

SJM



November 2021

**BRIGATON
JAZZ
SAFARI**

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by Patricia Pascal

X Nov 10 - 3pm
Nov 14 - 5am
renewance fm

Nov 08 - 7pm
Bethlehem time!
with a bit of acapella

Monthly

Devonshire | Park | Jazz | Sessions

JAZZ Blues
Folk

The Devonshire Park Jazz Sessions are a series of live events, showcasing swinging, groovy music from emerging local artists and instrumental musicians, including awarding winning bands, at Winter Garden Eastbourne, East Sussex.

We invite you all to come join us, take a seat, at one of the Sessions. Listen to that cool jazz thing or a bit of the mean old weary blues. In this space, you have time to countenance the ideas in the folk singer's tales. All this whilst the band explore the depths to which mere sound has no business to go!

Go to www.jazzbournemusic.com to see the listings of the curated artists and bands displayed here on the poster, and more to be announced.

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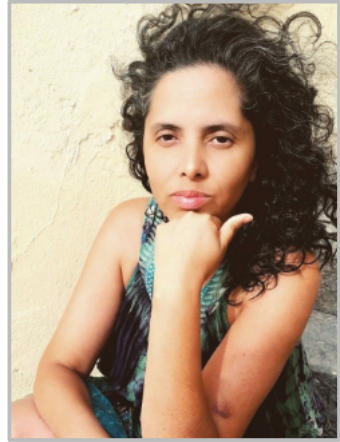
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Patricia Pascal



Woolwich Works The new venue in town

When I think of a vibrant cultural hub in South East London, Woolwich is not the first destination that comes to my mind.

Once an important naval, military and industrial area, it has been for some years undergoing extensive urban regeneration supported by Greenwich Council and other property developers. Some of those investments are already visible in the Riverside area in the development 'Royal Arsenal Riverside' which regenerated an abandoned historical area into a vibrant neighbourhood to be the centre of the Greenwich Cultural district.

The new local venue - Woolwich

Works - is a project by the Royal Borough of Greenwich to turn five heritage industrial buildings into a new landmark cultural hub for London.

The beautiful venue, comprised of several large to mid-size performance spaces, bars and a café, just opened in September and is partially operating with a full programme of concerts and other events. Resident companies include National Youth Jazz Orchestra, Chineke! Orchestra, Luca Silvestrini's Protein dance theatre, theatre-makers Punchdrunk and Woolwich Contemporary Print Fair.



Kielan Sheard by Pat Pascal

I've been based at Royal Arsenal for the last 4 years and when I reached out to the Woolwich Works team they were very open to collaborations with me as a local music promoter.

In October I curated a show by Carmen Souza and Theo Pascal, two award-winning composers and musicians from Cape Verde and Portugal, part of the Black History Month.

In November, as part of the EFG London Jazz Festival 2021, I'm excited to announce a Jazznewblood partnership with Woolwich Works to host the annual showcase -

JazznewbloodALIVE - on November 20th. This is an event that I produce and curate.

The showcase will run 6 different sets starting at 2:30pm, presenting 8 different young talented composers and jazz artists.

The 2021 line-up features Alexa Nava, Kielan Sheard, Scottie Thompson, Morgan Wallace, Miles Mindlin, Sultan Stevenson, Maddy Coombs and XVNGO.

More info and tickets here:

[https://
www.jazznewblood.org/22-
nov-2021](https://www.jazznewblood.org/22-nov-2021)

The [Woolwich Works](#) team shows commitment to presenting a



Sultan Stevenson by Pat Pascal

programme that reflects diversity and supports gender equality. With that in mind, together we curated a new series of concerts called W.LED JAZZ, also part of the EFG London Jazz Festival, over a period of 2 days - Nov.16 and Nov.17. The series focuses on ensembles led by female musicians featuring rising stars like Ms. Maurice by Sheila Maurice-Grey, Juanita Euka, Rosie Frater-Taylor, Rachael Cohen, Raquel Martins and PLUMM. For tickets and information, please go to:

<https://www.woolwich.works/events/w-led-jazz-series-part-1>
<https://www.woolwich.works/events/w-led-jazz-series-part-2>

This new cultural hub faces a lot of challenges in such a socially divided community as Woolwich. But if there is anything with the power to unite and create bonds among people, it is art. All we have to do is support and nurture these essential spaces of culture.

Patricia Pascal

Jazz Essentials

John Coltrane
My Favorite Things
(Impulse!)

