

Women in Jazz Media

P R E S E N T S

A CELEBRATION OF
WOMEN

INTERNATIONAL WOMEN'S DAY

8TH MARCH 2021

COVER PHOTOGRAPHER TATIANA GORILOVSKY



INTRODUCTION

Today is a day dedicated to celebrating women's achievements across the world. To thank the women who fought for us and continue to do so while there is still inequality across the world. I have been surrounded by inspirational women my whole life. We all have. They are not hard to find, and they should be in our thoughts every day. In the past two months, we have been overjoyed and empowered to see Sarah Thomas become the first woman to officiate the Super Bowl, Chloe Zhao becoming the first Asian woman to win the best director Golden Globe and Kamala Harris becoming America's first female, black vice president. But in that same breath of excitement and joy, we also realise that in 2021, we are still seeing 'the first woman'.

I created Women in Jazz Media with four very clear objectives:

- To promote and celebrate women who work in Jazz media
- To encourage and support a more diverse Jazz community
- To create a healthy and supportive environment for women who work in Jazz media
- Encourage collaborative thinking and mutual support within the Jazz community

I have been completely overwhelmed by the support and the positive, action-based mindset of both men and women in working together to encourage and support a more diverse Jazz community and achieve gender equality. In only a few months we have 14 official supporters, a team of twelve incredible human beings and have promoted over 300 women across the world who work in Jazz media – authors, journalists, photographers and presenters. We have created a new podcast series, a mentoring scheme for new writers, a workshop event for girls in Jazz media, increased gender diversity in three publications; and produced this magazine. We are also currently developing projects to tackle racism in the Jazz industry, sexual harassment, wellbeing and mental health, Brexit support, live events programme for women, resources for new writers and so much more.

There is something incredibly powerful about women working together as a collective. We inspire each other and this in turn inspires others. Highlighting the work we have done so far is not about promoting our work, it is to highlight how change can actually happen if we all work together. We are one group of women, inspired to see a fair and equal world. Imagine if it was a group of women **and** men fighting for a fair and equal world? Imagine if it was a larger group. Imagine if it was **everyone**. Imagine reading a publication or going to an event and seeing the same amount of men as women both in front and behind the scenes? Imagine if no one was the minority. Imagine if everyone had a voice. Here at Women in Jazz Media, we have imagined and are working to make it a reality. Join us.

By Fiona Ross

Woman In
Jazz Media
TEAM



FIONA ROSS



ASHAINE WHITE



KIM CYPHER



KAT B. PFEIFFER



MONIKA S. JAKUBOWSKA



ROUHANGEZE BAICHO



ERMINIA YARDLEY



JIAOWEI HU



LARA JONES



GEORGINA BLACKWELL



JADA SCOTT



ARUN MATHARU

OUR SUPPORTERS



**citizen
jazz**



ABOUT INTERNATIONAL WOMEN'S DAY

International Women's Day is a global day celebrating the social, economic, cultural and political achievements of women. The day also marks a call to action for accelerating gender parity. Significant activity is witnessed worldwide as groups come together to celebrate women's achievements or rally for women's equality.

Marked annually on **March 8th**, International Women's Day (IWD) is one of the most important days of the year to:

- celebrate women's achievements
- raise awareness about women's equality
- lobby for accelerated gender parity
- fundraise for **female-focused charities**

The campaign theme for International Women's Day 2021 is '**Choose To Challenge**'. A challenged world is an alert world. And from challenge comes change. So let's all #ChooseToChallenge.

International Women's Day is not country, group, nor organization specific. No one government, NGO, charity, corporation, academic institution, women's network, or media hub is solely responsible for International Women's Day. The day belongs to all groups collectively everywhere. Gloria Steinem, world-renowned feminist, journalist and activist **once explained** "The story of women's struggle for equality belongs to no single feminist, nor to any one organization, but to the collective efforts of all who care about human rights." So make International Women's Day your



day and do what you can to truly make a positive difference for women.

HISTORY OF INTERNATIONAL WOMEN'S DAY

International Women's Day (IWD) has been observed since the early 1900's - a time of great expansion and turbulence in the industrialized world that saw booming population growth and the rise of radical ideologies.

1908

Great unrest and critical debate was occurring amongst women. Women's oppression and inequality was spurring women to become more vocal and active in campaigning for change. Then in 1908, 15,000 women marched through New York City demanding shorter hours, better pay and voting rights.

1909

In accordance with a declaration by the Socialist Party of America, the first National Woman's Day (NWD) was observed across the United States on February 28. Women continued to celebrate NWD on the last Sunday of February until 1913.

1910

In 1910 a second International Conference of Working Women was held in Copenhagen. A woman named Clara Zetkin (Leader of the 'Women's Office' for the Social Democratic Party in Germany) tabled the idea of an International Women's Day. She proposed that every year in every country there should be a celebration on the same day - a Women's Day - to press for their demands. The conference of over 100 women from 17 countries, representing unions, socialist parties, working women's clubs - and including the first three women elected to the Finnish parliament - greeted Zetkin's suggestion with unanimous approval and thus International Women's Day was the result.

1911

Following the decision agreed at Copenhagen in Denmark in 1911, **International Women's Day was honoured the first time** in Austria, Denmark, Germany and Switzerland on 19 March. More than one million women and men attended IWD rallies campaigning for women's rights to work, vote, be trained, to hold public office and end discrimination. However less than a week later on March 25, the tragic 'Triangle Fire' in New York City took the lives of more than 140 working women, most of them Italian and Jewish immigrants. This disastrous event drew significant attention to working conditions and labour legislation in the United States that became a focus of subsequent International Women's Day events. 1911 also saw women's **Bread and Roses** campaign.

1913-1914

On the eve of World War I campaigning for peace, Russian women observed their first International Women's Day on February 23, the last Sunday in February. Following discussions, International Women's Day was agreed to be marked annually on **March 8** that translated in the widely adopted Gregorian calendar from February 23 - and this day has remained the global date for International Women's Day ever since. In 1914, further women across Europe held rallies to campaign against the war and to express women's solidarity. For example, in London in the United Kingdom there was a march from Bow to Trafalgar Square in support of women's suffrage on March 8, 1914. **Sylvia Pankhurst** was arrested in front of Charing Cross station on her way to speak in Trafalgar Square.

1917

On the last Sunday of February, Russian women began a strike for "bread and peace" in response to the death of over 2 million Russian soldiers in World War 1. Opposed by political leaders, the women continued to strike until four days later the Czar was forced to abdicate and the provisional Government granted women the right to vote. The date the women's strike commenced was Sunday February 23 on the Julian calendar then in use in Russia. This day on the Gregorian calendar in use elsewhere was March 8.

1975

International Women's Day was celebrated for the first time by the United Nations in 1975. Then in December 1977, the General Assembly adopted a resolution proclaiming a United Nations Day for Women's Rights and International Peace to be observed on any day of the year by Member States, in accordance with their historical and national traditions.

1996

The UN announced their first annual theme “Celebrating the past, Planning for the Future” which was followed in 1997 with “Women at the Peace table”, in 1998 with “Women and Human Rights”, in 1999 with “World Free of Violence Against Women”, and so on each year until the current.

2000

By the new millennium, there was little activity occurring for International Women’s Day in most countries. The world had moved on and, in many spheres, feminism wasn’t a popular topic. Something was needed to re-ignite International Women’s Day giving it the respect it deserves and to raise awareness amongst the masses. There was urgent work to do - battles had not been won and gender parity still had not been achieved.

2001

The internationalwomensday.com platform was launched with the specific purpose of re-energizing the day - a focus which continues to this day - celebrating and making visible the achievements of women while continuing the call for accelerating gender parity. The website, which provides useful guidance and resources, adopts an annual campaign theme that is globally relevant for groups and organizations. The campaign theme, one of many around the world, provides a framework and direction for annual IWD activity and takes into account the wider agenda of both celebration as well as the call to action for gender parity. Campaign themes over the years have included: #ChooseToChallenge, #EachforEqual, #BalanceforBetter, #PressforProgress, #BeBoldforChange, #PledgeforParity, #MakeItHappen, #TheGenderAgenda and more. Campaign themes for the global IWD website are collaboratively developed each year with a range of stakeholders and widely adopted worldwide. The IWD website also serves as a significant vehicle for charities and in 2020 a hefty

six figure sum was fundraised with 100% of donations going to charity. The IWD website’s Charities of Choice are the [World Association of Girl Guides and Girl Scouts](http://www.wagggs.org) (WAGGGS) since 2007, and [Catalyst Inc.](http://www.catalystinc.com), the global working women’s organization, since 2017. 2021 sees IWD’s charitable fundraising opened up more widely to further registered charities around the world.

2011

2011 saw the 100 year centenary of International Women’s Day - with the first IWD event held exactly 100 years ago in 1911 in Austria, Denmark, Germany and Switzerland. In the United States, President Barack Obama proclaimed March 2011 to be “Women’s History Month”, calling Americans to mark IWD by reflecting on “the extraordinary accomplishments of women” in shaping the country’s history. The then Secretary of State Hillary Clinton launched the “100 Women Initiative: Empowering Women and Girls through International Exchanges”. In the United Kingdom, celebrity activist Annie Lennox lead a march across one of London’s iconic bridges raising awareness in support for global charity Women for Women International. Further charities such as Oxfam have run extensive IWD activity. Many celebrities and business leaders actively support the day.

2021 AND BEYOND

The world has witnessed a significant change and attitudinal shift in both women’s and society’s thoughts about women’s equality and emancipation. Many from a younger generation may feel that ‘all the battles have been won for women’ while many feminists from the 1970’s know only too well the longevity and ingrained complexity of patriarchy. With more women in the boardroom, greater equality in legislative rights, and an increased critical mass of women’s visibility as impressive role models in every aspect of life, one could think that women have gained true equality. The



unfortunate fact is that women are still not paid equally to that of their male counterparts, women still are not present in equal numbers in business or politics, and globally women's education, health and the violence against them is worse than that of men. However, great improvements have been made. We do have female astronauts and prime ministers, school girls are welcomed into university, women can work and have a family, women have real choices. And so each year the world inspires women and celebrates their achievements. IWD is an official holiday in many countries including Afghanistan, Armenia, Azerbaijan, Belarus, Burkina Faso, Cambodia, China (for women only), Cuba, Georgia, Guinea-Bissau, Eritrea, Kazakhstan, Kyrgyzstan, Laos, Madagascar (for women only), Moldova, Mongolia, Montenegro, Nepal (for women only), Russia, Tajikistan, Turkmenistan, Uganda, Ukraine, Uzbekistan, Vietnam and Zambia. The tradition sees men honouring their mothers, wives, girlfriends, colleagues, etc with flowers and small gifts. In some countries IWD has the equivalent status of Mother's

Day where children give small presents to their mothers and grandmothers.

A global web of rich and diverse local activity connects women from all around the world ranging from political rallies, business conferences, government activities and networking events through to local women's craft markets, theatrical performances, fashion parades and more. Many global corporations actively support IWD by running their own events and campaigns. For example, on March 8 search engine and media giant Google often changes its **Google Doodle** on its global search pages to honor IWD. Year on year IWD is certainly a powerful moment increasing in status.

So make a difference, think globally and act locally!

Make everyday International Women's Day.

Do your bit to ensure that the future for girls is bright, equal, safe and rewarding.



International Women's Day

CAPTURING BEAUTY WITH TATIANA GORILOVSKY

INTERVIEWED BY GEORGINA BLACKWELL

For the past twelve years, Tatiana Gorilovsky has considered herself a professional photographer, mainly specialising in music photography and mostly Jazz photography. When she was a young girl, Tatiana studied at musical school in Russia and began to play the piano, sparking her interest in Jazz. She later graduated from the Moscow school of Jazz Improvisation.

Tatiana mentioned that she never thought she would be a photographer and that it came “later in life” when she moved to America with her family. She decided to return to college, however this time, she decided to broaden her interests. “I studied art, drawing, painting and took photography classes. Film photography to be more specific”. This opened up a whole new world for Tatiana. When she and her family moved back to Russia, she attended the Moscow Academy of Photography and started photographing some of her friends, musicians in Russia. Tatiana explained that photography unites a few things that she loved: Music, Art and communicating with people.

