

# WOMEN IN JAZZ MEDIA

THE MAGAZINE

RICKIE  
LEE  
JONES

IN THE  
COMPANY OF  
A DUCHESS



plus  
Vivienne Aerts  
Adriana Mateo  
Faye Patton  
Diana Torti  
Esther Bennett  
Enid Farber  
Tatiana Gorilovsky  
Monika S Jakubowska  
Abbie Finn  
Isabel Marquez  
Kim Cypher  
Kasia Opecia  
Hannah Horton  
Lara Eidi  
Sandra Booker  
Paulette Jackson  
Ashaine White  
Silvia Boscolo  
Migdalia Van Der Hoven  
and so much more!

MARCH 2023



# Cover Photo: Rickie Lee Jones by Astor Morgan

Abbie Finn  
Adriana Mateo  
Alicia Gardener-Trejo  
Ally Fiola  
Ashaine White  
Aubrey Johnson  
Barbara Thompson  
Becca Stevens  
Charlotte Keeffe  
Chien Chien Lu  
Ciara Chinniah  
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Tish Oney  
Tatiana Gorilovsky  
Tulani Bridgewater  
Vivienne Aert  
Vivienne Westwood  
Xenia Porteous





# Welcome to our March 2023 International Women's Day edition!

Welcome to our sixth Women in Jazz Media magazine and our third  
International Women's Day edition.

My message for this edition is simple. Thank you.

Thank you to the incredible women in the team for all the work they do – the  
stunning photography, interviews, articles, proof reading and so much more.

Thank you to our partners and guest contributors for this edition, your support  
is invaluable.

Thank you to everyone reading this and for supporting our work and striving,  
as I do, for a beautifully equal, safe, and diverse world.

Thank you to our cover woman for this edition, the mighty Rickie Lee Jones,  
an artist who has been inspiring women (and men) across the world for many  
years and continues to do so.

I hope you enjoy this edition and do remember, it is interactive, so you can click  
on links and images and support these incredible women through buying their  
books, music, booking them for a session or just by sharing.

Fiona Ross

Founder  
Women in Jazz Media

Imagine a gender equal world. A world free of bias, stereotypes, and discrimination. A  
world that's diverse, equitable, and inclusive. A world where difference is valued and  
celebrated. Together we can forge women's equality.

Collectively we can all #EmbraceEquity.

#IWD2023



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# CONTRIBUTORS

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## THE WOMEN IN JAZZ MEDIA MAGAZINE TEAM

*Click on the image for information about our magazine team*



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Brad Stone

Nick Lea (Jazz Views)

Nigel Jarrett

Kasia Ociepa

Enid Farber









# RICKIE LEE JONES



## RICKIE LEE JONES **PIECES OF TREASURE**

*The DUCHESS of COOLSVILLE*

*Produced by Russ Titelman*

*Recorded in 2022 at Back Sound, NYC.*







Photo by Astor Morgan



# RICKIE LEE JONES

## IN THE COMPANY OF A DUCHESS

Rickie Lee Jones. Songwriter. Storyteller. Trailblazer. Legend.

**R**ickie Lee Jones has been my musical companion almost my whole life. I was first introduced to her music when I was child. I would sneak downstairs into my older brothers bedroom when he was out and forage through his records while wondering what this 'eau de teenage boy' scent was all about. Those moments had a significant impact on my life. My first Rickie Lee Jones encounter was *Pirates*. 'We Belong Together'. That opening. Captivating. Magnificent. It was at that moment I decided we did indeed belong together and her music has been with me ever since.

There is much I could say about Rickie Lee Jones. There is much that should be said. She is one of the greatest songwriters of our time. Exploding onto the scene with her self-titled debut album Rickie Lee Jones in 1979, which went on to earn her 4 Grammy nominations and a win for Best New Artist. That same year, *Times* magazine said 'Chuck E.'s in Love' was 'the most unlikely hit of the season' and named her The Duchess of Coolsville.

Fast forward a few years and many, many achievements - 18 albums, more Grammy nominations and wins, included in the 100 Greatest Women in Rock & Roll and with her second

album *Pirates* included in the list of the greatest albums made by Women (I would strongly argue gender is not relevant here. It's a great album period). Rickie Lee Jones is releasing a new album *Pieces of Treasure*.

Reflecting on the process of making her first album, when she was new on the scene and starting to develop and share her conversations and the fascinating journey she has been on since then, I asked Rickie about making this new album, compared to her first. I was imagining that perhaps back then, as a new artist and a female one at that, in the seventies, she would have been in situations where perhaps her individuality, her artistry was questioned and that she may have had some challenges. But this was not the case at all.

*Well, in the fall of 1977, I was homeless and then in the spring of 1978, I had a record contract and a \$50,000 advance. So, the journey from that to that, is a powerful one that feels more like I had gone into a script that was already written, it just tumbled into that destiny. In the fall before, I was thinking if I'm lucky I could be a songwriter for other people, like Bette Midler, but then in the spring, it became clear that people were interested in me as an artist. That was always what we hope to have but didn't dare hope.*



*I was writing and I was reading a lot and what started to come out was a more fictional, street kind of thing as if I was already in a play. I had already written 'Twelve Bars Past Midnight', (Rickie sings)*

***All the gang has gone home  
Standing on the corner  
All alone***

*I'd already written 'Company', 'Easy Money', 'Weasel and The White Boys Cool' and 'Chuck E's in Love' was a real fast kind of thing (Rickie sings 'I think that Chuck E's in Love' here) real fast...and that's what you've got to do when you're selling it on the stage, but then I slowed it down on some sad night, and hit the vein of how that one should be. When I got into the studio, I had two things going for me. The first is that I had two producers who had worked with great singer-songwriters and didn't in any way, try to tell me what to do. So, it wasn't really necessary for me to ever be strident although I'm sure that I was much more fearful and you know, what we don't know, we try to cover it right? I really didn't know anything about recording a record, I just knew about my songs only and I had never imagined them with other people playing on them, I had only imagined the feeling of them, but they came to fruition. I really think the second record is where you would have met the person you're talking about.*

*I had producers who didn't ever fight with me about their vision versus mine and we were all in it together. But as a human being I had become a much more defensive person. I had people around me who were very humanistic people and they weren't just about the success, pretty lucky, I think.*

*I just want to take a moment to repeat this phrase: 'but then I slowed it down on some sad night, and hit the vein of how that one should be'*

Rickie's fourth album, *The Magazine*, was the first album she co-produced and the start of her journey as the producer of her work. For her new album, she is reunited with legendary producer Russ Titelman, who was the co-producer of her first two albums, *Rickie Lee Jones* and *Pirates*.

*After the journey of many decades and leaving those guys, that record company and going on many journeys that were about my decisions only - firing bad people, hiring certain good people and doing it all myself - I came to a point of appreciation of another person's abilities that are unique and feel no competition. I think when I was 27 or 28, surrounded by guys I was like, I could do that just as well as him and I'm going to get rid of him and I'm going to do that and I can do that job too so I'm going to do that and then some. I do love The Magazine but by the time I got to it, I was, I can do all this myself and that's OK you know because this was in the 80s and my journey, I had to find out the value of other people. It's not a question of whether I can paint a picture or know how to produce or arrange the horns, it's a question of the value of other people and what they bring when they do that task. At this point this in my life, it's all about other people. I don't need it to prove anything and in this case, I just wanted to be this singer and not have any other weight on my shoulder. I want to be the singer like Peggy Lee. I want to walk in and give all my energy to the sound of my voice and then walk out.*

In this new album, *Pieces of Treasure*, she interprets ten jazz standards and somehow makes the songs sound like this is the way they should have always been sung. Her extensive sleeve notes on each song are gold and she shares with us her journey through these songs with beauty and depth. No stranger to





Photo by Annie Leibovitz



Photo by Astor Morgan





jazz, Rickie grew up in a world where her father opened the jazz door for her. 'On The Sunny Side of The Street', on the new album, is a song her father taught her when she was just eight years old.

*'My mission to discover new ways to do well-known songs is well served here. A duet of an old Dixieland-type song, this song is probably performed instrumentally more than vocally, and even then it's so celebratory, who really listens to the words? One can't help but contemplate what is being said when it is said so slowly. I am addressing someone who is blue and telling them I was sad once too. And maybe things won't get better for me, but money ain't what makes you rich'*

Rickie was Grammy nominated for Best Jazz Vocal Performance, in 1989, for her recording of Autumn Leaves and won Best Jazz Vocal Collaboration, the following year for her brilliant duet with Dr John 'Makin' Whoopee'. However, some of the jazz critics have not always been so welcoming to her. I often explore this peculiar contradiction of judging new jazz music against old standards and that box ticking exercise sometimes conducted by who some of us refer to as the jazz police.

*This is a great subject. I don't think that the jazz police are going to bother me. I mean they did of course, most my life. But you know it's mostly men, when they hit 17 or 18 and they're kind of lonely and they discovered jazz, mostly white guys and they are fierce about anybody that isn't exclusively jazz... it's very complicated and I've had this all my life. Leonard Feather was a very aggressive critic of me and I understood that he was protecting his idea of jazz from the 1950s. But the reason that I felt I had a right to sing jazz was because first of all, I can sing anything I want. You don't have to listen to it, but I'm going to sing it.*

*But let's just cut to the timbre of the voice. I don't have a trained voice; I don't like a trained voice and I've resisted singing that way all my life. I bring my own distinctive sound to jazz. The timbre of my voice isn't like say, Sarah Vaughan, who in the 1980s was really a darling, the timbre of my voice is much more like Ella Fitzgerald and a little bit of Betty Carter (Rickie sings 'a tisket a tasket') but I can imitate anybody if I want to because I'm a singer right?! But the timbre of my voice is so young sounding and always will be and there are just certain kinds of listeners who say they'd rather hear Barbara Streisand than Rickie Lee Jones, that's fine. But you can't limit a thing so grossly that it dies and you're not letting new stuff in, new kinds of sounds.*

*With this record, and I don't know if it was part of Russ's reason, because he just went, you are a great jazz singer and we have to do a jazz record! So maybe somewhere in all those years of reading the stupid things people said Russ was like, I'm going to fix this thing because by doing just straight-ahead jazz, we can show them the depths of our understanding of jazz. So, I don't think they're going to yell at me.*

The new album is simply stunning and Rickie has made these classic songs sound so fresh and new, but equally, with a level of depth and wisdom that is astounding. This is Rickie being, well Rickie. That inspiring combination of youth and wisdom, strength and vulnerability. She makes you feel you are not alone in your isolation.

In an interview she recently did with the brilliant music journalist Jessica Hopper, Rickie talked about success and what that means to her. When discussing songs that were 'unsuccessful' she said that you 'carry that disappointment in your heart'. I must admit, it hurt to hear her say that but at the same time it was inspiring to hear. Rickie has touched the lives of millions of people across the world, and will continue





Rickie Lee Jones  
and Russ Titelman  
by Vivian Wang

to do so for generations. Her breath taking songs are powerful and connect with you on so many levels. Rickie is a role model, a muse, an inspiration. She makes you feel you are not alone. You are not alone when Rickie is there. Disappointment is never a word that comes to mind. But being an artist, comes with vulnerability and continual reflection.

I asked Rickie if she really thought her music had ever been a disappointment and how she measures success. I also asked her if she realised what an inspiration she really was.

*Yes, every time I make a record there is the hope of a number, the hope of a place because you have to have a place where you say I succeeded. You're in business and yes, it should just be the creation of the art, wouldn't that be good? But it's not. It's, I hope somebody buys it. In fact, I hope 20,000 people. I hope 40,000 people. So whatever number you think is reasonable around the world, you set that and in each case, it has not achieved, the meagre*

*numbers I set, so there is the moment of satisfaction, in the creation of this song but once the song is created and goes out into the studio... you know so up until now it's been a pretty unsatisfying thing. I'm listening to your words and I'm thinking I've only heard a few people recently talk to me with this enthusiasm and say, your work matters and to be honest I've been out here alone on this boat for a long time. So, what matters more is this, when our interview is done and I go about my day, do I remember that someone somewhere in the world, got it? Does that make me feel more inclined to finish the song I'm working on or have I set up a system where nothing anybody says matters? Because if you say these beautiful things and I open up a window to hear them, right at the back of you, that fucker who says those terrible things, can yell in that window too and unfortunately the bad things have a bigger impact than the good things. So, I hear you and I see you and*



*that's enough for today you know? That's another understanding of knowing that this weird journey I have been on, has been heard and appreciated, so thank you.*

Rickie's incredible journey is beautifully explored in her book Last Chance Texaco and I cannot recommend this highly enough. Some people have described it as a memoir, but I don't see it in this way. It is first and foremost a story. The story of Rickie, her family, her life and her words, as always, inspired.

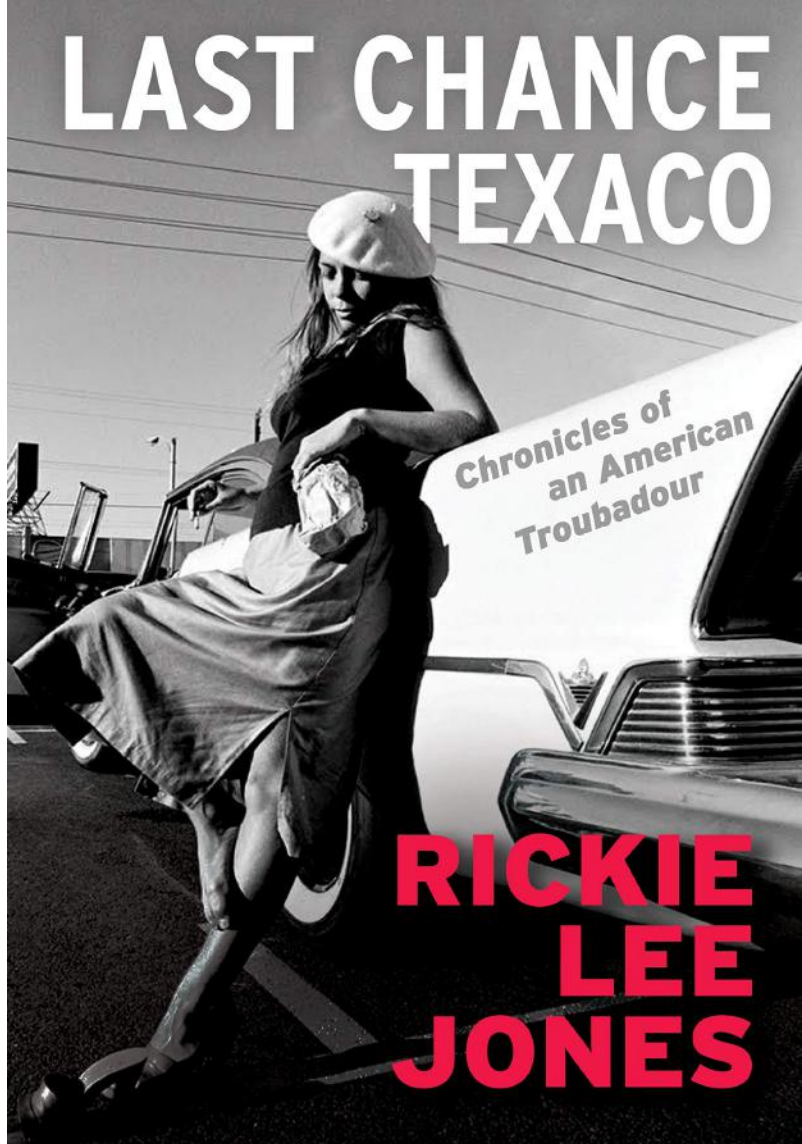
We discussed separating art from the artist, leading on from a conversation about some artists political views and how good music, is just good music irrelevant of their political affiliations and I asked Rickie if she felt there was something her audience needed to know that wasn't in her music.

*Well, the question is why would they need to know anything, I guess. Is it a question of if they understood where it comes from that the music would be a better experience? I hope not. They should know the story of my life just because it is a most incredible story. They don't need to but it's a wonderful and unique journey and I would recommend reading the book. I don't like memoirs but it's a story in itself. It's not the story of a rock singer, it's the story of an amazing family and their journey.*

Talking to Rickie Lee Jones was truly incredible. My final question for her, although an obvious one, is important. She is a legend, and her journey and the path she is on, is one that we can all learn from.

What words of wisdom or advice would you give to anyone reading this article?

*I would say the most powerful thing that we can do is go through the world as compassionate people. When we set aside our own grievances and sorrows and listen to the other person, we can do so much good just in being a listener. If you're also an artist, when you go home and write, you made the world a little better just for you being in that*



*kind of space, it trickles into your work. But my advice is just to everybody - women or men - as they go into the world is to be compassionate people. That's the good thing that I have learned as I age, because when we're young we're all about ourselves, what I see and what I think. But once you shut this down, the world opens up and it's a freer place to be when you're thinking about the other before yourself.*

**Thank you Rickie Lee Jones for sharing your music, your journey. You have touched peoples souls and the world is a better place for it.**

**Interview by Fiona Ross**

















Rickie Lee Jones  
and Russ Titelman  
by Vivian Wang



# SAMARA JOY





Photo by Monika S Jakubowska  
captured at Ronnie Scott's, London.





# BEING SAMARA JOY AND THE RISING OF A STAR

BY SANDRA BOOKER

Every so often, someone explodes onto the musical landscape with the force of a supernova, leaving everyone in a state of shock and awe. Such a meteoric rise seems like a gift from the gods of fate and good fortune. Though some stars shine brightly, their moment in the spotlight can quickly fade to black. Then, there are those destined to become icons, mesmerizing us mere mortals waiting with bated breath for a star to emerge from the heavens like a comet shooting across a pitch-black sky, with a voice and presence as clear as the North Star. They represent the missing link we, the listener, didn't know was missing until we discover, hear, and experience the power of a genuine singer. Someone who isn't replicating the voices of the past or overindulging in the vocal histrionics of the day. In the jazz genre, artists like Norah Jones, Cecile McLorin Salvant, Esperanza Spalding, and Diana Krall spring to mind because these ladies emerged as if the heavens aligned to catapult them to superstar status in a genre of music that, despite its best efforts, is often regarded as music of the past. Yet there is that magic moment when a new face, a new sound, and a unique voice appear, creating a perfect storm of talent and style.

At this moment, that face, sound, and voice belong to glorious Samara Joy. The 22-year-old singer became a breakout TikTok and Instagram favorite. Her smoldering alto voice pared to deeply soulful renditions of obscure jazz classics, breathing new life and fresh air into a category that often feels like six-month-old leftovers. As the 2021 International Sarah Vaughan Jazz Vocal Competition winner, she has been on

a career trajectory only few can dare hope for, let alone achieve. Earlier this year, Joy garnered the Grammy for Best Jazz Vocal for her fourth release, *Linger Awhile*, which evoked critical acclaim and rave reviews. However, her win for Best New Artist set hearts aflutter with renewed hopes of a jazz renaissance. These are, perhaps, Herculean expectations to place on the shoulders of one so young, but vocally and artistically, she is more than suited for the task.

The good news is that Joy represents the old and the new, the past intersecting seamlessly with the present. Now, it is grossly unfair to compare an up-and-coming artist to an icon of history, so I will not. It is crucial to allow room for creative choices that deviate from the status quo of “authentic jazz” and how the genre should be played and performed. Yet, Joy seems to know the right combination of innovation and nostalgia, connecting the present to the past with stunning effect. Truth speaks for itself, and she is the whole truth. Her latest effort proves that, firstly, jazz remains a viable genre, and secondly, jazz records sell. Samara Joy received the most significant post-Grammy bump of any peer in another category. Why is this significant to jazz and the legions of up-and-coming vocalists? Because it is an indicator that the music is viable and there remains an audience of listeners across all demographics. Her producer, Matt Pierson, has managed social media postings brilliantly, inviting fans and followers along the journey of this rising star. Please keep it coming! You’ve got us all riding a rocket of happiness and simply wanting more “Joy!” Samara Joy, that is.



Photo by Monika S Jakubowska  
captured at Ronnie Scott's, London.







Photo by Monika S Jakubowska  
captured at Ronnie Scott's, London.





# VIVIENNE AERTS



Photos by Trudy Gio



# VIVIENNE AERTS





# VIVIENNE AERTS

## AND THE POWER OF CHOCOLATE

Vocalist, performer & composer Vivienne Aerts has just released her innovative new album *Typuhthâng* in conjunction with International Women's Day. Featuring 100 female musicians as well as a female-led, behind the scenes team, Vivienne has created something incredibly special. Her aim is simple. She wants to raise awareness of sustainability and show how we can all genuinely make a difference. How has she chosen to do this? With an exciting partner - chocolate.

