

SJM

August 2020





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vibrant jazz scene**

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Cover: Mark Kavuma & Ruben Fox by Lisa Wormsley
This Page: Deschanel Gordon by Lisa Wormsley

Gina Southgate



Photo: Lisa Wormsley

Black Musicians Matter

BLACK LIVES MATTER

These past months have seen a huge explosion of outrage in response to the police murder of George Floyd. This incident is both the tip of the iceberg and the straw that broke the camel's back (this time). The response of protest and resistance is taking place globally. Thanks to the WWW we see the massive tide of emotion and the 'need to change' that is out there. We also see how archaic thinkers will cling to their hollow and rabid arguments to oppress black people and people of colour everywhere. This is supported by the brutality that is being used to reinforce that oppression, both

directly, and through systems that incarcerate, enslave and hold people in food or financial poverty.

None of this is my area of expertise, or you could say, my business. I believe it's every person's business. If you have blood in your veins, it is your business. It's not about me, but it's my business to grow, develop and change in accordance with a fairer system for all. Black Lives Matter is a good place to start.

For this month's SJM I've chosen to show a selection of paintings I've done over the years of black musicians. I don't want to say too much about this. I'll just let the



Sun Ra Arkestra, at All Tomorrows Parties curated by Stuart Lee, Pontins Prestatyn, 2016

images, hopefully, speak for themselves. I've chosen mostly soloists, as I think this is where I can show the individual and their powerful relationship to their instrument, as it becomes an extension of their body. The group images I've chosen are of people I think it's important to represent.

I will say that these images more heavily represent men, which also speaks for itself, but they span a long period and my ability to paint female musicians and specifically black female players at gigs has recently increased enormously.

These musicians have been painted

on international Jazz and free improv stages over time. This is, in my experience, a positive multicultural scene that still has work to do at all levels. There will always be factions but it would be nice to think that they are a statement of free choice and not dictated by the engrained system of a racist patriarchy.

Gina Southgate

24/07/2020

All paintings by Gina Southgate.



Above: Mulatu Astatke, guest of Hackney Colliery Band at Moth Club, Hackney, 2019
 Below: Soweto Kinch, at JazzLeeds Festival, 2018





Roscoe Mitchell at Cafe OTO in 2012



Dennis Rollins, guest of Hackney Colliery Band at The Barbican, 2019



Above: Wadada Leo Smith, at Bishopsgate Institute, London Jazz Festival, 2012
Below: Louis Moholo Moholo, at Konfrontationen Festival, Nicklesdorf, Austria, 2014





Above: Hamid Drake and William Parker at The Vortex, 2010

Below: Nerijá at JazzLeeds Festival, 2018





Above: Nathaniel Cross at We Out Here Festival, 2019

Below: Fyah, Chelsea Carmichael and Theon Cross, at We Out Here Festival, 2019





Georgia Copeland and Nadia Latoya at The Vortex, 2019



Kojey Radical at We Out Here Festival, 2019



Above: Moses Boyd at We Out Here Festival, 2019

Below: Black Top (Pat Thomas and Orphy Robinson) at Cafe OTO with Elaine Mitchener, 2019





Byron Wallen, Jazz in the Round, 2012



Cécile McLorin Salvant

An appreciation by Jim Burlong

There were many decades in the twentieth century when the emergence of a major new jazz star was a regular occurrence. Since those heady days of the 'Golden Era' things have not been quite the same, making any such event even more significant. So it was with this lady who in the first few years of her recording career has won two Grammys, plus a further Grammy nomination, from only five albums, along with countless other awards and accolades plus legions of admirers. You don't have to take it from me that she is on her way to greatness, Wynton Marsalis recently remarked "You get a singer like this only once in a generation or two".

Vocalist Cécile McLorin Salvant was born in Miami, Florida on August

28th 1989. Her mother was a school headmistress from France and her father a doctor in Haiti. At four years of age she was taking regular piano lessons and by eight was singing in a local choir. The family moved to Aix-en-Provence France in 2007 when Cécile was eighteen, where she studied classical and baroque voice at The Darius Milhaud Conservatory, she soon converted to jazz, later going on to work under Jean Francois Bonnel on vocal improvisation, which proved to be a watershed moment on her way to stardom. She performed with Bonnel's group in a series of Paris concerts in 2009, before coming to the wider public's attention when she won the prestigious Thelonious Monk Jazz Award just a year later. The

prize included a recording contract with the Detroit based Mack Avenue Records. Basing herself for the most part in New York City, she was soon gigging around the clubs in Lower Manhattan on a regular basis and recording her first, self-titled album for the Mack Avenue label along with Bonnel in 2013, closely followed the following year by the Grammy nominated *WomanChild* on the same label. This album featured Aaron Diehl on piano, Rodney Whitaker, bass and Herlin Riley, drums and began an almost telepathic relationship with the pianist, whose regular trio (with Paul Sikivie and the late Lawrence Leathers)

became her partners for numerous live gigs and studio sessions. The phenomenal success of this second album led to her sweeping the board in the 2014 Downbeat Critics Poll taking no less than four annual awards, Best Album, Rising Star, Jazz Artist and Female Vocalist. She waited almost another two years before recording her third album, with the trio, *For One To Love*, which included her very special takes on standards such as *Wives and Lovers*, *The Trolley Song* and *Something's Coming*. It was to win her the Grammy for the best vocal jazz album of

2016. The double album *Dreams And Daggers*, mostly recorded at The Village Vanguard hit the record stores two years later; it won both the Grammy for Best Album again and Record of the Year once more in Downbeat. The prominent American

jazz critic Fred Kaplan named it the best vocal jazz album in a decade, few disagreed. For this date the trio was supplemented by a string quartet on some tracks which added even more body to the music which included a couple of Bob Dorough classics, *Devil May Care* and *Nothing Like You*. Cécile's performance on

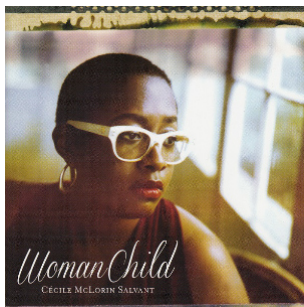
Frank Loesser's *Never Will I Marry* was stunning, but even that was surpassed by her rendering of Harlem Renaissance poet Langston Hughes' lyrics on Kurt Weill's *Somehow I Could Never Believe*. Could this be equalled was the question on everyone's lips prior to the launch of her latest album to date, *The*

Window, a duo recording featuring the piano and organ of Sullivan Fortner. The pair had met and performed, somewhat by chance, at Spike Wilner's Mezzrow jazz lounge in Manhattan a few years earlier and had immediately formed a close musical bond, which is very evident on this recording. Once

again the Grammy for best Jazz Album Of The Year(2019) came Cécile's way with stunning performances of songs such as *Somewhere* from West Side Story, Richard Rogers classic 1962 *Sweetest Sounds* written for the musical *No Strings* and Rogers and

Hammerstein's Broadway hit *The Gentleman Is A Dope*.