Five years ago, Tatiana and her family moved to London, and this is where she really found her niche. She loves to photograph in London’s Jazz clubs, especially at the 606 Club in Chelsea and at the London Jazz Festival as an official photographer.

GB: WHICH PHOTOGRAPHERS INSPIRE YOU AND HELP GUIDE YOUR WORK?

TG: The legendary pioneers of photography. Richard Avedon, Irving Penn, Henri Cartier-Bresson, Man Ray and many others. The photographs they made 100 years ago are still unique and amazing. I also admire the brilliant Jazz photographer Herman Leonard. When talking about female musical photographers, someone who is an amazing inspiration is Anne Liebowitz. She has such a long and successful career in photography. I just watched her masterclass, and she is amazing to learn from.

One of my favourite contemporary photographers is Steve McCurry; he is brilliant in showing the landscapes but focusing on people living there.

And I’m lucky to have so many fantastic photographers’ friends all over the world that inspire me online every day! By the way, the community of Jazz photographers is very active online.

GB: WHICH MUSICIANS HAVE YOU ENJOYED WORKING WITH THE MOST?

TG: It’s hard for me to choose, all of them are brilliant, especially when they are emotional and expressive. It’s a pleasure to see how music transforms people and how beautiful they become when they are playing or singing.



There is a difference between photographing people at a concert and at a photo shoot.

At a concert, I am happy to watch how they express themselves, and I like to try and catch the right moments when they look beautiful. During photoshoots, we are creating together, and it is essential to communicate, trust and support each other. That's when something interesting can come out of it.

GB: ARE THERE ANY PHOTOS YOU'VE TAKEN THAT REALLY STAND OUT TO YOU, THAT HAVE A DEEPER MEANING TO YOU OR WERE PHOTOS THAT WERE PARTICULARLY CHALLENGING?

TG: One moment that comes to mind was at the Love Supreme Festival photographing Theon Cross. The lighting behind him was very strong. I realized I could try to catch the moment when it looked like light was coming out of the tuba he was playing. I almost laid down on the floor and tried to get in the exact position to catch this moment, and I'm glad I did it!



I also remember the moment when I looked at the piano through the fisheye lens and realised that it was smiling! The title of this picture is "Old crazy Jazzy soul." GB: Do you have any tips or guidance that you would give to those interested in making photography their career?

TG: My advice would be 1. To have passion and 2. To always learn from different sources. Learn from art, from photographers, from nature. But never forget to have passion, which is not only advice for people interested in photography but for everything in life.



Images Photo-etched by Tatiana Gorilovsky

GB: I SAW ON YOUR WEBSITE YOU HAVE A SECTION CALLED PHOTO-DRAWINGS; THESE PIECES ARE INCREDIBLY BEAUTIFUL; HOW DO YOU GO ABOUT DOING THEM?

TG: Photography and drawing have many similarities, and the idea behind these pictures is that you have to leave the most essential part of the picture. I try to experiment and improvise and create something new, so I decided to do them like a sketch. I make the images black and white, put an additional layer of plain white colour over the photo and then use my brush to 'erase' some white areas revealing only the most important parts of the picture.

GB: ON YOUR WEBSITE YOU HAVE A SECTION CALLED 'JAZZ ENERGY'. THIS IS A VERY DIFFERENT AND BEAUTIFUL STYLE OF PHOTOGRAPHY. YOU MENTIONED ON YOUR WEBSITE THAT YOU LIKE TO CONVEY THE ATMOSPHERE WITHIN YOUR PHOTOS. THESE DENITELY DO THAT. WHAT IS THIS STYLE AND WHAT INSPIRED YOU TO CREATE THEM?

TG: I am very proud of this and do it very often. It's made with the long exposure of the camera. The photograph captures the movement of the musician or the instrument. Many photographers use this technique, photographing moving cars, sportsmen and animals, but I wondered how cool it would be to try to catch the music on the picture.

I experiment with this technique at every gig I go to, but it's often very disappointing because really nice pictures are very rare. The idea is not just to make a mess with the light but to create a picture that expresses the musicians or the music they play. Let's call it a "photographic improvisation".

GB: I SAW THAT ONE OF YOUR PICTURES WAS CHOSEN AS ONE OF THE BEST PICS FOR THE 2020 JAZZ WORLD PHOTO COMPETITION. COULD YOU TELL ME A BIT ABOUT THIS PHOTO AND THE STORY BEHIND IT?

TG: The contests rules were that the picture had to be from the year 2020; this year was a bad year for musicians and photographers. Not many gigs or concerts, meaning a lot fewer pictures.



This photoshoot was with a fantastic multi-instrumentalist Mo Pleasure. Last August we did a photoshoot near the Royal Festival Hall, it was a wonderful day, and birds were flying about. The picture depicts birds coming out of the trumpet that Morris is playing. My idea was to show that these birds represent some hope for the music industry. Something that music will survive despite the hard times we have faced this year.

GB: TODAY IS INTERNATIONAL WOMEN'S DAY, AND WE ARE CELEBRATING WOMEN ACHIEVEMENTS LIKE YOURS! BUT THERE ARE ALSO CHALLENGES THAT CAN'T BE IGNORED. HAVE YOU EXPERIENCED ANY CHALLENGES OR BARRIERS, AS A WOMAN, WITH YOUR WORK?

TG: I've definitely met some people who looked down on women with a camera, as if they are not able to do well, but honestly, I can't remember anything in particular. In our modern times, people look at the pictures first, decide whether they like them or not, and then look at who took them. So, it's not as crucial as to whether a man or woman took it.

There are so many pictures around that the main challenge is to do something new and fresh. It's challenging to stand out, so you need to learn all the time, to experiment and try to make better pictures, better than you've done before. This is the main challenge for every single photographer, whether she or he.

GB: AND LAST BUT NOT LEAST, TO HONOUR WOMEN ALL AROUND THE WORLD ON THIS IMPORTANT DAY, WHO IS YOUR BIGGEST FEMALE INSPIRATION?

TG: My mum, she isn't famous or a musician or an artist, but she is kind, positive and actually a very creative person. I wish her good health and optimism on this day.

Tatiana wanted to conclude the article by sharing an interesting story about a woman named Vivienne Meyers. She was born in the 20s of the 20th century and was a nanny in America. She always had a camera on her and left a fantastic collection of negatives. Vivienne had a passion and made incredible pictures of street life, but she never published or printed them, she knew she was good, but no one knew.

"This is something every photographer should think about, think about how important it is to push yourself, to print, to publish and to try to advertise yourself. Otherwise, you'll end up like Vivienne, who knew she was good but didn't share her talent with anyone.

I wish everyone who has a passion for photography find the right audience to share the picture with!

And hopefully, musicians and music photographers will safely return to the clubs and concert halls soon!

















IN CONVERSATION WITH... TINA EDWARDS

Music journalist, broadcaster and DJ, has taken the world by storm. She has been at the forefront of the 'UK Jazz explosion', hosts the flagship show on Worldwide FM, and programme stages at various festivals including two of the world's biggest for new music; The Great Escape in Brighton, UK and SXSW in Austin, Texas. Tina has also voiced and scripted bulletins for 4music and Heat TV, and talked about feminism and the W.I to BBC Newsnight, co-founded CHICAGOxLONDON, with the of goal of strengthening ties between Jazz musicians in two cities and has been nominated twice for 'Live Experience of the Year' at the JazzFM Awards.

Tina is also an incredible DJ and has played around the world in cities including Chicago, Paris and Singapore, from 2000 cap venues to intimate spots like Ronnie Scott's Jazz Club and LGBTQ+ spaces. Between shows, Tina writes for various music magazines including Downbeat, Clash and Bandcamp and is also writing a book on the connections between neurodiversity and music, inspired by her own adult diagnosis of ADD. And breathe...

We are extremely thrilled to have Tina as one of our official supports and excited to catch up with her for International Women's Day.

YOU CREATED THE FANTASTIC NEWSLETTER SITE WITH THE TAG LINE 'JAZZ THE WAY YOU WANT IT'. CAN YOU TELL US WHAT INSPIRED YOU TO CREATE THE PLATFORM AND HOW DO WE WANT IT?

EZH launched as Jazz Standard in 2014, starting out as a show on Hoxton Radio, then growing into a multimedia platform and a team of twelve. The mission was to introduce Jazz to new and young audiences, and to present it in a way that was accessible and appealing. The Jazz press, for better or worse, appeal to the music heads who know their vibrato from their legato. As a child, I fell in love with music via pop and rock, so I wanted to write about jazz in a way that doesn't require formal knowledge of music terminology etc. You can enjoy and appreciate the likes of Nubya Garcia or Emma-Jean Thackray without necessarily understanding what they're playing or why.

EZH wrapped in 2018 after four years of live gigs, daily editorial and monthly radio shows. It was an amazing four years, but it was becoming a full-time job, and I was keen to try some new things.

I'm a huge fan of Substack and well written newsletters, so when I had an itch in 2020 to bring it back, it felt like the right medium - one where I could offer value, and one that wasn't over-ambitious to manage on my own. It's an honour for someone to invite you into their inbox. I relaunched EZH in the Winter, and it includes researched features, new music recommendations, jobs and opportunities and news. I share must-hear new releases to Mixcloud, too. In the newsletter, I've been writing about how Gen Z have killed the notion of genre - and how that helped UK Jazz to grow, as well as why there's no such thing as selling out.

<https://www.mixcloud.com/EZH/ezh-february-jazz-releases-you-need-to-know-about/>

<https://ezhnewsletter.substack.com/>

<https://ezhnewsletter.substack.com/p/selling-out>

<https://ezhnewsletter.substack.com/p/genre-really-is-dead-gen-z-killed>

YOU RECENTLY WROTE ABOUT YOUR LOVE OF THE UK JAZZ SCENE AND HOW ESSENTIAL IT IS TO NOT ONLY CELEBRATE ITS SUCCESSES, BUT TO EXPLORE THE AREAS THAT STILL NEED IMPROVING. WHAT ARE THOSE AREAS?

Researcher Dr Sarah Raine and Emily Jones, a former Cheltenham Jazz Festival programmer, shared some eye-opening research about gender discrimination and sexual harassment in UK Jazz. I was proud to be a messenger in reporting about it for The Guardian. Personally, I believe it comes down to education. If we're not learning about female composers or musicians in music lessons, then girls will struggle to aspire to a career in music themselves, and boys won't see girls as having what it takes. It's this, mixed up with lots of other discriminatory messages from outside the music industry, too, that got us here. This report isn't about tarnishing the entire scene with the same brush - but I do hope that those few in the minority who need to read it, do. If you're gulping as you read this, then I would compassionately ask you to take a look. Much of the damage is passive (choosing not to seek out female artists for your festival etc.). We would all benefit from unstitching some of our own actions and taking a closer look at them.

<https://www.theguardian.com/music/2021/feb/16/female-uk-jazz-musicians-face-sexual-harassment-and-discrimination-says-report>

I'VE HEARD ON THE GRAPEVINE THAT YOU ARE RATHER PARTIAL TO A COWBELL. CAN YOU TALK US THROUGH SOME OF YOUR COWBELL INSPIRATIONS AND PERHAPS SOME ARTISTS WE SHOULD CHECK OUT?

Haha, nothing to get too nerdy about here, I just love a cowbell. There's something about that rhythmic ding cutting across the low-end rhythm section in a song that

makes me wanna dance. In my recent mix, I included tracks across Jazz, world and house from Sidwho? (Glitterbox), Mac Gregor (Production Ecurie), Alive! (Soul Jazz Records).

<https://soundcloud.com/tina-l-edwards>

PRIOR TO LOCKDOWN, YOU DELETED YOUR SOCIAL MEDIA APPS AND SPENT SOME TIME TRAVELLING THE WORLD. THAT SOUNDS LIKE A LIFE CHANGING MOMENT AND COULD BE, I'M SURE, THE FOCUS OF AN ENTIRE ARTICLE, BUT COULD TELL US ABOUT SOME OF THE HIGHLIGHTS OR EXPERIENCES?

I was lucky enough to spend some time in Hawaii and Vietnam, and travelled Japan from North (Hokkaido) to South (the Zamami Islands) - just off of Okinawa. I absolutely love coffee culture and much like music, I'm willing to travel for it; I visited a coffee farm in Hawaii, visited various coffee bars and kissa in Japan, and tried egg coffee in the very place it was invented, in Vietnam. I even kept a coffee journal throughout my trip - proper nerd. I wouldn't rule out opening a Japanese style kissa, where records play all day long, in the UK one day.