Married to a pastry chef, Ted Steinebach, the journey to chocolate-inspired Art was quite straightforward. Together they created the *Vervool* project, which is 'a multi-sensory experience that immerses you into a fulfilment of a feeling'. It is absolutely fascinating. We all love chocolate, well most of us, but this experience takes chocolate to a whole new level. Working as one, Chef Ted creates a painting with food, using haute cuisine molecular techniques in response to Vivienne improvising to his movements. The artwork that is created is then given to the audience and eaten as part of the experience.

This video gives you a glimpse into the experience:

After the very successful creation of this project, it wasn't long before a relationship with Original Beans Chocolate was established. Inspired by their passion for sustainability and female empowerment, Vivienne explains:

*'They are basically one of the few brands in the world that are actually good for the people. The Femmes de Virunga are a cacao farm collective of 1500 women in Virunga State Park in the Democratic Republic of Congo. The collective, initiated and supported in 2008 by Original Beans, gave women the tools and opportunities to overcome extreme hardship and political unrest. These women, often victimized and routinely left to undertake hard agricultural labor, were empowered through literacy campaigns and leadership training, invited to cultivate cacao and set up a tree nursery. In cultivating this crop, they cultivate their communities. Continued learning, regenerative farming and stable "living wage" from Original Beans enables them to elevate their standard of living.'*

If you buy a physical copy of the new album, you will also receive a free bar of chocolate, but it is so much more than that. Vivienne wanted buying music, that physical product, to be an experience. With the emphasis on digital releases over the past few years, the importance of a physical release and the time and care put into it, is not lost. The cover artwork is screen printed on cacao pulp paper and the stunning booklet, designed by Natalia Olbinski, includes a



map of where all the musicians involved in the album are, across the globe. Each album that is bought not only supports 1500 female farmers, but trees are planted as part of the regenerating the rainforest project.

*'I wanted to use my music to raise awareness of this project. I wanted to use my music, not to inspire charity but to match their entrepreneurial spirit and generate business, 'Let's make an album that sells their chocolate.' And of course, chocolate and music are a bit of a magical combination, right?'*

This as you can imagine, has been an epic project - working with 100 musicians from around the world, creating soundscapes, editing, mixing etc. I spoke to Vivienne about how she managed this, not just the administrative side, but how much space she gave each musician to create their own sound within the framework of her composition. Vivienne

references her work with Kenny Werner as a driving force.

*I studied choir conducting in the Netherlands Conservatory as well as Clinical Psychology and then I worked in the day-time as a psychologist and in the night as a choir conductor - I think I had five choirs at some point! I quit everything and I went to Boston to study more and during my last semester I met Kenny and I'm like wow! What he was talking about was basic cognitive behavioral therapy but he didn't give it a name. He said touch your instrument without desire, without expectations, re-conditioning yourself - any sound is the most beautiful sound and if that's your basic starting point then you can add new information from there and then everything that you do, you do from a point of conviction. I started working for him, and now it's been almost ten years... Working with Kenny has been brilliant and it's just a beautiful method and he's an intense person, funny as well.*



Photo by Trudy Gio





Kenny Werner's book *Effortless Mastery*, published in 1996, years later became an institute at Berkeley, The Effortless Mastery Institute and Vivienne, as a faculty member there, works closely with Kenny. The course is designed to help students connect to music by emphasizing 'complete focus when practicing; total liberation in performing; full use of body, mind, and soul; and reclaiming your love and inner connection to your music' and it was with this very clear mindset that Vivienne worked with her musicians.

*All the musicians were recorded remotely and there were no actual live sessions. The musicians are from over 40 countries, and I gave everybody a lot of freedom. I told them they just need to do it from a place of love and interest, putting their own sound on it.*

The way Vivienne has put this together is just incredible. To highlight a few tracks, the opening track 'Just Go' has a vocal group of 26 singers, 'You're My Morning' features a sextet of voice, guitar, cajon, bass, duduk and harmonica and there is even a Cuban Bolero for a large ensemble. The album is rich in every direction from the cacao paper booklet to each and every song. With so many elements to explore, I asked Vivienne how she hoped people would feel after listening to her music.

*I would love them to feel connected to themselves. I want to create a sort of a security that it's okay and once you're there, in the moment, you can change the world - because you can if everybody would just take a breath...one of the songs is called silence and it's all about breathing and taking your time and trusting where you want to go. I strongly believe you can do whatever you want!*



Typuhthang is available to buy now in various ways: digital, vinyl and the Limited Edition CD Album & Booklet with Chocolate, Screenprint and stickers

**[To purchase the album, please click here](#)**

**[To support Vivienne's work, please click here](#)**

Interview by Fiona Ross



# VIVIENNE AERTS / TYPOTHÂNG

**FEATURING** ADI MEYERSON · ADINDA MEERT  
ANNIE VAN DER VOORT · ARIANNE ABBESTEE · A  
BERNADETTE STEINEBACH · CAMILA MEZA · CATEY  
BRZESKI · CORRIE VAN BINSBERGEN · DIANA BELFO  
EMMA J.E. BROWN · ENYA LIM · ERIKA BANKS ·  
COENEN · GA YOUNG BAE · GIULIA DUCHI · GRACE  
HAYLEY LAM · HELEN ROBERTSON · HERMINE D  
VELASCO · INNA DUDUKINA · IRIS ORNIG · IRISLEY  
GONZALEZ · JEANNE GIES · JESS FENTON · JODIE M  
KLOOT · KARIN AERTS · KARINA COLIS · KARINA P  
VASILEVA · LAUREN CAULEY · LEALA CYR · LIBBY RI  
LUC REUVERS · LUDOVICA BURTONE · MAR FAYOS ·  
MENDES · MARIA TRIANA · MARIE GOETZINGER  
MELINDA FAYLOR · MELINDA RICE · MEREL BRUSS  
MOANA AVVENENTI · NADJE NOORDHUIS · NÊGAH  
FUENTES · RACHEL THERRIEN · RACHEL Z. HAKIM  
SARA CASWELL · SARA JACOVINO · SARAH MARIE  
SUSANNE ALT · SUSANNE BACHMANN · TAMMY SC  
MARENTES · VALERIE GIGLIO · VIVIENNE AERTS · YU

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UBREY RUBY ROSAULI SITUMORANG · AYUMI ISHITO ·  
ESLER · CHARISSA HOFFMAN · CLAUDIA OBSER · COBBY  
R · ELANA HEDRYCH · ELLA JOY MEIR · EMILY STEWART ·  
ESIN OZLEM AYDINGOZ · ESTER WIESNEROVÁ · GABBI  
HERZOG · GRACE MARY BUREGA · HANNAH LEVINSON ·  
EURLOO · HIDEKI AKAIWA · HILLAI GOVREEN · INÉS  
GOMEZ · ISABEL WING · ITZEL REYNA · IVANNA CUESTA  
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ARDUS · KATELYN ISAACSON · KATRINA RETA · KSENIYA  
CHMAN · LINNÉA LUNDGREN · LOLIVONE DE LA ROSA ·  
MARGARET DAVIS · MARIA ALEJANDRA JIMINEZ · MARIA  
· MARIEL ROBERTS · MARIT STOLK · MARTA ROMA ·  
ELERS · MICHELLE LUGO · MILENA CASADO FAUQUET ·  
SANTOS · NOA FORT · ORIHANA CALCINES · PAULINA  
· ROSALIE GENAY · ROSE TANG · RUBEN VAN MEGEN ·  
BUGEJA · SHARON FENDRICH · SIMONA SMIRNOVA ·  
CHEFFER · TARA NOVAK · TOMOKO OMURA · VALENTINA  
HAN SU · YULIA KOMO · ZAHILI GONZALEZ ZAMORA





Photo by Fiona Ross



# FAYE PATTON





# FAYE PATTON: THE JAZZ PIXIE

**W**e were thrilled to have Faye Patton perform at one of our residency events at Jazz Café Posk in January. Her funky quartet presented an evening of songs from her back catalogue and recently released *Soul Retrieval*, along with her brand-new album *Soho Nights*. It was a stunning performance, and the crowd literally went wild. But for those of you who were not there, we thought this would be the perfect opportunity to shine a light on Faye's fantastic work.

For people who don't know of your work, how would you describe yourself?

*Nu jazz singer-songwriter pianist/guitarist and bandleader. Visionary. Worldbridger. Frequency Anchor. Musical polymath, workaholic, and autodidact. Renaissance woman. Lover and fighter. Intergalactic renegade. The Music: Red hot contemporary jazz with a vintage twist and a Latin vibe. Expect soaring vocals, glittering guitars and blistering piano hooks backed by a super tight rhythm section.*

Your new album *Soho Nights*, which is already going down an absolute storm, has just come out. Can you tell us about this album?

*This album has been on ice for a while - I recorded most of the piano parts in 2011 but hit some delays in resources to finish the project. I'm delighted that now it's complete. I wrote many of the songs in between and at bus stops on the way back from late night gigs at*

*The Soho Theatre where I was in-house musician in one of my many piano bar jobs. After a gig is where I start hearing new tunes. 'Road To Tokyo' is more or less a literal description of a trip I made to Japan. My most recent album was totally guitar based, so this is a contrasting flavour and return to form with myself on keys. Tony Kofi (sax) features on 3 tracks - a total blessing. I've really gone to town on the backing vocals and even included a sort of bonus track - an aca-pella song called 'Purple Pill' - influenced somewhat by the stylings of Carleen Anderson, whom I love. My favourite track is 'Strange But True' - my Freddie Mercury roots really show in the piano intro and I'm very proud of 'Fairbanks', a kind of Donald Fagen type Utopian disco fantasy. New bass player (and jazz graduate) Harry Gould features. With Ryan Barquilla (Little Mix, Ms Dynamite) and Ryan Pope (Julie Dexter, Fil Straughn) on guitar and Ian Newton-Grant (Omar Puente, Flux, Courtney Pine) on drums. Recorded and mixed at Creative Head-space by Felix Macintosh and mastered by Chris McCormack at Blacklisted Mastering.*

The diverse range of influences that are clearly heard and often referred to by critics is amazing. This has, in turn perhaps led to your music creating its own genre - Nu Jazz. Can you talk us through how your unique sound has developed through your albums?





Photo by Tina K





Photo by Tina K

*I'm glad it sounds good and has its own signature. Yes, the influences are clear. Doo-bie Brothers, Carole King, Rachelle Ferrell, Horace Silver, Prince, even bits of Metallica, Jeff Beck and Villa-Lobos - it's all there. I've been called the 'Essential feminine Steely Dan for the 21st Century' by Jazz singer Sue McCreeth and I take that as a compliment, but it's also uniquely me. I've dedicated a lot of time (ongoing) to learning how to play my instruments, have a very recognisable vocal and am one of the few female jazz singers whose love songs are often very explicitly 'out and proud'. (If anyone else out there is writing lesbian lyrics, I don't know of it?) I think of my style as jazzy, melodic, soulful pop as much as jazz and honestly, I had a hard time breaking into the jazz world. I had to do a bit of tweaking (extended harmony, more improvisation) to get taken seriously. It's clear the pop world wouldn't have me, with my 7-minute-long progressive rock poems. I grew up in an era where songs could*

*have a sax solo, gospel diva vocal, bridge, modulation, some blues guitar shred - not to mention a slap bass funk breakdown - and still be 'pop'. To me it's all rock 'n' roll. We have to call it something, so we know where to sell it. Honestly, I can't take credit for 'Nu Jazz' which has been around for a while, a bit like Nu Soul, Nu Metal or Neo Soul. Years ago, the jazz singer Juliet Kelly invited myself and Ayanna Witter-Johnson to perform with her in a night called 'Nu Jazz Divas' - so it was her that first applied the term to my music. I figure she should know - so the definition has stuck! (Thanks Juliet!)*

You performed as part of our residency at Jazz Café Posk in January – such an incredible performance. You obviously have such a great connection with the musicians you work with. How did those relationships begin?

*Thank you! I love my band. I've known my drummer, Ian Newton-Grant for over 25 years. We're family, pure and simple. He wasn't much more than 18 and was part of my first band line-up. My current guitarist was at college with him so that's another from the same time/place. I really favour long time connections. I end up spending the most important hours of my life with these people, so we'll end up being soul mates - has to be that way. Current backing vocalists are ex-students - now interns. It's a family affair, as Sly Stone would say.*

You also work in education and were recently involved in a project called 'Family Jazz' Can you tell us about this and how important you feel jazz is in early education and beyond?

*Yes, I've been teaching since the age of 20, and am a vocal teacher at Middlesex University, on the Popular Music BA, a position I've had for 10 years. I also teach private students of all levels.*

*Yes, 'Family Jazz' is the brainchild of jazz promoter Steve Reece who runs the Stratford based E15 Jazz Sessions. The in-house band is Ian, myself and various guests, including trumpet player Claude Deppa. It's a bi-monthly Saturday lunchtime hour of jazz standards and originals and some children's songs, lots of jigsaw mats and inflatable saxophones and guitars. Kids go free, adults £5. Music provision in schools has deteriorated badly, so the whole early years specialty has come into its own recently and I've done a lot of this kind of work in nurseries. I grew up in a household where everyone was musical and creative, but where that's not the case there should be activities where music making is normalised. Jazz is still seen by some as a difficult, cerebral kind of music but really it's the most gigantic genre and is whatever you make it.*

Album tour plans? Where can we see you perform?

*I'd love to tour, so we'll see what kind of momentum the new album brings this year and beyond. I'm happy gigging in and around London but keen to play more on the festival circuit. I have 3 more (!) new recordings - partway achieved, so that process will continue. I find being in the studio very addictive and am keen to get all my existing work on wax. I do a lot of piano bar work at London venues Toulouse Lautrec, Bermondsey Arts Club/City Arts club and The Dilly and pop up as a soloist and with the band in venues such as Bar Love and Temple of Art and Music.*

Working in the creative industry can be challenging but equally rewarding. Can you tell us about any challenges you have faced and how you have overcome them?

*It takes warrior determination and balance just to survive. In the last 20 years, many London venues have gone, and a further swathe did not survive the economic shutdown/decimation of 2020. I have to market and promote, strategise and play the role of agent, manager and record label whilst also maintaining a multi-instrumental musical skill set. Sometimes I get swamped by admin. I don't love having to be on social media, it can be a real time waster. Luckily I've built good networks over the years and have some DJs, journalists and promoters on my side who help draw attention to my work and spread the word. I don't have a huge team but do have strong focussed connections, built over time - and that includes band members, designers, engineers and photo/video personnel. My teaching and piano bar work funds my living expenses and my current recordings. I really like being independent. The other challenge can be maintaining health and fitness - especially hands and singing voice - and not getting exhausted. I recommend things like running, weight lifting and Pilates style core strength exercises. The reason I can breathe so deeply and for so long is due to my martial arts history and my own experimentation. I visualise the voice as a physical entity, like a whip or like elastic,*



*because the voice generally in my view is a soul/plasma substance. I completed a degree in theatre studies, and that included elements of dance, so everything I do is very physical.*

If someone had just been to one of your gigs and is telling someone about it, how would you hope they explain it? How do you hope they feel after one of your gigs?

*I want people to feel exhilarated, enhanced, inspired, released and encouraged. I'm inviting people to join me and a part of themselves, on higher ground, at a spiritual level. If people have shut themselves away from music and joy, I hope they reconnect, maybe by starting to sing again or by picking up an abandoned instrument. I sing of love in all its expressions and my stories are true ones. Humans have been deceived in a number of ways, (ongoing) and separated from our hyper dimensional potential, true worth, origins and sovereignty. Music as a physical discipline and communion/fellowship can reconnect and empower. There's a very dark side to the commodification and manipulation of talent in the music industry but the raw power and divinity of music - the math, if you will - still stands. 'Heaven in this hell' as the guitar player Orianthi Panagaris has famously described it.*

You started your Jazz Pixie Blog in 2010, originally to talk about a planned trip to Japan but you continued and say 'I have much to say about music, society, the cosmos, culture, society and these accelerated times of change. I view these things from one of the best seats in the house, slap-bang in the middle of London, UK.' What do you feel anyone reading this article right now needs to know/feel/hear? What would you like to say?

*(It was Ian who first started calling me 'Jazz Pixie' and now it's become a trademark!) Yes, I'm not sure if people blog (or read!) anymore, in our Instagram-fuelled 30 second attention span world. But I do love writing, (and reading/researching) and have contributed to several jazz books (including 'Giving Birth to Sound' by Renata de Rin) and spoken on radio and podcasts.*

*Really I'd like the music to just speak for itself, but sometimes it's nice to be invited into a musicians world. Yes, London is very much a global hot seat - the nest of vipers (finance, royalty, celebrity, Imperial legacy of domination/conquest) but also an international springboard/mashup par excellence of human permutation - arts, culture, history, intelligence and talent.*

*If you're reading this, it's 2023. We are at a turning point in evolution, having just emerged from a period of global deception and mass psychological operations never seen before. Architects of weaponised social conditioning are working at full speed but have overplayed their hand having revealed their project in plain sight. And now mass awakenings, having begun, will follow and only intensify as life comes to know itself more fully. Ancient civilisations (Mayan, Aztec, Toltec,) foretold of a bifurcation of worlds and this is a metaphor but also could mean a potential dissolution of our reference points - money, law, government, nation states, technology, environment might start to look very different in coming years. Realities will peel apart. Staying lucid through the transformation will be the challenge. Trust to the eternal, simple things for navigation. The measure and movement of our central Sun and of elemental forces in nature, of which we are a part. The body's ability and need to sing, dance, feel, celebrate and bear witness. These things will not fail us. Let all beings find peace, restitution, justice, integration, dignity and freedom as we traverse the next shift. (Listening to the excellent jazz album 'Soho Nights' will help!)*

*This is my recipe for success, from a recent post - take what you will and thanks for reading!*

*"Actions speak volumes. No-one really cares what you say, only what you do. Consistency matters. Music, art and nature can deliver what humans can't - it's the go-to, always. Don't be afraid to reach*

out. Be foolish and fall over and over again. Nothing is lost that can't be found. Love is never wasted but redeployment is sometimes necessary. Don't fight to keep what's gone - but don't go down without a fight. Death before dishonour. Go hard or (and then) go home. Speak the truth. Seek the truth. The odds don't matter. Ignore categories. The body doesn't lie. Your intuition is your friend. Be in service, but never a servant. Give good treatment and expect the same. Good investments made now, pay off. Likewise bad ones. Observe your environment keenly. You already have a lot of what you need - don't add clutter. If nature didn't make it, don't take it. Smile and be happy and you'll feel more so. Live in the present. Slow down. Don't have a nervous breakdown, just laugh. Pain, sorrow, anger, frustration? Put it in the music - best way to recycle the energy in a friendly way. Mental, verbal, emotional hygiene is everything. Speak well of yourself and others. Hold yourself to the best standards, but forgive others for where they are at. Give things time. Don't assume everyone is the same. Acknowledge others viewpoints but stand your ground and hold the line. Stay awake and alive to new possibilities. It's always the thing you didn't see coming. Don't be afraid to play on the edge. Give and take. Remember you are just a vessel/vehicle for the betterment of this grand evolutionary cycle. Love is the question and the answer."

*Faye Patton 2023.*



Photo by Tina K

[Click here to visit Faye's website](#)

[Click here to buy Faye's new album](#)



# BEHIND THE LENS

THE  
PHOTOGRAPHERS



Photo by Tatiana Gorilovsky





# ADRIANA MATEO

## THE BEAUTIFUL MOMENTS

The multi award winning Argentinian photographer, Cinematographer and Professor, Adriana Mateo has been taking photographs since childhood. Growing up with an award-winning cinematographer Roberto Mateo as a father, it was no surprise that she has become one of the most successful contemporary photographers in the jazz industry and is a role model to many people across the world.

Her portfolio is significant and includes heavyweights such as Dave Brubeck, Jimmy Heath, Sonny Rollins, Herbie Hancock, Wayne Shorter, Branford Marsalis, Chick Corea, Esperanza Spalding, Wynton Marsalis, Ron Carter and she worked extensively with Roy Hargrove with her stunning photograph of him at Umbria Jazz festival, winning her the Photography of The Year Award from the Jazz Journalist Association.

Born in Buenos Aires, Argentina, but based in New York, Adriana grew up in an exhilarating film and photography environment, surrounded by innovation and exploration led by her cinematographer father.