With all this phenomenal recording success there was of course great demand for constant live performances. Among the very





many highlights have been sell-out weeks at New York's Village Vanguard, London's Ronnie Scott's, numerous appearances at Dizzy's in the Lincoln Center, plus a sensational concert at the 2017 London Jazz Festival where the Guardian's John Fordham remarked "Flawless nonchalance at a treacherously difficult art comes axiomatic for this artist". The vocal style of this lady is very difficult to describe, some say she is Ella, Billie and Sarah rolled into one. The truth seems to be that mere words cannot justify either the depth of her performances or even the versatility of them. To some her phrasing at times seems so wrong that it is actually right, in the same way one could describe a piece by Thelonious Monk. It seems crass to liken her way of delivering a lyric to any other jazz singers. Backed into a

corner, you may decide Betty Carter or Kurt Elling, but even that would somewhat demean her originality. The only way is to listen and watch and there are many opportunities as you may well have guessed. There are regular streams on Cécile's Facebook page, lots of information at [her website](#), but most importantly an enormous collection of videos on YouTube. Suggested starting points include: *Wives And Lovers* which is the official trailer for the *One To Love* album, *Just A Gigolo* with members of The Jazz At Lincoln Center Orchestra in Marciac, longer works including The Woman To Woman Jazz Festival and her trio set with The Aaron Diehl Trio at Dizzy's. Enjoy!!

Jim Burlong

Jazz News

Photo: Jo Ellis Holland



The Verdict Jazz Bubbles

Brighton's The Verdict has launched a regular Sunday afternoon outdoor performance with saxophonist Julian Nicholas.

Tickets, only available in advance, cost £25 and include seating, a roast lunch and your first drink. Live music is provided by Julian Nicholas, accompanied by different local musicians each week.

More details can be found at Roxanne's website [here](#).



Brighton Open Air Theatre

Brighton's BOAT in Dyke Road Park will be hosting outdoor performances throughout the summer. Vocalist and pianist Joe Stilgoe performs there on Friday 31st July. Charlotte Glasson's summer series 'Sunday in the Park with Jazz' continues on Sunday 16th August with a double bill of the Fat Tuesday 2nd Line band and Terry Pack's Bonsai Trees.

Tickets are available from the BOAT website [here](#).



Live Jazz Gigs Return to London Venues

[Ronnie Scott's](#) re-opens on Saturday 1st August with the Ronnie Scott's All Stars and the programme continues each evening, with Liane Carroll's trio appearing on the 7th and 8th August.

Steve Funkyfeet is hosting a weekly Saturday performance at [Artis](#) in Blackheath beginning with guitarist Joncan Kavlakoglu on 1st August and Mark Kavuma & Artie Ziatz on 29th August.

As with all venues re-opening in August, booking in advance is required.



New Generation Jazz TV

Brighton's New Generation Jazz team spent a week at the Ropetackle Arts Centre in Shoreham-by-Sea filming bands for their new video channel. The bands included Yadasofi, Sultan Stevenson, Jackson Mafford, SUDO and Mark Kavuma's Banger Factory Octet. Content will be available from August via their [website](#) and [Facebook page](#).

New Generation Jazz TV



Brighton's New Generation Jazz has been showcasing some of the best emerging young artists on the British jazz scene since 2015. For the past five years New Generation Jazz has been generously supported by Arts Council England enabling it to put on their popular monthly night at Brighton's The Verdict, as well as performances at Love Supreme's Bandstand and Arena stages, the Soundcrash Funk & Soul Weekender and Kemptown Carnival. Over the years they have put on many of the artists from the new London jazz scene including Nerijá, Seed Ensemble, Ezra Collective and Moses Boyd amongst many others.

August sees New Generation Jazz launch their online TV channel which will feature a live set performed by an emerging artist, together with separate educational content.

In a press statement, organisers Jack Kendon and Eddie Myer explained why they were launching the channel:

"While live events remain impossible we will be moving our operations online to our New Generation Jazz TV multi-platform format to bring you a spread of high quality livestreams, educational videos, interactive events and exclusive online content from the



very best emerging talent.”

The performances, filmed at the Ropetackle Arts Centre in Shoreham-by-Sea include drummer Nadav Schneerson's band Yadasofi, pianist Sultan Stevenson with his trio, jazz/rock band SUDO, trumpeter/vocalist Jackson Mathod, and trumpeter Mark Kavuma's Banger Factory Octet.

An important element to their monthly concert at The Verdict has always been jazz education, with artists giving free workshops before each performance. Last year also saw them put on a summer school with tutors that included Ashley Henry

and Binker Golding. The new TV channel will also feature educational material including a series entitled Tips From The Players.

Video content will be available on New Generation Jazz's website, social media and [YouTube channel](#) from August, and via their media partners [Don't Get Weary](#).

Previous page: Mark Kavuma's Banger Factory Octet.
Above: David Mrakpor.
Both photos by Lisa Wormsley.



Above: Mussinghi Brian Edwards, Mark Kavuma and Ruben Fox
Below: Jackson Mathod
Photos by Lisa Wormsley





Above: Nadav Schneerson
Below: Yadasofi
Photos by Lisa Wormsley





Sultan Stevenson Trio. Photos by Lisa Wormsley.



Jazz Essentials

Kenny Wheeler, Lee Konitz, Dave Holland, Bill Frisell
Angel Song
(ECM)

Alto saxophonist Lee Konitz, who died this April aged 92 from Covid-19 complications, is a difficult man to pin down. The last of the great musicians who played on the *Birth of the Cool* sessions in 1948–50 that gave birth to cool jazz, he was equally home in the experimental avant-garde of Paul and Carla Bley, and with the free improv scene of guitarist Derek Bailey's Company outfit. The critic Gary Giddins once likened his playing to the sound of someone 'thinking out loud', for he always played with delicate intelligence, his solos following long, curling lines, his sound a pure tone that eschewed dramatic statements.

