken, so hearing low calming sounds is natural to me. I like low vibrations. I like to hold the double-bass or electric bass and feel the earth vibrating underneath me.

## **What inspired you to create your album *Skylla*?**

I was asked to be a part of a writing series called 'This is our music'. We were asked to contribute one tune a month, which gave me an incentive to write regularly, which (as for a lot of musicians) can be difficult. The first track I wrote was *Often they came to visit, even just to see how she was (M1)*. I came home late the night before, returning from abroad via plane. My bass had detuned inside the soft case and I started playing around with de-tuned harmonics. It was a fresh sound, as suddenly when you de-tune your instrument randomly, you have to rely completely on your ears, rather than finger-memory and coincidences can turn into melodies, chosen by what you truly like. I added layers of vocals on top and liked the outcome. I decided to write a tune in this manner for the rest of the series. By the end of the year, I had written an album.

## **What have you done differently with your album that you haven't done on other projects that you've worked on?**

Everything about *Skylla* has been different as it happened out of complete coincidence, which now I know is more me, than anything else I have ever done. I have often tried to put a band together or plan to write music in a specific way, but when I didn't, everything felt so much more connected to me.

## **What sorts of things have you learned in the process of creating your own album?**

I have learned to trust my instincts and to let go of anything I know. Free fall can be a blessing if you can be brave.

## **What plans do you have for the future? Are you planning on doing more of your own projects?**

For me this last year has been more difficult than any other year of my life. Not necessarily due to the pandemic, but because of other things that have happened. The pandemic certainly has made everything more difficult and frustrating, but hasn't affected things that really matter to me.

## **Was there a place that you really wanted to go to during lockdown?**

I come from the alps (the Dolomites) in the north of Italy. I have spent some time there during the pandemic. It is my sanctuary.

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

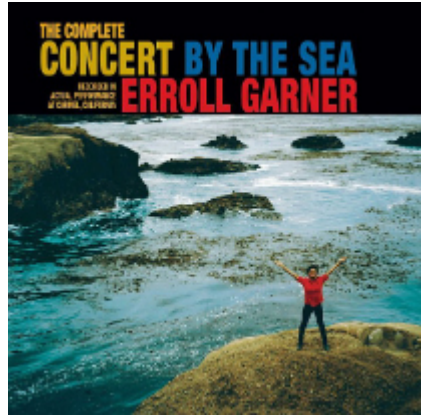


# Jazz Essentials

## Erroll Garner *Concert by the Sea* (Columbia)

Pianist Erroll Garner is easily dismissed as a showman, a crowd-pleaser of great skill but little depth. But to my ears, Garner is a wonder, an extraordinary pianist who developed the art of the piano trio. His early recordings show the influence of such stride masters as James P Johnson and Fats Waller, his use of right-hand octaves and an elastic sense of time owing much to Earl Hines, but he soon developed his own style. His signature was his right hand playing slightly behind the beat while his left hand strummed a steady rhythm, creating a carefree yet exciting rhythmic tension before his right hand would play catch up in what was termed “gas pedal” time (think American for petrol and accelerator). Best of all, Garner would improvise a lengthy, often whimsical solo at the start of each song that left his trio, and the audience, guessing which tune he was about to play. At the last second, the tune would be revealed and the trio – who never played to a pre-set song list – would catch up with the master. It worked every time.

Garner’s discography was vast, but one album stands out. On 19 September 1955, Garner and his trio of bassist Eddie Calhoun and drummer Denzil Best played an evening concert by the sea at the Sunset Auditorium in Carmel, California. The album quickly pulled in more than a million dollars and has remained popular ever since. The songs are mostly popular Songbook standards, with a few Garner



originals thrown in for fun. The mood is light and airy, the delivery note perfect, the atmosphere chic and alluring.

Oddly for such a success, there was no plan to record the concert at all, but Garner’s manager, the redoubtable Martha Glaser, noted that a tape recorder was running backstage, its jazz-loving owner looking forward to enjoying the recording at his leisure. She took the tape to Columbia Records, and the rest is history. As for Garner, he died in 1977, but his music lives on through his estate, which has appointed pianists Geri Allen and now Christian Sands to be ambassadors for his music.

By the way, the original album was a single LP, but it is far better to get the three-CD complete concert reissued in 2015, with twice the number of songs and a far better sound quality.