*To me, it was a normal life, but as you get older and you reflect, I see it wasn't really a normal childhood! I spent my time on a film set or on photography set*

*or shooting movies, photo shoots so I was really surrounded by artists, writers, musicians and actors. I looked up to him a lot and I still think I can't measure up. He has passed now and was 95 years old and so looking back you can imagine the glorious film industry he worked in. I think that when I was around 14 and he was doing a show in Brazil and there was a moment I said this is what I'm going to do!*

Adriana went to New York to study and having truly immersed herself in the jazz world, ended up staying there.

*I did not know anyone in New York, not one soul and I wasn't planning to stay, I just came to do my master's degree, but of course I loved it. We all used to hang out in Bradley's at the time, the famous bar in Greenwich Village, where all the young lions used to hang out. I mean there were so many of us – Benny Green, Christian McBride, Cedar Walton, Roy Hargrove...I started photographing there to practise for a documentary that I was going to make and when I started doing these photos, I started giving them to the musicians and they began asking me to be part of their album covers or publicity and that's when it all started.*

Adriana's career developed even further when she met Roy Hargrove and discussed her incredible Am Jazz: The Generations of Jazz under the Lens project.



# AM JAZZ

Three generations under the lens



## THE PHOTOGRAPHY OF ADRIANA MATEO

*When I met Roy Hargrove, I told him I had been inspired by an idea - my three generations project - and when I mentioned this to him, he was inspired too. So we merged. My mentors, all the generations because it was in my eyes and it was something that I just had to do. He was the right person to be with for this because he was like me - out every night, out every day, always playing music and I was the same, always out photographing... so I think we had that same connection, that same passion.*

Adriana's Am Jazz: The Generations of Jazz under the Lens book is a stunning collection of photographs taken from around the world, spanning three decades of musicians. Herbie Hancock, Wayne Shorter, Dizzy Gillespie, All Stars Big Band, Esperanza Spalding, 12-year-old Joey Alexander.

Building relationships with the musicians Adriana's works with, is not only important, but an integral part of her work. That deep connection is very clear. You can see it in her photos. You can feel it.

*Yes! I have been intimate friends with their wives, families, somehow with all of them. I really made incredible connections. It was a period of time where I think there was a vacuum in the photography scene in a certain way after Francis Woolf, after Herman Leonard, so I came fresh into the scene and committed. I was committed to myself to do this. I was in love with doing this with them, with the music and it just felt stronger than anything. I think that is what they feel about their music, so as someone outside the music, feeling the same way, I made a bond.*





*'This is a historic document that I am privileged to be a part of as one of the elders. Since photos speak louder than words, it is great to see all of these talented musicians captured at a given moment'*



**Esperanza Spalding**  
by Adriana Mateo



Cedar Walton by  
Adriana Mateo



Adriana also studied music and plays the piano, trumpet and 'a little bit of drums' which clearly gives her an even deeper sense of understanding when it comes to taking 'that' shot. She is very quick to explain that she does not consider herself a musician but considers her understanding of music a vital part of her work.

*If you know what they're playing, if you know the composition, you know which instruments come next and you know when there is going to be a bridge and although Jazz is improvised so you don't know all that they are going to do and the beautiful part is that they change it, but yes it does help. Most photographers go for the face, but I don't go for the face, I go for the note because I think that if you're looking for the note the face is perfect. The musician is playing the note that he loves and feels.*

The pandemic and subsequent lockdowns were hard for everyone but there were some positives that came out of this time. For Adriana's, it was the discovery of her love for teaching.

*I felt that during the pandemic, I thought I was going to lose my mind if I didn't do what I love, so that's when I started teaching full time and I realised how much I loved it and now it's a big part of my life. I want my students to know everything I know. But even if I teach everything I know, every heart, every soul is different. I just hope to inspire and give them that knowledge. Even though I can give them all the technical knowledge, what I want is to give them the inspiration to follow their heart, their instincts. Once they have all that solid technical part in them, they can start taking photographs from their heart, from their soul. So yes, I love teaching.*

Talking to Adriana is truly inspiring. The magic you find in her photography is so very present when you hear her talk about her work and her experiences.

*I want to inspire other female photographers. This is the moment now that I am putting everything together and passing the torch. You have to pass the torch and you have to inspire. It doesn't mean I am not going to be working anymore, quite the contrary. Some people think passing the torch means retiring. No! I think this is the most beautiful moment.*

Her love and joy she finds in her work and the sharing of her journey is something we will be continuing through a new photography collective, which we will be discussing in our next magazine, but for now, I asked Adriana if she had any words of wisdom she wanted to share with any women who are wanting to become photographers.

*I think the most important thing is that you're invisible. Being invisible doesn't mean that you're not being seen by the audience or musicians but being invisible means that they're seeing you but they're not being bothered because you are a part of them. Find your spot where waiters don't get annoyed, where the public don't get annoyed and where the musician's space is not invaded. I always try to be invisible in the way I dress and the tone of my voice, to blend in and I don't like to take any attention whatsoever.*

*Be friendly. Be humble.*

Interview by Fiona Ross

**To support Adriana's work,**  
**[please click here](#)**



# Wayne Shorter and Herbie Hancock

by Adriana Mateo







# BEHIND THE LENS WITH SILVIA BOSCOLO

**Can you tell us how you first became a photographer?**

*I've always loved photography, since secondary school I remember taking with me disposable cameras on school trips and going to my grandad to develop them in the studio. A few years ago I bought my first DSLR and it was love at first sight.*

**Your portfolio includes work from all areas but how did music become part of your life as a photographer?**

*Music has always been the centre of my days; I never left the house without it and it helps me get through the days every day. Music photography: it's just the combination of my 2 biggest passions, during a gig when I take picture or shoot a video it's like I'm playing with the band, the feeling is amazing and I can express myself in that moment.*

**Did you have any mentors or role models that you would like to share with us? Any photographers that have inspired you?**

*One of my favourite photographers is Sebastião Salgado, I love his communication and messages, very important in photography. Annie Leibovitz and Terry O'Neill are 2 very talented persons that I admire.*

**You are in London now, but can you tell us where you are from and how you came to live and work in London?**

*9 years in London now and I can't get enough of it, for it's crazy chaos but at the same time the way it can wrap you in a big hug every day and the opportunity we can always have, to be what we want to be. I'm originally from Italy, obviously I love my country, obsessed with pizza and with the Alps, but I had to leave it because unfortunately Italy, it's not so great at believing in young generations. I love the UK and I think this is my place.*

**How is it for you working as a photographer? Do you know many female photographers? Any challenges?**

*Working as a photographer is a dream, the creativity you get to express is refreshing, reinvigorating and motivating to always do better. I know some female photographers and we should be appreciated more, our sensitivity and empathy, it's always so underestimated, but we can add value to our works.*

**If someone didn't know what a photographer was, how would you describe what you do?**

*A photographer for me is a creative person that plays with light and prospective to create a piece of art available to everyone.*

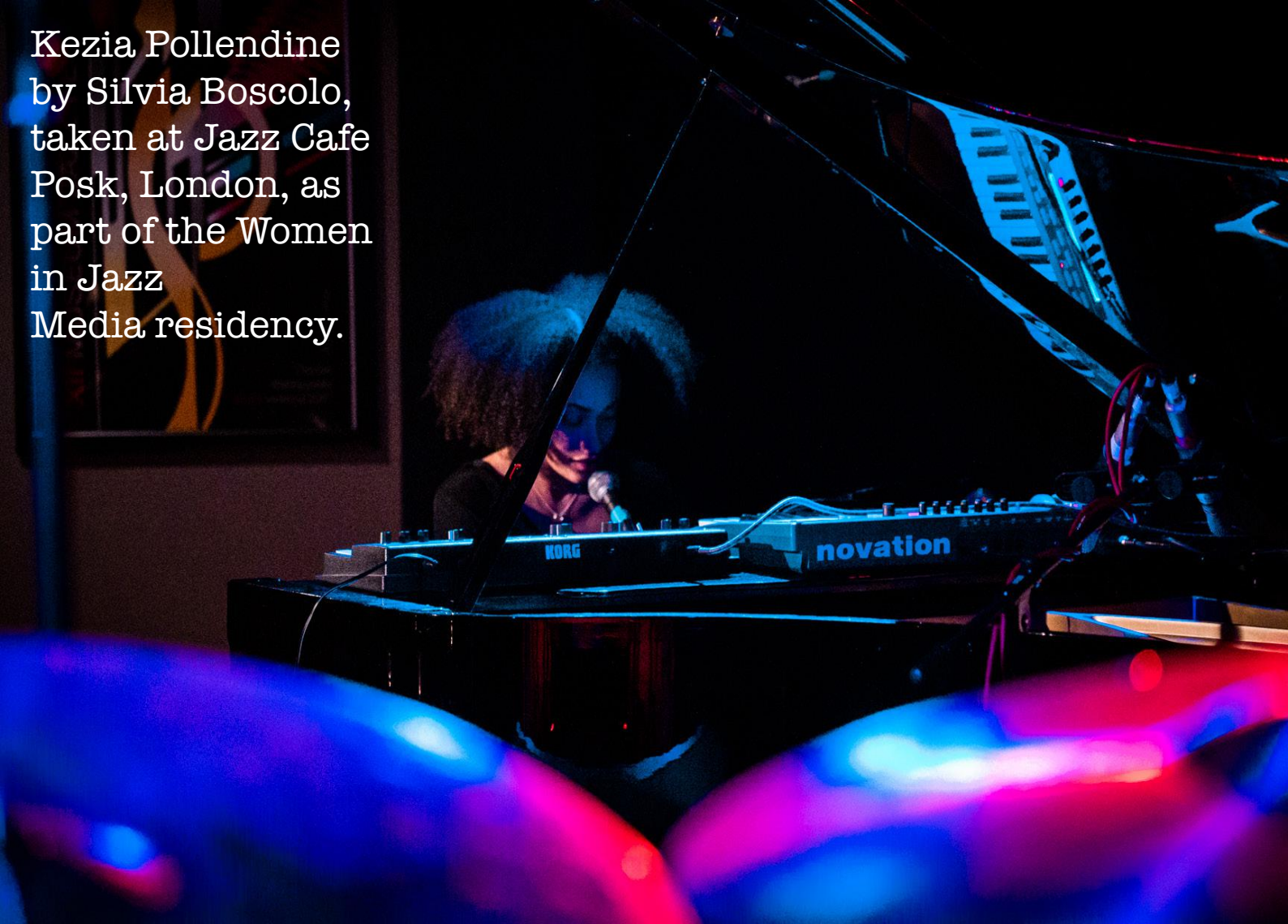
**How do you hope people will feel after seeing your photos?**

*I hope people will be able to understand the real passion every artist puts in their art, music, as an expression of their feelings.*

**To support Silvia's work, you can find her**

**[here on Instagram](#)**

Kezia Pollendine  
by Silvia Boscolo,  
taken at Jazz Cafe  
Posk, London, as  
part of the Women  
in Jazz  
Media residency.





Romarna Campbell by Silvia Boscolo,  
taken at Jazz Cafe Posk, London, as  
part of the Women in Jazz  
Media residency.









Cenk Esen by Silvia Boscolo, taken at Jazz Cafe Posk, London, as part of the Women in Jazz Media residency.







Romarna Campbell by Silvia Boscolo,  
taken at Jazz Cafe Posk, London, as  
part of the Women in Jazz  
Media residency.





*Madeline Bell turned 80 in July. It took some time to gather guests and organize a grand party at Cadogan Hall. Thanks a lot to brilliant conductor Matthew Jones who organized this sold-out concert. Madeline was fantastic!*

*I was amazed not only by how well she sings, but especially by how warmly and energetically she communicated with the audience. It was around 70 people on the stage including amazing choir that Matthew brought from Birmingham and brilliant English Chamber Orchestra and Madeline looked like the youngest among all!*

*Tatiana Gorilovsky*





Madeline Bell by Tatiana Gorilovsky.









Madeline Bell by Tatiana Gorilovsky.





Samara Joy by Enid Farber

Taken at the 2023 Taken at the  
Winterjazzfest, obviously  
inspired by her big win!











Samara Joy  
by Enid Farber,  
2023.



Betty Carter  
by Enid Farber,  
1982.





The Queen  
by Enid Farber,  
1996







Sarah Vaughan  
by Enid Farber, taken Kool Jazz  
Fest, 1983







# A NEW KIND OF FREEDOM: WOMEN IN EXPERIMENTAL JAZZ TODAY

BY ISABEL MARQUEZ

(I am interchangeably using the terms ‘experimental jazz’ and ‘free jazz’ in this article. I do know that people define this style of playing in many different ways and may not align with a specific label. Nevertheless, when addressing this free way of playing/free improv/genre-crossing/ experimental techniques I will be calling it ‘free jazz’ or ‘experimental jazz’ to avoid confusion!)

**E**xperimental jazz is not just a genre defined in different ways by different people, but one which comes under many names: Avante Garde jazz, Free jazz, Improvisational jazz, Free Improv... the list goes on. It is a compositional style that emerged from the growing modernism of the early 1950s, developing into various forms over the subsequent decades. It came to be more commonly known as Free jazz in the early 1960s when musicians began to re-mould jazz conventions - tone, tempo, chord changes, structure, the concept of a ‘main melody’... It seemed as if musicians at this time were outgrowing the restrictions that came with the jazz styles of the 1950s, such as bebop and cool jazz; they seemed to be looking for a new kind of freedom.

When we think of the musicians who dominated this revolutionary period, perhaps we immediately think of Ornette Coleman, John Coltrane, Eric Dolphy, Albert Ayler, Cecil Taylor... Like in most areas of the jazz genre, women were overlooked in this up-and-coming ‘boys club’. The names Alice Coltrane, Barbara Donald, Val Wilmer, and Monette Sudler are somewhat ignored when we consider

those who pioneered the free jazz insurgence. This seems ironic considering what free jazz stands for: freedom of expression, stands for: freedom of expression, reduced restrictions, a lack of musical dictation and oppression, and a space to be who you are and relay what comes to you at that moment. I wanted to explore whether these newfound freedoms in how the music was played translated through to how it was experienced by women. Today, experimental jazz is a powerful force, and it has become home to many women looking to escape the struggles of a male-dominated scene. Of course, this is not the sole reason many women take up this style of playing, but it seems like an escape for women to be who they want to be, without the fear of judgement or discrimination.

Is free jazz really free for everyone involved? Do women feel like they can truly express themselves freely, without the restrictions that come with misogyny and stereotyping, issues that are unfortunately present in most forms of jazz? Is there a distinct difference between how women experience experimental jazz and other jazz styles?

This was a topic I wished to explore further, and questions I wanted to be answered, through conversations with multiple women working in and re-inventing the experimental jazz scene today...

## WHAT DREW YOU TO THE EXPERIMENTAL/FREE JAZZ SCENE?

**Sue Lynch:** *I saw a lot of experimental musicians performing and running workshops when I was at art college i.e., Lol Coxhill, Steve Beresford, Max Eastley, Clive Bell, and David Toop. I had also grown up in an eclectic sound world, listening to accordionists/pianists improvising in social situations and English Trad Jazz. In the mid-1980s I saw a lot of free jazz at The 100 Club, including South African musicians Dudu Pukwana, Chris MacGregor, Louis Moholo, Harry Beckett (Barbados) and The Brotherhood of Breath. I liked the spiritual and wilder aspect of free jazz and the abstract world of experimental music.*

**Rachel Musson:** *I think I consider myself to be part of the free improvisation scene rather than the experimental jazz scene. I'm not exactly sure of the distinction, but I think of myself as a free improviser with a background in jazz. I was drawn to the free improvisation scene as I felt there was a bit more space for my musical voice and expression than in the more straight-ahead jazz scene. I felt in the latter certain rules had to be followed. How much of that is true, and how much was a projection on my part I'm not sure, but it was a way of me finding more freedom for*

**Charlotte Keeffe:** *Always wanted to be a musician. At 10 years old, I wanted a trumpet big time. At this time, I also realised I wanted to play jazz. My love of music in general led me to join lots of bands, the youth county groups, and I'm so grateful for that foundation, but I wasn't doing jazz. So, I auditioned to do a jazz course at the Royal Welsh. Here I met Ashley John Long, and seeing Ash play was another level of jazz, improvising and freedom for me. I'd never seen anyone play the double bass like that,*



Sue Lynch. Photo by Gus Gustti

*let alone any musical instrument like that, so that was a point where the seed was sown for me. We're kindred spirits, Ash and me. Another big seed moment was Keith Tippett, he would come in on Friday afternoons during my undergrad and he would invite very ad-hoc groups to improvise, and he spoke about what those performances meant to him.*

*I'd assumed that everyone felt comfortable with playing freely improvised music... And that wasn't necessarily the case. I quickly realised it may not have been everyone else's thing, but it was my thing. It felt so natural to me... like the gates had been opened and finally I could just play. There didn't seem to be a right or a wrong way, it was a new kind of freedom for me.*



Rachel Musson.  
Photo by Peter  
Gannushkini



## WERE YOU INVOLVED IN OTHER TYPES OF JAZZ BEFORE? WHAT'S THE MOST DEFINITIVE DIFFERENCE BETWEEN PLAYING FREE JAZZ AND MORE STRUCTURED JAZZ STYLES?

**Alicia Gardener-Trejo:** *I listened to straight-ahead jazz from around the age of 11 when I first started playing the saxophone. From there, I went on to study at Birmingham Conservatoire (2009-2014) and at the time the course was more be-bop focussed.*

*I suppose the most obvious difference is the lack of structure. In straight-ahead jazz, you're basing melody and improvisation on a set of bars and chord sequences. I find it difficult to draw comparisons without addressing the difference between free jazz and free improv. It's always a bit of a quandary when it comes to categorizing something as free jazz or free improv. People have very strong views and it's easy to offend someone by categorizing their music as one or the other! For me, to be classed as free jazz, the music has to be deeply rooted in black American music - in the blues. It could be formless, chord-less, but at the heart of it is a connection to that music.*

*I think of it as a connection to that music. I think free and structured jazz are more closely related than free jazz and free improv.*

*I'd like to paraphrase a quote by Han Bennick to illustrate what I believe to be the main difference between free jazz and free improv - when people play the blues, it is always borrowed music. Free improvisation is about making music out of one's background, not someone else's.*

**Faith Brackenbury:** *In 2015 I played with Martin Speake, Will Glaser and Rob Luft in his quartet for a while. His music is influenced by all sorts, but we played a lot of Indian/Turkish- as well as standard repertoire- and I enjoyed the complex time signatures, rhythms, and scales within that music. It could also get quite rocky, and I like that. We also played free as a duo and released an improvised album called Zephyr (Pumpkin Records) in 2016. Through Martin, I met pianist Alex Maguire, and he played on some of my recordings, which was great. Then I heard him play free solo, at the Vortex, which was also fantastic... inspiring.*



Charlotte Keeffe. Photo by Sean Kelly

**Hyelim Kim:** *I have dabbled in various other genres, including other types of jazz, but try to avoid being pigeonholed. In free and experimental jazz, we can constantly create new concepts of rhythm and harmonisation, which work well with my musical background. If we work within 'traditional' jazz on a piece written in a structured jazz style that follows conventional jazz 'rules', then I as a traditional Korean musician do not entirely fit into the idiom. But through working in free jazz, part of the performance is to negotiate and reinvent the structure of the conventional terms/norms depending on the collaborative purpose. For example, we can recreate a groove which incorporates and merges Korean and jazz rhythms without a superimposing structure. If this is done in a sophisticated and musically sound manner, then it can become every bit as fascinating as the best of traditional jazz.*

**HAVE YOU EVER FACED DISCRIMINATION AS A WOMAN IN JAZZ? DO YOU FACE DISCRIMINATION WITHIN THE FREE JAZZ SECTOR?**

**Sue Lynch:** *Yes. Opportunities were often more available for men. Solo spots were often given over to men. Men-only bands were reluctant to accept that women could play as well as men, making it a tougher situation to play in. Stereotyping was a common problem.*

**Faith Brackenbury:** *Yes of course, when I was younger, in music in general. Then in jazz. I didn't pursue a classical career after being at music school and decided to find my way. I was temporarily put off pursuing playing for a profession. I moved out of London and was doing other things with my life, like violin making, teaching and being a mother, and some Hot Club jazz. When I came (back) to the jazz scene around 2012, unfortunately I could see the same things going on that had put me off. There was awareness growing though and that has increased over the last decade. I don't know if I face discrimination within the free jazz scene now, not openly so far! - I mean- I play an unusual instrument for jazz for a start -not a horn or piano- I think it's a tough game all around.*



Hyelim Kim. Photo by Yonshik Yoo







**Charlotte Keeffe:** When I was playing more straight-ahead jazz, I did struggle to get out and about and just meet people and jam with others. A turning point for me is when I went to the Ronnies jam, and it was a line of young white lads playing the saxophone. I sadly didn't even get my horn out of the case; I didn't feel seen or heard. Nobody could hear each other, and it wasn't very musical. It takes a lot of courage to go to a jam session, and it was a sad experience. Since I've been playing more freely, I haven't experienced those feelings or had those backhanded misogynistic comments. I think it's partly because I'm much more comfortable and confident in who I am, as the woman I am and the music that I'm making- which plays a huge part. What I've also noticed in the free improv/jazz scene, is that the people I play with are so focused on the moment and the music. They're not bothered about my gender or sexuality or what I'm wearing... Everybody knows that somebody has something to offer, and it feels so much more welcoming.