For all his forbidding technique and serious intent, there was a lighter side to John Coltrane. He loved popular songs, recording such whimsies as *Chim Chim Cher-ee*, as sung by Julie Andrews and Dick van Dyke in the 1964 *Mary Poppins* movie, and, above all, *My Favorite Things*, from the 1959 Rodgers & Hammerstein musical *The Sound of Music* and later sung by Julie Andrews in the movie. Indeed, so in love was he with the piece that it remained a staple of his performances until he died in 1967, notably featuring in his three appearances at the Newport Jazz Festival. He first recorded the song in October 1960, which, along with *Everytime We Say Goodbye*, *Summertime*, and *But Not For Me*, appeared on the eponymous album released in March 1961. The other three are Songbook classics, but the title track is, quite simply, in a field of its own.

Appearing on the track is the famous quartet of McCoy Tyner on piano, Elvin Jones on drums, and Steve Davis on bass, soon to be replaced by Jimmy Garrison. Coltrane plays soprano sax, one of the first times he had used that instrument on record and with which he is featured on the cover. The 13:41-minute-long track stands out because it is played modally throughout in waltz time. What was formerly a cheerful song, now becomes a hypnotic dervish dance.

Coltrane also rearranges the



song. In place of the original repeating A verse, B chorus format, Coltrane takes the A part, the happy “raindrops and roses” tune, twice before, at the very end, switching to the B part, the darker “when the dog bites” refrain. The solos by Coltrane, Tyner, and Coltrane again follow a set plan: solo over the E minor vamp for as long as necessary and then move into E major, cueing a return to the main theme. The soloists make the song sound effortless, but listen out for Tyner’s duff note at 5:03 and you realise that a modal solo was a hard trick to pull off. Throughout, the swaying piano and bass create a feeling of stasis, while the energized soprano sax and drums create a sense of searching. It is that creative tension that defines the song.

Coltrane later said that *My Favorite Things* was “my favorite piece of all those I have recorded.” It is easy to see why.

Simon Adams

Gina Southgate



On Monday 27th September 2021 at far ends of town two of London's premier venues were simultaneously headlined by groups whose frontwomen are trumpet players. In Marylebone at the Cockpit Theatre's Jazz in the Round was Sheila Maurice Grey's 'Ms Maurice' quintet whilst at Dalston's Café Oto was the Charlotte Keeffe quartet.

I posed the same set of questions to both women in an attempt to understand what is fuelling their ideas and projects and to gain an insight into their practice and working lives as two young women at the forefront of their scenes.

I have a 40 year history of attending Jazz gigs in the broadest sense. My roots in it have been in the area of the British freely improvised music scene and running parallel to this the jazz dance scene. Nowadays the area of crossover is more common, improvisation is no longer a dirty word. Automatic playlists have introduced the younger generations to previously inaccessible music.

In that 40 years the changes of

female presence and importance on the scene have been slow to come. There have always been female pioneers working away at their art and chipping away at the macho stereotype of what a jazz musician is. I feel the last 10 years have changed that dramatically, reflected both on the stage and in the audience. In the early days it wouldn't be unusual if I were the only woman in the room, I can't imagine this now. There's still a long way to go for equality in music and the arts in general and there are many organisations and educators working for this. This wasn't my focus of attention here.

My focus of attention was that on a Monday night in London it was normal for two excellent female bandleaders to play to packed houses at opposite ends of London, that's all.

Gina Southgate

26/10/2021

Sheila Maurice-Grey

Interviewed by Gina Southgate



Sheila Maurice-Grey at Jazz In The Round, 27th Sept. 2021, painted live by Gina Southgate



Ms Maurice at Jazz In The Round, 27th Sept. 2021, painted live by Gina Southgate

Tell me something about the significance of the gig you played on Monday 27th September.

The significance for me is that it was the third time I've played at Jazz In The Round. I can't remember the exact year, but it was quite a few years ago that I played with Nerija and with Seed. The significance is being able to play again at such an iconic venue under my own name. It means a lot for me, and it definitely marks a time in my life that I hope to look back on and feel proud.

The first time I played there Nerija were supporting the Red Circle, the line-up is Simon Purcell, Julian Seigel, Chris Batchelor I can't remember who was on drums or on bass but essentially, they're all killing musicians. They were all tutors from college so that was quite a great thing to do in the first instance to support them. And going from there

to now headlining my own show it really does mean a lot. And I guess it was so good see such a mix, a wide range of people in the audience that came to see the show. It was diverse in age and background, it was so nice, yeah.

On this night how much of the set was composition and how much was improvisation?

Well with most tunes, Ms Maurice is essentially more like a typical jazz approach in terms of compositions, so a lot of the times you'll have the head and then the solos. Yeah I would say it's about 50/50 or 25% of the actual composition and then the rest is improvised.

Are all the solos improvised then?

Yeah all the solos are definitely improvised. In terms of the compositions there was a mixture of

music that I love, I think I only played 2 covers actually and the rest was compositions by myself. Its nice to have the freedom to play whatever I want essentially.

One of the covers that was significant to me was the Stylistics tune, I would never expect to hear a Stylistics tune in a jazz gig and it was just great.