**Simon Adams**

# Big Band Scene

Patrick Billingham



After a break of more than a year, there has, at last, been activity on the Sussex big band scene. Quite a few bands have started meeting again. I enjoyed a sectional rehearsal late in May in a well ventilated large room, with the prospect of more in June. And if all went as planned, there was a real live gig towards the end of the month, with the Swingshift Big Band booked to perform at the Bluebell Vineyard as part of the English Wine Festival weekend. See below. In addition, Swingshift was scheduled, on 5th July, to launch the 2021 Big Band & Swing Sound programme on Eastbourne Bandstand. These concerts have been switched to Mondays, instead of Thursdays as in the past. Because of the four week postponement of the final lifting of lockdown, gigs before the 19th have now been cancelled. Meaning the

Les Paul Big Band is to start proceedings on the 19th. Followed by the Brighton Big Band, with Dave Williams, on the 26th. Unless there is another postponent. Each performance runs from 8:00 - 9:30pm; doors open at 7:30pm. Admission is £7 (adult)/£3.50(child) on the night, or if you book in advance (01323 410611) £5/£2.50. Friends of the Bandstand are entitled to a 10% discount. Disabled customers who need a Personal Assistant to access and move around the venue are able to register for a free Personal Assistant Ticket for each time they attend. For more details go to <https://www.eastbournebandstand.co.uk/patickets>, or in person at the seafront office.

The Brighton Big Band and Dave Williams are also due to play on the



Seafront Terraces at Rottingdean  
3:00 - 4.30 pm on Sunday 25th.  
Admission is free.

All these gigs are at open air venues, which for a big band and their audience, seems to be a sensible precaution. Some bands are even rehearsing outdoors, albeit under cover. Swingshift is one of these. As they report, "We now have a new home providing sufficient space to comply with Covid restrictions, at the Bluebell Vineyard not a million miles from Sheffield Park and therefore within reasonable striking distance for many of our players who travel from as far afield as for example Hastings, East Grinstead, Brighton, Haywards Heath and Eastbourne. This is thanks to a direct connection with the management team there who have made us very welcome. As a result we are going to perform outside, under one of the marquee canopies in the grounds of the Vineyard.

The small team operating this prestigious vineyard produces some 16,000 bottles of wine each year. Some are award winning and on Sunday 27th June they celebrated the weekend of the English Wine Festival with an open day, free to all. There are woodland walks to explore, possibly the option to taste some of the wines and there was a chance to listen to the band, playing sets between 1pm and 4pm, on that Sunday afternoon.

Visitors are welcome to picnic in the grounds and there are sheltered places to sit.

The address is Sliders Lane  
Glenmore Farm, Furners Green,  
Uckfield TN22 3RU  
[www.bluebellvineyard.org](http://www.bluebellvineyard.org), but most will find it easy to locate by satnav. We shall continue rehearsing and playing with the sponsorship of The

Bluebell Vineyard and hope to put on other performances, perhaps themed events and dances, later in the year."

All the above depends very much on whether or not, as I strongly suspect, we are already well into a surge, if not quite yet the third wave, of the Covid-19 pandemic in the UK. And perhaps heading for a fourth lockdown or, at the very least, a reversal of the recent lockdown relaxations. Vaccinations not withstanding.

At the time of writing, mid June, nationally and locally, the latest official figures show that the weekly mean positive Covid-19 test results are currently as high as before the first tentative relaxation of the third lockdown back in March. And have been rising for over three weeks. Our lords and masters tell us that the delta/Indian/B.1.617.2 variant is 60% more transmissible than the alpha/Kent/B.1.1.7 variant. Which, they are neglecting to inform us, was 50% more transmissible than the original virus. By my estimate, that means this latest variant is 140%, more transmissible than the original. More than twice as virulent. So it's worth contacting venues beforehand, just in case.

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 the August Big Band Scene, please send it to me by Monday 12th July, at [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).

# Live Review



Spielzeug by Lisa Wormsley

## Emergence 2021

Thursday 27<sup>th</sup> - Sunday 30<sup>th</sup> May,  
2021

De La Warr Pavilion, Bexhill

Emergence, the annual multidisciplinary arts festival which last took place in Hastings in 2019, was held this year at De La Warr Pavilion in Bexhill, with full covid protocols in place. The four day festival was one of the first music festivals to be staged after lockdown and was presented by The Cockpit and curated by SJM's Lisa Wormsley.