## WHAT DOES FREE JAZZ/IMPROV MEAN TO YOU?

**Hyelim Kim:** Approaching jazz with a more abstract mind.

**Alicia Gardener-Trejo:** For me, playing free means starting from a new point in time, every single time you pick up your instrument. Everything you play is affected by that specific point in time and that will never be the same twice - your mood, the weather, what's happened to you so far that day, the people you're with and their experiences. Everybody is bringing their own uniqueness each time, and that's what is so exciting!

**Charlotte Keeffe:** There is a language and energy that comes with this way of playing. The history and how it comes from the blues add to this language. The energy of the music happening at that moment has a connection to the story and language of jazz.

**Faith Brackenbury:** It means talking in the present on my instrument, (hopefully with some coherence!) Being totally in the moment. I tend to steer away from the term or title 'free jazz', but think of it more under 'improvised music'- which is spontaneous composition.

## HOW DO YOU GO ABOUT COMPOSING A FREE JAZZ PIECE?

**Alicia Gardener-Trejo:** I actually haven't composed a huge amount for free ensembles. I have a quartet that plays original compositions and there are free sections in a lot of these, but I wouldn't necessarily classify them as free jazz pieces because there is a lot of structure within the written material. One thing I have been experimenting with is the harmonies that come from concert, Bb and Eb instruments all reading off the same treble clef lead sheet (i.e., no part is transposed.) The basis for some of the improvisation sections in these pieces is a line of music that's written without a clef or key signature that can be interpreted in any way. I recently wrote a piece for Birmingham's Improviser's Orchestra made up of a mixture of notation and written instructions. I love giving improvisers written instructions because people interpret them so differently and again, each time that piece is played will be entirely different to the last.

**Hyelim Kim:** Constantly trying to avoid utilising conventional notational concepts and exploring new notational or compositional tools.

**Sue Lynch:** I don't normally compose free jazz. I sometimes write solo saxophone pieces, to be used in improvisation. I do more experimental music and sometimes compose within this area, working with electronics, spoken word, and altered saxophone techniques. I use the possibility of improvising within the score.



## WHAT WOULD YOU LIKE TO HAPPEN IN THE FUTURE WITHIN THE FREE JAZZ MEDIUM? DO YOU THINK MORE WOMEN SHOULD BE INVOLVED IN THIS JAZZ STYLE?

**Faith Brackenbury:** *This is an incredibly difficult time in music - in the world. In my ideal world, music would be music, not categorised and compartmentalised. If it's good, it's good...put it on! It's not for me to say whether more women should be involved in this jazz style - if they want to be, they will be. It should be about the music, not who's playing.*

**Hyelim Kim:** *I hope there would be more diversification of the languages and systems, and it would be beneficial for everyone all around to hear more of the voices of minorities and women, including from non-traditional jazz styles.*

**Sue Lynch:** *To continue as it is, redefining free jazz boundaries. Far more women are now adding to the development of free jazz as an art form. Also, musicians from many different backgrounds other than jazz are changing what is possible. Many women musicians are taking elements of free jazz and using them to move into new areas.*

**Alicia Gardener-Trejo:** *As I mentioned, my own experience as a woman in free jazz has been most enjoyable but I'm aware that this isn't everybody's experience and I think there's always more room for diversity in this genre. I'd also love to see more young people getting involved. There are lots of amazing youth opportunities for jazz, rock and pop ensembles, but I think young musicians can gain so much from the freedom and expression of playing this music.*





**Rachel Musson:** *I wish more programmers would take more risks in terms of what they think audiences would like to listen to. Certain promoters in the UK value free improvisation, Corey Mwamba, Tony Dudley-Evans, and Wesley Stevenson being examples, who trust that audiences are happy to be challenged, and do a great job of communicating about the music. I think that increasingly more women are exploring free improvisation and that's only a good thing.*

**Charlotte Keffe:** *What I am starting to see at the moment, and it isn't necessarily a brand-new idea, is how accessible free improvised music can be for folks. There is a community aspect that comes with this form of music, and it is wonderful that we can continue to make music with people who haven't had formal music education or training or may not be as confident with the whole concept. People just playing whatever with whoever, wherever, is very important. I think there is a way of teaching free improv and*

*jazz in an educational sense, without it becoming too structured or regulated.*

*Thank you to all the wonderful women who agreed to be interviewed and who continue to shine a light on the magical world of experimental music. To have freedom with music is something that should always be protected, for all musicians. I hope that this style of playing continues to grow and expand, becoming a new kind of freedom for all of those who need it.*

To find out more, follow and support,  
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Jazz women taking a bow at Abergavenny (from left): Deborah Glenister, Xenia Porteous, Maria Lamburn, Jane Williams, Siobhan Waters, Paula Gardiner, Liz Exell. Picture: Kasia Ociepa.







# WOMEN IN JAZZ IN WALES

## BY NIGEL JARRETT

**W**ales is often thought to have been in recent times a matriarchal culture, with the proverbial and unshakeable Welsh 'mam' occupying the centre of any social unit. Times have changed for her in that she is now more often portrayed as a comic stereotype – Gwen, in the TV sitcom Gavin and Stacey, for example – which is a sort of skewed advance. Even if she was once a reality, she was never a 'pro' musician, or any other career professional for that matter. Up until the last forty years, she was never a jazz musician.

A woman's place in Welsh jazz has traditionally been the same as her place in jazz itself and the same as a woman's place in jazz everywhere else: sometimes as a singer and rarely as an instrumentalist. All that has been changing, in Wales no less than in the rest of the jazz community. But the idea of jazz as a male-dominated industry persists. It reflects what pertains elsewhere. A pictorial history of jazz, despite the significant musical personalities of Bessie Smith, Ella Fitzgerald, Nina Simone and Billie Holiday – each one a singer – will consist mainly of male bands and male iconoclasts. For a long while the idea of jazz women in Wales was represented by visitors from overseas, such as the blues and gospel singer Sister Rosetta Tharpe, who performed in Cardiff in the 1950s.

This was the background to a pan-Wales Archwilwyr Jazz Explorers project, which began last year and culminated in a concert

titled Women In Jazz, featuring a seven-piece band led by bassist Paula Gardiner, head of the Jazz course at the Royal Welsh College of Music and Drama, in Cardiff. The project began in July in a partnership with the Aberystwyth Music Festival, which featured a fringe jazz line-up. In September, north Wales became involved, with the Galeri music service in Caernarfon and a group of recent RWCM&D graduates.

The final concert was organised by Black Mountain Jazz at the borough theatre in Abergavenny. Performing standards and original compositions, the band also included Liz Exell (drums and percussion), Siobhan Waters (vocalist) Xenia Porteous (violin), Jane Williams (vocals, piano and ukulele), Deborah Glenister (multi-instrumentalist) and Maria Lamburn (viola and clarinets). The music was sparkling, original and – considering the band members don't perform with each other as a seven-piece – astoundingly fresh and varied. As well as their own works, the members played while video biographies shot by Mark Viveash's 47 Studios & Productions were screened above them. It was a sold-out gig. There were also exhibits from Jazz Heritage Wales's compendious collection of memorabilia at University of Wales Trinity St David.

Considering the didactic nature of the project and the musicians' relative lack of familiarity with each other as a group, the



sonorities employed were fresh and unexpected. Lamburn on viola and Porteous on violin proved to be a melting combination and when Lamburn switched to bass clarinet with violinist Porteous and Glenister on clarinet for *The Honeybee*, a jolly number, their trio sound was just so. Lamburn's *We Are The Water* employed the same trio combination with sussurating aqueous sounds. Just as bouncy was Porteous's *Saturday Sundae*, a chart reflecting her interest in folk and gypsy jazz.

Lamburn's folk-inspired background contrasted with Williams' theatrical one, though she (Williams) joined her first jazz band at 18. Her *Lylabai* (Lullaby) saw the strings-woodwind trio this time giving the proceedings a jazz-meets-cabaret feel, and her heartfelt version of

*Autumn Leaves*, with Gardiner switching to guitar and Porteous joining in, extended the vocal power and range already demonstrated by her and Waters in the opening *Roll Jordan Roll*. Gardiner reminded the audience that the latter was sung by the all-black Fisk Jubilee Singers on a 19th-century visit to Swansea from Nashville. Waters, a jazz vocals specialist, draws on other genres and is a songwriter to boot, sharing *Willow Weep For Me* with Williams, Glenister's tenor sax and the violin-violin duo, and swinging along proprietorially on her *Same Four Walls*.

Exell drew on a London metropolitan background that gave her drumming the authority on which the band could stretch out. Her *Hello Goodbye*, with its almost random bass drum beats and varied taps was manifestly a drummer's composition; it prompted





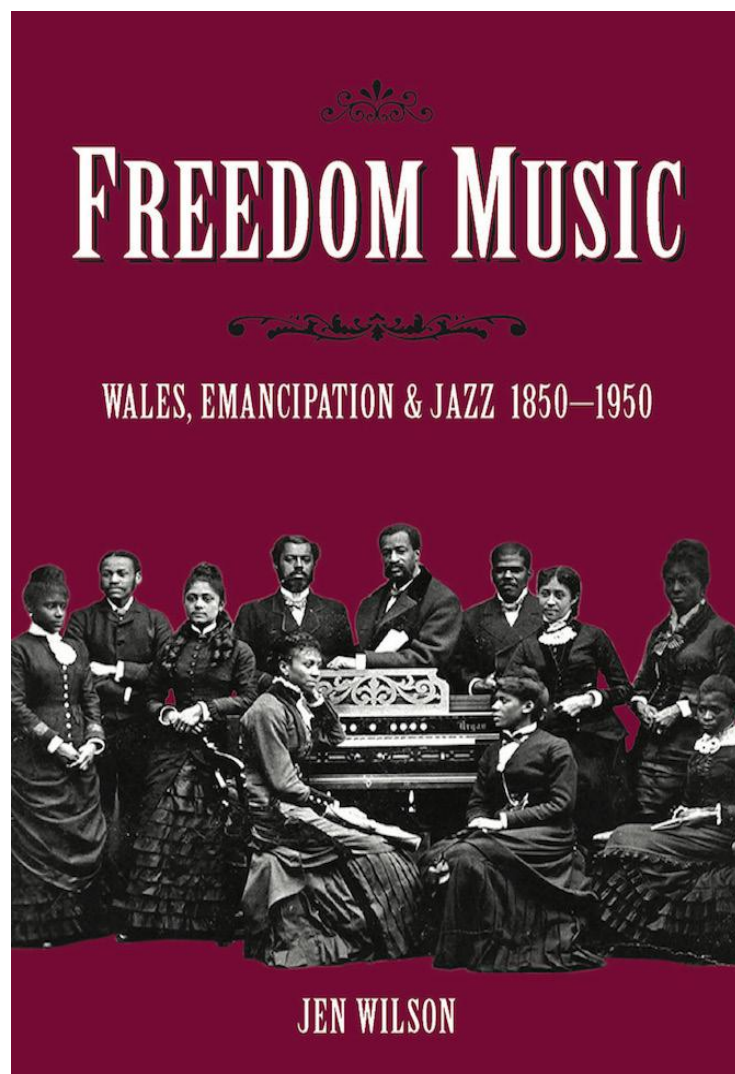


pizzicato from Lamburn and a splendid vocal by Waters. Exell, by accident or design, was left in her film to make the all-important points about women in music historically missing out. Gardiner accompanied the film about her on recorder and guitar and gave concluding fizz with two original numbers that kept everyone alert, not least in a tricky rap-inspired encore skilfully navigated by Waters and the rest.

It was only after the concert that one could gather thoughts and information – and conclude how deep-seated was the problem it had highlighted: that women's place in jazz reflected male chauvinism in wider society, reinforced by commentators and so-called 'influencers', and often by male musicians themselves as well as those who present the music. Male-female partnerships in jazz which might appear to militate against distaff prejudice, such as Ella Fitzgerald and Louis Armstrong, Lester Young and Billie Holiday, Sarah Vaughan and Billy Eckstine, and John Dankworth and Cleo Laine are paradoxical exceptions, or arrangements in which the women as personalities are as strong as the men.

Like most prejudice, anti-women feeling filters down from groups and individuals whose views are ill-considered. The British critic Spike Hughes, who wrote a column for *Melodymaker*, makes his plain in *Second Movement*, his continuing biography first published in 1946 as *Opening Bars*: "I have always viewed with alarm the growing tendency of women to compose music; not merely because they do not compose very well, but because their presence in the company of a group of male musicians is embarrassing and unnatural. As men we have our own language and our own codes of behaviour among ourselves... There can never be such a thing as true equality of the sexes." This was prejudice masquerading as chivalry. He was talking about jazz but his views were all-pervasive.

Those all-male bands across the ages, led by Benny Goodman, Buddy Bolden, Count Basie, Duke Ellington, Stan Kenton, Artie Shaw and Luis Russell, among others, never considered hiring women instrumentalists; not that there were many available even if they'd wanted to. Fitzgerald sang with Chick Webb, Vaughan with Eckstine, June Christy with Kenton. It was the addition to all-male company of female allure rather than its musical incorporation, but that too. It's interesting to reflect that Fitzgerald's "scatting" vocalese, though with antecedents, might be interpreted as a means by which a woman singer joined her male instrumental confederates: the voice as instrument. Hughes was university-educated but he was too dull to recognise that exclusive male language and codes of behaviour could not rationally deny a place for women in music per se; it could only do so under conditions of male control and exclusivity. Exclusion, of course, leads to the reluctance by those excluded to try their hand.





The Welsh angle on all this is more general than specific. It's explored with admirable detail in the book *Freedom Music: Wales, Emancipation & Jazz 1850-1950* (University of Wales Press), by Professor Jen Wilson, jazz pianist and founder of the Jazz Heritage Wales archive at UWTSO. Wilson's book is capacious: it explores the wider culture of popular music in which jazz as we narrowly define it germinated. Her survey is an important pre-cursor to a consideration of what has happened since 1950, when it could be argued that women in jazz became more populous as male-female imbalances in wider society began to be addressed – and redressed – through protest and changes in the law, and women achieved parity in the popular music that swamped jazz in the 1960s. But no-one would deny that such balancing is a work-in-progress.

So, there have thus been at least two barriers to be surmounted by women jazz musicians – a double-glazed ceiling, as it were: first, the one that bars them because they are female, the second because they are musicians, specifically instrumentalists. Among the great exceptions to the all-male rule in the distant past were pianist Lil Hardin, a member of Louis Armstrong's Hot Five and Hot Seven (and, for a while, Mrs Armstrong); pianist Mary Lou Williams, an influence on many male jazzers, including Erroll Garner; and, er, that's about it. Shocking, is it not?

The Abergavenny concert was thus a celebration that times are changing for jazz women. Many volunteers gave their time and expertise to organise the Archwilwyr programme. In the international modern era, the names of musicians such as composers Carla Bley and Maria Schneider, trombonist Melba Liston, violinist Regina Carter, pianist/harpist Alice Coltrane, pianist Geri Allen, guitarist Emily Remler, vibraphonist Marjorie Hyams; and saxophonist Kasey Knudsen have to be added to the historical paucity. Female singers today are more original than concessional, and they are often instrumentalists too. It's good to be reminded of the problem as well as what's being done to deal with it.

We would like to send a huge thank you to Nigel for being a guest contributor for this edition. We were very sad to be unable attend this wonderful event and are grateful for his wonderful words!

To find out more about Nigel,  
[please to click here](#)

To find out more about  
Black Mountain Jazz  
[please to click here](#)

To find out more about  
Kasia Ociepa  
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# DIANA TORTI

Photo by Monika S Jakubowska



# DIANA TORTI

## THE BEAUTY IN SOUND

**W**ith a new album coming out soon, it is time to shine a well overdue light on the brilliant Italian Jazz singer, improviser, composer and psychologist Diana Torti.

Singing and exploring the voice has been an integral part of Diana's life since she was a small child, when she first started improvising.

*When I was a child, I started doing imitations and I think this was important because now I really love improvisation in singing. I love the possibilities of sounds with your own voice, and I think this was an important part of my childhood. I was very keen to listen to sounds and to reproduce them whether it was from an advert, another song or even just a noise. For most of my life, I have listened to instruments more than singers.*

Growing up in Umbria, Italy, Diana had a rich musical environment to feed from and was initially drawn to traditional music.

*We travelled a lot because of my parents' work but mostly I spent my childhood in Umbria, which is a region in the very heart of Italy. A really beautiful place with a peaceful countryside. I listened to everything coming from the TV, the street, the music my parents were listening to which was both Italian and English. But also Umbria, this beautiful region, has so many beautiful mediaeval places and has a strong tradition of mediaeval music. When I was 20 years old I started practising and singing ancient music with an*

*ensemble and then collaborating with them so I started working as a professional singer in my 20s, with a strong connection to traditional music and identity within the history of Italian music.*

But it wasn't long before jazz came calling and as with many singers, it was the voice of Billie Holiday that drew Diana to jazz.

*I fell in love with jazz when I was about 21 or 22 and I went to this beautiful, wonderful singing teacher Cinzia Spata. She told me that I had to listen to Billie Holiday. I said to myself, I've never heard of him! Yes, I thought it was a him! I knew nothing about jazz. After two weeks of lessons, my mother bought me a collection of Billie Holiday CDs which included some discussions that she had with musicians, so it was not only musical, but there were also conversations and chatting, which was amazing. I believe that when you want to learn something, you listen to the real life, and I fell in love with jazz, from that moment.*

It wasn't long before Diana found a beautiful connection with the guitarist and composer Sabino de Bari. Having first met in Rome, they have been working together since 2006 and this relationship is magical.



Photo by Monika S Jakubowska





*Together we feel so free to express ourselves. My way of expressing myself through voice, his way through his guitar and together it feels like we have something very special. We feel so connected and sometimes we don't even need to speak about something, it just magically happens.*

This chemistry is beautifully explored in their upcoming album *It's All We Have* due to be released on April 7th.

*Sabino and I felt a new sense of freedom in expressing ourselves, through sound and felt the urgency to say something and to do something that expresses our gratitude. The title of the album, for us, has a double meaning. It means we are aware of the beauty; of the nature and the humanity we are surrounded by and we want to say that out loud that this is beautiful! But also, all the things that are happening right now are not easy and there are so many events that have had a negative effect on life. I mean the last two or three years have been very difficult for everybody and especially for artists.*

*I think it was important for us that right now was the time to express this through our music. But we wanted to express a sense of positivity, the other side of the negatives – the beautiful nature and the way we should respect the magnificence of the things we are surrounded by.*

Diana and Sabino will be launching their new album in April and it promises to be something quite magical. While you wait, you can explore their work together through their two previous albums, *On A Cloud* and *Lo Racconta il Mare*. *On A Cloud* emerged through Diana's vocal research, where she explored the pioneer Jeanne Lee.

*She proposed a way of performing that was not competitive nor above the others nor against them, but of great exchange and dialogue with the other artists with whom she related. A redefinition of the image of women, therefore, but also of women in the collective. Jeanne Lee expresses a great sense of positivity and humanity.*



LO RACCONTA IL MARE

SABINO DE BARI

Lo Racconta il Mare is a beautiful collection of songs for voice, flute and alto flute, classical and soprano guitar, narrator and electronics based on old dialect works and elements from Molfetta musical tradition (South Italy).

On a cloud

Diana Torti

with  
Sabino de Bari



“On a Cloud” is a project born during a passionate music and vocal research focused on the figure of Jeanne Lee, wonderful singer of the avant-garde Jazz. She has been a courageous artist and pioneer of an innovative way of singing in Jazz music starting from the Sixties.