Yeah it's such a great tune by the Stylistics, it's *People Make The World Go Round*, but there's a version by Freddie Hubbard.

How did the line-up for this group come about, who are they?

The line-up came about, well Renato Paris on synths and keys and Benjamin Appiah have been in the band since the beginning. The reason I chose to play with Benjamin, I remember having composed something years ago and Benjamin was the first person to play it on drums and I was like 'can you just play it' so I wanted to play with Benjamin again. He's a really great up and coming drummer, he plays with loads of great musicians like Steam Down and he played with Theon Cross.

So I liked the rawness of his playing and with like Renato, I met him years ago as a singer for a show that we did for Wild Heartbeat. It was the 50th anniversary of Martin Luther King's death, I think. So that's where we first met a few years ago; as a singer he was doing all these Donny Hathaway and Stevie Wonder covers. And then a couple of years ago we ended up playing on the same tour together which was playing the music of Prince and Renato wasn't singing, he was playing keys and synths. So in the back of my mind, I was like aah this

guy, I really loved the way he played the synths, I really wanted to play with him again. When it came to putting the band together those are the two people I thought of. And then Artie Zaitz is another person I've known since I was 14 or 16 we both went to Kinetica Bloco together, he used to be this annoying, he still annoys me as well up to now. We've played with each other for that long. Arthur O'Hara is someone I played with a lot as well, when I played with him he was playing with Benji so I thought they must play well together so that was the idea behind it.

That's the idea behind the current line-up, That's the line up now, and they are my friends. I'm just that type of person I would love to play with as many people as possible so it could change.

Why a quintet? Was it because of that line up? A quintet that you felt was the right thing for the music or because you wanted those people?

It's more about the instrumentation, I guess for me trumpet and guitar, I love how trumpet and guitar sound together. The records I've listened to that have trumpet and guitar together, especially Christian Scott's approach to writing for guitar, it's quite rocky in his music. You can kind of hear that in some music I've written. It's got that kind of vibe - like learning the music of Prince, how he composed for synths has had a massive influence on me. Ever since doing that copies tour with the Prince covers band, we played a lot actually in the UK and Europe playing Prince's music. Learning the music of Prince that's a massive influence, how he composed, his approach to sound in general, it's like really different.

From what I know of you, you are committed and hardcore, to be the bandleader takes a lot of confidence, does this come naturally to you?

I'd say no it doesn't come naturally to me. I think it comes more naturally to loads of other people than it comes to me. It's something I'm continuously working on and have worked on. It's just a part of I guess becoming an adult and growing and becoming assertive and kind of knowing what I want. I think when you're leading people you get exposed, its very exposing essentially and there's a lot to work on.

Ms Maurice is not the only band. I lead Kokoroko which is a much bigger band and quite a lot more work. It's definitely challenging, and I've grown having to do that.

You play trumpet and flugelhorn. What do you use the different instruments for?

I definitely see them as two different instruments and I'm still very much trying to learn the flugelhorn; I haven't been playing the flugelhorn as long as I've been playing trumpet obviously. A lot of times it works in the same way but they are two different instruments. Flugelhorn has a bigger deeper and mellow sound, in terms of like trumpet to trombone it's very close. It's closer to the trombone. I think people wouldn't necessarily say that but that's how I see it. It has valves like a trumpet, in terms of mechanics it's the same, it's just bigger. It's just a beautiful sound especially when it comes to playing ballads. I would say more soulful music but it just depends on what it is, sometimes the flugel is just what's needed as opposed to the brightness and harshness and directness you

get from the trumpet.

Visual art plays a large part in your life, tell me about your relationship to it currently and historically.

Currently visual art is definitely important but I'm not able to practice it as much as I used to when I was studying. A goal that I'm working towards is making more art and more paintings. In the past I think it was a big part of my creative identity and development. When I was in secondary school, I did both. I was very much interested in art and music that's something that continues to grow. I guess I started to advance more in terms of visual arts, I had the choice of applying for either music college or art college. I decided to go to art college. Someone gave me some really interesting advice, they said you can do music for the rest of your life but art college, especially the foundation course, you can kind of only do that once. Obviously, you can do anything you want but I kind of get what they were saying which is if you do it at this time in your life it will very much shape your creativity for the future. So from there I went to Camberwell College of Art where I decided to specialise in fine art where I did painting and loads of other stuff as well, photography, and printing, then I went to Goldsmiths after. At the time I think I was complaining about the course more at Goldsmiths because it was like conceptual, their approach to teaching art is just different and each art college has their own philosophy and approach to creativity. But when I look back on it and especially when I compare it to music college I really really value my experience at Goldsmiths. I think I really loved it, in hindsight, and I wish I'd taken time to enjoy it more.



Untitled oil painting by Sheila Maurice-Grey

Do you think your background, schooling, familial expectations, prepared you to be at the forefront of your area of expertise at this point in your life.