The first day of the festival, Thursday, was dedicated to Resonate, a free flowing collaboration of spoken word artists and musicians.

Friday evening began with a

set from Brighton-based ensemble **Spielzeug**. They were a tight-sounding group who were well-rehearsed but still managed to sound spontaneous. Their unique frontline instrumentation of cello and saxophone combined with bass and percussion in a performance that featured strong melodic material, dynamic drumming, and fluent improvisations from saxophonist Don Benjamin and cellist Agnes Keplinger.

Improvising trio **Ill Considered** have released a number of albums over the past four years and for Emergence they were joined by baritone saxophonist Tamar Osborn and featured what Ill Considered do best: energetic and responsive drumming from



Steam Down by Lisa Wormsley

Emre Ramazanoglu, strong melodic lines from tenor saxophonist Idris Rahman and plenty of interaction between members, especially bassist Liran Donin. With Tamar Osborn performing more of a backing role at the start of the set, the highlight was when Rahman brought out his baritone and the two of them played head to head.

Hastings sextet **Hexagonal** performed a number of familiar tracks by Bheki Mseleku and McCoy Tyner from their debut album, along with some original material within those styles, including a latin piece by Jason Yarde, *Hill Walking on the Tyner Side*. Beginning with a piano and drums introduction followed by a thickly textured melody played by

all three horns, it featured a beautifully pensive solo from Graham Flowers that soon cranked up the energy. Aside from the superb arrangements, what stood out the most was the quality of the improvisations on each number, and the way that the two frontline saxophonists blended their sounds.

Saturday evening was dedicated to South London collective **Steam Down**, led by saxophonist Ahnansé. The evening began with a solo set from Steam Down's bassist Isobella Burnham, who combined her vocals and bass guitar with looping effects and pedals to recreate the sound of her excellent debut EP, *Dancin' Garuda*. Steam Down's two sets



Yadasofi by Lisa Wormsley

showed how they have adapted to the new situation with leader Ahnansé establishing an easy rapport with the audience. Both their sets featured the vocal talents of Afronaut Zu and Tiny Man who have established a great affinity, all backed by the lively rhythm section of bassist Burnham, keyboardist Dominic Canning and drummer Benjamin Appiah.

Sunday began with drummer Nadav Schneerson's sextet **Yadasofi**. They offer something that you won't hear anywhere else as they successfully combine jazz with Middle Eastern grooves in highly original material. They started their set with their track *House of Pillars* together with a selection of their more familiar

material, such as *Negev*, and also showcased some outstanding soloing from some of the finest talent on the London jazz scene, including trumpeter Elias Atkinson, pianist Sultan Stevenson and saxophonist Ayodeji Ijishakin. The combination of Mrisi singing, rapping and performing on marimba added a new flavour.

The **Grime Artists' set** saw London grime MCs Laughta, Queenie and Lioness backed by DJ Lioness. They took solos on the first set, and on the closing set of the festival there was a jazz/grime collaboration with horn players Ife Ogunjobi and Chelsea Carmichael joining them on stage.

Overall, Emergence succeeded in bringing a variety of



Lioness, DJ Lioness, Laughta and Queenie by Lisa Wormsley

different artists together in unique collaborations and provided audiences with a rare chance to see some of the best live music around and for the first time for most, in over a year.

*Spielzeug: Don Benjamin, tenor sax; Agnes Keplinger, cello; Paul Weeden, bass; Chris Stockell, drums; Sudhi S Poonyil, percussion.*

*Ill Considered: Tamar Osborn, baritone saxophone; Idris Rahman, tenor and baritone saxophone; Liran Donin, bass, taishogoto; Emre Ramazanoglu, drums, davul.*

*Hexagonal: Graham Flowers, trumpet; Jason Yarde, alto sax; Greg Heath, tenor sax; John Donaldson, piano; Simon Thorpe, bass; Tristan Banks, drums.*

*Steam Down: Afronaut Zu, Tiny Man, vocals; Ahnansé, sax and vocals; Dominic Canning, keyboard; Isobella Burnham, bass; Benjamin Appiah, drums.*

*Mrisi & Yadasofi: Mrisi, marimba, piano and vocals; Will Heaton, trombone; Elias Atkinson, trumpet; Ayodeji Ijishakin, tenor saxophone; Sultan Stevenson, piano; George Richardson, bass; Nadav Schneerson, drums.*

*Grime Artists' Set: Laughta, Lioness, Queenie, vocals; Chelsea Carmichael, tenor sax; Ife Ogunjobi, trumpet; DJ Lioness, decks.*

## Charlie Anderson



Above: Cockpit director Dave Wybrow.  
Below: members of Resonate.  
Photos: Lisa Wormsley.