One of the most rewarding things was keeping the trip as intimate as possible; I took hundreds of photos, but only for me. I shared a couple on social media when I came back, but really, the memories are just mine. I know how lucky I am to have been able to take this trip - it might be awhile before I can do another one like it.

YOU RECENTLY SAID THAT BANDCAMP'S CHANGE TO ITS RANKING SYSTEM IS 'ONE STEP TOWARDS FAIRER GENDER REPRESENTATION IN MUSIC' COULD YOU TELL US WHY YOU FEEL THIS CHANGE IS SO SIGNICANT?

There's a chain of facts that led me to this conclusion. Panelists that represent all kinds of platforms and magazines in the jazz media, are overwhelmingly male in number. An NPR report published recently showed that men are one and a half times more likely to vote for a male musician, in end of year accolades like "best album" or "best artist". These recommendations

influence what we think is worth listening to, and thereby have some further influence on how the music press rate their end of year lists. If panels have a fair gender split, then we will see a fair number of female musicians receiving recognition.

<https://ezhnewsletter.substack.com/p/we-need-to-stop-ranking-albums>

<https://www.npr.org/2021/01/12/953964352/equal-at-last-women-in-jazz-by-the-numbers?t=1614080506523>

THE THEME FOR THIS YEAR'S INTERNATIONAL WOMEN'S DAY IS #CHOOSETOCHALLENGE: A CHALLENGED WORLD IS AN ALERT WORLD. INDIVIDUALLY, WE'RE ALL RESPONSIBLE FOR OUR OWN THOUGHTS AND ACTIONS - ALL DAY, EVERY DAY. WE CAN ALL CHOOSE TO CHALLENGE AND CALL OUT GENDER BIAS AND INEQUALITY. WE CAN ALL CHOOSE TO SEEK OUT AND CELEBRATE WOMEN'S ACHIEVEMENTS. COLLECTIVELY, WE CAN ALL HELP CREATE AN 'INCLUSIVE WORLD' (IWD) I'M SURE, LIKE ALL WOMEN WORKING IN THE MUSIC INDUSTRY, YOU HAVE EXPERIENCED SOME CHALLENGING SITUATIONS. WHAT PARTICULAR CHALLENGES DO YOU FEEL NEED TACKLING IN THE JAZZ INDUSTRY?

It all starts with education and empathy; that's why Tomorrow's Warriors, the Abram Wilson Foundation and Jazz re:refreshed are all so great. Let's teach children about composers of varying ethnicities, and artists of varying genders.

YOU LOVE FINDING NEW MUSIC AND AS THIS IS INTERNATIONAL WOMEN'S DAY, ARE THERE ANY FEMALE ARTISTS THAT YOU WOULD LIKE TO HIGHLIGHT OR RECOMMEND?

Hell yeah;

Vocalists; Naima Adams, Allysha Joy, Zara McFarlane, Cherise Burnett-Adams.

Saxophonists; Cassie Kinoshi, Nubya Garcia, Tamar Osborn, Camilla George.

Trumpeters; Jaimie Branch, Yazz Ahmed, Emma-Jean Thackray, Laura Jurd, Sheila Maurice-Grey.

Harp: Brandee Younger, Tori Hansley, Amanda Whiting, Alina bzhezhska.

Drummers: Jas Kayser, Terri Lyne Carrington

Strings; Shirley Tettah (guitar), Tomeka Reid (cello), Rebekah Reid (violin), Johanna Burnheart (violin).

Other: Thandi Ntuli (piano), Hiromi (piano), Angel Bat Dawid (clarinet), Camae Ayewa AKA Moor Mother (poet)

This is just for starters - Share this list with any programmers that you know and feel free to contact me for further recommendations.

COULD YOU TELL US ABOUT SOME OF THE WOMEN THAT HAVE INSPIRED YOU?

It's the people around me now who inspire me: My friends Nina Fine and Lou Paley of Women In Jazz are amazing, as are Emily Jones and Dr Sarah Raine who led the research on gender discrimination.

AND FINALLY, AS IT IS A DAY TO CELEBRATE WOMEN'S ACHIEVEMENTS, CAN YOU TELL US ABOUT SOME OF YOUR OWN ACHIEVEMENTS THAT YOU FEEL PARTICULARLY PROUD OF?

I get my kicks from telling people about music they'll love and creating bridges between artists and music scenes. On that basis, I'm proud of CHICAGOxLONDON, a two-night programme of improvised music that I put together with the mighty International Album label. That led to a lot of amazing collaborations, amongst the likes of Makaya McCraven, Jaimie Branch, Nubya Garcia and Angel Bat Dawid - before anyone had really had the chance to discover her outside of Chicago. Programming stages at The Great Escape and SXSW with the likes of Sons of Kemet and GoGo Penguin is also up there for me.

Huge thanks to Tina!





WHO WHO I



MEN INSPIRE

OMARA SMYTH, MRJUKES PHOTOGRAPHER TATIANA GORILOVSKY



WOMAN WHO INSPIRE BY NIGEL J SHIRLEY HORN

Recently, Nigel J. has created a number of philanthropic projects which include: Music Tribes Unite designer street-wear, JazzTribe.Network, and he's even run a successful Jazz Internet radio station. His business initiatives over the last 5 years include being the former editor-in-chief, cultivating and mentoring a team of senior writers for a popular jazz music magazine. Music industry professionals from around the globe seek him out to converse on his insights. In his spare time, he also runs a home-based podcast post-production studio and his voice-overs are used on an international basis.

[Facebook Jazz Tribe Network](#)

[Facebook Music Tribes Unite](#)

TO EXPLORE
SHIRLEY HORN
FURTHER PLEASE
SEE:

[Facebook](#)

[Arts.gov](#)

[Steinway.com](#)

‘I don’t see
her as an
entertainer,
I see her as
a true artist’



WOMAN WHO INSPIRE GEORGIA MANCIO BY NICK LEA

Vocalist and lyricist, Georgia Mancio, has come a long way and her career and achievements are quite inspirational. She is fiercely and passionately committed to what she believes in and brings this same sense of determination to her own work. A perfectionist by nature she always strives for the best and can be incredibly hard on herself, and as we all do harbours self-doubt about what she does and whether it lives up to the impossibly high expectations she expects of herself.

The journey may have at times seem to have been long and arduous from waiting to tables at Ronnie Scott's to headlining at the club and is something many can only dream of. From there to becoming one of Europe's most respected vocalists is quite a leap, but when looking back over Georgia's career to date is perhaps just the tip of the iceberg.

As well as being a regular performer on the London circuit and beyond she has delighted many an audience. However, always one to look at the bigger picture she has also looked to create events and playing opportunities not just for herself but for fellow musicians. In doing so she has turned her considerable organisation skills to developing and promoting her ReVoice Festival in conjunction with the Pizza Express Jazz Club, and over the course of five years presented 160 musicians including Gregory Porter's first UK booking! Not content to rest on her

laurels, and after a short break, she curated another event with her Hang series beginning in 2017 which developed into a wonderfully versatile showcase for some of the best musicians in the UK.

If this were not enough, Georgia is also poised to release her 8th album, *Quiet Is The Star* on March 27th, and her second with Grammy winning pianist/composer, Alan Broadbent with who she has co-written 33 songs. Taking a step back, it is interesting to follow her progress through her discography to fully appreciate how much she has developed as an artist, from her debut album in 2003 to the assured and mature vocalist and lyricist on the new recording.

Her first album, *Peaceful Place*, was released in the autumn of 2003 to much critical acclaim. A programme of standards performed with a changing cast of musicians in a series of duos and trios. A brave move as with such a sparse instrumentation there was nowhere to hide, and every nuance and inflection is captured beautifully in a charming set that gave notice of the emergence of a major new talent. Especially enduring are the pieces that feature the alto saxophone of Allison Neale, who tone and phrasing a perfect match for Georgia.

Her second outing, *Trapeze*, released in 2007 is a much more ambitious project with Georgia playing with a full band. Recording with musicians who she had been gigging with regularly over a two-year period pays big dividends, and her multi-lingual talents win out with songs sung in English, Italian, Spanish and Brazilian Portuguese. Gareth Lockrane on flutes is a wonderful frontline partner taking some outstanding solos.

Her third album *Silhouette* features a quintet of voice, flute, and rhythm section with a couple of guests brought in for a couple of numbers. Ian Shaw steps in to lend a hand with vocal duties on 'Trans Océánica' and the reprise of the title

track with the two singers complimenting each in a marvellously compatible manner. The album also introduces a new and important aspect of Georgia's burgeoning talent with her lyric writing, adding words to Pat Metheny's 'Question And Answer' to become 'Question The Answer'; and also showcases a writing partnership with pianists Tim Lapthorn, and importantly Kate Williams with whom Georgia would establish a strong musical affinity in the years that follow. The album also commemorated her tenth anniversary as a professional musician.

At first glance Georgia's next album, *Come Rain Or Shine* (2013), may seem to be an altogether quieter affair. Recorded live over two afternoons with no overdubs, Mancio teams up with guitarist Nigel Price and Julie Walkington to on a selection of standards performed as duos or trios. In this close and intimate session Georgia again shows her strength as an interpreter of the lyric imbuing each song with a renewed sense of being, bringing her own personality to each with her superb timing and nuance.

This sense of intimacy and occasion again dominate *Live At ReVoice!* (2015) in a series of duets recorded over a three period at the ReVoice festivals curated by Georgia. In a beguiling set, Georgia is heard wowing the audience with her delicate interpretations of some lovely songs, and a couple of unusual choices thrown in for good measure. Sting's 'Fragile' for example with Andy Cleyndert on double bass and an exquisite reading of David Bowie's 'When I Live My Dream' accompanied by Ian Shaw on piano. Indeed, this affinity with pianists, which will go on to play such an important in Georgia's work as we will discover, provide some sublime moments with her



interpretation of 'I Do It For Your Love' with Nikki Iles and Carole King's 'Going Back' with Liane Carroll. All in all, a quiet gem, that should not go undiscovered.

As good as the above albums, and all are worthy of our attention, nothing could quite prepare us for Georgia's next album, *Songbook*. Co-written with Grammy winning pianist and composer, Alan Broadbent, this was a massive step up and a real breakthrough. The culmination of so much dedication, perseverance and sheer hard work, *Songbook* brings everything that Georgia has worked towards over the years in a perfect marriage of lyrics, music and finding the right musical partner.

"*Songbook*", Georgia told me in an interview at the time of the album's release "is a collection of twelve original songs co-written with pianist, composer and arranger Alan Broadbent, and takes as its source Alan's melodies and my lyrics around the themes of childhood and old age, journeys and resting places." However, it so much more with Georgia and Alan presenting a set of original songs that not so much recall the tradition of the Great American Songbook, but respectfully request a place among them. Carrying on the work of such luminaries as Harry Warren, the Gershwin's and Rodgers & Hart, the pair have written songs of intricate beauty that as well as acknowledging their musical heritage enhance and build on it, and establishing themselves in the process, as wrote in my review of the album "one of the most formidable songwriting partnerships of the 21st century". This is one of those albums where the quality just shines out on every track, and everything seems to have come together at just the right moment. A sparkling blend of instrumental and vocal mastery coupled with the perfect songs. More than this, it confirms Georgia's stature as one of the finest lyricists of her generation, finding the perfect words to describe feelings of loss and longing that we have all felt at one time or another.



With the critical acclaim for the album, and successful performances in the UK, Europe and the US, Georgia had set the bar incredibly high, and one wondered how she could follow up such an achievement. There was no need to worry, as Georgia teamed up with long-time friend and collaborator, Kate Williams, and with the pianist and her group Four Plus Three set about writing and recording another ambitious project called Finding Home.