**To follow and support  
Diana Torti**  
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SABINO DE BARI  
DIANA TORTI  
**IT'S ALL WE HAVE**

**New album coming out  
April 7th!**



# Barbara Thompson Memorial Concert 2nd June 2023



**AT THE  
UNION  
CHAPEL  
LONDON**

TICKET LINK:

 [unionchapel.org.uk](https://unionchapel.org.uk)

**Barbara Thompson's  
PARAPHERNALIA**

Peter Lemer • Dave Ball  
Billy Thompson

With special guests:

Emma Rawicz

Snake Davis • Andy Scott

Tom Ridout • Kim Cypher

Phil Mulford • Paul Dunne

Malcolm MacFarlane

Gary Husband

**Jess Gillam MBE**

Stars of **COLOSSEUM**

**Big Sky Choir**

**Trifarious**

**The Rascher Saxophone Quartet**

**The Marici Saxophone Quartet**

**The Weill String Quartet with Trish Clowes**

**Barbara Thompson's Saxophone Orchestra**

Celebrating the life and musical legacy of virtuoso saxophonist, composer and bandleader Barbara Thompson MBE in music and song. This unmissable event will be held at the Union Chapel just a stone's throw from where Barbara grew up. It brings together performers from the Jazz, Rock and Contemporary Classical worlds, drawing upon Barbara's rich and diverse catalogue and decades-spanning career as a performer, composer and all-round force of nature.

A distinctive presence on the British music scene, her well-documented battle with Parkinson's disease and subsequent death in 2022 prompted tributes from all corners of the music world.

**"Formidably talented saxophonist at the heart of many jazz line-ups who blazed a trail for female instrumentalists"**

John Fordham's obituary, The Guardian

**"...one of the most inspirational women and saxophonists I know..."**

Jess Gillam MBE

**"...a pioneering composer for the saxophone..."**

Dave Gelly



Together with new interpretations of Barbara's work from British saxophonist and BBC radio broadcaster Jess Gillam, her critically-acclaimed band Paraphernalia will be joined on stage with Gary Husband on drums and guest saxophonists Emma Rawicz Snake Davis, Tom Ridout, Andy Scott and Kim Cypher with guitarists Malcolm MacFarlane, Paul Dunne, bass player Phil Mulford plus others to be confirmed. The night will also include performances by colleagues from Colosseum – the Jazz/Rock fusion band founded by her husband drummer Jon Hiseman, their daughter, singer/songwriter Ana Gracey and more recent collaborations with chamber music trio Trifarious, the Rascher and Marici Saxophone Quartets, her 12 piece Saxophone Orchestra and 50+ strong choir Big Sky. A specially created ensemble will play 2 pieces from her celebrated album 'Barbara Song' which features the songs of Kurt Weill arranged by Barbara and other contemporary composers for string quartet and saxophone, played on this night by Trish Clowes.

The evening's finale will be a powerhouse performance of 'Unity Hymn' written by Barbara for her band Paraphernalia and choir, though never performed in this format during her lifetime. Her memorial concert promises to be an evening which would have delighted Barbara, and of which she would have been rightly proud.

Ticket sales and donations on the night will go to Cure Parkinson's to help fund ongoing research and support for those living with Parkinson's disease.

The line-up will include:

Barbara Thompson's Paraphernalia  
featuring special guests including Gary Husband, Emma Rawicz, Snake Davis, Andy Scott,  
Tom Ridout & Kim Cypher, Jess Gillam MBE, Stars of Colosseum, Ana Gracey Hiseman,  
Big Sky Choir, Trifarious, The Rascher Saxophone Quartet, The Marici Saxophone Quartet,  
The Weill String Quartet with Trish Clowes, Barbara Thompson's Saxophone Orchestra  
plus more still to be confirmed.

**Tickets available here**





# TIME TO SHINE

BY KIM CYPHER





# TIME TO SHINE

## BY KIM CYPHER

**W**e all know of incredible people who inspire us and who we admire in our lives. Some will be very prominent. Others will be less so, working behind the scenes or alongside others who take a more visual role. Imagine if you will, a jazz club with a spotlight shining on stage, highlighting a group of musicians. A vision very much in the foreground of our jazz industry. But what if the spotlight was turned away from the stage for a moment, to shine a light behind the scenes onto the parts we rarely see. Who will we find at the heart of our jazz clubs?

As part of International Women's Day, raising awareness of and celebrating women's achievements, I would like to highlight two incredible women running highly successful jazz clubs, performing roles absolutely crucial to the survival of the UK's jazz industry, providing opportunities for musicians and creating wonderful jazz communities for everyone to enjoy. I truly admire and feel inspired and motivated by Sophie Holder and Jayne Jefferies and I would like to give an insight into their busy, hectic lives and celebrate all they do behind the scenes of their successful jazz clubs. It's time for them to shine...spotlight ON.

Imagine if you will, two beautiful swans gliding gracefully across the water, their vigorously paddling feet hidden from view. This is the perfect introduction to Sophie and Jayne whose tireless work is all going on behind the scenes.

Sophie runs a group of jazz clubs across the

Midlands together with and hosted by her husband, hugely popular jazz violinist, pianist and vocalist Ben Holder. Ben & Soph's Jazz has been presenting some of the UK's finest jazz musicians since 2015, with monthly sessions currently being hosted at Draycote near Rugby, Harbury Leamington Spa, Market Bosworth, Mickelover near Derby and Moreton-in-Marsh.

Jayne also runs several jazz clubs in the Cotswolds together with her husband Paul Jefferies who is one of the UK's most respected bass players. The Little Live Music Company has been hosting 'live' jazz since 2011. They currently host jazz sessions every month in Burford, Cirencester, Thame, Witney, Woodstock and Moreton-in-Marsh jointly with Ben & Soph's Jazz.

The whole set up is very much a family affair as Sophie's husband Ben is Jayne's son and Sophie's family are very much part of the whole venture (I will touch on this more a bit later).

I have been lucky enough to have performed in clubs run by both Sophie and Jayne. As a guest musician arriving early at the clubs, I have witnessed Sophie and Jayne transform cold, empty, lifeless rooms into warm, welcoming spaces, beautifully lit and with every attention to detail. This includes setting up tables and chairs - a strenuous, manual job requiring great organization to ensure everyone gets a good view and sound of the band. Each table is meticulously decorated and at some venues they are also responsible





for setting up the bar. Next, their attention will turn to running the ticket table, welcoming people in and making sure everyone knows where they're going and is kept happy. They will be selling merchandise on behalf of the guest musicians, running a raffle as well as keeping the musicians fed, watered and looked after and often popping on stage to make announcements and carry out the raffle. It really is endless, and this is after all the work that preceded the event: booking the musicians, liaising with venues, creating promo, setting up ticket links, promoting each event and sorting out all the arrangements. Of course, on the night they will always be the last to leave after everyone else has vacated and so begins the whole process in reverse, with the final job being a mammoth sweep of the floor.

So, I wanted to delve deeper into Sophie and Jayne's world of running jazz clubs and find out what it's really like behind

the scenes. It was immediately apparent that both are incredibly humble, not wishing to take any glory for their hard work. They also emphasized an equal partnership with their husbands and the importance of family / teamwork as well as describing their work as an ongoing 'learning curve'.









**Kim – Firstly, how do you go about selecting the right venues to host your jazz sessions?**

Jayne – *“It is quite difficult to select the right venue to run our jazz sessions and I have to say we do it by a ‘gut’ feel.”*

Sophie – *“There are a lot of factors that go into hosting Ben & Soph's Jazz sessions in a certain venue or place, and it has certainly been a process of trial and error over the years! I think a key factor is to find a venue in an area that has a want for live jazz. Thankfully we now work with a selection of wonderful halls, hotels and clubs who act as brilliant homes for our sessions.”*

**Kim – All of your events are very well attended and often sell-out performances. How have you built up such a dedicated following?**

Sophie – *“This really comes from years of hard work, consistency and building trust with local audiences. There really is no magic formula for this, but we are so grateful to have such wonderful audience bases comprising both year-long regulars and relatively 'new recruits' - we really couldn't do it without them!”*

**Kim – Every event I have attended has had a really welcoming, friendly atmosphere where everyone knows everyone. It's a wonderful jazz community, like a family. Do you see your role in the jazz industry as going beyond hosting music events, more like providing opportunities for people from all walks of life to come together socially?**

Sophie – *“I'm so, so glad that your lasting impression was like that. We have always really tried our best to make the evenings as accessible, warm and welcoming as possible and that's why I won't miss being on the door for a session – I was literally back there 5 days after having our son, Charlie! I feel that sometimes people can hear or read the word 'jazz' and automatically think that it might not be for them, usually because they don't realise how broad and diverse the jazz genre is. So, Ben & I have always tried to cover all bases between us and make the on and off-stage*

*experience for our guests a really positive and happy one for both jazz fans and those who just want to have a really great evening out with friends or family. I hope that we provide enjoyable social evenings for all, whilst showcasing top quality jazz musicians!”*

Jayne – *“We try to create a friendly atmosphere where people feel safe to attend. I think it is a major role to play in the community to provide opportunities for people from all walks of life, especially individuals to come together socially. Putting on live jazz events is a bit of a ‘labour of love’ but very rewarding.”*

**Kim – What is the hardest part of your job?**

Sophie – *“For me it is probably the fact that I, and we both, are never really off duty! I'm always contactable by phone, email or text, be it regarding one of our sessions or a booking for Ben with one of his line-ups, as I handle all of Ben's admin, too! I have replied to emails at 6am and 11pm on our wedding day and from several different countries when we have attempted a holiday! We don't mind on the whole – it really is just part of the life we lead together. But I think that the constant state of 'on' can be hard sometimes. Especially with a little one!”*

**Kim – You are both married to musicians who work with you and your jazz clubs are very much a family affair. How important is it for you to have support from your family?**

Sophie – *“Oh goodness me – hugely important! I couldn't do what I do without Ben being the musical whirlwind that he is, but I like to think that he couldn't do it without me either – you'd have to ask him what he thinks! In terms of family support: we need our audiences to make the jazz sessions work, but we need our family support to make our lives work! They help us in so many*



ways from physical help during the jazz evenings (thank you, Dad and Nan!) to my wonderful Mom's babysitting support. Ben's mom Jayne and her husband Paul are also amazing in helping us with babysitting when they aren't at gigs of their own. We also run the monthly jazz in Moreton-in-Marsh as a four-some, which is really lovely!"

Jayne – "I have had five children, practised as a nurse, science teacher and more recently undertaken roles in finance and university research. In retrospect, I realise that each of these roles had their own stresses – however, running jazz events is no exception! Covid-19 had a big impact upon running our events – basically, resulting in not being able to run them for months at a time! I wondered whether the world had changed and whether we'd ever get back to being sociable or 'normal' again. I have to say Paul was my rock during this time and remained positive throughout."

Kim – Sophie, your Nan has become an absolute legend to me since I met her and experienced all the support she gives you (and meticulously wraps all your raffle prizes). I feel we should bring her into the International Women's Day celebrations. In a sentence (or two) tell us what makes your Nan so amazing.

Sophie – "Well, my Nan is a real force of nature! She is the youngest of 17 children – sadly only 3 sisters are still here! – and, at the age of 84, is still the life and soul of the party. Nan really is the queen of raffles and she also irons all of Ben's shirts. Endless gratitude!"

Kim – Jayne, you are forever providing your musicians with freshly baked cakes and wonderful food prepared by Paul (Paul's famous green-room wraps!) Why do you feel it is so important to do this?

Jayne – "We welcome all our musicians and really appreciate their talent. We aim to make them welcome by providing food and drink – many times we go to gigs where the musicians struggle even to get a jug of water, making them feel a bit insignificant in my opinion."

Kim – Sophie, how do you juggle your workload with your young family?

Sophie – "Charlie is our first child and so this has been a huge learning curve for both of us and I think we very much are still learning! The diary is different week to week, month to month and so we have to adapt and find balance whilst always putting Charlie's (ever evolving) needs first.

I have high expectations of myself in my working life and as a mother, so sometimes I feel like the pressure can mount a bit too much, but generally a few hours of undistracted family time with Ben, Charlie and our little dog Bertie cures this!"

Kim – Sophie, you are also a musician and a wonderful jazz singer. I very much enjoyed your online lockdown music sessions presented with Ben. What are your musical plans for the future?

Sophie – "I'm a classical flute player but I literally do not ever find the time to do regular practice and certainly not to ever play in public. I also really got into jazz vocals during lockdown, essentially so that Ben could maintain some form of musical outlet for his energy. So, our live streams was a way for us to have something to focus on and a musical outlet for Ben (and myself, as it became!) It was also a way to connect to our regular jazz club audiences who we weren't able to see or host music for. We were so thrilled to be able to connect virtually with all these people across a couple of online platforms and we look back on the livestreams so fondly – we actually miss them!

Ben & I have our own little duo that we do a few gigs with and sometimes also as a trio with some of our favourite double bass players. I love singing



beautiful jazz songs and feel very privileged to have the opportunity to do so alongside musicians like Ben!”

**Kim** – Jayne, you love to dance and you seem to have a real love for all kinds of music. What is your favourite music to dance to?

*Jayne* – “I do not actually play a musical instrument but prefer to feel music through the medium of dance. I trained in ballet & tap as a child and later in ballroom and Latin. I personally love the drums as I can identify with the beat they play. Although married to a double bass player I do not always hear a bass line

*and therefore do not dance to it, but I do appreciate that the bass makes music ‘beautiful’ – it certainly sounds different without it!”*

**Kim** – Do you have any advice on how to successfully promote events and create excellent promo?

*Sophie* – “I think it’s important to do **EVERYTHING** you possibly can: posters, flyers, adverts in magazines, a good website etc. If you’ve done everything at your disposal then at least you know you couldn’t have done any more, even if the night doesn’t work out!”





**Kim** – How would you encourage people to start supporting live jazz?

**Sophie** – *“Find local events in your area and attend them. Repeatedly. Support efforts that people are making in your vicinity to bring people together, be it for music or art or dance, and keep them alive!”*

**Jayne** – *“You have to be willing to give new things a chance. A lot of people would say that they do not like jazz – I was one of them. Listening to music is a bit like dancing for your ears– you have to latch onto something (with dancing it’s the beat) but even when just listening I think the brain is searching for patterns (I have found with jazz, due to the improvisation, sometimes it is difficult to find that pattern). However, the more you listen, the more your brain ‘tunes in’ and the more you appreciate jazz. Comparing jJazz with pop music now – I can’t get over how talented jazz musicians actually are – listening to jazz, particularly live, is enlightening!”*

**Kim** – If you could host any musician from anywhere in the world at one of your jazz clubs, who would you choose and why?

**Sophie** – *“Ooh, what a great question! I have two and they’re coincidentally probably the only two people I would immediately buy tickets to see myself: Harry Connick Jr. and vocalist Samara Joy. Harry needs no introduction! Samara Joy is phenomenal – reminiscent of Sarah Vaughan but with a modern edge and just so enjoyable – she just won 2 Grammys! So, yes – if either of those amazing artists would like to play a Ben & Soph’s Jazz event then I will happily welcome them!”*

Both Sophie and Jayne are embracing what they describe as a ‘crazy life’, being all-consuming and wonderful in equal measure. Like so many incredible people working in The Arts, it is relentless but so rewarding that you really wouldn’t choose to do anything else. It is inspiring, challenging and forever changing.

It has been a real honour to celebrate Sophie, Jayne (and Sophie’s Nan) on International Women’s Day, expressing gratitude for all they do (alongside their husbands Ben and Paul) and their wider family. It is their time to shine in a jazz lifestyle which keeps them firmly on their toes, yet they wouldn’t change it for the world.

[Photos by Ron Milsom](#)

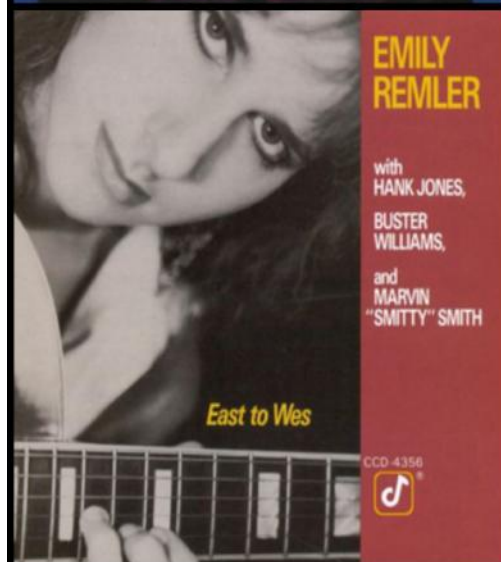
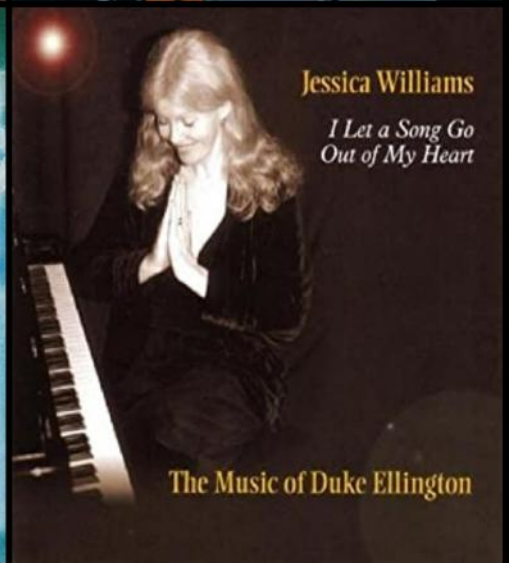
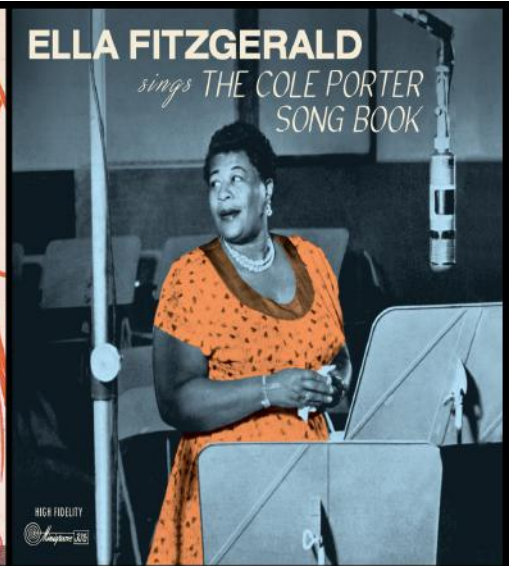
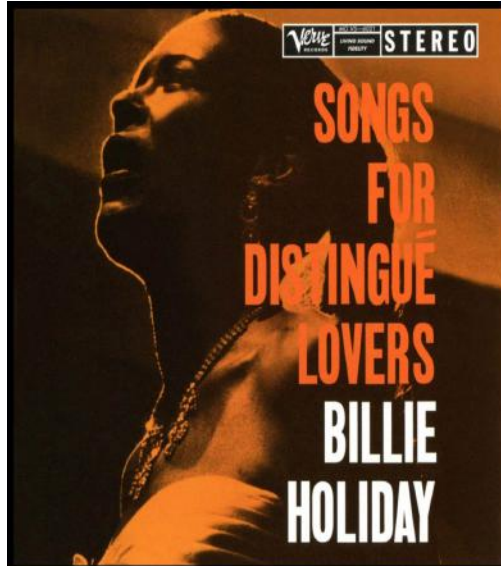
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# NICK LEA RECOMMENDS...

We asked Nick Lea of Jazz Views, if he would like to highlight some inspirational legacy women for this special International Women's Day edition. Click image to be taken to the playlist.



# Supporting International Women's Day



International  
Women's Day

#EmbraceEquity  
#IWD2023

International Women's Day 2023 campaign theme: #EmbraceEquity

For International Women's Day and beyond, let's all fully #EmbraceEquity.

Equity isn't just a nice-to-have, it's a must-have.

A focus on gender equity needs to be part of every society's DNA.

And it's critical to understand the difference between equity and equality.

The aim of the IWD 2023 #EmbraceEquity campaign theme is to get the world talking about Why equal opportunities aren't enough. People start from different places, so true inclusion and belonging require equitable action.



Photo by Alexandros Petrakis



# AND NOW WHAT?

BY LARA EIDI

## Friends,

As I sit down behind my laptop in an Athenian coffee shop (cue light bouzouki music I think about how this time last year, I wrote an opinion piece for Women in Jazz Media in honour of Women's Month. I spoke about how there was still room for improvement as far as asserting women's importance in this industry, and I also spoke about the fact that I believe there is room for more internal support between women themselves. A lot has changed since then, as I took inspiration from a host of women who, like me, were adamant about doing things themselves, without having to rely on anybody for support.

Or is this in fact a misconception?