Above: Ill Considered.  
Below: Hexagonal.  
Photos: Lisa Wormsley.





Above: Isobella Burnham.  
Below: Steam Down.  
Photos: Lisa Wormsley.







Above: Queenie.  
Below: DJ Lioness.  
Photos: Lisa Wormsley.



# Album Reviews



## Joshua Cavanagh-Brierley *Joy in Bewilderment* (Ubuntu)

Joshua Cavanagh-Brierley is certainly not short on ambition: as well as procuring the services of saxophone legend Chris Potter for this recording, he's expanded its scope to showcase his talents as a composer for string quartet (the Ravel-influenced title track), as bassist and leader for a humungous ensemble boasting six horns and no less than three simultaneous drummers (the fusiony *Brew*) and as a solo pianist (the wide-ranging, exploratory *Attachment*). His busy schedule has included work with the Beats And Pieces Big Band and the ensemble tracks show a similar level of attention to intricate detail - there's also a hint of the epic sweep of the ubiquitous Snarky Puppy to the indie-prog-jazz of *Brew*, although such comparisons do a disservice to the leader's own originality of vision. *I'll Do As I Please* has an almost Wagnerian orchestral feel before mutating seamlessly into a bubbling funk interrupted with some frantic

stuttering tuplets from the rhythm section that recall the mid 70s bands of Frank Zappa. *Forbidden Words* artfully contrasts the calm, understatedly affecting singing of Caoilfhionn Rose Birley with the churning of the multiple drummers to extraordinary effect - *Ophelia's Arrival* is a triumphant piece of big-band stomp that has echoes of Don Ellis, and the mysteriously titled *You Can't Whistle A Haircut* offers a similarly twisty journey through time and feel changes, serpentine unison parts, impassioned solo work from the sax section and gigantic orchestral swells leading to a terrific conclusion. Unforgettable.

## Eddie Myer

*Gavin Hibberd, trumpet; Sam Healey, alto sax; Kyran Matthews and Chris Potter, tenor sax; Anthony Brown, baritone sax; Ellie Whitley, tenor trombone; Rich McVeigh, tenor and bass trombone; Caoilfhionn Rose Birley, vocals; Daniel Brew, guitar; Daniel Wellens, piano and keyboards; Joshua Cavanagh-Brierley, electric bass, double bass and piano; Alan Taylor, Grant Kershaw and Craig Hanson, drums.*  
*The Amika Quartet: Simmy Singh and Laura Senior, violin; Lucy Nolan, viola; Peggy Nolan, cello.*



**Jenny Green**  
*Always and Forever*  
(Soup to Nuts)

Jenny Green is a major figure in the South East jazz scene and a catalyst for other musicians in the area. As a vocalist she has appeared many times at Ronnie Scott's Upstairs and Soho's Pizza Express Jazz Club among countless other prestigious venues. Renowned as a vocal coach, she also runs the highly successful East Grinstead Jazz Club which attracts many top line musicians to jam with her own band at their monthly sessions. Jenny also organises many other jazz events in the area and has been for a number of years the host of the popular "Jazz Mixup" on Meridian FM radio.

For this recording, the first since the critically acclaimed *Caught a Touch of Your Love* from 2014, she recruited top UK vocalist Claire Martin O.B.E. as producer alongside a well chosen band of high quality British jazz musicians. Collectively they have put together an entertaining and diverse set of numbers, many of which are rarely heard in a small group jazz setting. The piano role is evenly shared between the two keyboard artists who both also have a major role in the arrangements of each number.