Konitz's discography is vast, from his first recordings in 1947 up to his last outings in 2018. Yet it is spread across numerous labels, many of them small and poorly distributed, so it is hard to pick out a favourite, although his partnership on *With Warne Marsh* with an equally cool tenor player in 1955, or his chalk-and-cheese meeting on *Motion* with incendiary drummer Elvin Jones in 1961, would head many peoples' lists. But I would choose *Angel Song* from 1996, one of only two times he recorded with ECM, just because of its sheer beauty.

Angel Song is in truth a Kenny Wheeler set, as the trumpeter wrote all nine pieces and his mark is all over it, but in many ways it is actually



a four-way collaboration, with guitarist Bill Frisell providing the folksy, shimmering background, bassist Dave Holland the substantial grounding, and Wheeler the enigmatic phrases he is renowned for. But it is Konitz you listen out for, haunting on *Present Past*, quietly confident on the opening *Nicolette*, inquisitive on the title track, almost playful on *Onmo*, answering Wheeler phrase for phrase, and superbly eloquent on *Kind of Gentle*.

Wheeler once remarked to jazz critic John Fordham at one time that "Lee really likes playing with no music there at all. He'll say 'You start this tune' and you'll say 'What tune?' and he'll say 'I don't care, just start'." And that is what Konitz sounds like on this set, a thoughtful, impromptu musician who thinks on his feet and brings out the best in everyone around him. Check out this quietly radical album and see what I mean.

Simon Adams

Musician **Mike Potter** spoke to Charlie Anderson about his band Harry's Tricks and his hopes for the future of live music.

How did you first get into playing music?

I initially was a young rebel with an electric guitar, aspiring to play punk music when I was 16. I became very obsessed with music as a typical pained teenager in the bedroom listening to the Sex Pistols, Sham 69 and such like. I couldn't tune a guitar, it had 5 strings on it, I had no idea how to tune it, and it took me a couple of months to find the relevant information. I was a bad student at school. I could only just about read and write. I eventually found out how to tune it and got another string on it. Before that I was fascinated with the sound of the guitar.

Some years later, when I was about 21, I started jamming with some people. We had a little band called King of the Flapping Wires and we used to get together and do the hippy thing and late night jamming. I think we did one gig in the end, one concert at the new University of East Anglia and then broke up.

Some years passed and I saw a band called Roxy's Toolbox busking in Norwich. They were an extraordinary bunch of performers. They had a top-lap steel player and for a while they had a very competent saxophone player. I was so blown away by the impact of live music on the streets that it became an obsession. I'd never really seen that type of culture as a child, growing up in the suburbs of Bournemouth.

There wasn't even a great deal of live music available, and what there was



was hidden away.

So I took my guitar out and started busking, at about the age of 22.

Well, before that I went to Ireland hitchhiking and busking. I discovered swing music. My brother-in-law gave me a cassette tape with Fats Waller on one side and the Andrews Sisters on the other. I listened to it obsessively as I was hitchhiking around Ireland. At that point I was writing my own songs, and strangely they had a lot of that flavour in them already. When I heard *Your Feet's Too Big* by Fats Waller. It was like an epiphany. I felt like I was in the room with the guys. I then discovered that it was a whole genre of music, which

I then discovered was called jazz.

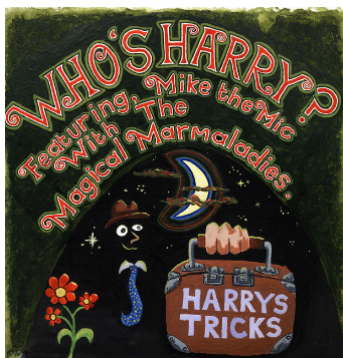
How did you end up in Brighton?

I was going to a lot of hippy festivals that were offshoots from Glastonbury. I was going to Glastonbury as well. I used to go to these festivals and busk for cups of tea or plates of food with my guitar. I was playing *The Jungle Book* songs a lot of the time as well, like *Bare Necessities* and *King of the Swingers* which were the most popular ones. I kept meeting musicians and friends around campfires and various places and a lot of them seemed to be from Brighton. I didn't want to go to London, so just over 20 years ago I moved down to Brighton, started busking and formed a band called The Fridge Magnets fairly quickly. It became quite popular and we played for about six years.

How did Harry's Tricks come about?

When I sadly disbanded The Fridge Magnets I just had to go out on my own again. There I was in my thirties with no work, no gigs and just busking again. I started meeting various musicians and having lots of different collaborations with different musicians. Then I started piecing it all together. Harry's Tricks became like a collective - a community of musicians that I had a personal and musical connection with. I played with lots of different people and then had a residency for over ten years in The Seven Stars on Ship Street in Brighton. This became a formula, a weekly jam. It became more formulaic as it went on. It was normally a quartet or quintet every

week on a Sunday afternoon. This formula became a working practice. If I had a gig I would phone up whoever was available and they would come along and play with me. I had all of these wonderful relationships. So Harry's Tricks is a name for any band that I put together.



And then you had to move to a different pub?

For a while we were at The Idle Hands. It's quite small there so we had our sights set on something bigger. Then we moved to The Richmond, which then sadly went bust. We hit the end of the road and then lockdown came

shortly after that.

You've been out busking recently?

Yes. In order to keep the flame burning, I've gone back to the Sunday afternoon routine. We went to the Pavilion Gardens and I stuck my neck out and gathered some musicians that I had contact with during lockdown, people that seemed to be willing to go out and play and offered to do so. I pulled it all together and I went back to the busking roots of it all. So far we've been blessed with the most incredible weather, every Sunday. I don't know how many we've done - maybe six or seven. People have been very reasonable, there's not been any trouble. People are becoming more relaxed now but it's been very successful. We've had great support, lots of people coming down and having their little picnics, little groups of people in their own social groups. What better setting

than the Pavilion Gardens. What a romantic setting. Just by luck we've had the space, and we've had the sunshine.

What do you get out of music that you don't get out of other things?