This year's theme: how to ask for support, whilst supporting yourself. Everything in life is give and take, we all know that. So why should being an artist, creator or creative entrepreneur be any different? Why do I keep hearing endless conversations about how women are 'always' 'doing things on their own, or worse (and yes, I'm aware that this next bit is a painful truth) that when they look for support from across the female spectrum, it's often met with competition or cynicism.

Why am I bringing this up? Is it to start a discussion? Yes, but I'd like to invite the reader to understand why, even now, after a year of wonderful celebrations for women in music, I still feel and observe that deep down, most of us shy away from asking for help. We feel because, at the root of this that is where most of us feel like we don't deserve support. Why, I ask again, humbly? Because we've been so concerned with trying to fit in to boxes within boxes as artists because of our gender, we no longer recognise the reason or the priority of why we create art and music. We say we don't like to be boxed in? How about we get rid of the boxes, how about instead of using words like 'diversity', we simply put calls out for women in music?

Surely, we've come such a long way we don't need to create distances within ourselves and our musical sisters. I have often had discussions this year with up-and-coming artists who have pointed out that when they try and reach out to artists they look up to, they are often ghosted or even told that they simply don't fit what the festival or venue is looking for. Sure, everyone has their thing. Venues have to survive, and festivals are a driving force behind performances. The issues start when you have women heading these festivals (which is incredible) feeling pressured into putting out calls for artists who tick certain boxes. Must come from a diverse background. Must identity as such. Why? Why are we so fixed with identity? Besides the obvious answer, I ask:

What if we focused on the music, the collaboration, and the mutual respect all females can have to create something that defies all those boxes? Isn't this what we fought for so long? To equate ourselves as people, artists, who wish to make waves.

[Click here to follow and support Lara Eidi](#)



# THE WOMEN IN JAZZ MEDIA TEAM RECOMMENDS...

In celebration of International Women's Day, we asked a few members of the team to tell us about a woman who has inspired them.



## **Germana Stella La Sorsa and Gretchen Parlato**

One of my muses that has inspired me since I first listened to her music. A velvety and sincere voice, a very unique way of improvising and a killing sense of rhythm.

This is her latest single “Lean In”, recorded with guitarist Lionel Loueke (feta Mark Guillian) and released on Edition Records on the 17th of February:



## **Hannah Horton and Dame Vivienne Westwood**

A rebel, 100% authentic and a huge role model for me.



## **Paulette Jackson and Maya Angelou**

From a literary standpoint, in my journey as a writer and becoming a published author, I cannot help but think of the legendary Maya Angelou. Her strength and eloquence in all she created in her writings has definitely influenced me in sharing my stories as a writer. Ms. Angelou was TRUTH, she was confident in who she was and what she had to say. I have admired her spirit for a very long time. Her great contributions will forever be etched in my memory and I hope that what I continue to create, pays homage to her in some way.

Here's one of my favorite clips of Ms. Angelou:





## **Tatiana Gorilovsky and Liz Wright**

One of the most powerful, deep and warm-human voices of jazz and soul-Liz Wright. She is like the reincarnation of all great queens of jazz from the past.



## **Kim Cypher and Eva Cassidy**

A beautiful lasting legacy of music. There is nothing more inspiring...



## **Fiona Ross and the Dee Dee Bridgewater Family - China Moses, Tulani Bridgewater and Dee Dee Bridgewater**

Queens. Inspirational in every way.



## **Lara Eidi and Becca Stevens and Attacca Quartet**

It is my humble belief that songwriters are the true heroes of re-invention. In this case, Becca Stevens has continuously inspired and blown me away with her immense talent, pure magical heart-shaped voice, floating between folk, rock jazz and cultivating a world of her own. Her greatest achievement to date, is her Grammy Award Winning ( 2023) work with the Attacca Quartet. I can't imagine an album more beautifully crafted, with Becca delivering gut wrenching , haunting vocals and performance. Also, it looks like women can and DO it better. This clip is a Radiohead cover. Damn.





## **HANNAH HORTON BRINGS HER FUNK, SOUL AND PASSION TO THE SWINGING CAT JAZZ CLUB!**

For those of you lucky enough to live near Haverhill in Suffolk, the Swinging Cat jazz club will be opening its doors at the Haverhill Arts Centre on Saturday 29th April. The first gig will feature, UK jazz and soul star Natalie Williams and Hannah's amazing house band. The godfather of swing, Ray Gelato, will be joining Hannah on June 4th.

Supporting artists and the community has always been a driving force behind Hannah's work and she is keen to showcase women artists at the club, so watch this space to hear about future guests! This is what Hannah told us - 'This is a brilliant opportunity to put Haverhill on the jazz map. Fabulous live jazz doesn't have to be seen in the big smoke! Jazz artists love to share their music with audiences worldwide and Haverhill Arts Centre is the perfect venue. The Swinging Cat's vibe is intimate yet cool, and has the perfect atmosphere for an evening of exceptional and international jazz. I am so excited and cannot wait to let you know some of the amazing artists booked for 2023'

As the Jazz Artist in Residence, Hannah will be bringing her highly acclaimed quartet which includes Tim Laphorn on piano, Rob Statham on bass and Nic France on drums – fantastic on their own and always giving great support to their guests. They've played together for over 10 years, know each other's every move, and have great synergy and musicianship. Regularly performing to sold out crowds across the UK, this is a fantastic opportunity to bring this special line up to Haverhill. Not to be missed! Supported by Women In Jazz Media, Connects Music and Kind of Jazz.

**For further information and tickets,  
[please click here](#)**

LIVESTREAM

## JAZZ AT THE COTTAGE

HOSTED BY HANNAH HORTON

1st Sunday of the month 19:30–20:30

Online

It's easy to join:

- 1) Buy a ticket on Eventbrite
- 2) Click the YouTube link in the ticket confirmation email
- 3) Pour yourself a glass of something delicious
- 4) Sit back in the comfort of your home and enjoy on any device
- 5) Join in the chat if you'd like

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Jazz at the Cottage,  
the best kept  
livestream secret:

Hosted by Hannah  
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A monthly series of intimate, cool and classy livestreamed Jazz shows to enjoy from the comfort of your sofa! Performed for you by top UK jazz artists who've played at Ronnie Scott's, Royal Festival Hall, The Barbican, Love Supreme, Pizza Express Soho, 606 Club and many more.

End your weekend with friends and fam-i-ly listening to some top-class jazz music from a star of UK Jazz, Hannah Horton! Pour yourself a glass of something delicious, sit back and enjoy an hour of sophisticated, top class jazz from the comfort of your sofa!







# THE WOMEN IN JAZZ MEDIA PODCAST SERIES





IN CONVERSATION  
WITH...

WITH HOST  
HANNAH HORTON



Photo by Tatiana Gorilovsky

Click on the images to go straight to the podcast!

Faye Patton

Migdalia Van Der Hoven

Lara Eidi

Romarna Campbell





# STICKS AND THRONES

Shining a light on  
drummers from around  
the world

Click on the images to go straight to the podcast!

Ciara Chinniah  
Abbie Finn





WITH  
MIGDALIA  
VAN DER HOVEN



A podcast series about the  
world  
of songwriting



# THE NOTES BETWEEN WITH LARA EIDI

Click on the images to go straight to the podcast!

Daisy Chute  
Liv Monaghan





Daisy Chute



Liv Monaghan



# ON THE BOOKCASE

Exploring the world of female authors, this podcast series highlights and promotes books and their authors from around the world. Fascinating conversations with inspirational women with host Fiona Ross.

Click on the images to go straight to the podcast!

Tammy Kernodle  
Tish Oney  
Jordannah Elizabeth  
Joan Cartwright  
Paulette Jackson  
Monika Herzig  
Maria Golia







SHE'S AT THE CONTROLS

Helen Reddington



# SOMETHING NEW







WITH  
ESTHER  
BENNETT

Photo by Monika S Jakubowska



# SOMETHING NEW

## WITH ESTHER BENNETT AND ABBIE FINN

**E**xploring new albums through conversation directly with the artist and to share a little insight into their work, this series is published on our Jazz in Europe column.

As one of the London Jazz scenes' most experienced, highly respected and widely loved jazz vocalists, Esther juxtaposes sensitivity and a sparky sense of humour in all her work and we are thrilled to have her involved in this series to help platform new female led jazz releases across the world.

Abbie Finn is a drummer and composer from the North East of England, who trained at Leeds College of Music and Trinity Laban Conservatoire of Music and Dance in London. With an impressive portfolio of performances including working with the National Youth Jazz Orchestra, Women of the World Orchestra and artists such as Paul Edis, Andrea Vicari and Zoe Gilby, as well as her own album projects, Abbie has just released her third album, 'On Pink Lane'.

I'm going straight in...I was blown away by the American vibe of the album. The first few tracks, for me evoked the sound of Jimmy Garrison and the drum and sax led vibe of 'East Broadway Run Down' not to mention the frontline presence of Buddy Rich. Jazz drummer-wise, who would you say have been your main influences and inspiration?

*I've had so many influences that I certainly couldn't name them all. A big one is Sebastian De Krom, who taught me 1-1 drum lessons at Leeds Conservatoire. He's such a nice guy and is an insane drummer and great tutor. He actually came to help us fine tune the arrangements for the new album, for which I*

*am very grateful. Other drummers I like include Max Roach, Tony Williams, Art Blakey, Peter Erskine, Bernie Dresel and Neil Peart amongst so many others... the list goes on! I'm always being introduced to exciting new artists from fellow musicians, it's great. Whilst studying at Leeds I set up and ran my own big band which I used to arrange for as well, so I'm a fan of artists like the Big Phat Band, Thad Jones/Mel Lewis Orchestra, Sammy Nestico and lately I haven't stopped playing Frank Sinatra's final studio album 'L.A. is my lady'.*

I know that there are musical styles and genres other than jazz that you play and that you are inspired by. Tell us a bit about that.

*For a long time now it's been mostly jazz that I perform live, but I started off liking a lot of rock music and alongside this I used to perform with orchestras, wind and brass bands, samba bands etc. Anyone who knows me, knows that I'm a huge Harry Potter fan, so I really love the work of John Williams and other film music composers. I also quite like musicals, Lion King never gets old for me. In terms of other bands, I really like Rush, with drummer Neil Peart who is amazing. I used to listen a lot to bands like Avenged Sevenfold, 30 seconds to mars, Paramore, The Darkness and Black Veil Brides, but to be honest I haven't listened to those in some time as jazz really is at the forefront for me these days.*

I love the title of the album. Was it a conscious decision to give a nod to 'On Green Dolphin Street'? Tell us more about the title of the album and why you chose it.



[www.transientlife.uk](http://www.transientlife.uk) © Steven Cropper

*Nothing to do with Green Dolphin St actually. Pink Lane is a street in Newcastle that housed the old Jazz Café and the renowned jam session where the band first played together in 2017. The jam has since moved venues to the Black Swan round the corner and is still going strong. We also launched the album in January at the Prohibition Cabaret Bar (which used to be the Jazz Café). We always feel especially welcome when we play in Newcastle amongst the friendly faces of audience members and fellow musicians, and thought it was quite a special location for the band.*

It's no secret that the sax player, Harry Keeble, on this album, is your partner.... Speaking of which, are congratulations in order yet? Anyway, give us a bit about your musical history together and would you say that being partners brings anything else to the mix, both album and performance wise?

*Yes, Harry the Saxophonist is my fiancée, we're getting married in June! We met whilst studying at Leeds, he came to audition for my big band, and I loved his sound and got him on 1st Tenor. He also played on my final recital, and he now plays for my trio and quintet, and I play for his quartet (who are releasing their first full length album soon). We go to a lot of jams and gigs together and he helps me with my compositions and other music things. It's great to have a partner who is also a musician, and we just perform together a lot and have a clear understanding of each other's playing.*

And then making up your fabulous jazz trio is the bass player Paul Grainger. Tell us about your musical history with him and why you chose him to play bass on this album.





Photo by Monika S Jakubowska

*I met Paul on the Jazz Café jam when I was back home from Leeds one time. He was very welcoming and asked me to be in the house band a month or so later and I got to meet lots of Newcastle players by doing this. He is a lovely bloke and everyone on the scene up here knows Paul, he's super reliable and is always up for playing no matter where it is. I can always rely on him to lay down a good groove, he's a solid player. He also wrote some fab music that featured on our first album 'Northern Perspective'.*

Which leads nicely on to track number 5 - where there is a definite change of pace and where the bass is more heavily featured. Tell us more about your hauntingly mysterious composition 'Labrynth'

*I really like the way Max Roach uses mallets on 'Delilah', It inspired me to write this tune. Seb gave us the idea to do a bass overdub with double stops on, so we added that to the recording as well, along with the mallets on the toms and snare turned off. Our wonderful sound whizz Ray Beckett thought it might be nice to add some effects on this one to give the sound of a vast and spacious Labyrinth and we decided to go for it. He's done an amazing job with the sound on the album and was with us from start to finish.*

All of the tracks on this album are composed by yourself, yet there seems to be plenty of room within these compositions for freedom and improvisation (particularly in the track 'Mirador De Los Paleos' I'd like to know more about your approach to composing.

*For this album I decided to feature only original music, as audience members wanted more after hearing the originals on the first album. I always decide what style I want first and work from there, thinking about particular grooves and the general feel. I then think about the melody and harmony and how the Sax and Bass can work together with the Drums. I always leave a lot of space for improvisation and*

*I like the freedom you get with writing for a chordless trio, although a lot is done in the moment on a gig. It's all about having a musical conversation and listening to the other musicians. I take a rough piece to a rehearsal and the guys will give tips on how to improve the compositions. Harry helps me a lot at home with the harmony and is far more advanced in that area than I am, he comes up with some really cool ideas. 'Mirador' is all about a trip to Tenerife where I saw the beautiful night sky, free from light pollution. It was incredibly moving and inspired this piece, I wanted to keep it quite open to reflect what I saw that evening.*

The big one now.....being a female jazz drummer.... I'd like to refer the reader here to a recent podcast you did with drummer and WIJM Team Member Migdalia Van Der Hoven. I'm adding the link here and strongly advise the reader to listen to the podcast and in particular to a great and insightful conversation between two female drummers about their experience.



*Yeah, it's been a bit challenging being a female instrumentalist from the start, even going back to youth bands when my confidence was quite low and the bands were mostly made up of rowdy, loud boys. I remember another drummer who was a boy laughing at me after I did a bad performance at a school concert one time because I couldn't hear the backing track well enough. It was really awful and knocked my confidence a lot. I think it's super important to encourage every young performer, especially girls and give them the*



confidence to take it further should they wish to. There's a lot of sexism in the music industry and it's the little things that add up, things like recording engineers telling me that where I've parked was actually reserved for the drummer when I've clearly got my car packed full of drums and I'm only doing a trio recording. Or venue bookers and audience members who might make strange comments about the fact I'm a female drummer and a lot of them have the preconception that I'm going to be terrible because I'm a woman (someone once said that to me). It is a struggle to keep upbeat sometimes, and speaking to other female instrumentalists, they've all experienced a similar thing. It's great that there's organisations like Women in Jazz Media and Jazz Camp for Girls out there to encourage and promote the brilliant female musicians that are out there, these people make a huge difference.

Where was the launch, how was it and what other gigs have you planned for this album project?

We launched the new album on the 12th January at the Prohibition Cabaret Bar on Pink Lane in Newcastle, It was a really great night full of audience members new and old. Since then we've brought the new music to The Lescar in Sheffield which was a wonderful night, Jez and the team always make you feel super welcome. We then performed it at Saltburn Arts which was again, super well attended and we got some lovely feedback on the new album. We have a monthly jazz night at The Forum in Darlington that we organise, so we're on there later this month. We also have the Gosforth Civic Theatre later in the year and I'm in the process of organising a few more. People can keep updated with gigs through my website.

Slightly random, but, are there any other activities other than playing a musical instrument, that you feel inform your creativity?

Harry and I got into Archery in lockdown, and it was one of the only things we did for months. We joined a club in Sep 2022 and

absolutely love it, so we do a lot of that alongside the music. We're also really into cooking, hence the song 'Big Old Spice Cabinet'! We do a lot of it, especially Indian food and Asian cuisine in general.

[You can buy On Pink Lane here](#)



Abbie has more music on the way having received the Ronnie Scott's Charitable Foundation Grant.

[To support Abbie's work, please visit her website here](#)



Photo by Kenny Clayton









# ABBIE FINN



Photo by Ken Drew



# WOMEN IN JAZZ

## IN PARTNERSHIP WITH

# MORE THAN A FEW OF US

Inspired by Willard Jenkins book 'Ain't But A Few of Us', the Women in Jazz Media's new mentoring scheme **More Than A Few of Us** is open for applicants!

Specifically aimed at increasing the number of black jazz journalists across the world and supported by Black Lives in Music, who work to dismantle structural racism in the industry and work to take action to create a level playing field for everyone to have an equal chance to succeed, along with award winning legend Maxine Gordon, the mentoring scheme has significant support, not least of which is the through the inspirational mentors who are involved.

**More Than A Few of Us** is open for applicants!

[To apply, please follow this link](#)

**#knockingdownthedoors**

**BLACK  
LIVES IN  
MUSIC**

# JAZZ MEDIA

## BLACK LIVES IN MUSIC



Photo of Camilla George by Monika S Jakubowska



# PAULETTE JACKSON

## A CLASS ACT: THE FEMININE SIDE OF JAZZ

I grew up listening to all types of Jazz and grew to love it, especially over the last few years. I created a platform where I could play and listen to all types of jazz from the classic standards to a newer form of jazz, Smooth Jazz. But I have always favored classics like Sarah Vaughn, Billie Holiday, Nancy Wilson, Ella Fitzgerald, and Hazel Scott and so on.

Now, though I have listed the ladies above, I also love artists like Dizzy Gillespie, Louis Armstrong, Dave Brubeck, Benny Goodman, etc. However, there is a strength and warmth I feel with the “Ladies of Jazz”, whether vocalists or instrumentalists (yes, there have been some phenomenal lady jazz musicians that most may not be aware of). Speaking of which, in the past few years I have learned so much about women jazz musicians that I ever have before (thanks to this thing we call social media) and have been in awe of their amazing stories, getting to hear and see them play by doing much research and in the process, discover even more.

I love to learn about artists that have paved the way for so many and believe more light should shine on these amazing women of jazz, musicians and vocalists alike.

My list of favorite women of jazz stretches wide and far, even today’s artists like Fiona Ross, Lori Williams, Rachelle Ferrell, Dianne Reeves, Yulia and most recently, the amazing Samara Joy (she is fantastic)! This list, believe me, is only the tip of the jazz music iceberg.

Jazz music overall, in my opinion, is in a class all its own and the women that have contributed greatly to this rich genre of music, bring another level to it that is beyond measure.

Sure, some might argue that jazz music has usually been a male dominated genre but, make no mistake, the ladies have come to wreak havoc and cause a mighty musical storm, taking the lead I might add, for all to stand up and take notice.

Jazz is the foundation to a lot of the music we have listened to and loved over the years (many people don’t realize it) just go and do some digging, research the history of jazz and the women who fought to bring forth their gifts to the world and tell their musical stories via instrument and voice.



Billie Holiday and Hazel Scott by Roy DeCarava

I like to go way back to the 50s era of women in jazz and work my way forward. I can watch videos of some of these pioneers of jazz, for hours, such elegance and grace, yet a certain strength had to be intertwined within, I feel in order to compete in what was a male dominated era.

We as fans and artists alike, cannot ignore the greatness in the feminine and strong style of jazz that resonates differently in each one of these ladies, these women of great grace and poise, from their wardrobe, to their hairstyles and most importantly the delivery of their music. I feel like a lot of that is lost in today's music but as mentioned above, there are some fantastic artists of today that keep that same fire going and make it their own, while honoring those before them.

I wish I could include every woman of jazz who has inspired and moved me in some way, but I would probably be writing for a long time. So, I encourage you to do your

own research, go way back and time and discover these ladies of jazz music that brought joy and pleasure to the music world and made it better for those who are out here doing their thing today.

I am blessed to have a platform in which to play and share the musical gifts of these amazing women of song.

We must not forget the feminine side of jazz for without it, jazz music as a whole, would not be as rich and full with its history as it is. A Class Act, yes that's what the women of jazz music are, then and now.



# ON THE Women in Jazz Media PLAYLIST





Ludivine Issambourg by Monika S Jakubowska



# BRAD STONE

We are thrilled to welcome the award-winning Brad Stone back as our guest curator for our Women in Jazz Media Playlist for this edition.