The group also benefits substantially from the presence of one of the UK's finest jazz drummers, Winston Clifford. Everything about the group sounds well rehearsed and tight, although space is allowed for inventive solo time where appropriate. It is clear from the beginning that the vocalist is in top form, exhibiting as usual a very clear diction, a sense of swing, where required, plus a strong delivery of the sentiment that the composer was seeking on each piece. Things do start off rather surprisingly for jazz, with a rendering of a pop classic by Tony Hatch and Jackie Trent, *Don't Sleep in the Subway*, which was a hit for Petula Clark back in 1967. However firmer ground is soon reached with a great low tempo ballad, *Slow Hot Wind*, from the pen of Henri Mancini, ideal for Jenny's voice and featuring Winston Clifford in strong support. The album goes on to produce a number of outstanding highlights. *When in Rome*, from the ITV series *Plebs* is a case in point, great vocal on this one, plus fine bass and piano solo from Rob Barron. The wonderful *Blue Prelude*, with music by Joe Bishop and lyrics from Gordon Jenkins is another fine performance, taken at an unusually high tempo, with a pronounced level of swing and more outstanding bass work from Neville Malcolm. There are a pair of great songs from the Thirties towards the end of the recording, *The Touch of your Lips* from Brighton's very own Ray Noble in 1936, fine trombone solo on this by Chris Travers and the Harold Arlen, Ted Koehler classic from 1931, both of which bring out the true jazz sensibility in Jenny's voice.

This album is a must for lovers of the jazz vocal scene and can be

obtained through the artist's website, [jennygreensings.com](http://jennygreensings.com) or as a download from the usual digital channels including Bandcamp.

## Jim Burlong

*Jenny Green, vocal; Adrian York / Rob Barron, piano; Neville Malcolm, bass; Winston Clifford, drums; Chris Travers, trombone.*



**Samara Joy**  
*Samara Joy*  
(Whirlwind Recordings)

Samara Joy won the Sarah Vaughan International Jazz Vocal Competition in 2019, and her tone and phrasing on the opening tune *Stardust* are uncannily reminiscent of the great Sarah herself: the wide vibrato is turned down a bit and the delivery is more microphone-intimate than big-band bravado, but her rich tone and confident delivery show an astonishing maturity for someone who was only 21 when these cuts were recorded. Her grandparents lead a renowned gospel group in Philadelphia, so singing runs in the family, but by any measure she's clearly an exceptional talent.

*Everything Happens To Me* swings along beautifully before rising to a virtuosic coda: she's as captivatingly confident on the superfast uptempo of *Let's Dream In The Moonlight* as on the stately rendition of *But Beautiful*, complete with seldom-heard verse, and can pull off the difficult trick of being equally jauntily and mournful in the vein of the great Bille Holliday on the latter's *Jim*. Joy has obviously been recognised as a major talent because she's been paired with Grammy-nominated producer Matt Pierson, who in turn has brought in Pasquale Grasso on guitar and the rhythm team of Ari Roland on bass and drummer Kenny Washington. Grasso is an astonishing player in the vein of Ted Greene or Joe Pass and his lightning fast chordal runs and imaginative harmonisations are a tasteful delight throughout - check his accompaniment on *Everything Happens To Me* for instance - Roland and Washington are all restraint, swing and taste, and Roland has the added distinction of being able to carry off the much-maligned arco solo with the verve and accuracy of Slam Stewart. *If You Never Fall In Love With Me* in particular is a tour de force of mainstream jazz trio arrangement. Joy is star of the show, however, and there's not a weak performance across this collection of standards, some well-loved and some unfamiliar. Outstanding.

## Eddie Myer

*Samara Joy, vocals; Pasquale Grasso, guitar; Ari Roland, bass; Kenny Washington, drums.*



**Carla Marciano Quartet**  
*Psychosis: Homage to Bernard Herrmann*  
(Challenge Records)

Quality film and quality jazz, have down the decades become easy bedfellows. From Duke Ellington, Miles Davis, Shelly Manne, Terence Blanchard, and many more, top quality jazz musicians have been able to add their considerable improvising abilities to the scores of many great film composers. This album is no exception, with the superb saxophonist Carla Marciano and her trio adding thrilling embellishments to the master works of one of the great film score composers and arrangers Bernard Herrmann. Carla is one of the brightest stars on the Italian jazz scene. A graduate from the Conservatory of Music in her home town of Salerno, she is not only in demand in her own country, but throughout Europe, the United States and Russia. Highly praised by *Downbeat* magazine, she has recorded, among others for the exclusive Black Saint record label. Having received rave reviews for all of her albums since the beginning of her professional career in 2002, this album, which was released late last year, was included in the top ten instrumental jazz releases of 2020

by "Jazz History On-Line".