Both yes and no, 100% yes, it's influence, and I guess my background has made me who I am and that's why I play music and why I've made art. In terms of preparation, I think there's a lot of things I've had to learn on the go and I'm still learning and that being said it's not necessarily a negative thing, it's definitely been an enjoyable journey. Obviously there are things that we wish we knew, like when I was starting off, things I wish I knew, in hindsight I could've been in a better position, could've done things in a better way. But I think me

saying that kind of puts this energy of regret or blame and I don't feel that way at all, if anything, I feel honoured and excited to see what the future may bring regardless of what I knew or had been taught growing up. You know that's the beautiful thing about life: you don't grow up knowing everything, otherwise life would be extremely boring. So yeah I feel really grateful more than anything.

Sheila Maurice-Grey was interviewed, words transcribed by Gina Southgate.

As part of the EFG London Jazz Festival, Sheila Maurice-Grey performs with her band Ms Maurice at [Woolwich Works](#), 17th November and as part of James Beckwith's band at [Ronnie Scott's](#) on Tuesday 16th November.

Charlotte Keefe

Interviewed by Gina Southgate



Charlotte Keefe by Nick Brittain

Tell me something about the significance of the gig you played on Monday 27th September.

I'm very proud and excited to have played Café OTO several times over the past few years as part of lots of different ensembles, projects and concert programmes, but Monday 27th September was the first time I was taking/leading my own band there!

OTO is a renowned venue that hosts creative new music from around the world, so the 27th was definitely a life/career highlight for me! The gig was recorded live too, so watch this space - the plan is to follow in Jamie Branch's footsteps - it'll be part of a future release/ quartet album!

I released my debut album back in June, *Right Here, Right Now* - this gig was part of the album's celebrations - not an album launch

though, that's something I'm planning for next year!

On this night how much of the set was composition and how much was improvisation?

We played 2 full sets at OTO, the first set was completely freely improvised and then in the second set we performed some of my more composed materials/invitations - merging free improvisation. My quartet's a space to explore and share why I compose as an improvising musician.

How did the line-up for this group come about, who are they?

I'm captivated by so many musicians, so sometimes line-ups can be challenging for me to put together, but as my quartet is about a specific thing/exploring why I compose as an improvising musician, it of course



An abstract painted by Gina Southgate in response to the music from Charlotte Keffe's album



The final album cover by Gina Southgate

feels most natural for me to invite and connect with like-minded improvising musicians who also compose.

Ashley (Ash) John Long plays bass and I want to give him a special mention; I first met Ash at the Royal Welsh College of Music and Drama, he was finishing his undergraduate jazz studies as I was starting mine. He was the first musician I had ever seen/heard make music in this way - freely improvised, experimental, 'quirky', very unpredictable! I look up to Ash, I share an artistic kinship with him, he's a musical catalyst, a virtuoso - he plays the bass like he's playing an orchestra, WOW!

Otto Willberg played bass for this gig on the 27th - I have the honour of playing with him in Alex Ward's Item 4 and 10, Moss Freed's Union Division and Andrew Lisle's trio. Otto's creative energy is simply endless! The powerful, all-round drummer Ben Handysides plays in the quartet too - I met him playing

more straight-ahead jazz/Great American Songbook repertoire. The raw and fiery Will Glaser played with the quartet when we played Birmingham's Fizzle back in June this year. Moss Freed plays exquisite guitar in the quartet, he inspires my approach to composing for improvising musicians big time too! The wonderment that is Alex Ward played guitar on the very first quartet gig back at a venue called SET in 2018! All different parts/times of my life coming together, I'm full of gratitude to all of these musicians - the journey very much continues...

From what I know of you, you are committed and hardcore, to be the bandleader takes a lot of confidence, does this come naturally to you.

Thank you Gina! Yes, I really believe in the music I am/we are making, so when I'm leading a rehearsal and/or a performance, I feel confident about getting my music/message across,

which is all about creative freedom for all!

The challenge can come when I'm sharing my written/composed material, because I want there to be an openness, a creative freedom, a choice, a vagueness, a freshness, there's no right, or wrong, but at the same time there are dots and symbols on a piece of paper, so I'm very conscious about the words/language I use to explain my musical intentions in those instances.

My compositions are invitations - there's something very special about creating a space, an opportunity, a moment, for a kindred spirit to let go and do their thing...

You play trumpet and flugelhorn. What do you use the different instruments for?

I'm obsessed with how versatile the trumpet and flugelhorn can be! There are so many sounds I can explore acoustically on them, let alone with electronics/electronically! I love making vocal and percussive sounds on both horns and then there's the low note splashes and splodges, but the trumpet pings more of course in the upper registers - 'squeaks'! I love 'squeaking' on the flugelhorn too though! I switch between both instruments a lot in my quartet!