As a child, at the age of 5, I was quite a passionate visual artist. I did that all the way through my childhood. I didn't really engage with school, for various dyslexic reasons, back in the day when it wasn't such a quickly identifiable thing. So visual art was huge for me. I lived in a little fantasy world. And then at the age of 16 some abrupt changes happened in my life, and the guitar was what I transferred all of that fantasy world into. And then what I discovered was that actually playing music was the equivalent of having a huge wall to paint on every day, with buckets of paint. It was very different from being restricted to having a few little pots of paint and a piece of paper, no matter how big that piece of paper was. It was literally you could splash a whole bunch of red paint against a huge wall, and that would be the equivalent of a very expressive singing or music. The canvas is so big and colourful with music and so live. With art you're working towards a finished goal, but you're in the process. It's just a very quiet process, it could be big strokes or small strokes or three dimensional. I tended to do two dimensional. It's quite a quiet, solitary process but I found with the creation of music it's very social and coming together with people. That became a very



important impulse. I began to realise there was an impulse in me that was very fundamental, to bring people together and communicate live. I have got a suitcase of recordings and I have recorded many times but the focus has always been live and

bringing people together and not just a section of society, not music for these people or that people but trying to play music that's as broad as possible, as live as possible, and as colourful as possible. I'm trying not to exclude people, and I believe that's why I got drawn to jazz, because it has the broadest appeal and

the closest thing we have to a modern folk music.

Have you been able to make any plans for the future?

Through this process and the difficulties that are going on in public entertainment, I feel a very strong conviction that it's very important that every musician and every musical organisation that can, should continue to be positive and creative. I'm certainly practicing every day and certainly dreaming every day, which has always been my practice. It's always led to new things. Over the years the only practice that's always worked is to feel like it's possible, and then it's happened. The amount of magical times that have been had, magical collaborations that have been so wonderful. I think the Pavilion Gardens is a perfect example. There's still a willingness, still a dream and still a need. There's still definitely a need for live music. Not everybody knows that, because we're so enshrouded in recorded

music. We were already in a cultural situation where live music was suffering because it wasn't seen as something that everybody was interested in. I consider myself an expert on the reaction of audiences, having done thousands of live gigs.

When people are caught off guard it ignites something in them that's quite primal, quite fundamental and it's so important for humanity. Live music doesn't always work and there's a lot of music

out there that doesn't appeal to a lot of people, when even what we do can't appeal to everyone. You can't please all the people all the time. But the fundamentals of humanity and the human warmth that can be conveyed through music, through the caring and loving of instruments, and the application of skills to instruments, and the dedication and hard work.

So I'm looking to a future where somehow, somewhere, there's always got to be a crack in the system where it allows the culture to continue. I have listened to various groups talking about how to keep venues alive and there's lots of campaigning going on to get money into venues. I don't know what the future is for bars and restaurants for live music. Perhaps restaurants might have it, as the whole gastro thing seems to be a big thing financially. It has been in recent years. I like to think that there might be some kind of bar/restaurant space that might appear, that might be willing once

business is able to flourish a bit more. I do think there are going to be problems. I've never seen a let off of health and safety. It generally advances and never retreats. I think it's going to be tricky to really see venues return to normal within any



foreseeable near future but I think the necessity for humanity and the human nature for live music will continue no matter how reduced that could be for a while.

I've seen so

many young people in the last ten years pick up instruments and start playing jazz. It's been a massive revival in London, Bristol, Brighton and other cities. There has been a massive resurgence in young people wanting to play jazz, wanting to play live music, so I really think that momentum has got somewhere. That dream has to go somewhere.

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

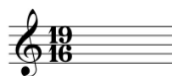
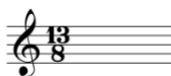
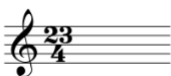
I'd like to say to all musicians out there at the moment: carry on dreaming. Keep dreaming, hold on to your dreams, and don't forget the importance of dreams. Music provides the platform for dreams.

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

<https://www.facebook.com/HarrysTricks>

Big Band Scene

Patrick Billingham



Like me, do you find these challenging times?

At the time of writing everything seems very uncertain. Especially for those involved with big bands. It is difficult to plan ahead. Even though it has been proposed that from the start of this month, all leisure facilities should have been able to reopen. Indoor performances, including theatre and concerts should also have been permitted. By November, after more gradual relaxations, the Government may consider removing any remaining lockdown restrictions.

However, unless an indoor venue has a large stage, it would be impossible for a big band to maintain any sort of safe distancing. Although I have heard of some bands contemplating resuming rehearsals

where the venue has plenty of space. At present, along with many others, I would have reservations about playing in a confined area. Until an effective vaccine available to all has been found.

But there is some encouraging news. The 2020 Sunday In The Park With Jazz at the Brighton Open Air Theatre, mentioned last month, is still on. Scheduled for the afternoon of Sunday 16th. Including Terry Pack's Bonsai Trees. Weather permitting. More details can be found on the [B.O.A.T. website](#).

If you are hoping to attend, I would strongly recommend checking closer to the day. Either visiting the above website, or phoning B.O.A.T., 07802 299267 or Terry, 07801 482984

For a foretaste, Terry's cool

arrangement of Miles Davis's *All Blues*, recorded remotely by Trees in lockdown and mixed and engineered by Mark Treffel, is available free as a download [here](#). The musicians involved are: reeds & woodwind: Alex Bondonno, Mike Guest, Phillippe Guyard, Katherine Hogg, Greg Maddocks, Julian Nicholas, Andy Pickett; brass: Martin Bradley, Ellen Campbell, Chris Coull, Steve Lawless, Ashley Slater, Tim Wade; strings: Jen Douglas, keyboards: Tom Phelan, Mark Treffel; guitar: Enrico Pinna, basses: Dan Humphreys, Terry Pack; drums & percussion: Ollie Boorman, Matt Hobson. Solos by Tom Phelan, Chris Coull, Enrico Pinna and Julian Nicholas.



As far as I know, so far, no other Sussex-based big band has yet produced a video, although I understand one or two are contemplating doing so. Especially, if as some forecasts are suggesting, the number of Covid-19 cases may have escalated back to the May levels by November, this may be the way to go for the foreseeable future. Following examples elsewhere in the country.

The London-based Down For The Count big band, featured in the June column, has, together with the City String Ensemble, been busy producing more lockdown gems. They have released an EP, *Lockdown for the Count* - recorded entirely in isolation, raising money for the charity Mind. As well as *Let's Face The Music and Dance*, the other tracks are the appropriately named

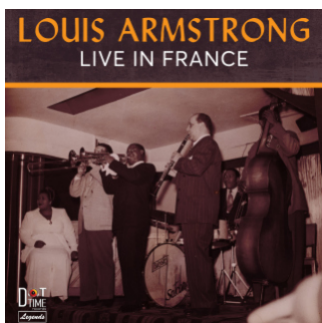
Don't Get Around Much Anymore, *That's Life*, *Ain't Misbehavin'* and *I Like Pie, I Like Cake*. You can check out the EP here and watch the videos on their YouTube channel.