Once again quoting Georgia in an interview about the recording she says "It's a collection of songs, old and newly written/arranged for voice, trio, and string quartet plus guitar on two tracks. Each song is connected to the concept of 'home' in a different way - whether a person or a place, in a local or global context." The theme of the album and a sense of finding home is again something that all of us can readily identify with and brings an intimacy to the music that is very touching. Perhaps most poignant are the trilogy of songs that form the centrepiece of the album, 'The Last Boy On Earth', 'Halfway', (which features a sparkling and inventive piano solo from Kate), and 'We Walk (Slow Dawn)' that draw on stories and events seen through the eyes of children and recounted first hand, witnessed or learned about by Georgia when working as a volunteer with refugee groups in Northern France and the UK over the last few years. So deeply affecting are these songs that 'The Key', a solo violin piece that is beautifully played by Marie Schreer, is a much-needed interlude in which to take stock and refocus, and which leads to the powerful and emotive spoken narrative of the title track. Quite rightly Finding Home by Kate Williams' Four Plus Three Meets Georgia Mancio scooped the Best Album award in the 2020 Parliamentary Jazz Awards.

As if the above were not enough on the 27th March, Georgia and Alan Broadbent release their new album, Quiet Is The Star. A follow up to Songbook the album features nine new songs in a beautiful set of duets that is even more intimate and

continues to set the bar incredibly high. Music making of incredible stature, that once again highlights the fragility and vulnerability, and also the best in human nature. Each individual song tells its own story, beautifully told with Alan's sensitive and lyrical playing and Georgia's touching and sensitive lyrics, and all at a tempo that allows the tale to unfold with every note, phrase and nuance made to count. The sense of loss in 'When You've Gone From Me' is palpable in a song that tugs at the heartstrings, and the innocence of youth and the optimism that accompanies it is captured in 'All My Life'.

What I find so inspiring in Georgia is not just her immense talent as a vocalist, but her sheer determination to succeed and to push herself outside of her comfort zone. When an opportunity comes along, she is not afraid to grasp it with both hands and if no opportunity presents itself then she creates one, either by curating her own events or seeking out and developing new musical horizons.

If Finding Home with Kate Williams, and the writing partnership and two albums with Alan Broadbent have taken Georgia to the pinnacle of her craft, I feel that there is much to come from an artist who refuses to stand still or rest on her laurels.

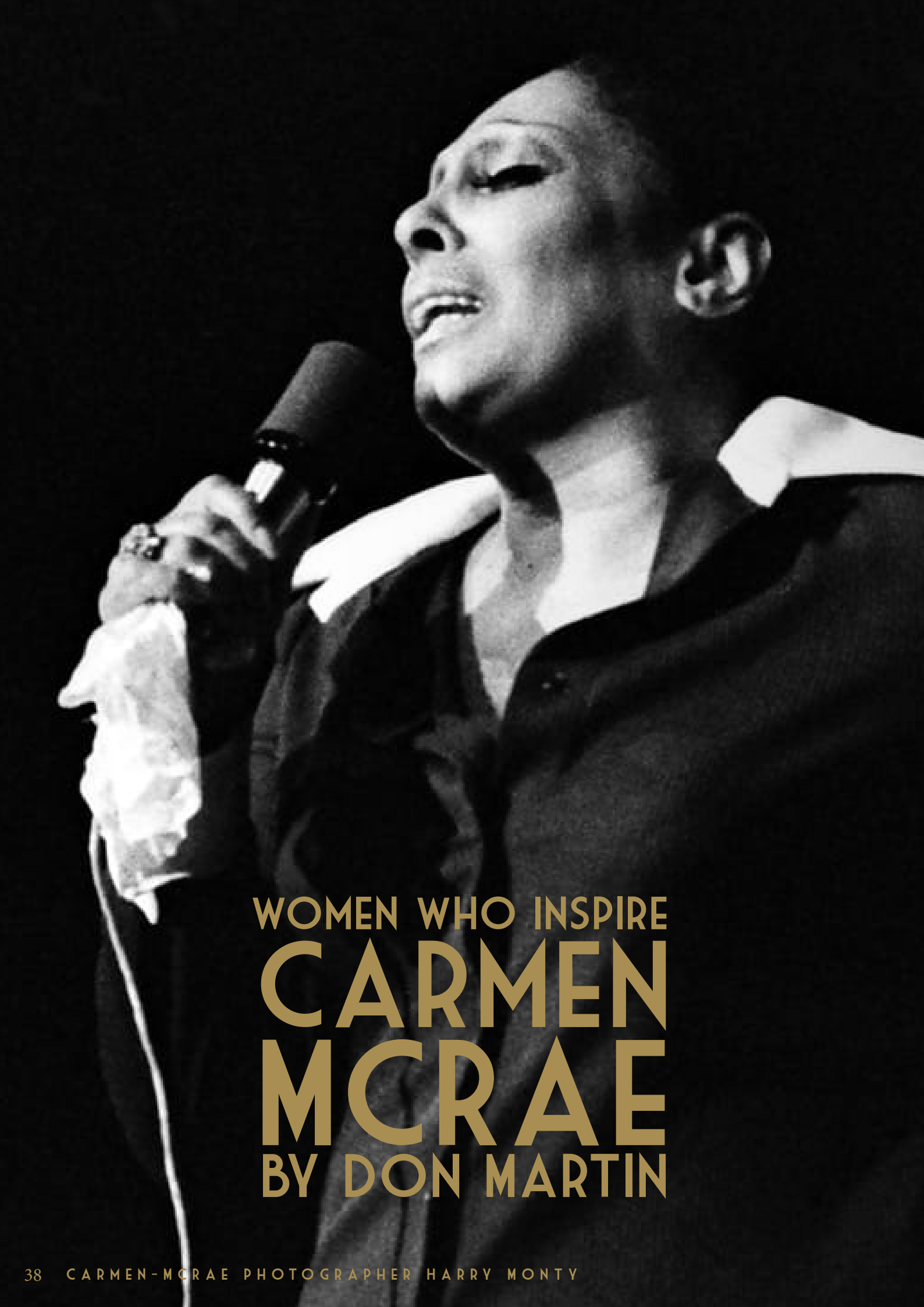


WOMAN WHO INSPIRE IRENE SERRA BY MATTHEW RUDDICK


Women in Jazz Media asked Kind of Jazz to highlight “women who inspire”, which is no easy task; there are so many women, past and present, who have brought joy through their music, or inspiration through their passion towards jazz, as managers, photographers, writers and promoters. I decided to limit myself to modern musicians and would like to highlight the work of Irene Serra.

I first discovered Irene through her band ISQ - the Irene Serra Quartet. I fell in love with their second album, *Too*, and had the chance to interview both Irene and Richard to discuss the album and their influences. Irene discussed the various pop influences that feed into her writing, as well as jazz, and you can hear that in her compositions, which cross over into pop or even dance territory. I love the fact that she is open to so many new influences, and I'm excited to hear the remix version of the band's last album, *Requiem For The Faithful 2.0: The Remixes*, which is out this summer. I think that Irene, like many of the new jazz artists that I admire, seeks to bring jazz to a new, wider audience, and I hope that when the world opens up again, these endeavours will pay off for her and the band. But most of all, I love the personal element that Irene brings to her song writing; when she writes, it feels like she bares her soul, and you can hear that in her singing, too. So a big thank you from the team at Kind of Jazz!





WOMEN WHO INSPIRE
**CARMEN
MCRAE**
BY DON MARTIN



Thank you, Women in Jazz Media, thank you for the invitation and for allowing me to be a part of this delightful conversation.

We all know choosing just one woman of inspiration from the vast sum of gifted women of Jazz is not an easy assignment at all – but, if it has been one, it has been **Carmen McRae**.

Let us step back – its circa 1980, my senses are slipping into a state of total surrender, I feel I am being serenaded by a parade of cleverly crafted emotions shrouded in audibly colorful lyrics – I like what I hear - I feel good. I am being swept-away by the beautiful and illustrious singing and storytelling of the mesmerizing Carmen McCrae as she delivers one of the sweetest renditions of the iconic song: Nice Work if You Can Get It (written by George Gershwin and Ira Gershwin) from her After Glow album of 1957 (Decca Records).

You see, Carmen McRae is a mainstay in my repertoire of Jazz treasures. She spoke to me then and speaks to me now in the very same way - which causes me to revisit her musically over and over in my mind, at work and at play - she is unrelenting, she will not go away.

I feel as though Carmen is singing just to and for me – the connection is powerful. Carmen speaks to me in a way that only Carmen can.

WOMEN WHO INSPIRE BY KAT PFEIFFER



Sheila Maurice-Grey ©Kat Pfeiffer

© Kat Pfeiffer

Sheila Maurice-Grey is a pure power of creation! She is one of my favourite trumpeters and I love her sketches and paintings. Have you already seen Ms Maurice's Art? I can't wait to see her Kokoroko again



Heidi Vogel ©Kat Pfeiffer

© Kat Pfeiffer

I simply love Heidi Vogel. The softness and beauty of her heart makes me listen to her again and again. That's probably a singer I have seen most often in London. She's on at Ronnie Scott's on the 18th of March



© Kat Pfeiffer

Nubya Garcia at the Love Supreme Festival 2018. I can still hear her amazing sound! At the WOW Sounds'21 to hear next. Lately seen at Vogue. She is smashing it!



© Kat Pfeiffer

Jade Hackett is the author of this very expressive and symbolic choreography to the Black Peril by Soweto Kinch. Those red gloves...

Premiere: EFJ London Jazz Festival '20

CELEBRATING WONDERFUL WOMEN IN JAZZ AS PART OF BLACK MOUNTAIN JAZZ CLUB'S 2020 VIRTUAL 'WALL2WALL' JAZZ FESTIVAL BY KIM CYPHER

Last year I had the pleasure of performing at the Black Mountain Jazz Club's wall2wall Jazz Festival in the market town of Abergavenny, Monmouthshire, Wales. Black Mountain Jazz (BMJ) was started in 2006, with the aim of bringing great live jazz to Abergavenny.

In 2013 BMJ promoted the first wall2wall Jazz Festival, starting small but growing into an annual event. Past festival headliners have included Zoe Schwarz, Sarah Gillespie, Jacqui Dankworth, Kizzy Crawford, Nia Lynn, Emily Saunders, Katya Gorrie (Moscow Drug Club), Lee Gibson, Becki Biggins, Alison Rayner and Rachel Sutton. The club has also welcomed the likes of Dennis Rollins, Gilad Atzmon, Asaf Sirkis, NYJO, Remi Harris, Willie Garnett, Huw Warren, Christian Garrick, Red Stripe Band, Ian Shaw, Barry Green, Shez Raja, Enrico Tomasso, Tony Kofi and John Law as well as the Budapest Ragtime Band and Tango Jazz from Argentina.

Having been cancelled for a performance at BMJ due to the pandemic, I was thrilled to be included in the 2020 wall2wall Jazz Festival programme alongside some other wonderful women as part of the line-up.

With Covid restrictions in place, the Club's 2020 Jazz Festival was organised as a 'virtual' online event in order to support musicians during unprecedented times and to keep their jazz club supporters entertained.

Each 'live' set was filmed at the Melville Theatre in Abergavenny and was subsequently streamed online to ticket holders from 12th October - 28th November 2020.

Festival Producer and Co-Director Mike Skilton explained the importance of a varied and dynamic programme, acknowledging the "width of jazz and it's wide range of 'genres in the genre'." The Festival also featured musician interviews with radio presenter John Hellings, interspersed with discussions and scenes from the local area. I asked Mike how the line-up / programme of the festival was put together:

MS: "Up until now, the festival programme has been managed in the main by myself and Debs Hancock. However, this is changing, with a wider input being encouraged. Festival programmes to date have included local, national and international musicians. Getting a good mix has been regarded as an essential ingredient."

A good mix there certainly was, featuring some of the most talented and highly respected women in the UK jazz scene.

Violinist, vocalist and composer **Claire Roberts** appeared with her trio venturing further into the bebop vocal style of one of her biggest inspirations Carmen McRae, reimagining the music of Thelonious Monk in her stripped back performance entitled 'Carmen sings Monk'.

Jazz critic 'The Jazz Mann' praised Claire for her performance at the wall2wall Jazz Festival:

"A highly impressive performance from the young, Welsh born musician, who tackled some pretty challenging and complex material with considerable aplomb."

Some of her original compositions have been performed by a variety of ensembles and musicians including the BBC National Orchestra of Wales. She was awarded the

Royal Philharmonic Society Composition Prize 2019 - 2020 as well as 2017 winner of the Mathias Composition Prize and 2019 winner of a Francis Chagrin award, supporting composers financially to get to the next stage in creating a new work.