Visual art plays a large part in your life, tell me about your relationship to it currently and historically.

When I'm freely improvising it's shapes and colours that immediately come to my mind! The trumpet and flugelhorn are my sound brushes - the flugelhorn being perhaps a thicker brush than the trumpet!

The venue/space is like a blank canvas and my brassy sounds, rips and splits are spontaneous brush strokes onto/into the canvas! I love

moulding my sound around what I'm hearing and feeling and creating angular shapes/sounds/phrases. I love to fill the canvas/space by playing towards the ceiling, the sides/walls, and the floors underneath me! What does this do? What does that do? Creating a graphic score in the moment. I feel very connected to painters/artists, like yourself Gina, and Gwendolyn Kassenaar, Aurelie Freoua, Laure Van Minden and Julie Pickard...

I move quite a lot when I play too, particularly my arms, hands and fingers! I'm determined and passionate, I want to make the most of the sound, the musical moment! It can feel intense and often it can take me a while to come back down to earth afterwards...

Do you think your background, schooling, familial expectations, prepared you to be at the forefront of your area of expertise at this point in your life?

Yes, I grew up in a small town called Bourne, in south Lincolnshire, I went to the local comprehensive school - I was very fortunate to have fantastic music teachers along the way and I threw myself into all of the (county youth) ensembles that I could! For me there's never been anything else other than music making that I've wanted to do! I couldn't wait to finish school and get to do just music. I applied for all of the student loans, scholarships, grants; it wasn't an easy process, but I never expected it to be! I proudly got a place at the Royal Welsh College of Music and Drama on the undergraduate jazz course and then I went on to continue my jazz studies at Masters level at the Guildhall School of Music and Drama and it was there I realised my deep fascination for



Charlotte Keeffe Quartet painted at Jazz In The Round, 25th March 2019 by Gina Southgate

improvisation, particularly freely improvising, which feels so natural to me - I'm just playing - was actually a skill! I feel so alive, connected, free, present... and it's these amazing feelings that have become the message that I want to share through the power of music with the world - I want to inspire folks to find something that makes them also feel so alive, connected, free, present!

Both of my parents were primary school teachers, they retired rather anticlimactically during lockdown last year! I wasn't fed/told 'false hopes and wishes' growing up like 'you're the best, you're going to make it!' The only pressure I have ever felt is the pressure I have put on myself! My parents are deeply loving and incredibly supportive, but I realised at quite a young age this making music thing was something I was going to have to work out how to do myself. If I want to play with a certain musician, at a certain venue, or festival, I will find a way to directly

connect with them/that - I don't sit around waiting for things to happen! Life's really too short and there's so many wonderful people and places out there, so much music to be made and played!

Thank you Gina Southgate for inviting me to share about music!

(Charlotte answered the questions in written form.)

Right Here, Right Now is a huge collaboration, available on the Discus Music record label [here](#) and on Bandcamp [here](#).

Mark Lewandowski

Bassist Mark Lewandowski releases his most recent album, *Under One Sky*, on 5th November.

Interviewed by Charlie Anderson, he discusses his life as a British jazz musician living and working in New York City and how the album came about.



How did you first get into playing double bass?

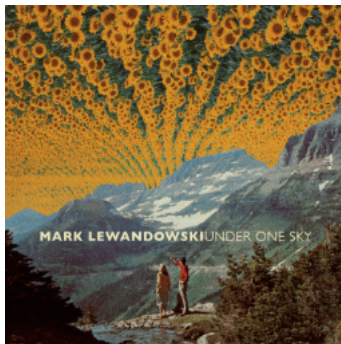
For me, the bass happened as a natural progression from my roots in music. I grew up playing the piano. I continued to the cello and then, with some initial trepidation from my parents, moved onto the electric bass and finally settled on the double bass. I was lucky to be brought up in a household that valued music. My father is an amateur saxophonist and an avid jazz fan. I remember family vacations would often be to jazz festivals such as Brecon Festival and Marciac Jazz Festival in France. I have to sadly admit that the music was perhaps way over my head at this young age. Initially I had some reservations about jazz in general - I remember having a tantrum watching Herbie Hancock playing once and making my dad miss Herbie playing *Rockit* on key-tar. I'm sure he still holds that against me to this day. Actually, it was one of these festivals that was the turning point for me. Seeing Wynton Marsalis' group in Marciac with the great Reginald Veal on bass was the deciding moment for me, and cemented the ambition to play the double bass as my primary mode for expression. This experience, twinned with the brilliant educational opportunities in my hometown, Nottingham and then in London, set me on a path to where I am today. I am extremely grateful to my parents, teachers and early mentors who helped guide a kid from the East Midlands into this life, and instill a passion for this music into my very core.

What have been the most important learning experiences for you as a musician?