Finally, aware that were it not for black American musicians who created the music in times of oppression, the big band and jazz repertoires would be rather sparse, Down For The Count have spent a lot of time thinking about how to promote and further the Black Lives Matter cause. More on this as details emerge.

The Hickory Swingers Big Band organised a lockdown rehearsal, recording Ellington's *In A Mellow Tone*, which can be seen [here](#). I have been unable to find any details of this band, but I think they are based in the Midlands.

Next month: Possibly some news and probably some views. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is any other information, perhaps about what various bands are planning during lockdown, or feedback on this column, that you would like me to include in September's Big Band Scene, please send it to me by Wednesday 19th August. My email address is g8aac@yahoo.co.uk.

Album Reviews



Louis Armstrong
Live In France
(Dot Time Records)

Louis Armstrong has long been a musical and indeed a world idol with a career spanning several decades, a hefty number of awards to his name and one of the few figures to be celebrated not just in jazz but in musical history. Celebrated as an innovator, a gifted musician and a passionate performer whose name is familiar to people worldwide and who is arguably the jazz equivalent of Beethoven or Mozart in both name and legacy. The recent finding of some lost tapes featuring Armstrong accompanied by a few of the most sensational musicians of early jazz has now been restored for release and shows Armstrong at perhaps the height of his long and exciting career. Captured over the course of two days the recording consists of two full live performances of Louis and his band billed under the name Louis Armstrong and his Hot Five, recorded at a jazz festival in Nice, France in the year of 1948. Here the trumpeter is joined by jazz legend and clarinet virtuoso, Barney Bigard also known for his extensive

work with Duke Ellington, and completing the horn section is vocalist and trombonist Jack Teagarden, a big name of the time and apparently one of Armstrong's favourite musicians. The piano chair is taken by the well known Earl Hines and the rhythm section consists of Arvell Shaw on bass and Sid Catlett on drums. The first thing that's striking about these recordings is the clarity of the sound of the individual instruments which throughout the entirety of both performances is almost crystal clear, a very rare feature for such an early live recording. It starts off with a warm introduction by an unknown speaker in French stating the member's names and instruments, then finally after a loud applause, the band bursts into a fiery interpretation of Kid Ory's hit tune *Muskrat Ramble*. The band wastes no time in kicking up the energy with a strong deliverance of the song's theme, followed by some beautiful soloing from Teagarden, then a reprise of the theme to end the tune. Moving on from a powerful start the band cruises through the set, which from beginning to end is packed full of the same extraordinary energy, and also nicely varied in mood. Each tune features impressive and hypnotic playing from Bigard, Teagarden and of course from Armstrong himself. Pianist Earl Hines, while usually a frontline figure known for his masterful playing, appears just as comfortable here taking the role of accompanist, effortlessly weaving a rich soundscape for the horns to improvise over. The line up of horns and piano is definitely an impressive feature on this recording and each

star member delivers a performance that even now sends chills down the listeners' spine. Although special praise must also be given to the astounding work of the rhythm section, with both Shaw and Catlett together proving to be an unbreakable unit whilst also delivering some heart-warming solos of their own. The second set strongly follows suit, bringing just the same amount of energy and mastery as the first and both sets also feature some strong vocal work by Armstrong, backed up in a couple of tunes by the voice of Mr. Teagarden. There is something spiritual about the intensity and feelings conjured up in the music of early jazz and New Orleans, and here on this momentous recording it is captured in full blast.

George Richardson

Louis Armstrong, trumpet, vocals; Jack Teagarden, trombone, vocals; Barney Bigard, clarinet; Earl Hines, piano; Arvell Shaw, bass; Sid Catlett, drums.



Nubya Garcia
Pace
(Concord Jazz, single release)

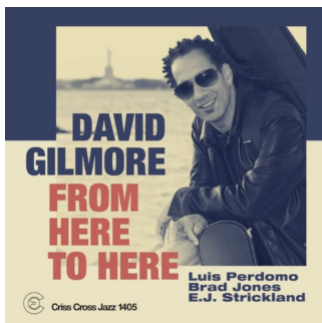
This is the first single from Nubya Garcia's forthcoming album on

the legendary US imprint Concord Jazz, co-produced by Kwes, who has also worked with such major players as Bobby Womack and Solange as well as Nerijá, the Domino-signed outfit in which Garcia also plays. Given how much she has been touted as the face of the new UK jazz movement, and the resulting pressure there must be to deliver commercially, it is heartening to hear how true Garcia is staying to her identity on this 8-minute cut. The track preserves her long-established band line-up, without any extraneous studio additions, and is built around a powerful ostinato from Casimir's thick-toned bass. There's a relatively simple harmonic hook, but it's all about the way that Garcia and her bandmates build the tension up to towering heights under Garcia's opening statement, bring it down again to introduce Armon-Jones' piano, then build and build again for Garcia's return. Her strategy as an improviser follows the path set out on her previous releases: clear, simple but logical melodic statements delivered in a full bodied, nicely rounded tone into which she injects the necessary grit at the required moments. Sam Jones doesn't hold back on the drums either. Very satisfying.

Eddie Myer

Nubya Garcia, tenor sax; Joe Armon-Jones, piano; Daniel Casimir, bass; Sam Jones, drums.

The album *Source* releases August 21, 2020.



David Gilmore
From Here to Here
 (Criss Cross Jazz 1405)

This release was created as a tribute to Gerry Teekens Sr., the founder of Criss Cross Jazz records. Teekens' Netherlands based label became the home for many of the generation of rising players throughout the 1990s, and Kenny Garrett, Steve Wilson, Benny Green, Bill Charlap, Chris Potter, Mark Turner, Kurt Rosenwinkel, Orrin Evans, and Seamus Blake all made their debut on Criss Cross. Given this history, and the personnel on this recording, you might expect to be treated to some very high-end contemporary NYC jazz, and you'd be absolutely right. *Focus Pocus* starts off with some ominous chording and knotty unison parts before bursting into high-velocity swing over which Gilmore files, his tone full and rounded and his articulation awesomely clean and precise at any tempo. There's a brief return to the vamp so that Strickland can do his polyrhythmic thing, longtime Ravi Coltrane associate Luis Perdomo flies away in a dazzling display of contemporary language. The high standards are maintained throughout this collection of Gilmore originals and a couple of seldom-seen standards - Bill Evans' *Interplay*

gets a reverent reading that preserves the poise of the original while maintaining the urgent energy of the quartet throughout Jones' effortlessly virtuosic solo statement, and Sam River's *Cyclic Episode* provides fertile ground for some brisk interaction. *Child Of Time* introduces acoustic guitar for a hushed, proggy feel that's full of atmosphere; *When And Then* has an electric bass shuffle that evokes echoes of Steely Dan; *Innerlude* as the title suggests is all introspective textural explorations with a very creative approach to the rhythm part writing; *The Long Game* is underpinned by a dancing bass ostinato, and *Free Radicals* has stunning extended solos from everyone. The playing and writing are of the very highest quality, and the quartet are so cohesive that the diversity in the writing doesn't detract from the unity of the album as a whole. This is definitely an album for those who enjoy a lot of very high-end electric guitar playing - parts are reminiscent of what one of Chick Corea's Akoustic bands might sound like if Al Di Meola had somehow been invited as well - but there's much to marvel at and enjoy for all fans of high-end, high intensity jazz.