Bernard Herrmann (1911 - 1975), the legendary film composer to whom this album is dedicated, produced some of the very best high art screen music of all time. Working with many top film makers, he was perhaps best known for his work with Alfred Hitchcock on blockbusters such as *Marnie*, *Psycho*, *Vertigo*, and *North by North West*. A multi-Grammy award winner he is also well known for his work on *Taxi Driver*, *Citizen Kane*, *Obsession*, and many others.

Things get going on the album with *Betsy's Theme* from the 1976 Martin Scorsese film *Taxi Driver*. Immediately from the ghostly piano opening and the first sound of the leader's ethereal alto, even on a first playing, it seems obvious that the listener is encountering something very special. The piece is full of tension and surprises, the saxophone sound has a real expressiveness about it, and as the dynamic changes and the tension lifts the rhythm section comes into its own on this excellent opening track. Hitchcock's 1964 film *Marnie* is up next, the first of a sequence of three pieces linking it with the music from *Twisted Nerve*, another psychological thriller, this time from Roy Boulting in 1968. On the prelude from the Hitchcock film, the alto is at its most fluid but there is an inbuilt aggression and a certain edge about this dramatic piece that contains a fine piano solo from Alessandro La Corte and mood changing undercurrents from Gaetano Fasano's drums. On the transitory piece *From Marine To Twisted Nerve* we dive into a five minute maelstrom of the Avant Garde with overtones of Albert Ayler and Cecil Taylor, until the soprano

saxophone is taken up by the leader on the jagged and edgy Theme And Variations of the second film, which although commencing in free form mode gradually travels to calmer waters on the back of some magnificent bass playing from Aldo Vigorito. The centre piece of any collection, such as this, would have to be the music from Hitchcock's *Psycho*, and so it proves to be on *Prelude*, a nine minute excursion around this startling theme, set in motion by a stunning piano introduction, until the leader's chorus after chorus of mind blowing improvisations from the alto saxophone as the tempo rises higher and higher, culminating in a dramatic drum break to finish. The set finishes with two pieces from the 1958 thriller by Hitchcock, *Vertigo*, which was adapted from a novel entitled *From Among The Dead*. The first piece, aptly named *Prelude* portrays an ambience of complete blackness, with telling exchanges between piano and alto, and a rare interlude for electric keys, before somewhat surprisingly we find ourselves in the far more relaxed surroundings of *Scene D'Amour*, an almost straight ahead mid tempo ballad, highlighting enough lucid alto to calm the listener from the mind bending, but brilliant sonic excursions that preceded it. For some reason there is a fine melodic rendering of *Hedwig's Theme* from *Harry Potter* as a tribute to John Williams to finish, quite acceptable but with little relevance to what has gone before.

This is a truly superb recording that fuses together the genius of Herrmann with the intensity, vision and jazz sensibility of a superb saxophone player and her trio, to form a striking "tour de force" of musical panoramas, that can easily

stand alone as a fine jazz album in its own right as well as a fresh and compelling reprise of Herrmann's great scores.

### Jim Burlong

*Carla Marciano, alto & soprano saxophones; Alessandro La Corte, piano and keyboards; Aldo Vigorito, bass; Gaetano Fasano, drums.*



### Mehmet Ali Sanlikol *An Elegant Ritual* (DÜNYA)

Mehmet Ali Sanlikol has for some time now been a renowned figure on the international jazz stage, not only collaborating with a number of well known figures in the jazz world such as Anat Cohen and Esperanza Spalding among others, but also writing and performing his own music with his signature blend of American jazz and Turkish traditional music. The Turkish-American composer and musician has written music for big bands, composed his own opera and remains a unique and strong voice in the field of modern music. His new release entitled *An Elegant Ritual* is a step in a different direction for Sanlikol, deciding to

write and perform his music in a trio setting, rather than his more frequent writings for larger ensembles.