Brad has been a radio programmer and music director for the past 40+ years and is the host of the brilliant 'The Creative Source' on [www.soulandjazz.com](http://www.soulandjazz.com) which always features a beautifully diverse mix of progressive jazz and fusion, new jazz releases, current artists and original compositions. He is also the 2-time winner of the Bobby Jackson Award for Internet/Non-terrestrial jazz programming, 7-time winner of Jazz Programmer of the Year with Gavin and JazzWeek and winner of the Duke DuBois Humanitarian Award at JazzWeek for lifetime contributions to the jazz music and jazz radio community.

To listen to Brad's 'The Creative Source' show on Soul and Jazz, click [here](#)

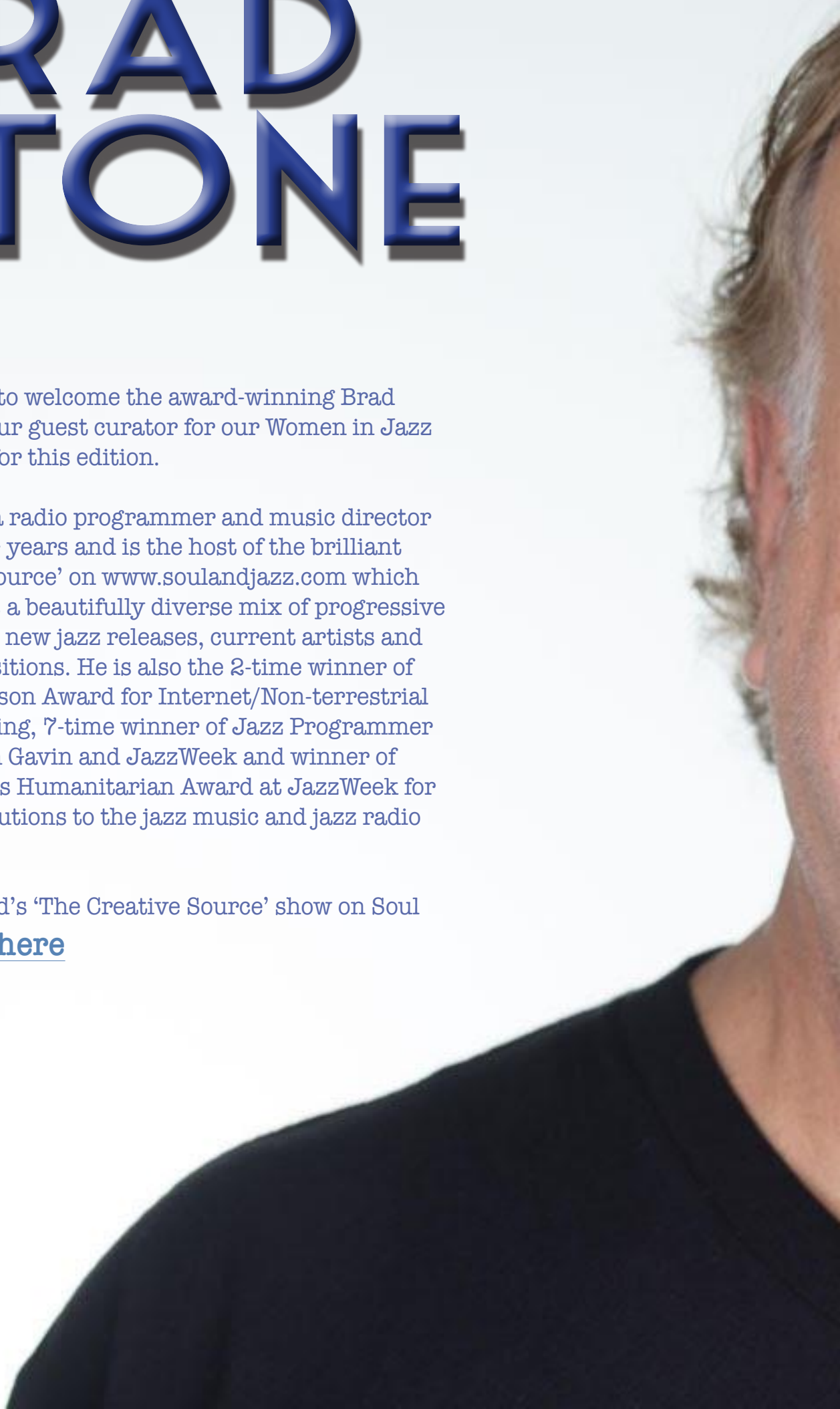




Photo courtesy of Jazz Connect





Photo by Bryan Murray



# SATOKO FUJII







## Satoko Fujii - "One Hundred Dreams" Libra Records 2022

Prolific pianist and composer Satoko Fujii celebrates her 100th release with "One Hundred Dreams" – an astounding accomplishment. A stalwart of the avant-garde, her music is a must to be experienced! At times dense and dissonant, then angular and sparse, then richly melodic – but all of it beautiful in the hands of a master. Her husband and long-time collaborator, trumpeter Natsuki Tamura joins her, along with other stalwarts of the progressive jazz scene Wadada Leo Smith, Sara Schoenbeck, Ingrid Laubrock and others join her in this five-part suite. If you haven't explored Satoko-san's music, this is a good place to start.

**She deserves to be heard!**

[Click here to buy](#)

[Click here to find out more about  
Satoko Fujii](#)

Photo by Bryan Murray









# LAKECIA BENJAMIN



Photo by Tatiana Gorilovsky





**Lakecia Benjamin**  
**“Phoenix”**  
**Whirlwind Records**  
**2023**

Some serious blowin’, a top notch band including many A-list players, mostly her own compositions, and a Terri Lyne Carrington co-production – on my initial listening I selected 6 tracks for radio airplay (but could easily play every track). Need I say more? Started with the infectious “New Mornings” – great groove, and sublime keyboard work by Victor Gould. One of the premier alto players on today’s jazz scene.

[Click here to buy](#)

[Click here to find out more about Lakecia Benjamin](#)





Photo by Tatiana Gorilovsky



# DIANA MARINO



Photo courtesy of Diana Marino









**Diane Marino**  
**“I Hear Music”**  
**M&M Records**  
**2022**

If you'd like to hear some fresh takes on some familiar standards and popular songs, look no further! Diane's vocals shine here – and she holds her own on the piano as well. Nicely co-produced by husband and bassist Frank Marino, arrangements by Diane and orchestrations by keyboardist Brad Cole – this is a good pickup for the traditionalists out there!

[Click here to buy](#)

[Click here to find out more about Diane](#)

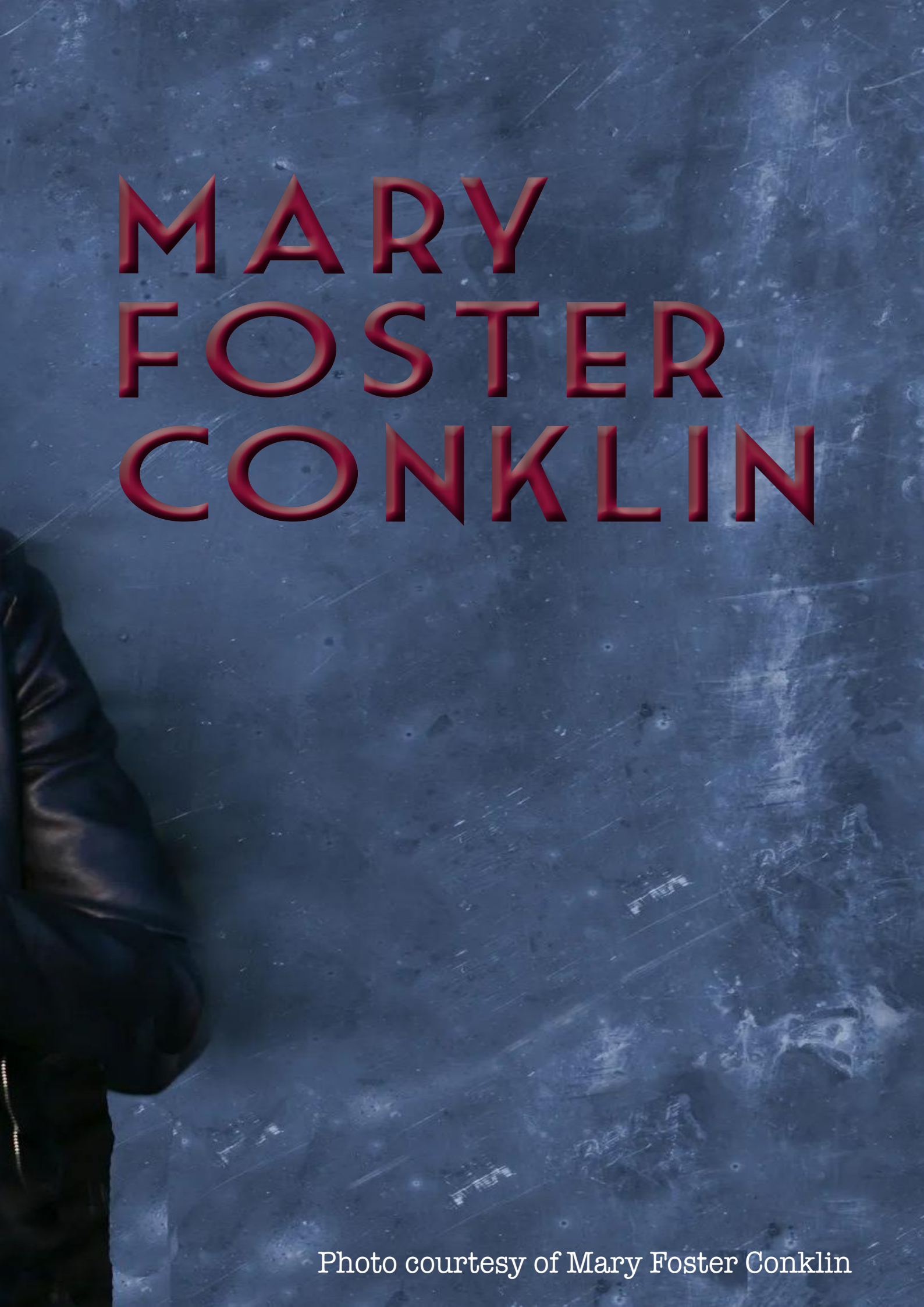


Photo courtesy of Diana Marino









# MARY FOSTER CONKLIN

Photo courtesy of Mary Foster Conklin





**Mary Foster Conklin  
“These Precious Days”  
Mock Turtle Music  
2023**

Ms. Conklin is a jazz radio programmer (her regular radio program “The Ladies of Jazz, out of WFDU-FM, Fairleigh Dickenson University in New Jersey, highlights women jazz artists). However Conklin is also an accomplished jazz vocalist! Here she presents a nice repertoire of “non-standards” – a variety of compositions not often performed. Nicely co-produced by pianist John Di Martino. Violinist Sara Caswell (her own new album is also included in this list) provides some unique colorations to this release!

[Click here to buy](#)

[Click here to find out more about Mary](#)

Photo courtesy of Mary Foster Conklin





# SARA CASWELL



EMMAMEADPHOTOGRAPHY





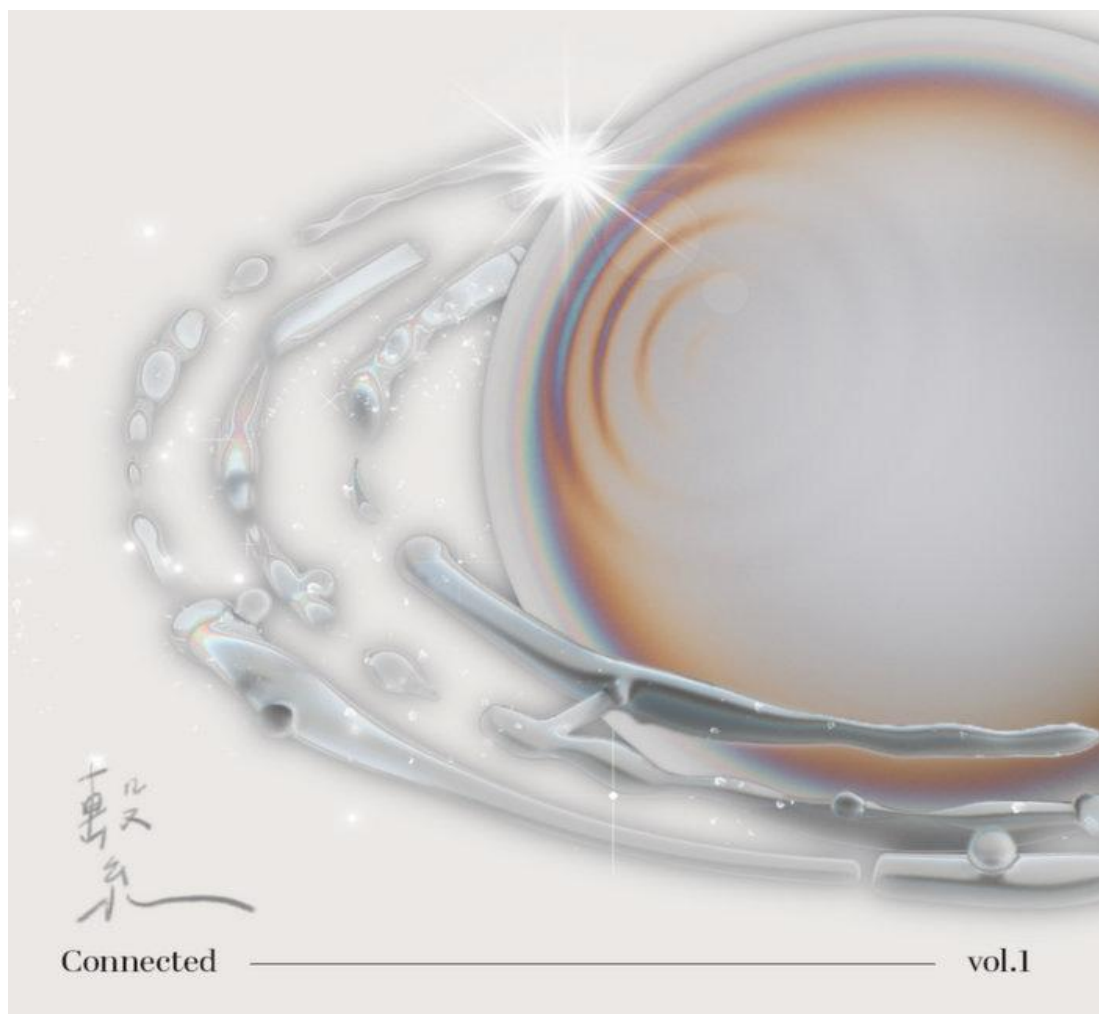
**Sara Caswell**  
**“The Way to You”**  
**Anzic Records**  
**2023**

Violinist Sara Caswell’s brand new release provides a beautiful platform for showcasing her gorgeous tone on the instrument. Even if you believe that you’re not a fan of the violin in jazz, you owe it to yourself to check this one out. Some of the tunes on this release, including Ms. Caswell’s own compositions, might be closer to being considered “jazz related” or “modern contemporary instrumental music”, but regardless of the category one puts them in, her playing is superb. I will start with programming the more angular and edgy “Last Call” (one she penned with Michael W. Davis and Dave Stryker), but the rest of the album is more sedate and melodic. Ike Sturm and Jared Schonig hold down the bottom on all tracks on bass and drums respectively, some beautiful guitar work by Jesse Lewis, and Chris Dingman provides some nice vibes work on 4 tracks.

[Click here to buy](#)

[Click here to find out more about Sara](#)





**Richie Goods and Chien Chien Lu**  
**“Connected, Vol. 1”**  
**(self-produced)**  
**2023**

Taiwanese vibraphonist Chien Chien Lu teams up with her regular collaborator, bassist Richie Goods, for this jazz fusion gem. Recorded during the “shelter in place” time period of the pandemic, it sounds like anything but – cohesive and beautifully produced by Goods, writing this review reminds me that I need to get back to playing this one on the air! Great band and stellar playing throughout. Some spoken word and poignant messages scattered throughout.

[Click here to buy](#)

[Click here to find out more](#)



© Remi Denis 2019



# 3D JAZZ TRIO



Photo courtesy of JWP Agency









**3D Jazz Trio**  
**“9 to 5”**  
**DIVA Jazz Orchestra**  
**2022**

Another fine release from the trio of Jackie Warren on piano, Amy Shook on bass and Sherrie Maricle on drums – put out on Sherrie’s own DIVA Jazz Orchestra label. All 3 well accomplished on their respective instruments, I continue to be blown away by Jackie’s remarkable facility and touch on the piano. A nice variety in their repertoire, including a couple of originals. Their best release yet!

[Click here to buy](#)

[Click here to find out more](#)





# AUBREY JOHNSON



Photo courtesy of Aubrey Johnson









**Aubrey Johnson & Randy Ingram**  
**“Play Favorites”**  
**Sunnyside**  
**2022**

For a vocalist to put herself “out there” and record an album with only piano to accompany her, really exposes herself. There’s no hiding one’s flaws in that format. Aubrey handles this in superb fashion – her vocals shine beautifully. My favorite is her sublime take on “Quem É Voce (Close to Home),” written by her late uncle, the great Lyle Mays. If you have the chance to see her live, please do so – in the meantime, enjoy this stunning release.

[Click here to buy](#)

[Click here to find out more](#)

Photo courtesy of Aubrey Johnson





# SANAH KADOURA



Photo courtesy of Sanah Kadoura







**Sanah Kadoura**  
**“Duality”**  
**Sanah Kadoura**  
**2020**

Lebanese-Canadian drummer, composer and bandleader released this extraordinary album back in 2020, but jazz radio has only recently been introduced to it, and it has been getting significant airplay on jazz stations and programs across the U.S. Superb musicianship throughout, notably by the fine saxophonist Stacy Dillard on soprano on most tracks. All compositions by Ms. Kadoura.

[Click here to buy](#)

[Click here to find out more](#)



Photo courtesy of Sanah Kadoura



# ALLY FIOLA



Photo courtesy of Ally Fiola



*Ally Fiola & The Next Quest, f. Jeff Coffin*  
*“Interblaze”*  
*Ally Fiola*  
*2023*

To my ears, alto saxophonist Ally Fiola’s music has a distinct New Orleans flavor to it. While not “Mardi Gras” music per se, it certainly fits in quite nicely on my current radio program with Delfeayo Marsalis’s new release “Mardi Gras Day”. Perhaps the prominent use of the sousaphone (played by Addison Sowery-Quinn) on this album is part of the sonic connection. Not the kind of music I would expect to come out of Halifax, Nova Scotia – but perhaps I need to learn more about the music scene there! Tenor man Jeff Coffin is the perfect foil to Fiola’s distinct voice on the alto. Co-produced by baritone saxophonist Chris Mitchell, this is a fun record! Glenn Patscha contributes with some nice keyboard work, including accordion.

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# JANE BUNNETT AND MAQUEQUE



Photo courtesy of Jane Bunnett









**Jane Bunnett and Maqueque**  
**“Playing with Fire”**  
**Linus Entertainment**  
**2023**

Jane Bunnett’s outstanding all-female group Maqueque have released their third album just recently – and in my mind, their best yet! Stellar musicianship, infectious compositions, and a great sounding CD to boot – well mixed and mastered! Guest guitarist Donna Grantis provides some searing and haunting guitar work to “A God Unknown”.