The festival also featured a centenary tribute to the singing legend Peggy Lee - Remembering Peggy Lee - fronted by three female vocalists: **Becki Biggins, Victoria Klewin** and the festival's very own **Debs Hancock**. A great celebration of a prolific...

Clare
Roberts



Becki
Biggins



Victoria
Klewin



Debs
Hancock



Zoe Gilby



and much-loved female performer reigning over seven decades and recording over 1000 songs.

Each vocalist delivered their own vocal interpretation, culminating in a high-energy joint performance for the finale 'Fever', undoubtedly Lee's most well-known signature song.

BMJ stalwart Debs Hancock has performed at the Club and Festival on many occasions in a variety of different line ups and in 2017 she toured extensively in Wales and the Borders with a show celebrating the centenary of the birth of Ella Fitzgerald.

Hugely versatile performer Victoria Klewin performs with a variety of bands and musicians. Her series of acclaimed tours entitled 'Victoria Klewin Sings...' has allowed her to explore the repertoire of some great icons and jazz composers such as Hoagy Carmichael, Ella Fitzgerald and Blossom Dearie.

Award-winning jazz singer, songwriter and saxophonist Becki Biggins has an impressive music career spanning over 25 years. Starting out aged 13 with her first tour as a working musician at New Orleans's legendary Mardi Gras, it's no wonder she fell in love with jazz and its history. With National awards and numerous TV and radio appearances

under her belt, Becki's most recent touring project was 'It's a Man's World' celebrating great songs, written, popularised and inspired by good men, performed by a strong, secure woman.

Parliamentary Jazz Vocalist Award winner **Zoë Gilby** also appeared in the Festival line-up with her trio, presenting an engaging repertoire featuring some compelling original compositions. Nigel Jarrett's review in *Jazz Journal* recognises her as:

"Not only industrious and sure-footed but that rare musical being, a musician-lyricist who is not confined by jazz but inspired by it as an impetus for invention. She's making a lot of discoveries."

Zoë has been making a real impression on the UK jazz scene with a constantly expanding repertoire that starts with compelling original compositions written with double bassist husband Andy Champion right through to music from Pink Floyd and Kate Bush as well as superb interpretations of 'The Great American Songbook'.

Within the festival programme was a tribute to Charlie "Bird" Parker. Considered a musical genius of the 20th century, saxophonist Charlie Parker would have been 100 years old in 2020. His legacy reaches across the generations and continues to influence and inspire musicians across the globe.

This performance featured top musicians including saxophonist **Martha Skilton**, daughter of BMJ mainstay Mike Skilton. Based in South Wales, having studied at the Welsh College of Music & Drama under the expert tutoring of Paula Gardiner and Keith Tippett, Martha performs in a wide variety of jazz bands across the UK. Her performance at the wall2wall festival showcased stunning ability as a bebop player on both alto and tenor saxophones.

The wall2wall Jazz Festival is very much about celebrating local community and

talent as well as attracting musicians from across the UK. A group of talented young musicians all with a South Wales connection came together in ‘Tomorrow’s Headliners’ offering an opportunity for college jazz graduates to demonstrate their musical ability. Among the line-up was South Wales vocalist, composer and accomplished pianist **Sarah Meek**. With a Jazz Master’s Degree in Vocals from The Royal Welsh College of Music, Sarah is very much part of the vibrant local jazz scene and has established a strong following around the country and internationally. Drawing confidently from an ever-increasing palette of styles from Ella Fitzgerald through to her own original compositions, Sarah works with some of the country’s top musicians.

My own performance at the festival with my quintet was a notable event for me in 2020. I remember it well, a cold, dull and gloomy day in August, setting off early in the morning with an air of excitement – we were actually going to perform a gig! There was no audience to feed off, but it didn’t matter. The energy and positivity from the musicians was electric and we loved every second of it.

This is a festival that embraces opportunity and is driven by great jazz and respect for musicians. It’s wonderful to see such a diverse line-up with many incredible female performers included. Being part of a festival like this was an absolute pleasure and privilege. I, for one, cannot praise the efforts of the festival team and all the wonderful performers enough.

A video featuring highlights from the wall2wall Jazz Festival, produced in collaboration with Women in Jazz Media for International Women’s Day can be viewed on the BMJ website:

www.blackmountainjazz.co.uk

Written by Kim Cypher

Festival Producer - Mike Skilton

Festival Directors - Mike Skilton & Debs Hancock

All photos by Kasia Ociepa



Martha Skilton

IN CONVERSATION WITH CITIZEN JAZZ BY ARUN MATHARU

Citizen Jazz was born exactly 20 years ago from the merger of two internet sites devoted to jazz:

So What and Le Jazz. Over the years, Citizen Jazz has grown and evolved into a diverse community of editors, journalists, photographers, videographers, musicians and more. Women in Jazz Media spoke to Citizen Jazz editor, Anne Yven, about the ethos of the growing webzine, and the fight for gender quality in the jazz industry.

HOW HAS THE MAGAZINE GROWN AND EVOLVED OVER THE PAST 20 YEARS TO FORM THE DIVERSE, MULTIMEDIA WEBZINE WE KNOW TODAY?

The good thing is that the magazine had 100 percent online content before the supremacy of social media, and before Google, Amazon, Facebook, Apple and other big data companies took over the market (and our lives!). I think the magazine was created as a place where everyone can bring one's ideas. This is the citizen part of our 20-year commitment to the magazine; to reflect society through jazz music. As a member of Citizen Jazz, you will read exactly what you would want to be reading in a jazz magazine! The number of people involved in Citizen Jazz has varied over those two decades. It steadied a few years ago at around 30 people of all ages and backgrounds, and with a readership of over 20,000 per month.

HOW IMPORTANT IS GENDER EQUALITY WITHIN THE ETHOS OF CITIZEN JAZZ?

Of course, you always need consistent and balanced people to coordinate and confirm magazine contributions (whether it be articles, photographs, drawings or videos). In the case of Citizen Jazz, this work has been done for 12 years now by a woman - H el ene Collon - co-editor in chief alongside Matthieu Jouan. In the previous five years it was done by a mixed collective, all of which were members of the board of the association.

We are all deeply aware of the unfortunate fact that despite women not being a minority in the world, the Jazz industry still shows the contrary! So, we work to bring the change.

CITIZEN JAZZ WORKS TO ELEVATE THE MUSIC OF BOTH MEN AND WOMEN IN THE JAZZ INDUSTRY. HOW DOES THE COMPANY ENSURE THAT THEY WORK WITH A WIDE RANGE OF DIVERSE MUSICIANS, BOTH MALE AND FEMALE?

We can't ensure that. We can only, and I think quite effectively, put as many examples of talented and successful women as possible on the cover of the weekly magazine and in our pages. In 2020, 41% of our covers featured a woman.

Weeks after weeks, years after years, this creates the same attraction and curiosity for female musicians in readers' minds, as it does for male musicians. They want to see them on stage. They want to see them in festivals and clubs, and the people organising those events also play a role in booking programs that are gender balanced. Audiences also have things to share, and I really do think that in jazz music, no audience is passive.

HOW DOES CITIZEN JAZZ ENSURE THAT THEIR WRITERS, EDITORS, PHOTOGRAPHERS, VIDEOGRAPHERS, AND JOURNALISTS CONSIST OF A FAIR BALANCE OF BOTH MEN AND WOMEN?

The team is exclusively comprised of volunteers. A third of our regular collaborators are women. It's far from being balanced but I've seen worse! The board members include three women out of ten (the graphic designer of the website, the president of the association and sub-editor, and myself). This means that, even if women are not a majority, we have strong positions. Working in promoting the role of women in jazz is also about giving them power and visibility.

IT IS NO SECRET THAT THE GLOBAL JAZZ INDUSTRY IS DOMINATED BY MEN; WOMEN ARE NOT ALWAYS GIVEN THE SAME OPPORTUNITIES, POSITIONS AND PLATFORMS TO EXCEL IN THE ELD. HOW DOES THE FRENCH JAZZ SCENE COMPARE TO THIS GLOBAL TREND OF GENDER INEQUALITY?

Unfortunately, I think that France is not the best example. We are still stuck in some archaic mindset, like the music industry is in general. Women have been a patient minority for way too long! But recent studies tend to show that this trend

is changing. The more we study these trends, the more we change mindsets. I'm against quotas. I'd rather talk about opportunities and working for change with men. The more that men work for change, the better our chance to one day be in a 50/50 position.

AND FINALLY, AS THIS IS INTERNATIONAL WOMEN'S DAY, IT SEEMS ONLY RIGHT TO ASK YOU IF THERE ARE FRENCH JAZZ WOMEN YOU FEEL WE SHOULD LISTEN TO?

Diane Gastelu: writer editor and president of the board (Citizen jazz is a non-profit organization) shares her thoughts:

Le portrait d'une musicienne de jazz française, m'a-t-on dit. Fais le portrait d'une musicienne de jazz française.

En voilà une idée: une. Comme s'il était possible de ne penser qu'à une, une seule, une unique, quand on voudrait les évoquer toutes. Les joueuses d'anches, du sax baryton de Céline Bonacina ou Morgane Carnet et de la clarinette basse d'Isabelle Cirila aux clarinettes d'Elodie Pasquier, à l'alto de Géraldine Laurent. Les taquineuses d'embouchures comme Airelle Besson, Emmanuelle Legros, Christiane Bopp, Judith Wekstein. Les venteuses Sylvaine Héлары, Fanny Ménégos, Amina Mezaache; les qui frappent sur du métal, du bois ou des peaux : Melissa Acchiardi, Julie Saury, Anne Pacey... Celles qui pincent les cordes ou les frottent: Juliette Serrad, Hélène Breschand, Elsa Moatti, et les contrebassistes contondantes Hélène Labarrière, Sarah Murcia, Elise Dabrowski... Celles qui font de la musique sans prothèse, avec juste leur souffle: Cécile McLorin Salvant ou Leïla Martial, Marion Rampal, Claudia Solal...

Et puis il y a les pianistes. Et parmi elles, elle: Christine Wodrascka. Discrète, toute de blondeur fragile et de sourire tendre, quand on la rencontre off stage. L'acuité faite femme dès qu'elle se met en musique. Danseuse de piano comme l'était Cecil

Taylor, elle dessine ses notes à mesure qu'elle les invente: mouvements sculptés dans l'air, bondissements, cascades de gouttelettes ou atterrissages en piqué, avec la précision d'un oiseau pêcheur.

Nourrie de minimalisme, venue très tôt à l'improvisation libre dont elle s'est fait une spécialité, Christine Wodrascka multiplie les projets avec une prédilection pour les duos et les trios – un exercice sans filet qui lui va comme un gant – qu'elle a pratiqués avec la fine fleur de la musique improvisée: Joëlle Léandre, Ramon Lopez, Fred Frith, Sophie Agnel, Lucia Recio, Betty Hovette, Jean-Luc Cappozzo parmi tant d'autres.

Elle parle d'elle simplement, en musicienne pour qui seule compte la musique, cette étrange chose sortie des entrailles du piano qu'elle prépare, fouille, griffe, caresse ou martèle, dans une relation amoureuse qui ne se dément jamais, et qui semble la porter au-delà d'elle-même. Une chose est certaine: nous, auditeurs, elle nous fait vivre plus fort.

Christine Wodrascka, qui vit à Toulouse, a fondé plusieurs ensembles, dont l'Ensemble FM composé de musiciens improvisateurs de sa région, dédié à l'interprétation de la mythique pièce In C de Terry Riley. Elle a participé en 2018 à la tournée franco-américaine The Bridge en compagnie de Keefe Jackson, Dave Rempis, Didier Lasserre et Peter Orins.

Jeanne Davy, photographer,
chose the singer **Sandra N'Kaké**:

Mérodine Lascombes, writer,
chose **Nadia Boulanger**:

Nadia Boulanger. Mademoiselle Boulanger et non Madame, jamais Madame. Par ce titre, Mademoiselle ne cherchait pas à revendiquer son identité de femme - car la question du genre ne semblait pas l'intéresser - mais plutôt à affirmer sa liberté. Après le décès de sa soeur (la compositrice Lili Boulanger) en 1918, elle n'était plus accrochée à rien ni personne si ce n'est la Musique. Oui, la Musique avec un grand M, car la Musique était pour elle une chose sacrée.