The trio consists of the composer on piano, vocals and ney flute as well as James Heazlewood-Dale on double bass and George Lernis on drums and percussion. The music from the very start is rich with sounds of jazz and Turkish music with the first track being a short vocal solo accompanied by the trio, which begins very much in the Turkish vocal tradition and ends with a thoughtful jazz scat solo. As we go deeper into the album we hear the trio in full swing, with the music taking a more energetic and intense direction. The piece *Lost Inside* is the perfect example of this with the energy being turned up to the max and the trio incorporating heavy elements of swing which sit perfectly underneath the eastern infused melodies. Another unique and beautiful feature is the appearance of the Turkish ney flute played by the composer himself, incorporating its lamenting and soothing sound onto two tracks on the album. Praise must also be given to Sanlikol's skills as a soloist, delivering some truly great improvisations on ney, vocals and piano over the compositions present. Also worthy of note is the trio's work as a solid unit: the interplay and chemistry throughout the album's duration is a perfect balance and voice for the music. This elegant fusion of two musical worlds is somewhat of a trademark from Mehmet, being able to seamlessly blend the two styles together whilst giving a clear salute to both traditions. *An Elegant Ritual* shows Mehmet Ali Sanlikol in a new setting and only further goes to show how his music can truly thrive in a variety of musical situations and we look

forward to hearing more from this extremely talented figure.

### George Richardson

*Mehmet Ali Sanlikol, piano, vocals, ney flute; James Heazlewood-Dale, acoustic bass; George Lernis, drums, gongs and bendir.*



### Julian Siegel Jazz Orchestra *Tales from the Jacquard* (Whirlwind Recordings)

Julian Siegel's dad, as well as being a jazz fan, also owned a Nottingham lace factory, and the whirring and clattering of the machines made a deep impression on the young Siegel, alongside his dad's record collection. Each machine is controlled by the information on a punched-out Jacquard card, like a player piano, and a set of Jacquard cards provided the basis for the suite of compositions that form the basis of this record. This may sound forbiddingly conceptual, but in fact the results as presented here are a bracingly energetic set of contemporary big band workouts that swing as hard as you'd expect from the Noble/Hayhurst/Calderazzo

rhythm team, with plenty of space for terrific solos from the all-star cast. Siegel makes full use of the textural possibilities of the large ensemble - there's a beautifully reflective woodwind interlude at the end of *Part 3* - but there's enough freedom in the conception to ensure that the energy levels remain high throughout and the music sounds both awesomely tight and thrillingly spontaneous. Captured live in front of a receptive audience, the band sound superb, with the leader's keening soprano over the swaggering strut of *Jacquard Blues* a particular highlight. The album is rounded out with some expansions of material written for Siegel's regular quartet - *Song* really manages to preserve the intimacy of the original in the heart of the lush orchestral charts, *The Goose* is loose-limbed funk, and *Missing Link* develops from a moody chordal intro into an energetic bop showcase for guest soloist Claus Stötter. Cedar Walton's *Fantasy In D* is a triumphant closer. This is a terrific achievement from one of the UK's finest player/

composers, bringing together a superb array of talent and deploying them to their very best advantage in a set of pieces that straddle the contemporary and the tradition to satisfying effect.

### Eddie Myer

*Julian Siegel, tenor and soprano saxophones, bass clarinet, composition, arrangements; Nick Smart, conductor; Tom Walsh, Percy Pursglove, Henry Lowther, Claus Stötter, trumpets; Mark Nightingale, Trevor Mires, Harry Brown, trombones; Richard Henry, bass trombone, tuba; Mike Chillingworth, alto sax; Jason Yarde, alto and soprano sax; Stan Sulzmann, tenor saxophone; Tori Freestone, tenor saxophone, flute; Gemma Moore, baritone saxophone, bass clarinet; Mike Outram, guitar; Liam Noble, piano; Oli Hayhurst, double bass; Gene Calderazzo, drums.*



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# Listings

## **The Brunswick, Hove**

Jazz Club Every Tuesday Evening  
Paul Richards Quartet with Guest  
Doors 7pm, Starts 7:30pm £10 in advance

## **East Grinstead Jazz Club**

The Apron at Chequer Mead  
Thursday 1<sup>st</sup> July: Jenny Green Album Launch  
7:30pm £12

Jazz Brunch Every Saturday

Paul Richards with Guest  
Doors 11am Starts 11am £5 in advance

## **The Ropetackle, Shoreham-by-Sea**

Sun. 4th July: Mike Hatchard's Jazz  
Breakfast. Starts 11am £12

## **Wednesday 14th July**

Neal Richardson Trio w. Sue Richardson

Splash Point Jazz Club Seaford, The View, Seaford Head Golf Club, Southdown Road, BN25 4JS.