Eddie Myer

David Gilmore, guitar; Luis Perdomo - piano; Brad Jones, bass; E.J. Strickland, drums.



Ant Law

The Sleeper Wakes

(Edition Records EDNDA1158)

Ant Law has established a formidable reputation as a fiercely intelligent, uncompromisingly forward-looking musician, able to muster an impressive technique in the service of a rigorously organised musical vision. Of late he's been part of Tim Garland's band along with Asaf Sirkis and Jason Rebello, and Garland is here to lend his distinctively precise, clear-toned tenor starting things off with the twinned title tracks *The Sleeper Sleeps* and *The Sleeper Awakes*, which develop through a cleanly articulated bass solo from Tom Farmer into a joyously swinging piece of post-bop, with plentiful creative soloing spiced with Adam Kovac's percussion, before shifting gears into a delightfully poised, elaborate coda. Law has previously embraced the knottier end of contemporary prog-jazz, notably with his last release *Life I Know* and this album sees a deliberate lightening of the mood, though without compromising either complexity or quality. So while *Magic Mike* starts with a typically adventurous statement from the consistently remarkable Chillingworth, it develops

into a keeningly melodic minor-key piece over a steady groove, with a lovely Corea-flavoured solo from Ivo Neame, *Our Church* is a hushed, lyrical ballad, and *Harvest* has a gently pastoral ambience with bass clarinet and shuffling brushwork from the ubiquitous Maddren, who as ever fits perfectly into whatever space he is called upon to occupy. *Her Majesty* shows that Law remains a demanding employer as he puts his band through the paces of a complex multi-metered piece; all the players are well chosen for their compatibility and their ability to combine an adventurous disposition with a very high level of precision so that the complex compositions sound natural and unforced. There's even a standard, *My Old Flame*, preceded by a beautifully wrought and executed solo from Law that shows his real originality on his instrument. *Swan Song* is a lovely closing ballad, full of warmth. This is a very well conceived and executed album from one of the UK's most original talents, at the helm of an all-star band, showing that he's not afraid to embrace the light as well as the darkness, and that complexity can be tempered with accessibility without loss of quality.

Eddie Myer

Ant Law, guitar; Michael Chillingworth, alto saxophone & bass clarinet; Ivo Neame, piano; Tom Farmer, acoustic bass; James Maddren, drums; Tim Garland, tenor saxophone; Adam Kovacs, percussion.



Madre Vaca

Winterreise

(Madre Vaca Records MVR006)

If one was to list the names of great composers who in their time have changed or reinvented the sound of western classical music, the names of Mozart, Bach or Beethoven might be at the forefront of most people's minds but one name that should definitely be accounted for is that of Franz Schubert. As a composer he spent the majority of his career in the shadow of the legendary Beethoven and, during his tragically short life, still somehow managed to produce some of the finest music ever written. A master of instrumental music as well as pioneer of the written song, a vast majority of Schubert's music has gone on to influence the very way we think about music today. *Winterreise*, Schubert's famous set of vocal works is the focus which modern jazz collective Madre Vaca has chosen to explore in their latest release in homage to the composer. Consisting of an eight piece band, the album focuses on the reinterpretation and exploration of Schubert's music by rearranging ten select songs from the famous *Winterreise* song cycle. There have been many jazz interpretations of classical music, most notably the

recordings of pianist Jaques Loussier, but the music of Schubert seems not to have been paid much attention in the jazz world. So it is with great excitement that Madre Vaca put a unique spin on the slow and usually melancholic songs, replacing the human voice with brass and reed instruments and adding a classic rhythm section of piano, guitar, double bass and drums. The music itself, whilst maintaining the melodic and harmonic structure, is arranged with a great deal of variety in the approach to the individual tracks. Each piece has been given a different feel in dynamics and musical style, ranging from the frenetic group improvisation similar in feel to the music of John Coltrane to the smooth Latin incensed styles of Chick Corea. Some tunes also see the band in a slow ballad-like tempo executing the music in a way more associated with the originals, and every track features some beautiful soloing from individual members of the group. With so much creative variety from the very beginning to the end of the album, Madre Vaca's extraordinary take on Schubert's songs ensures a new way to experience this timeless music and brings both the music and name of the composer forwards into the modern age.

George Richardson

Juan Rollan, saxophone; Steve Strawley, trumpet; Lance Reed, trombone; Jonah Pierre, piano; Jarrett Carter, guitar; Mike Perez, bass; Benjamin Shorstein, drums; Milan Algood, percussion.



Zara McFarlane
Songs Of An Unknown Tongue
 (Brownswood Recordings
 BWOOD0209)

McFarlane returns for her third release on Gilles Peterson's Brownswood imprint with a powerful vision that chimes with the times. Out go the band of youthful UK jazz luminaries who provided the backing for her last album, and instead producers Kwake Bass and Wu-Lu create beds of ambient electronics, chattering percussion and deep bass to produce a contemporary urban but smooth-edged sound that's very in keeping with the vibe of Mr. Peterson's Radio 6 Music show. Zara's superbly tuneful, warm-toned voice remains unchanged out in front of every mix, layered up into choirs on tunes like *Broken Water* to provide harmonic depth, as does her ability to express depths of passion and commitment while maintaining her ineffably cool poise. What gives the album its extra resonance is the subject matter. McFarlane spent time researching Jamaican folklore as the basis for another project, a musical version of the famous Jamaican legend *The White Witch of Rose Hall*, and her investigations into the island's historical and cultural legacy led her to reconnect powerfully with

the array of rhythms associated with Jamaican folk rituals, and her own family's engagement with these traditions. *Run For Your Life* presents a stripped down electro version of folk drumming with McFarlane's voice soaring above in ghostly harmonies; the stunning introduction to *Saltwater* is meltingly powerful and utterly beguiling at the same time, before breaking into a muted groove based on the Bruckin Party tradition; elsewhere there are echoes of Nyabingi, Dinki Mini, Revival, and Kumina, all reinterpreted through digital studio tech to present a sound that's very contemporary but feels rooted as well. The lyrics to *Native Nomad* and *Black Treasure* deal with issues of identity and belonging in the context of post-colonialism that are particularly timely. However, the overall effect is more personal and intimate than didactic: the spacious, muted soundscapes and subtle programming create an atmospheric backdrop for McFarlane's impassioned vocals that make this a powerful but also eminently listenable statement.