I've been immensely blessed to have had a series of strong mentors

during my time in music this far. For me, the chance to study with my hero Henry Grimes was among the most valuable of these experiences. I met Henry in London and continued our relationship after I moved to the United States. He taught me about the importance of an openness to music (he himself played with the full spectrum of great artists from Benny Goodman to Albert Ayler and everything in between). Both Henry and his wife, Margaret became almost surrogate grandparents to me. In fact when I landed in New York with just my bass and a suitcase, they were there to meet me at the airport and took me all the way to where I was staying initially. Before I moved to New York I was lucky enough to get to play with some of the great master musicians from the UK, namely musicians like Peter King, Bobby Wellins and Art Themen and John Surman. The experience of working with and speaking to these great musicians remains one of my fondest musical memories and a great privilege. I've been lucky in being mentored by wonderful bandleaders like Zoe Rahman, Jean Toussaint as well as my collaborations with both my peers and older musicians like Liam Noble and Paul Clarvis, who played with me on my debut record *Waller*. Another important figure in my life has been Wynton Marsalis. I've been lucky to learn from him both off and on the bandstand. His individualism, passion, and entrepreneurship is deeply inspiring, as is the way he has become such a cultural ambassador for the music, highlighting its importance in society and working tirelessly to support the infrastructure behind it. The opportunity to travel and play with him has taught me much about the importance of

sound, a reverence for tradition, and a longing to push the music forward. Recently I have had some amazing experiences working with other master musicians such as the great drummer Joe Chambers and the great saxophonist Dave Liebman. Being witness to the level of depth, detail and concentration these master musicians exhibit while working has left me with much to aspire towards and lots to think about. It's humbling that musicians still value the process of mentorship and I've been lucky to work with many great artists both in New York and London who have given me a chance and an opportunity to learn and grow. I've also had the opportunity over the last few years to work consistently with the great Detroit pianist and vocalist, former Jazz Messenger and beloved NYC institution Johnny O'Neal's trio. He's taught me about the function of the bass, a love of song and repertoire, and consistency on the bandstand. We've been lucky to travel a lot in Europe, North and South American and Asia, in a working unit, getting to play with the same musicians night after night. This experience in the modern era is invaluable when getting more than one date back to back is a great success for the modern jazz musician. I often wonder what it must have been like in the bands of Miles Davis or other great musicians to play with the same band for weeks if not months at a time.



What brought you to New York and how are you finding it?

Moving to New York has always been a goal of mine since I first picked up the instrument. There's something about the energy, vibrancy and pace of the city that sweeps one up, despite the difficulties of living in such an environment. Wynton was one of the people that initially

suggested it was time for me to spend some time stateside. I applied for the Juilliard School's artist diploma program. This ensemble was made up of six musicians and we rehearsed twice a week with the great bassist, Ben Wolfe as our coach. We had the opportunity to travel for both performance

opportunities and also teaching and outreach work. It was a wonderful experience being paired with like minded musicians, many of whom remain my close friends. Indeed Addison Frei, the pianist on my new album, was also a member of this Juilliard band. I've been lucky to be welcomed by the jazz scene here in New York, and enjoy a busy schedule both in town and on the road. I'm thrilled to be getting the opportunity to play with some of my heroes and constantly feel inspired by the volume of great music occurring on a nightly basis here. Of course I miss London immensely. I miss my friends and colleagues and hope to live more of a 'transatlantic' life in the wake of this awful pandemic, maintaining my musical associations back home.

Tell us about your new album, *Under One Sky*.

This project from the start has been an exploration of place and identity.

It's a musical expression of myself as a British jazz musician between London and New York. The title, *Under One Sky*, refers to the feeling of being connected, wherever I may be geographically. It aims to celebrate both the differences and similarities of my time in London and New York, consolidating the musical fingerprints of both places into my own. I find my musical identity to be a product of the time I've spent on both sides of the Atlantic and the various musical and life experiences I've amassed up to this point in my career. I've been lucky to work with two of the brightest shining lights on the jazz scene in New York, the aforementioned pianist Addison Frei and Kush Abadey on drums. The piano trio format remains one of my favorite vehicles of improvisation because of the intimacy, clarity and balance it takes to write and play music for this combination of instruments. The album is however markedly different from my previous album, *Waller*, in that it contains 11 of my original compositions. I'm happy to share this album with the listener as I think it is to date, the most accurate representation of my artistic voice.

What are your plans for the future?