Ni française ni russe, Mademoiselle était parisienne. Paris, son lieu de naissance, de résidence et de mort en 1979. À l'âge de 92 ans, elle laissait derrière elle des amis, des collègues, mais surtout des élèves auxquels elle aura légué un héritage des plus précieux.

75 ans de carrière en tant que professeure de musique. Un métier, ou plutôt une vocation, qu'elle commence en 1904 et qu'elle exercera jusqu'à la fin de sa vie. Tout sauf académique, elle ne souhaitait pas influencer ou façonner ses élèves selon ses préférences musicales. Son but était de les éduquer, de les former et non de les transformer. Ses leçons qu'elle nommait « cours d'analyse musicale » se concentraient sur la technique, l'harmonie et surtout l'écoute. Afin de savoir composer, il faut savoir écouter. C'est la raison pour laquelle elle déconstruisait les plus grandes oeuvres avec ses élèves, jusqu'à se qu'ils soient capables de les solfier et qu'elles leur deviennent évidentes.

« Le professeur laisse d'abord jouer l'élève comme il veut [disait- elle] écrire comme il veut et puis être impitoyable sur les questions de disciplines. [...] Mais je ne crois pas que la classe dépende du professeur, je crois que la classe dépend en grande partie de la qualité des élèves 1.

Des élèves de qualités Mademoiselle en a eu de toutes sortes. Venant des quatre

coins du monde, ils venaient à Paris, chez elle, pour elle. Des compositeurs de musiques contemporaines comme Philip Glass, de musique moderne comme Stravinsky, en passant par le classique et le jazz avec Quincy Jones, Michel Legrand ou Astor Piazzolla pour ne citer qu'eux. Tant d'élèves qui parlent toujours d'elle avec un sourire léger et le regard empli d'émotion. Ne sachant trop quoi dire au sujet de cette professeure qu'ils décrivent comment tyrannique, géniale, exigeante, curieuse, fascinante, discrète, impitoyable, patiente, humble et altruiste. Elle inspirait le respect et l'inspire toujours.

Nadia Boulanger a participé à l'éducation des musiciens et compositeurs les plus influents du siècle dernier. À travers eux, elle a participé à la création de la musique telle que nous la connaissons aujourd'hui. Son influence est particulièrement importante aux États-Unis où de son vivant elle était considérée comme une sorte de prêtresse de la musique. La violoncelliste Astrig Sira-nossian - qui lui rend hommage avec son album 'Dear Mademoiselle' - affirme d'ailleurs qu'elle est à l'origine d'une école américaine de composition: « Sans elle, les compositeurs des États-Unis auraient continué à imiter la musique telle qu'on la pratiquait en Europe au XIXe siècle. »²

Mademoiselle n'interrogeait pas la légitimité musicale d'un mouvement ou d'une forme. Elle encourageait le décloisonnement de la musique. Qu'importe qu'elle soit savante ou populaire, il faut qu'elle sonne bien. Ainsi elle encourageait ses élèves à s'inspirer de leurs propres influences musicales, qu'elles soient issues d'un répertoire traditionnel, classique, du gospel ou encore du jazz. Elle formait des artistes et non des imitateurs.

J'aurais aimé être ses oreilles afin d'écouter ce qu'elle entendait, car pour reprendre les mots de Stravinsky « elle entendait tout ». Une femme d'exception dotée d'une rare sagesse musicale. Mademoiselle Nadia Boulanger.

Lydiane Ferreri, visual artist, chose the singer **Isabel Sörling**.

Isabel Sörling, dessinée lors du festival Atlantique Jazz, à Brest le 20.10.20

“Quand je l'écoute, je me sens reliée: à la terre, aux forces de la nature, aux autres femmes, aux hommes, à tout ce qui est vivant et à quelque chose de beaucoup plus archaïque, une vibration, une force ancestrale. L'espace de mon cœur est habité par une quantité infinie de lucioles qui s'éclairent dans la pénombre. Il y a dans mon corps des milliers d'oiseaux prêts à s'envoler, leur envol est primordial, essentiel. Je suis l'un d'entre eux, je déploie mes ailes pour écrire ces quelques mots. Merci Isabel pour cet élan.”



AND FINALLY WORD FROM MATTHIEU JOUAN, THE EDITOR IN CHIEF:

I will add for my part, this rather surprising and laughable observation. When I have the opportunity to take part in national podiums, I am often told that with me on the jury, one is sure that there will be female musicians in the short list...

LINDA GARNETT AND INDIE MUSIC WOMEN

Indie Music Women is a fantastic platform founded and run by Linda Garnett in California. The platform comprises of three main elements: A bi-weekly newsletter featuring valuable information for artists, a Website showcasing advice for artists and profiles of talented Indie Music Women you should know, and a Spotify playlist showcasing Indie Music Women. Linda explains:

'I've been enamoured with the music industry ever since I was a teenager. But throughout my life's journey, I've repeatedly observed one consistent factor when it comes to women's roles in that industry – a lack of opportunity, respect, support, and recognition. This has both infuriated me and driven me to try to do something about it'.

We are very proud to have Indie Music Women as one of our official supporters and thoroughly enjoyed a quick catch with Linda.

CAN YOU TALK US THROUGH WHAT INSPIRED YOU TO CREATE INDIE MUSIC WOMEN?

What inspired me to create Indie Music Women was when I was running a former music review blog. I received requests for music reviews that were from only male artists and I wondered where all

the indie women artists were. I noticed they weren't covered in the music blogs I was reading. I did some research on Google and just didn't see a lot of coverage of these women and that really annoyed me. So, I decided to create a supportive platform for indie music women artists where I could deliver the information, connections, and attention they needed to grow their career.

YOU STATE THAT 'MY PASSION IS TO HELP YOU ACHIEVE YOUR POTENTIAL' AND YOUR SITE FEATURES MANY DIFFERENT RESOURCES AND HELPFUL GUIDANCE FOR WOMEN. ARE THERE ANY PARTICULAR AREAS THAT YOU FEEL FEMALE'S ARTIST NEED SUPPORT?

Female artists who are starting out or haven't been able to move their career forward could greatly benefit from support. For example, when are you ready for a manager, how to

get your music on playlists and/or blogs, how to do your own PR, how to get your music on television shows, and how to get an audience/people to listen to your music. These are questions that I get asked all the time from artists. I generally refer them to women artists I know well who have experienced success in these areas or industry people that I know or familiar with their work in a particular area.

ONE OF THE STANDOUT FEATURES OF YOUR SITE IS THAT YOU WELCOME ANY WOMEN WORKING IN MUSIC - STUDIO ENGINEERS, PRODUCERS, ETC. DO YOU FEEL THERE IS ENOUGH PROMOTION AND SUPPORT OUT THERE FOR WOMEN WORKING IN THE TECHNOLOGY SIDE OF MUSIC?

I believe that women working behind the scenes in the technology side as a producer, audio engineer, are not given enough visibility, respect, or support. I think it's slowly changing from back in the day when I was learning audio engineering, but we still have a long way to go. Women mixing and mastering engineers, and producers for example, aren't being nominated in proportionate numbers for mainstream music awards. It's as though they're invisible when it comes to the Grammy Awards, for example.

I've also heard stories of how women in the studio will be thought to be anyone but the engineer or producer. One producer told me she took a phone call at her own studio from a guy who said he wanted to talk to the producer. When she responded that was her, he acted surprised and said that he didn't expect a woman. I've also heard positive experiences from women producers and engineers, but I don't believe they outweigh all the negative.

Women in the technology side of music should have more promotion and support from their peers and the industry. There are some great organizations out there that do this but there needs to be more.

YOU ARE ASSOCIATED WITH THE RCM INDIE COLLECTIVE WHO STATE WE QUESTION, CHALLENGE AND POSITIVELY DISRUPT. WE'RE RM BELIEVERS IN THE IDEA THAT JUST BECAUSE IT'S WORKED BEFORE DOESN'T MEAN IT WILL WORK AGAIN. 'WE SHOW UP AND MEAN IT'. HOW DO THESE THOUGHTS MATCH WITH YOUR AIMS?

RCM matches my aims in that we both want to give independent artists the recognition they deserve and to get their music heard. I'm driven to consistently show up where I focus on breaking down the walls caging in women in the music industry. That involves me challenging and questioning what is not working for women in the industry and striving to be a positive disruption. It starts on the ground floor, with women artists who are trying to break in, get noticed and build a successful career. What fuels me is to help women to get that recognition and support, break the barriers, and level the playing field.



Linsa
Garnett

THE THEME FOR THIS YEAR'S INTERNATIONAL WOMEN'S DAY IS #CHOOSETOCHALLENGE: A CHALLENGED WORLD IS AN ALERT WORLD. INDIVIDUALLY, WE'RE ALL RESPONSIBLE FOR OUR OWN THOUGHTS AND ACTIONS - ALL DAY, EVERY DAY. WE CAN ALL CHOOSE TO CHALLENGE AND CALL OUT GENDER BIAS AND INEQUALITY. WE CAN ALL CHOOSE TO SEEK OUT AND CELEBRATE WOMEN'S ACHIEVEMENTS. COLLECTIVELY, WE CAN ALL HELP CREATE AN INCLUSIVE WORLD' (IWD) I'M SURE, LIKE ALL WOMEN WORKING IN THE MUSIC INDUSTRY, YOU HAVE EXPERIENCED SOME CHALLENGING SITUATIONS. WHAT PARTICULAR CHALLENGES DO YOU FEEL NEED TACKLING IN THE MUSIC INDUSTRY?

Gender bias and inequality are the biggest challenges I believe the music industry needs to step up and address until they no longer exist. I find it disheartening that in the 21st century we are still dealing with them. I feel women are underrepresented, dismissed, and shown a lack of respect in every corner of the music industry. I want to see the day when everyone is an artist, producer, engineer, etc., without a "woman" or "female" label attached in front. You never hear of a male engineer or male producer, so why should that apply to women? We are no less qualified than men in those or any positions even though that opinion resonates still within the industry today. Most importantly, women should never have to prove themselves in their music professions. We don't need to "step up", it's the music industry that has always needed to.

AND FINALLY, AS IT IS A DAY TO CELEBRATE WOMEN'S ACHIEVEMENTS, CAN YOU TELL US ABOUT SOME OF YOUR OWN ACHIEVEMENTS THAT YOU FEEL PARTICULARLY PROUD OF?

I would say getting my Music Technology degree and completion of courses towards a DigiDesign certification in Post-Production in ProTools. Also, I'm proud of what Indie Music Women has accomplished in just three short years in helping indie women artists. As a result, I've built some amazing relationships and connections with artists and industry people. This platform has also opened up some wonderful opportunities for me such being asked to speak as a panelist at a music conference and a live event, presenting an award for best video at an Independent Music Awards event last year, and so much more.

<https://indiemusicwomen.com/>





THE CAPTIVATING RAGAS OF CHARU SURI: FROM WALL STREET TO CARNEGIE HALL

Charu Suri is the first female Indian American jazz composer to premier work at the world-renowned Carnegie Hall and has an incredible portfolio of work, both as a musician and a writer. Her award winning and critically acclaimed album 'Book of Ragas' is a beautiful and unique album using the standard Jazz trio along with a Sufi singer (six-time Grammy award winner Arturo O'Farrill) and well worth exploring.

Charu's work with Princeton has seen her composition 'The Shield of Achille' performed by the Princeton University Chamber Ensemble and as part of an atelier workshop with Toni Morrison, two of her original pieces were also performed by the chamber ensemble, along with cellist Yo-Yo Ma and double bass player Edgar Meyer. Alongside her music, Charu explores the world of travel and writes for the New York Times,

along with other publications. It was an absolute joy to catch up with her for International Women's Day.

FR: SO MANY QUESTIONS TO ASK YOU, BUT LET'S START WITH HOW IT ALL BEGAN FOR YOU!