[Click here to buy](#)

[Click here to find out more](#)



Jane Bunnett by Emma-Lee Photography

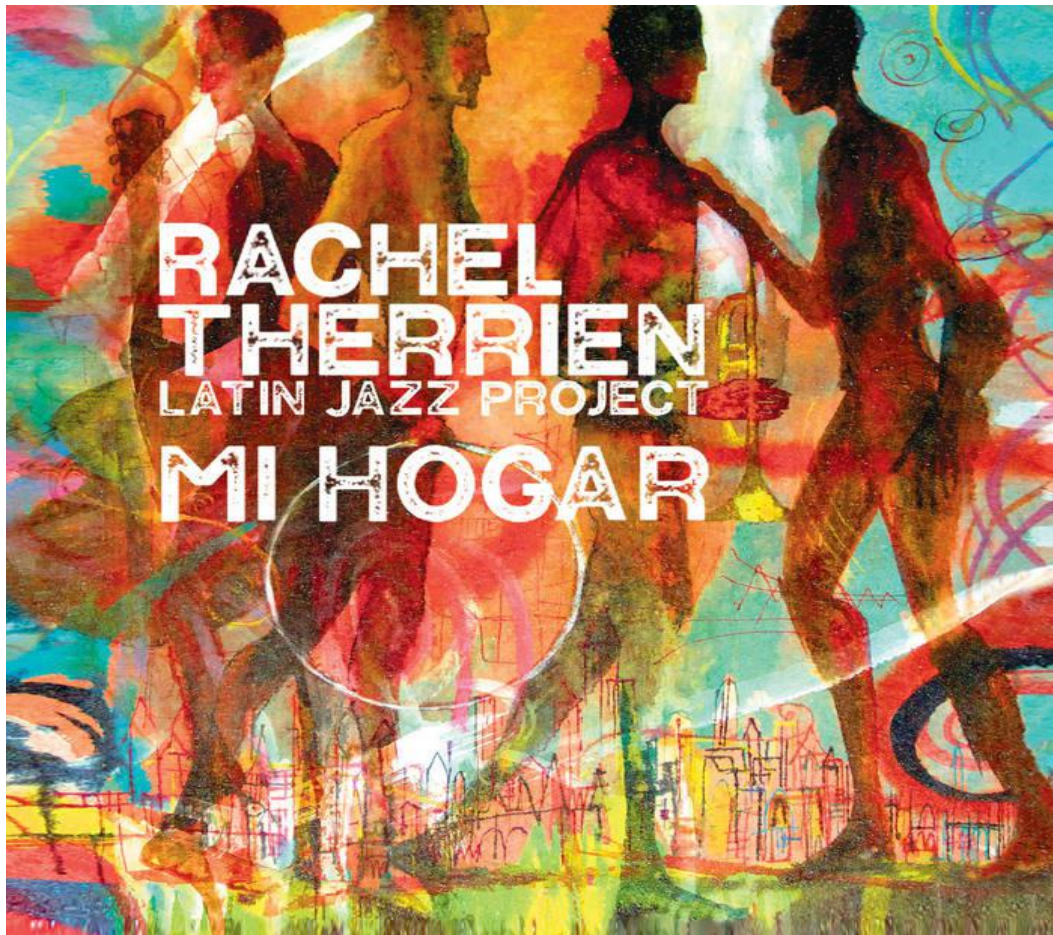


# RACHEL THERRIEN



Vasyl Stefurak





**Rachel Therrien Latin Jazz Project**  
**“Mi Hogar”**  
**Outside In Music**

Trumpeter Rachel Therrien leads on this effort, out now on the wonderful Outside In Music label out of New York, headed by trombonist Nick Finzer. A wide array of superb musicians grace this album, performing a mixture of compositions by Dizzy, Trane, Therrien herself, and others. The Latin theme pervades, but I’ve always said that another word for “Latin jazz” is jazz.

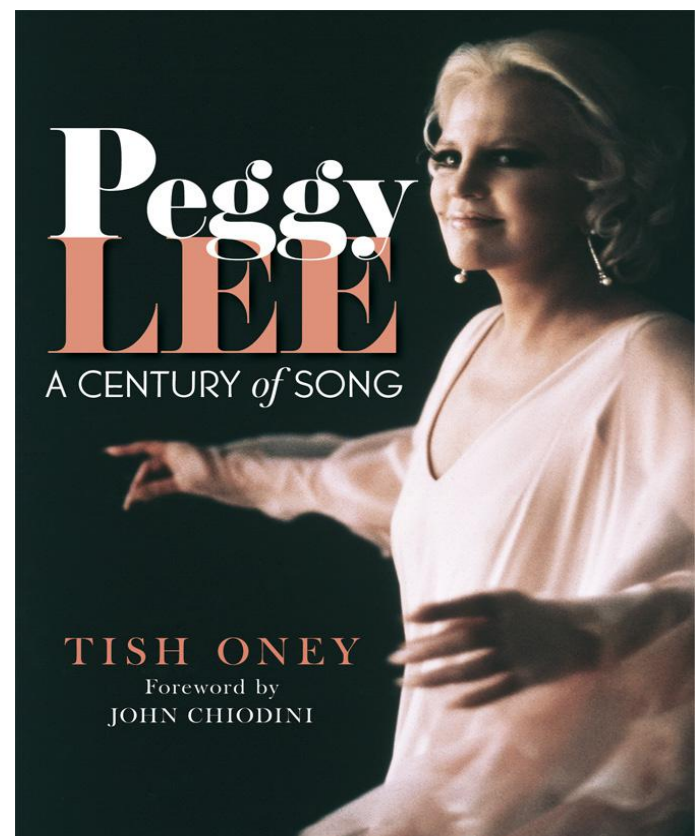
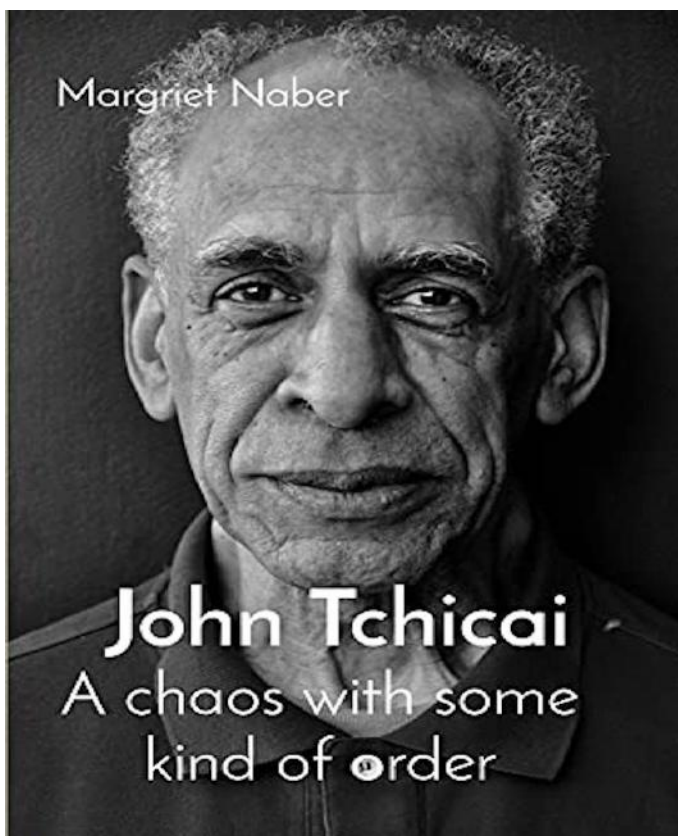
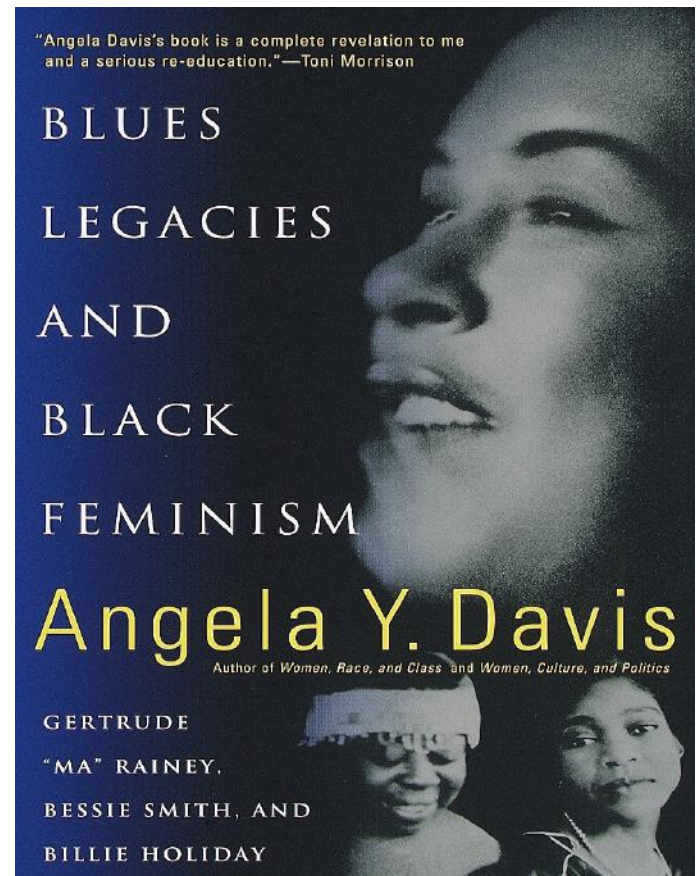
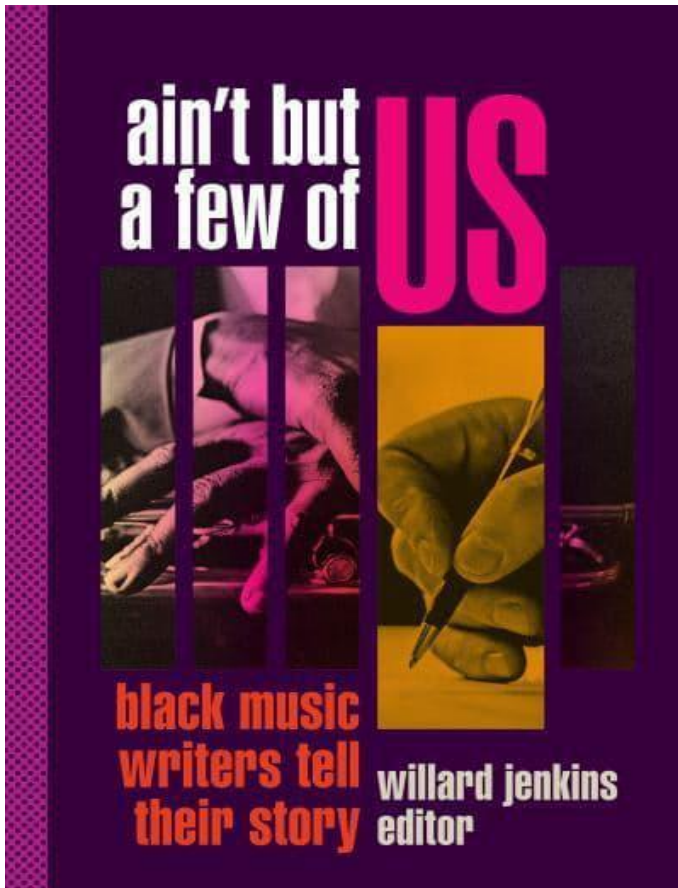
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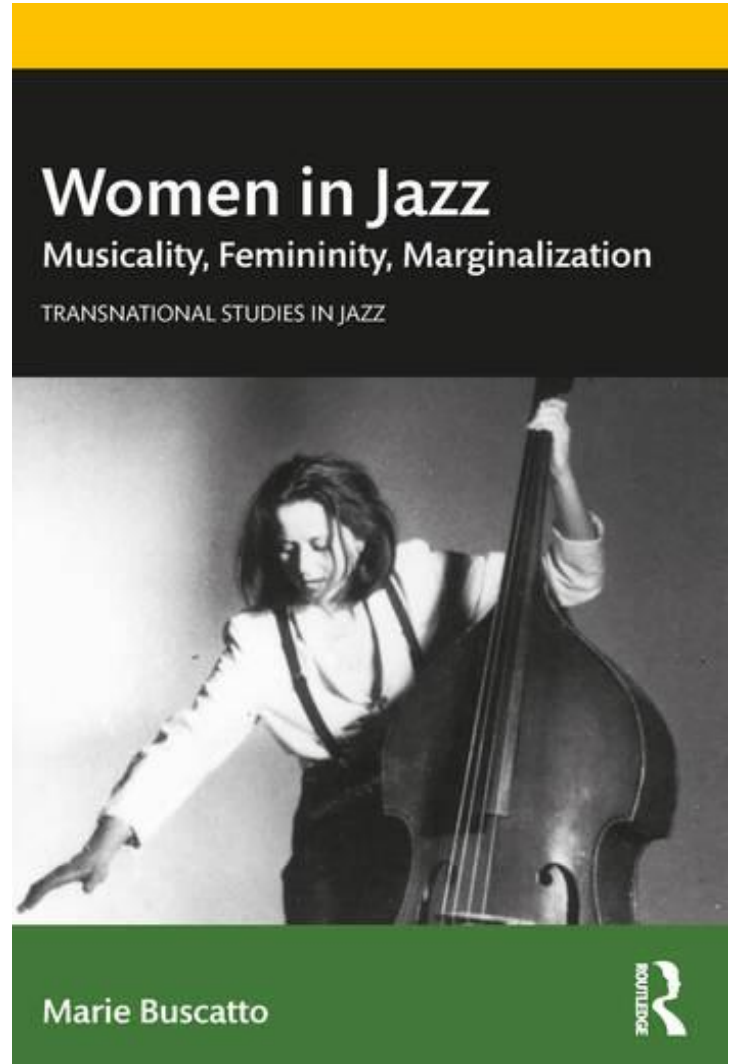
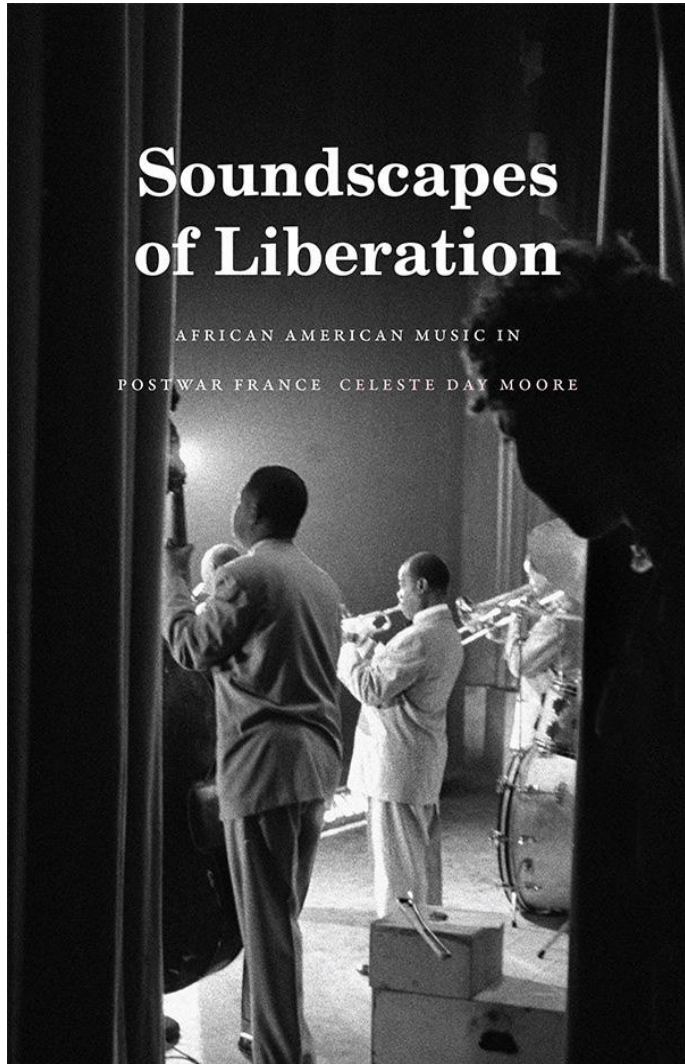
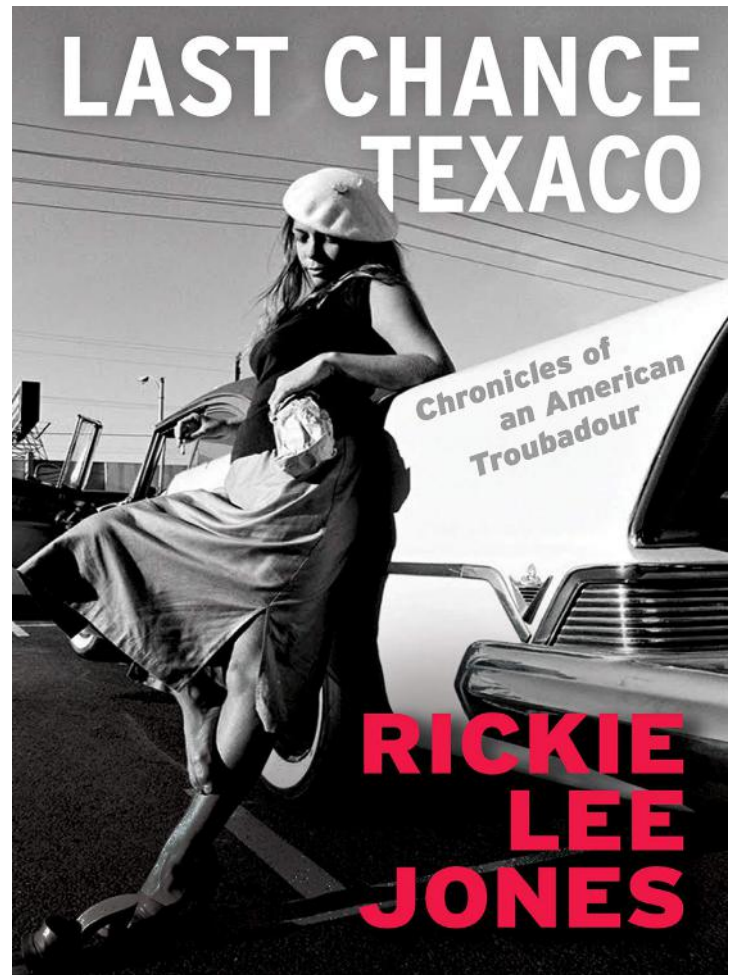
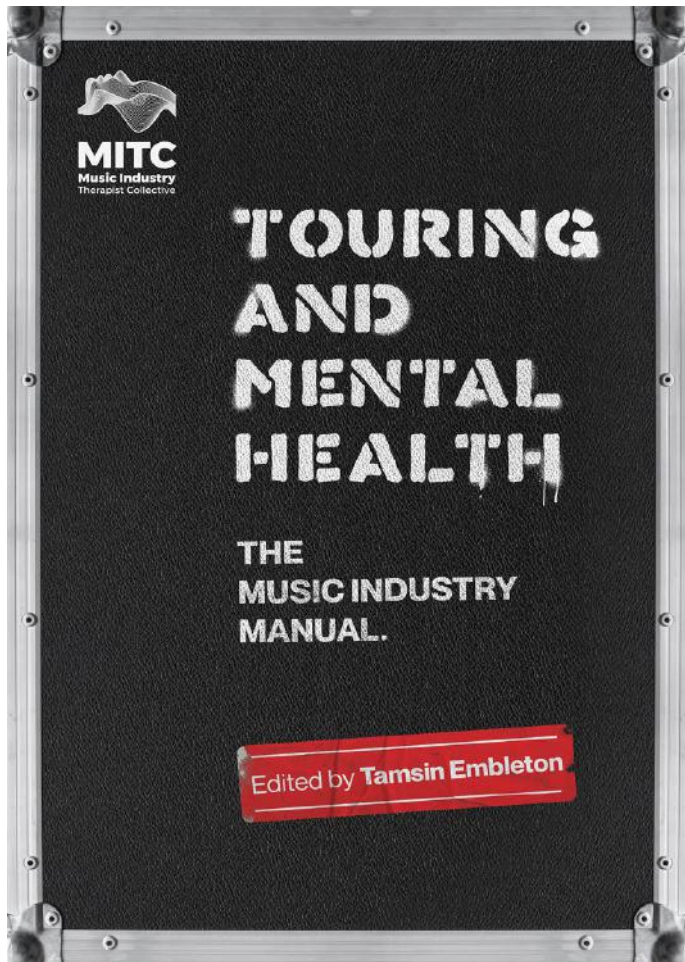


# ON THE BOOKCASE

A platform for female authors across the world through our “On The Bookcase” features, showcasing 80 books written by women.









# Women in Jazz Media and Ashaine White launch the new **Kicking Down The Door Creator Fund!**

A brand new initiative created by Ivor's Academy nominated Rising Star Ashaine White, created to support the development of outstanding female Black artists in the early stages of their careers to support the creation of groundbreaking, genre-bending and alternative original music.

The aims of the Creator Fund are:

To break down assumptions and stereotypes within the music industry by encouraging role models for future generations of female Black Alternative artists

To raise awareness of the female Black artists creating genre-bending and exceptional new music

To increase the profile of female Black Alternative Music To encourage and encourage the creation of authentic music creation outside of industry stereotyping and assumptions

Support offered: (to 3 successful applicants):

£500 towards music project

2 x 4 hour recording sessions

1-1 mentoring/artist development discussions

Networking opportunities

Live performance opportunities

One photo shoot

Interview published in our Women in Jazz Media magazine

Promotion on our social media platforms

The fund is now open for applicants!

Email [info@womeninjazzmedia.com](mailto:info@womeninjazzmedia.com) for details

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Ashaine White by Tatiana Gorilovsky



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# SAMARA JOY



Photo by Monika Jakubowska