My musical aims are to continue to develop as both bassist and composer. I'm eager to have more of an output of my own music. I'm greatly inspired by musicians such as Jason Moran and Dave Douglas, who have embraced the changing nature of the music industry, releasing their music themselves and having control over the process from start to finish. I think this method allows the gap between musician and audience to be shortened and reflects the importance of a modern artist having

a relationship with the listener. I hope that I can also continue my project in the UK with Liam Noble and Paul Clarvis. Our exploration of Fats Waller's music was an incredible experience and I'm considering approaching another early innovator of the music in a similar way. I recently spent some time with the original manuscripts and documents of James P Johnson at Rutgers University in New Jersey where they are now housed. He had ambitions of his music being orchestrated for full symphony orchestra, and he wrote various rhapsodic pieces which certainly stand up to the more widely known works of the period such as George Gershwin's *Rhapsody in Blue*. There's a wonderful long-form piece called *Yamekraw* that I've seen the original score for, which I think would be a fascinating project to orchestrate for the piano trio. Above all, I aim to keep enjoying the wonderful journey that playing jazz music has facilitated. More traveling; more opportunities to work with heroes; more new musical associations.

Under One Sky by Mark Lewandowski is released on 5th November 2021 and will be available via Bandcamp [here](#).

Big Band Scene

Patrick Billingham



Summer is long gone, with its well ventilated, socially spaced, outdoor gigs. Such as that in the photograph. Ruth Fahie with the Brighton Big Band, in the Pavilion Gardens, Brighton, in mid September.

But, things are looking up. The first indoor performance involving a local band for almost two years. The Sounds of Swing Big Band with vocalist Gill Berryman are due to play at their new venue, Bibendum Bar & Restaurant in Eastbourne at lunchtime on Sunday the 7th. And, depending on a number of factors such as attracting a good sized audience to make it worthwhile for the bar/restaurant, this could be the first of a series of regular gigs on the first Sunday of each month. For details, please consult the listings section. And remember to check with the venue beforehand, (01323 735363). Just in case.

The Saltdean Jazz Band, directed by Terry Pack, is still looking for new players of any age or level. They rehearse every Thursday evening from 19:30 to 21:40 at St Martin's

Church, Longridge Avenue, Saltdean BN2 8LR. Interested parties can find out more by going to the Saltdean Jazz Band page on Facebook, [here](#).

Flautist Greg Maddocks is promoting a Conference of the Trees festival at The Ropetackle Arts Centre in Shoreham-by-Sea on Saturday 22nd January 2022. His idea is to celebrate the music that relates to the larger family of musicians who have been part of Trees since 2015, and the friendships and collaborations that have resulted. Plans are for eight bands playing between about midday till 23:00. Including Trees (Bonsai).

Among the big bands choosing to be inactive while there are still uncertainties about Covid-19, is the One World Orchestra. In the absence of a live presence, here are some links enabling you to listen to past performances dating back to 2018. Recently posted by composer and erstwhile leader Paul Busby.



Brighton Big Band with Ruth Fahie

[Sad happy face](#)
[Parallel Universe](#)
[The Boys' Toys](#)
[Annaprasana](#)
[Arabesque](#)

In the absence of rehearsals and gigs during the lockdowns, some bands have kept busy sorting out their pads. And discovering parts missing. Here are some more that have come to light. If you can help, whether as pdf or jpg files, please send them to me at the email address at the foot of the column, and I will pass them on.

A Delicate Balance – in Eb, (arr. John LaBarbera) – Tenor 1
 Button Up Your Overcoat – In G, (arr. Jimmy Lally) – Drums.
 Have You Met Miss Jones? – in F, (arr. Jimmy Lally) – Trumpet 3, Trombone 2, Piano, Guitar.
 Nice 'N' Juicy – In F, Steinberg – Trumpet 5 pp1&2.
 Skin Deep – In C, Bellson – Drums
 Skip It – In Bb, (sc. Jiggs Noble) – Trumpet 3 p2.
 Silver Bells – In Eb (arr. Johnny Warrington) – Piano pp2&3.
 Somewhere my love (Lara's theme) –

In Bb, (arr. Ray Conniff) – Drums.
 Tangerine– In Gm, (arr. Ross) – Trombone 1.
 The Gay Gordons– In F, (arr. Den Berry) – Flute, Trombone 2.
 The Star Spangled Banner – In F, (arr. Bob Curnow) – Trumpets 2-4.
 The Wind Beneath My Wings – In Bb, (arr. John Berry) – Brass, Guitar, Bass, Drums.
 Two bone blues – In Bb, Ross – Trombone 3, Guitar, Bass.

While sorting through my own library, I came to realise that not all arrangements are for five saxes, four trumpets, four trombones, guitar, piano, bass and drums. For example the bulk of those of Jimmy Lally are for three trumpets and two trombones. And many of Johnny Warrington's are for three trumpets and three trombones.

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

Listings

More details of performances and live streams
can be found on our listings page:
www.sussexjazzmag.com/listings

Mondays

Every Monday: The Monday Boys, The Paris House, Brighton 2pm-5pm Free

Every Monday: Jazz at Saint James Tavern, Kemptown, Brighton 8pm Free

Every Monday: Jazz at The George Payne, Hove 8pm Free

Every 2nd Monday of the month: Guest + Jam, The Lewes Road Inn, Brighton

8th Nov. Steam Down at Patterns, Brighton. Doors 7pm £13.75. Tickets [here](#).