CS: I was born in India and I grew up in a household filled with musicians but mostly Indian classical music. My grandmother was a world class musician, but she chose not to pursue a career in music and chose to raise her family in India. We dabbled in the Arts and were very culturally wet, but we weren't professional musicians. My father always loved music, so he would always play something in the background. He got this job, an amazing job as a CEO of



a recording company in Nigeria, so we left India, when I was about five years old, to go to this beautiful place right outside in Nigeria. This house had this lovely piano and every evening I would listen to probably the best records in the world - everything from Debussy to Chopin, to the modern pop legends of Michael Jackson - I was exposed to so much. Then I would start playing the piano and I just sort of took to it and I didn't stop playing. I just loved it. I would practise 8 to 10 hours a day, nobody would ask me to, I just loved it so much and I would listen to so much world class music, so I would fall asleep listening to Tchaikovsky's Fifth Symphony

FR: YOU'VE OBVIOUSLY HAD THIS CLASSICAL INFLUENCE BUT THE KIND OF MUSIC THAT WAS SURROUNDING YOU IN YOUR HOME COUNTRY WAS THERE AS WELL?

CS: My parents grew up with Indian classical music, so they also taught me this. I learnt the Veena, which is a lovely Indian string instrument and that's what my grandmother played. So, these Indian Ragas and Indian Carnatic music, were with me from the very, very beginning. I would be taken to concerts and listen to Srinivas, that genius player who played the mandolin, who died when recently and was very young. I would listen to the best of the best Indian classical musicians who came, not so much western classical, but there were quite a few people that I wanted to see on stage but for that I had to come to the United States...

WIJM: YES! YOUR JOURNEY TO THE US AND PRINCETON AMAZING.

CS: I'm very, very glad I went there! I had exposure to world class musicians - Louis Andriessen, from the Netherlands, Yo-Yo MA and Edgar Meyer even played in one of my earliest pieces that I wrote there for Chamber Orchestra. I would

attend, you know, and I would do page turning - I would be the kid that was called to do page turns. I was there, just turning pages for Emanuel Ax while he was playing concerts... as a child observing all of that, isn't that wonderful?! Actually, I think page turning is an underrated feature.

FR: THAT MUST HAVE BEEN A BIT NERVE WRACKING THOUGH?

CS: It was wonderful, but I was very nervous. But all was good, and the artists were incredibly generous and very nice to speak to and of course, as I was playing concerts too, I got over my stage fright quite a bit with these page turning things. But I will say I did not know jazz, at that time.

FR: AH, YES, HOW DID JAZZ COME INTO YOUR LIFE?

CS: So, after I finished my Princeton education, I composed a piece from my senior thesis for Orchestra and I went to study at the Manhattan School of Music for two years. But unfortunately, they didn't really foster the love for creativity as much as I thought it would. I still needed to really, really, really broaden my horizons, have a vision and to find myself, you know? I needed to find who I was. So, I chose to become a journalist, and started writing travel stories, travelling the world. I wrote a lot for the New York Times and I've wrote a lot for many other publications.

FR: WRITING FOR THE NEW YORK TIMES IS BIG ACHIEVEMENT! HOW DID THAT OPPORTUNITY APPEAR?

CS: I just started pitching editors! I guess I've always been a composer and a writer, from a very early age. I was writing poetry and won poetry competitions in India. I even got a poetry medal from the President of India when I was about 10 or 11 years old, I think. So, I would read literature - Tolstoy, Heaney, everyone -

I was always reading. So, for me writing was a given, it was part of my work ethic; it's something I would do if I wasn't writing music. So, after I graduated from the Conservatory and needed a break and to find my voice, I said what would be the thing that I would most likely do? Well, believe it or not, I got a job on Wall Street!

FR: WALL STREET?! WOW. WHAT WERE YOU DOING?

CS: I was an investment banker! It was one those things that Ivy League graduates did, and it was something I said, heck let's see if it's my thing. It wasn't for me. I mean I made a lot of money and I paid off my student loans, but my creativity suffered so much, working all these brutal hours. I really do think that creativity needs to find that delicious time. You need to give and honour that time and you need to give that respect to the art. So, I decided to say, okay I've kind of paid my dues, I paid my loans and now I've got to search for me, who I am. So, I just started pitching editors and luckily there was an amazing editor, The Times, who liked my work and he hired me, and I've been writing for them for nearly ten years. Mostly travel articles and I write for other publications and then on a travel assignment for Architectural Digest, I found myself in New Orleans...

FR: I'M GOING TO GUESS THIS IS WHERE JAZZ MADE ITSELF KNOWN TO YOU?

CS: I attended a concert given by the Preservation Hall Jazz Band in 2017, and I fell in love with it. There was such a line out the door, people who want to hear these folks and all the joy and the cheer they were bringing to everybody and I said that's, that's what I want to do. I just knew this is what I had to do; I just knew. And you know, I went back to my hotel room and usually there's no paper on your nightstand, but in my New Orleans hotel, they had manuscript paper.

FR NO, REALLY?!

CS: Yes, really! It was one of those things and it's such a musical city that they actually had the foresight to provide manuscript paper in my hotel room. I just took it as a sign. I had ideas of a tune and it later became part of my first album. I just started scribbling, then I came back home and I told my husband 'I'm starting a band!' He was like 'Are you alright? It must have been quite the trip then!'

FR: LOVE THAT STORY! JAZZ HAD ARRIVED.

CS: I had listened to Brubeck and Miles since I was a child, so the instrumentation was not foreign to me, it was always there, but the whole idea of actually doing something about it was. So that's how I got into the jazz band. I found the musicians very easily through word of mouth and we recorded our first album, in 2018, in New Jersey and the title song, 'Lollipops for Breakfast', was inspired by my daughter who wanted to have lollipops for breakfast.

FR: SHE SOUNDS LIKE A GENIUS. WELL WHAT ELSE WOULD YOU HAVE FOR BREAKFAST?!

CS: Exactly, she was 6 at the time, and I thought to myself, you know this piece is going to be dedicated to the kid in all of us. It's still my most requested song and one of my most played tunes.

FR: AND THEN IN NO TIME AT ALL, YOU WERE WINNING AWARDS AND BECAME THE RST FEMALE INDIAN AMERICAN JAZZ COMPOSER TO PREMIER WORK AT WORLD RENOWNED CARNEGIE HALL

CS: I just wanted to play there ever since I was a child, I've been dreaming about it. So I said you know, 'what the heck I'm just going to call them', and I submitted my material and they said 'yes, the hall is available at this date and you now you've just got promote on your end

and sell your tickets'. We ended up almost having a full house on the night of the concert in December.

FR: AND WHAT WAS THAT MOMENT LIKE WHEN YOU WALKED ONTO THE STAGE? IT MUST HAVE BEEN OVERWHELMING?

CS: I'll give you a little bit of insight as to what happened. I wanted to debut a new sound in Jazz and I've always been attracted to composers who break the mould, to really go somewhere that we haven't heard before. So, I wanted to debut 'The Book of Ragas' there, which blends a Jazz trio and Sufi singing. Sufi singing is very popular in Turkey and now in Pakistan and India and it's, basically mystical or trance music that you get lost in, through improvisation and sometimes Sufi concepts can go on for hours. It's a beautiful way of expressing your devotion. So, what I did is I took the Indian Ragas that I grew up listening to, translated them into Western harmonies and added a layer of Sufi improv was even more beautiful and difficult, and that way it was a totally different sound in Jazz.

FR: THE ALBUM IS STUNNING AND SUCH A WONDERFUL UNIQUE SOUND.

CS: I didn't know how people would react to it but on the day of the performance at Carnegie Hall, the night before my Sufi singer got laryngitis! So, I had to find a substitute Sufi singer, and this is not something you could do easily on the day of my Carnegie Hall performance... so, I made a few phone calls and found the singer of Umer Piracha. I called him at around 10:00 AM and he managed to learn my music in about four or five hours...We got a standing ovation and that was crazy! But you know you had asked me how it was to be on that

stage, well, it was absolutely surreal, it's probably the best stage I've ever played on.

FR: SO MANY QUESTIONS, I WOULD LOVE TO ASK YOU, BUT TO FINISH, AS THIS IS INTERNATIONAL WOMEN'S DAY, CAN YOU TELL US ABOUT SOME WOMEN IN YOUR LIFE THAT HAVE INSPIRED YOU?

CS: M.S. Subbulakshmi was an Indian Carnatic singer who was such a legend during my time in India. I don't think there's a single day that went by without listening to some of her music. I'm a big fan of the Brazilian jazz pianist Eliane Elias...I absolutely love her work and her voice. Diana Krall, big time...I love her understated voice and soft piano touch. I've loved Ella Fitzgerald ever since I was a child, I think what she did is incredible. And in terms of female creators, so many artists, Frida Kahlo has always been inspiration - her confidence, energy and her relentless pursuit of her vision. There're so many women who are doing some phenomenal work right now.

SUCH AN ABSOLUTE HONOUR AND PLEASURE TO TALK TO CHARU. TO EXPLORE AND SUPPORT HER WORK, PLEASE DO SEE HER WEBSITE:

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

By Fiona Ross





JAZZ CAMP FOR GIRLS

Addressing the gender imbalance in jazz, Jazz Camp for Girls was inspired by the success of a similar project created by JazzDanmark and Copenhagen Jazz Festival. The camps enable girls to access a fantastic programme of events - computer coding to make music, graphic scores, improvising using nature, interpreting jazz standards, an introduction to music journalism, photography, and podcasting in the jazz world - all under the mentorship of female role models. This year Jazz Camp partnered with a wonderful range of partners including Dr. Yui Shikakura (Conductive Music), Lara Jones (Beyond Albedo / J Frisco), Megan Roe (J Frisco), Sylvie Heath (Creative Heights), Jilly Jarman and Bryony Jarman-Pinto (BlueJam Arts), photographers

Hannah Davis and Warren Woodcraft, artist and presenter Ashaine White and Fiona Ross (Women in Jazz Media).

Jazz North is a jazz development agency in the north of England with a groundbreaking approach to supporting and nurturing jazz across the north. It uses the power of collective partnership working to build networks between musicians, educators, promoters, and venues, to grow audiences for jazz and to inspire children and young people to make music. Helena Summerfield (saxophonist, presenter and general superwoman) was the Project Manager and the driving force behind the project. She explains:

‘After the success of Jazz Camp for Girls 2019, we made the camp bigger for 2020 by taking it to more places across the north of England. Then Covid hit and the last session was delivered on Zoom with Lara Jones and Megan Roe from J Frisco. This year we wanted to keep the momentum going and were inspired by what Lara and Megan had achieved. Delivering the camp online has enabled the project to grow and gives the girls a different way of looking at music through coding, nature, photography, journalism, and graphic scores. I am delighted that we have a new partnership with Women in Jazz Media as this has allowed us to introduce workshops in areas we haven’t covered before. The day aims to give girls a positive experience of being creative and the opportunity to find out about different careers in the music industry.’

We were thrilled to be involved in this project for the first time and our founder, Fiona Ross had this to say:

‘We are very excited to partner with Jazz Camp for Girls for the first time! Our work at Women in Jazz Media is all about encouraging and supporting a more diverse jazz community and addressing the gender imbalance and this works beautifully with the incredible work of Jazz Camp for Girls. The jazz industry



needs to see more female journalists, writers, photographers etc., as well as musicians and composers to address the historic gender imbalance, so it is a perfect match for us to work together on this project. We want to show the girls the power of storytelling and what storytelling really is and how they can use their voices to tell their own stories or the stories of others, through photography, writing or presenting a podcast and hopefully give them some confidence to do it.’

<https://www.jazznorth.org/jazz-camp-for-girls/>



FIONA ROSS AND SPECIAL GUEST CÉLINE PETERSON: INSPIRATIONAL WOMEN

FIONA ROSS AND CÉLINE PETERSON TALK ABOUT WOMEN THAT HAVE INSPIRED AND THE ROLE OF WOMEN IN TODAY'S SOCIETY.