Eddie Myer

Zara McFarlane, vocals; Kwake Bass, percussion, drums, drum machine, synths, synth bass, guitar, bass guitar; Wu-Lu, percussion, synths, guitar, bass guitar; Camilo Tirado, percussion; Lyle Barton, Rhodes; Biscuit, flute; Idris Rahman, tenor saxophone; Robin Hopcraft, trumpet.



Meraki
Meraki
 (Ubuntu UBU0044)

Meraki is the vehicle for the musical imagination of pianist Naylor, an impressively accomplished player with a particularly well developed two-handed technique which he uses to great advantage on this collection of original pieces. There's an acknowledged debt to European stylists working in the wake of the great Esbjörn Svensson: lots of tumbling, straight-8s grooves, pulsing minor chord ostinatos (as on the rushing, exciting 43) that build up and up without ever resolving, interspersed with carefully written twisty ensemble parts, which the trio negotiate with aplomb. Fans of Michael Wollny will find much to enjoy here; Naylor has a penchant for sombre Scandinavian minor key moods, as on *Two Sides Of The Same Coin*, but also isn't afraid of allowing in melody and accessible chord progressions, and there's a consistent attention to mood and atmosphere that makes for compelling listening. Jurd is an exciting soloist in his own right, adding nice arco textures to *Dr Jeckyll and Mr Hyde*; he and Silk bring the intricate grooves of *Sherpa* and *9 Lives* to life and deliver them with a

well judged blend of precision and gusto. Naylor mixes things up with atmospheric downtempo interludes and finishes on the quietly simmering *Simple Things*. Fans of the towering club-influenced mournful grooves of GoGo Penguin might find much to enjoy here, but Naylor works with more subtlety and less bombast to produce highly accomplished and satisfying results.

Eddie Myer

Jacky Naylor, piano; Nick Jurd, bass; Jonathan Silk, drums.



Patchwork Jazz Orchestra
The Light That Shines
 (Spark! Spark009)

This release sees the very welcome return of Patchwork Jazz Orchestra under the stewardship of Tom Green (and on his Spark label), brought to you under seemingly impossible circumstances that makes the eminent professionalism of all aspects of its production seem all the more amazing. One might think that COVID and lockdown would spell the absolute end for bands of



all sizes and big bands in particular but the Patchwork crew have made full use of the affordances of digital technology to assemble this joyous album via the painstaking procedures of remote recording. First, the composer would create a click track which was sent to the rhythm section, who recorded a first draft. This was sent to lead players of each section who would record their track ahead of their colleagues. The soloists on each track would then improvise over these materials, ahead of the rhythm section re-recording their initial takes to allow for sympathetic improvising in the solo sections. The results of this complex to-and-fro are a delight: mercifully free of the smell of too much midnight oil, the tracks sound as fresh and spontaneous as on their last in-person offering. A superb cast of some of the UK's finest young

players contribute tight ensemble sections, locked, responsive rhythm tracks and too many outstanding solos to enumerate. Jaunty LA-studio flavoured opener *New Ansonia* has a barnstorming statement from its composer, bassist Mullov-Abbado, and much excellent work from the alto saxes; *Endless Stars* is a typically creative arrangement by Tom Green of a Fred Hersch composition; *If I Were A Bell* is an unashamed uptempo big band romp that Nelson Riddle would appreciate; *Genmaicha* has a notable contribution from the indefatigable Gareth Lockrane over a sophisticated samba: and *The Light That Shines* has the effect of a poignant hope for better days ahead. Uplifting.

Eddie Myer

James Davison, Adam Chatterton,

Alex Ridout, Tom Dennis, James Copus, George Hogg, trumpets; Kieran McLeod, Tom Green, Jamie Pimenta, trombones; Yusuf Narçin, bass trombone; Tom Smith, Sam Glaser, alto saxophones; Sam Miles, George Millard, tenor saxophones; Tom Ridout, baritone saxophone; Liam Dunachie, piano & hammond organ; Billy Marrows, electric guitar; Misha Mullov-Abbado, double bass; Scott Chapman, drums. Guest: Gareth Lockrane, flute.



Mehmet Ali Sanlıkol & Whatsnext? *The Rise Up* (DÜNYA)

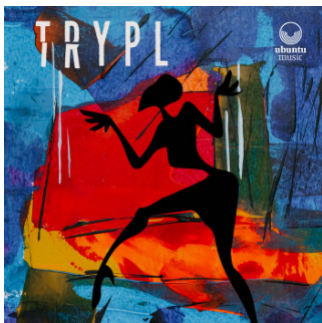
Throughout the course of history it has been common practice for composers of all styles to create music to tell the story of a certain culture's identity. The likes of Ellington, Stravinsky and Rodrigo have all penned large scale compositions to document and express their cultural heritage through music. *The Rise Up*, the new release by Turkish-American musician and composer Mehmet Ali Sanlıkol is a fine example of a composer musically narrating key moments in the history of the Middle East and doing so with grace and gusto. It is rare to see a large-scale project in a