Tuesdays

Every Tuesday: Paul Richards Quartet with Guest at The Brunswick, Hove. Doors 7pm, Starts 7:30pm £10 in advance

Every Tuesday: Jazz at The Hare & Hounds, Worthing. 8:30pm Free (c) Check website [here](#).
Guests: 2nd Dave O'Higgins; 9th Quincessential; 16th Geoff Simkins; 23rd Lawrence Jones; 30th Dave Browne

2nd Nov. Simon Spillett East Grinstead Jazz Club, The Apron Café, Chequer Mead Theatre.
Doors 7pm Music 7.30pm to 10.30pm £12

2nd Nov. Jazz Hastings Relaunch with Liane Carroll Pete Brown Band and Hexagonal at East Hastings Sea Angling Association, Hastings. Doors 7:45pm Music 8:30pm. £10 / £3 for under 18s.

23rd Nov. Byron Wallen's Gayan Gamelan Orchestra at Patterns, Brighton. Doors 7pm £20.35

Wednesdays

Every Wednesday: Paul Richards and guests at Southern Belle, Waterloo Street. 8pm Free

Every Wednesday: Jason Henson & Friends at The St James Tavern, St James Street, Brighton 8:30pm Free

Every Wednesday: Chris Coull Quartet at Speakeasy above The Wick, Hove 8pm Free.
Guests: Nov. 3rd Sara Oschlag; 10th Simon Robinson; 17th Dan Sheppard; 24th Luke Rattenbury

10th Nov. Sara Oschlag with the Neal Richardson Trio, Splash Point Jazz Club, Seaford. 7pm.
Details [here](#).

24th Nov. Sue Richardson & Terry Seabrook, Splash Point Jazz Club, Broad Oak. 7pm Details [here](#).

24th Nov. Raul D'Oliveira with Neal Richardson Trio, Splash Point Jazz Club, Eastbourne. 8pm

Thursdays

18th Nov. Spike Wells Trio with Mark Edwards, Chris Laurence and Spike Wells at All Saints church, Hove. 1pm. Admission free (retiring collection). Refreshments available.

25th Nov. Gabriel Latchin Trio play 'I'll Be Home for Christmas' at All Saints church, Hove. 1pm. Admission free (retiring collection). Refreshments available.

Fridays

Every Friday: Jason Henson & Friends at The Better Half, Hove. 2:30-5pm Free

Every Friday: St. Andrews Church, Hove. Doors 5:30pm, Music 6pm. £10/£8

12th Nov. The Three Trumpeteers (Jack Kendon, Gabriel Garrick, Chris Coull)

5th Nov. Gabriel Latchin Trio, Steyning Jazz Club, Steyning Centre, Fletchers Croft, Steyning, West Sussex BN44 3XZ. Doors 7.15pm Music 8pm-10.30pm. Admission £12, Members and Students £7. www.steyningjazz.co.uk

12th Nov. Ashley Henry at Patterns, Brighton. Doors 7pm. £14.30. Tickets [here](#).

26th November: Eternal Triangle: Trevor Watts, Veryan Weston, Jamie Harris at The Rose Hill, Brighton. Tickets [here](#).

Saturdays

Every Saturday: Jazz at The Paris House, Hove. 4-7pm Free

Every Saturday: The Blue Cafe Duo (Magdalena Reising & Shane Hill) at The Emerald Lounge, Brighton. 8pm Free.

Sundays

Every Sunday: Amuse Manouche at The Bootlegger, Brighton. 4-6pm Free

Every Sunday: Jazz at The Old Albion, Hove. 5-7pm Free

Every Sunday: Jazz at The Monarch Bar, Brighton. George Trebar and guests 6:30-10pm Free

Every Sunday: Paul Richards and guests at Stirling Arms, Hove. 7pm Free

Every Sunday: Jason Henson & Friends at The Hand in Hand, Kemptown. 7pm Free

Every Sunday: Jazz at The Paris House, Hove. 7-9pm Free

Sun. 7th & 21st Nov. Pegasus4 at The Crown, Cootham. 2-4pm Free

7th Nov. Greg Heath & Terry Seabrook at The Monarch Bar, Brighton. 6:30-10pm Free

7th Nov. Sounds of Swing Big Band at BIBENDUM bar & restaurant, 1 Grange Road, Eastbourne BN21 4EU. 12:45 - 3:00pm Free (c)

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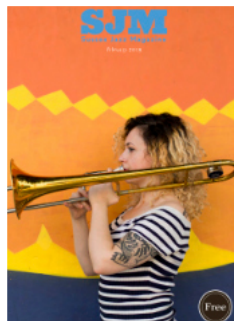
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