7pm £10 - may be limited space so best to book online at WeGotTickets.

## **Monday 19th July**

Big Band & Swing Sound 03: The Les Paul Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611)

8:00 - 9:30pm £5/£2.50, or on the night £7/£3.50.

## **Sunday 25th July**

The Brighton Big Band with Jackie Sampson on the Seafront Terraces, Rottingdean, East Sussex BN2.

3:00 - 4.30pm Free admission.

Butxaca at The Brunswick, Hove

8pm £10/8

## **Monday 26th July**

Big Band & Swing Sound 04: The Brighton Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611)

8:00 - 9:30pm £5/£2.50, or on the night £7/£3.50.

## **Wednesday 28<sup>th</sup> July**

Sarah Moule, w. Simon Wallace, Andy Panayi and Paul Robinson

Splash Point Jazz Club Eastbourne, The Fishermen's Club, Royal Parade, BN22 7AA  
8pm £10 - may be limited space so best to book online at WeGotTickets.

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

[www.sussexjazzmag.com/listings](http://www.sussexjazzmag.com/listings)

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# Pete Recommends...Lennie Tristano

Some years ago my friend Alan Morgan sent me the tapes of a series of talks which he had broadcast on the BBC. He gave the series the title, *The Influential Recluse*. It was chosen to sum up the place of Lennie Tristano in the history of jazz from the 1940s to the 1960s.

When he gave those talks Alan was entitled to assume that most jazz fans and musicians would have heard of Lennie and might know one or two of his recordings. That is no longer the case. Last month when I recommended Lee Konitz, one of the musicians most influenced by Lennie, I only mentioned one of the many recordings he had made with him. Because I feel that he is now unjustly neglected, I decided to recommend Lennie this month.

He was born in Chicago and remained there until 1946. Partially sighted from birth, he was totally blind from age 9. He studied at the Conservatoire and during the War years he played clarinet and tenor as well as piano, to earn a living. During 1945 he recorded four piano solos: *Yesterdays*, *What is This Thing*, *Don't Blame Me* and *I've Found a New Baby*. They are easy to find and well worth a listen. Brian Priestley transcribed *What is This Thing* for his book *Jazz Piano 3*.

When he arrived in New York he soon made a strong impression and made many appearances and recordings from 1946 to the mid 50s. At the same time he established a reputation as a teacher of jazz improvisation and was consulted by many major players. The story of these years is fully set out in Peter Ind's excellent book, *Jazz Visions*.

My Recommendations:

## 1. *Manhattan Studio* 1955-6

For any pianist wanting to study a large sample of Lennie's work this must be the choice. Accompanied by Peter Ind on bass and Tom Wrayburn on drums he explores a number of standards during a private session in his studio. *There Will*



*Never Be Another You* is an excellent example.

## 2. *Lennie Tristano Quintet*, UGPO Hall Toronto, 1952

This extended concert recording captures Lennie with his two principal disciples in top form. *You Go to My Head* is an outstanding performance.

## 3. *Tristano* 1955

This album includes the famous solo *Requiem* which Lennie recorded to honour the death of his idol, Charlie Parker. It also has the club recordings with Lee Konitz which I recommended last month.

## 4. *The New Tristano* 1960-62

This is a challenging solo album which Lennie took about 3 years to prepare. For several of the tunes he uses a continuous walking bass. I have always found myself returning to his exploration of, *You Don't Know What Love Is*.

One last item. Recently YouTube on my smart phone keeps offering me Lennie's 1946 trio recording of *Interlude* [aka *A Night in Tunisia*] with Billy Bauer on guitar. If you only listen to one of Lennie's records, make it that one. It is a classic.

**Peter Batten**

# SJM

Sussex Jazz Magazine

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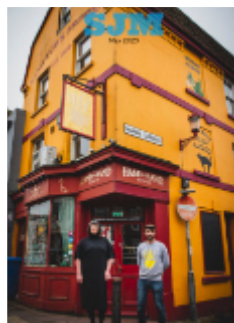
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