Western style devoted to musically highlighting historic events or artistic achievements of the Near and Middle East, with Rimsky-Korsakov's *Scheherazade* being a key piece that comes to mind. The tunes presented here draw influence from Turkish classical and Jewish serphadic traditions presented in the form of the jazz big band. The project started as a commission from saxophonist and featured artist Dave Liebman who asked Sanlıkol to write some pieces arranged for such an ensemble and focusing on those key elements. The end result was a comprehensive set of musical works showing Mehmet flexing his compositional skills to create something truly unique in the realms of modern jazz. As well as drawing influence from Middle Eastern musical traditions, each individual tune is also written to represent certain important historical events or people that have had a key impact on the culture, with tracks bearing the name of the poet sensation Rumi along with pieces written in memory of Spanish and Anatolian history. All his arrangements are sublime and never lack in originality or variety, with powerful melodies carried out by a steady horn section and a special focus being given to instruments such as the oboe and clarinet, providing the music with a more Eastern flavour. More traditional instruments are, in places, also employed; the oud, ney flute, zurna and the riq all make appearances on the album and give the music a real feeling of depth and authenticity. The music itself is a large mix of sounds and influences, at times giving off the typical big band sound of upbeat swing and choppy horn lines, and at others producing a sound reminiscent of the large ensembles

that performed the music of Egypt's musical golden age. There is a feeling of Miles Davis' *Sketches of Spain* in some of the music, highlighting the Spanish influence present on the album and at times one can also hear the influence of more modern styles such as rock and contemporary music that appear in a few of the arrangements. The use of vocal recitations and large choral arrangements is another unique feature, and though only appearing on a few of the tracks, this is done with great effect and only adds to the already rich musical palette that is *The Rise Up*. Highly recommended for fans of Ibrahim Maalouf, Avishai Cohen and anybody looking for something fresh in the world of big band jazz.

George Richardson

Mehmet Ali Sanlikol & Whatsnext?, conducted by Ken Schaphorst with guest Dave Liebman, soprano saxophone.



TRYPL
TRYPL
(Ubuntu UBU0063)

This outfit, named after an acronym of the first names of the three-horn frontline and co-founders, has the

energy and enthusiasm of a pure labour of love. It's an unashamed celebration of the kind of muscular, R&B-influenced Latin jazz that came out of the LA and New York studios in the 1970s and remains a touchstone for high-energy high-end playing. All three leaders have impressive credentials as players, arrangers, bandleaders, and general high-end operators at the top levels of the biz and the supporting cast have been chosen to match their accomplishments. The opening track lays out the stall: Edwin Sanz and Tristan Banks lay down a rock-solid cha cha, the latter building up to his trademark flamboyance on the outro, over which Quigley hits the high notes, Mires the low ones, Booth builds up a fire, and all three combine to set out some satisfying punchy charts. Davide Giovanni and Alex Wilson get to do their thing on the uptempo salsa of *Nodge*, the latter topping his montunos with a stunning solo workout; *Bailar Toda La Noche* ends on a deep Cuban groove, and *Sallywag* introduces some furious merengue to raise the temperature still higher. Everyone plays so well that it's impossible to single out any one player and the quality of the material is consistently high - *Sacucido No Revuelto* mixes things up with an odd-number fusion groove that still preserves the Latin feel. This band should be dynamite live, if we ever get the chance.

Eddie Myer

Trevor Mires, trombone; Ryan Quigley, trumpet; Paul Booth, saxes, flute, bass clarinet; Alex Wilson, piano; Edwin Sanz, percussion; Tristan Banks, drums; Davide Giovanni, drums; Dimitiris Christopolous, bass.

Listings

Live Performances

Friday 31st July

Joe Stilgoe

Brighton Open Air Theatre (BOAT), Dyke Road Park, Brighton

Doors 6pm, Starts 7pm £20

Every Sunday

The Verdict Jazz Bubbles with Julian Nicholas

The Verdict, Brighton (in Dorset Gardens)

1-3pm £25 with roast

Harry's Tricks

The Pavilion Gardens, Brighton

3pm Free (donations welcome)

Sunday 16th August

Charlotte Glasson presents Sunday in the Park with Jazz

Fat Tuesday 2nd Line Band and Terry Pack's Bonsai Trees

Brighton Open Air Theatre (BOAT), Dyke Road Park, Brighton

Doors 1pm, Starts 2pm Entry by donation

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

www.sussexjazzmag.com/listings



Photo: Fred Hersch

Live Stream Listings

Regular Live Streams

Cecile McClorin Salvant, daily on [her Facebook page](#)

Chick Corea, daily on [his Facebook page](#)

Elsa Nilsson, on [her YouTube channel](#)

Emmet Cohen Trio, daily on [Emmet's Facebook page](#)

Fred Hersch, 6pm daily on [his Facebook page](#)

Joe Stilgoe, 1pm daily on [his Facebook page](#)

Liam Noble via [his Twitch](#)

Mike Pappenheim, Saturday evenings on [his Facebook page](#)

Peter Martin, every Friday at midnight GMT, on [his YouTube channel](#)

Sam Carelse & Jason Henson, regularly on [Facebook](#)

Splash Point Jazz with Neal Richardson, check [Splash Point website](#)

Yoko Miwa, daily on [her Facebook page](#)

Pete Recommends...



Charlie Parker with Strings
(with various orchestras
conducted by
Mitch Miller, Neal Hefti, etc.)

Just Friends, Everything Happens To Me, April In Paris, Summertime, I Didn't Know What Time it Was, If I Should Lose You, Dancing In The Dark, Out Of Nowhere, Laura, East Of The Sun, They Can't Take That Away From Me, Easy To Love, I'm In The Mood For Love, I'll Remember April, Temptation, Lover, Autumn In New York, Stella By Starlight, Repetition, What Is This Thing Called Love, April In Paris, Repetition, Easy To Love, Rocker.

[Reissued on CD by Definitive Records DRCD 11185]

My choice this month makes my usual title sound ridiculous. Despite all the music that has been played since his death in 1955, Charlie Parker is still widely accepted as the most important musician ever to play our music. He needs no special recommendation from Pete.

So why these particular recordings? In recent years, talking about jazz, I have found that people do not listen to enough Parker, when they do it is the same limited choice of tunes – and that these wonderful recordings with strings are ignored, or even unknown. The first experiment with strings was a

concert recording in 1947 of *Repetition*, written and conducted by Neal Hefti. There followed a series of recording sessions from 1949-52, some with brass added and a concert at Carnegie Hall. As you can see from my list, some of the finest tunes from the Great American Songbook were recorded.

I would argue that Parker's playing on these sessions is some of his finest. As both a melody player and an improviser he is superb. He plays straight, he paraphrases, he decorates, he fills the gaps, - all with imagination and great assurance.

If you are not tempted to buy the CD I would urge you to sample one or two of your favourite tunes by listening on stream. One or two songs became popular hits. *Just Friends* was a favourite with fans and fellow musicians. So was *Autumn In New York*. Among my favourites are *Dancing in the Dark* and *Laura*. Are these recordings with strings really jazz? Some critics have had doubts. I would argue that every note Charlie Parker played was jazz, whatever the setting.

Peter Batten

Issue 103
August 2020

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