‘I think we’re in a very pivotal moment globally - both with the pandemic and with the recent US election and with everything that has happened with the black lives matter movement in the last year. I think that women play a very key role in making sure that we use this very sensitive but very important time to make change’



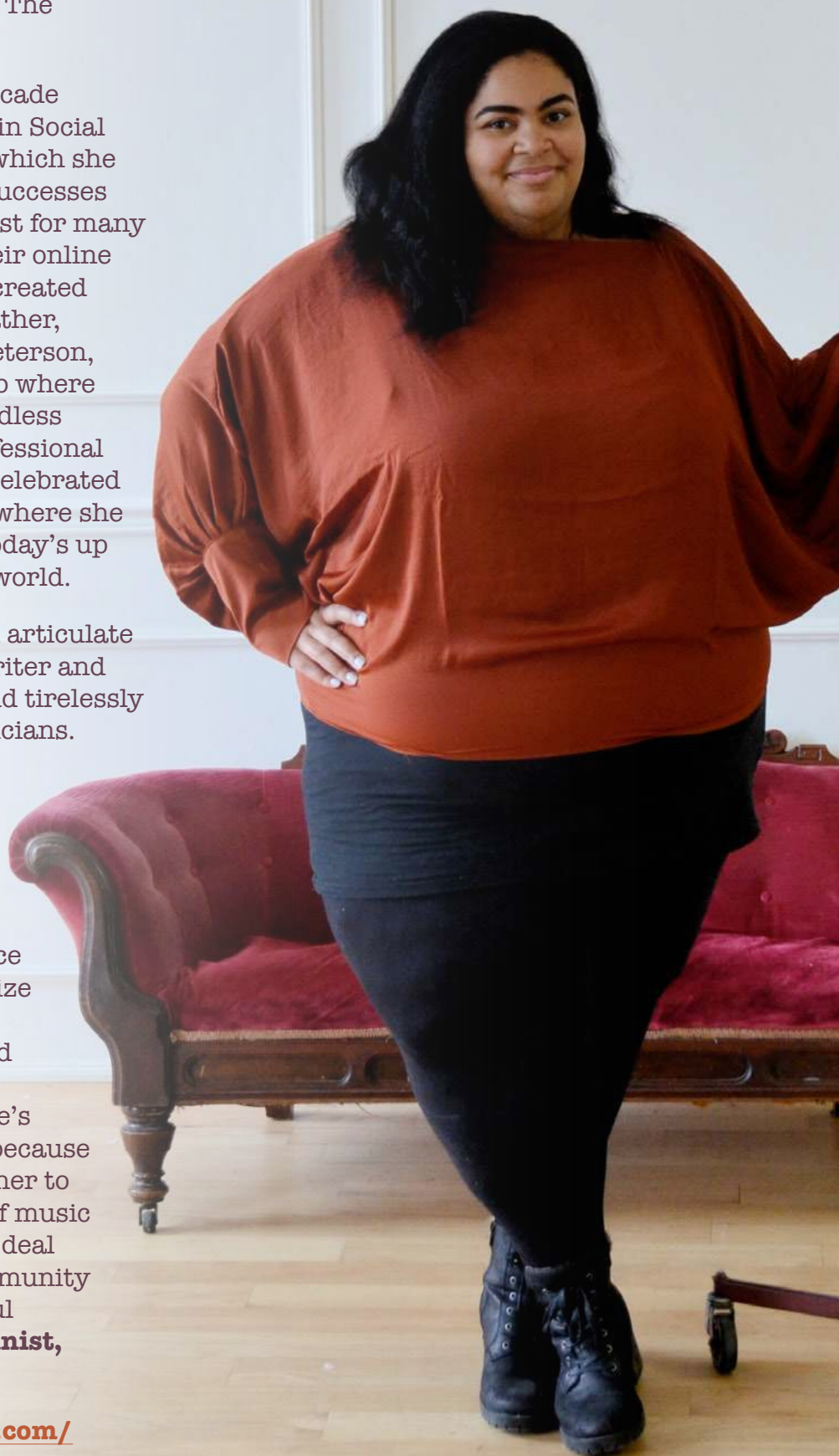
Artist Representative and Producer Céline Peterson has presented concerts and given inspiring speeches all over the globe (Canada, The United States, Denmark, Barbados, Switzerland, and South America), and manages some of the most exciting jazz artists on the scene today, including JUNO Award winner Robi Botos, 2018 Ellis Marsalis Piano Competition winner Ben Paterson, and Member to the Order of Canada, Dr. Dave Young. She is a producer of the Kensington Market Jazz Festival, which takes place every September in the heart of downtown Toronto and over the course of 3 days and presents over 400 local artists in 24 venues to 5000+ patrons. Céline has also worked extensively with Coalition Canada and their Youth4Music initiative as an Ambassador. Céline has

always been a proud ally to the up-and-coming generations of musicians, and along with her work at the Coalition, has done workshops at various schools including Durham College, and The Chicago Academy for the Arts.

Céline's career began over a decade ago when she started working in Social Media Management, a field in which she is still active. Her efforts and successes have put her at the top of the list for many artists who want to expand their online presence. It started when she created a Facebook page for her late Father, legendary jazz pianist Oscar Peterson, which now serves as both a hub where his fans can gather and find endless content both personal and professional about one of the world's most celebrated jazz artists, and as a platform where she chooses to showcase some of today's up and coming artists in the jazz world.

“Céline Peterson is a brave and articulate champion for jazz. A valiant writer and speaker who works lovingly and tirelessly for the cause of dedicated musicians. Her brilliant mind and deep heart motivate her outspoken support for the present and future of music education. With honest humility and courage, she speaks the truth of the immeasurable importance for our evolving society to realize that jazz is a precious art form for us to invest ourselves in and to treat with care, dignity and devotion. I'm grateful for Céline's encouragement of my efforts, because her sincerity won't ever allow her to “pretend” where the sanctity of music is concerned. Céline is the real deal and the international jazz community is blessed by her humanity, soul and voice.” - **Benny Green, Pianist, Composer, and Educator**

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



ON THE Women in BOOKCASE Jazz Media

MAXINE GORDON

Sophisticated Giant:
The Life and Legacy
of Dexter Gordon

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

KIMBERLY MACK

Fictional Blues: Narrative
Self-Invention from Bessie
Smith to Jack White

<https://kimberlymack.com/>

MARIA GOLIA

Ornette Coleman:
The Territory and
the Adventure

<https://mariagolia.wordpress.com/>

ANDREA DAVIS PINKNEY

Ella Fitzgerald: The Tale
of a Vocal Virtuosa

[https://booksmakeadifference.com/
andrea-davis-pinkney/](https://booksmakeadifference.com/andrea-davis-pinkney/)

BARBARA THOMPSON

Journey To A Destination
Unknown - Barbara
Thompson MBE

[https://www.temple-music.com/
gallery/barbara-thompson/](https://www.temple-music.com/gallery/barbara-thompson/)

ELLEN JOHNSON

Jazz Child: A Portrait
of Sheila Jordan

[https://jazzhistoryonline.com/author/
johnson/](https://jazzhistoryonline.com/author/johnson/)

LINDA SOLOMON

The Queen Next Door

[http://www.lindasolomonphotography.
com/Books/](http://www.lindasolomonphotography.com/Books/)

TAMMY L. KERNODLE

Soul on Soul: The Life and
Music of Mary Lou Williams

[https://www.press.uillinois.edu/books/
catalog/83hbk7nh9780252043604.html](https://www.press.uillinois.edu/books/catalog/83hbk7nh9780252043604.html)

SOPHISTICATED
THE LIFE AND LEGACY OF DEXTER

ORNETTE COLEM
MARIA GOLIA

Soul on Soul The Life and Music of Mary Lou

JAZZ@CHILD

ON
A DESTINATION UNKNOWN BA
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BARBARA THOMPSON LIVE AT THE BBC REPERTOIRE RECORDS REPUK 1376 (14CD BOXSET) BY NICK LEA

Barbara Thompson on all tracks, and featuring music from New Jazz orchestra, Dave Gelly Sextet, Barbara Thompson/Art Themen Quintet, Don Rendall Five, Barbara Thompson's Jubiaba & Paraphernalia


Recorded 1969 - 1990

What is it about us Brits that we often fail to acknowledge and value some of our most creative artists? After all, did we not need Sonny Rollins to ask if we knew "just how good this guy is?", when talking about Stan Tracey. There has been a wealth of talent that often goes underappreciated and aside from Stan others that spring to mind, and to the top of the list, are Michael Garrick, Tubby Hayes, and Don Rendell. In addition, we must also add composer/bandleader and saxophonist, Barbara Thompson who is the subject of this wonderful archive of material recorded live for the BBC.

Barbara led many fine bands over the years, not least the superb outfit Paraphernalia that ran through various personnel changes, yet always produced music that was interesting and forward

looking; and this pretty much sums up the saxophonist's musical output in a career that spans more than fifty years. In compiling the music for this thoroughly comprehensive and extensive box set it is staggering to find out just how much Barbara recorded for the BBC when TV and radio broadcasts for jazz and jazz related music these days receive little or no exposure. It is also quite an experience to hear how Thompson blossomed as a musician and bandleader over the years as this set is presented in chronological order, and thus following a remarkable career at close quarters.

From the earliest of these recordings broadcast in 1969 with the saxophonist featured with the Dave Gelly Sextet and later that year with the Art Themen Quintet it was evident that here was an important new voice emerging in the music. As a female instrumentalist she attracted her fair share of interest as somewhat of a novelty, at a time when female musicians were often regarded as an exception to the norm and viewed with scepticism as to their ability by many.



This situation however would be quickly dispelled as soon as she started to play. A gifted multi-instrumentalist, she plays tenor, alto and soprano saxophones with a commanding presence and individual sound on each and is also a virtuoso flautist. Her multi-instrumentalism is used not to show what she can do, but to simply give a depth and colour to the ensemble and broadening the compositional scope for the band, as an integral part of Barbara Thompson is not simply as a supremely talented musician and improviser (as if that were not enough) but also a composer of real substance. And herein lies the pleasure in this extensive set as we follow the progress of Thompson as she moves from behind the shadows of others to standing out from the crowd on her own merits and terms.

So, onto the music, Disc One finds Barbara as part of the section of the big band, the New Jazz Orchestra conducted by Neil Ardley and that comprised of many of the exciting new musicians that were beginning to make waves on the UK scene. Ian Carr and Henry Lowther

were in the brass section, and Dick Heckstall-Smith and Jon Hiseman were also present, and both would be important in Barbara's development and career over the years. The New Jazz Orchestra was a contemporary big band of the day and some of the arrangements sound a little dated, although 'Ballad' by the late Mike Taylor retains a freshness and vitality with a fine solo from Dave Gelly on tenor and Henry Lowther on flugelhorn; as does 'Le Déjeuner sur l'Herbe' composed by Ardley. The following session on the disc is with the Dave Gelly Sextet, with the leader taking a further look at the compositions of Mike Taylor. On this outing, Barbara gets a couple of her first recorded solos on 'To Segovia' and 'Timewind' giving notice of her developing skills as a saxophonist.

Disc two finds Thompson as co-leader of a quintet with Art Themen, and she proves more than a match for Themen. She takes a blistering soprano solo on 'Inchworm' and follows this with a graceful and solidly constructed solo, this time on tenor saxophone on her own composition, 'Strantium Platinum'. By this time

Barbara is showing her command of both her chosen instruments and the jazz idiom but is also demonstrating signs of other aspects of her music that would continue to develop in the coming years. This was clearly evident in a broadcast from September 1970 when the saxophonist presented her most ambitious work to date. 'Improvisations for Octet and Strings In Three Movements' imaginatively combines a jazz octet with a string quartet that incorporates swing, jazz improvisation, blues and rock elements in a long performance that contain some lovely writing for strings and horn section, along with some inventive solos and a completely scored movement for the strings.

Thompson's interest in both jazz and classical worlds us again the subject of next broadcast for the BBC in May 1971. Her composition, 'Entre Deux Terres - Five Movements For Jazz Ensemble', develops ideas from the earlier piece pushing the boundaries still further while exploring the possibilities of improvisation and scored sections. If anything, the music is far more ranging than 'Improvisations for Octet and Strings'. Both of these pieces offer a glimpse into Barbara's musical thinking at that time, and nearly fifty years on contains much that is fresh and exciting.

From here on in it was obvious that what Barbara needed was her own band, and in September 1973 Barbara Thompson's Jubiaba made its debut broadcast. A nine-piece band whose rhythm section outnumbered the frontline, Jubiaba was an exuberant and rhythmically exciting group that drew influences from Latin American and Brazilian music with contemporary jazz improvisation. The band was quite a success with audiences and remained in existence throughout the seventies releasing a debut album in 1978 and recording three sessions for the BBC over the next four years.

Alongside Jubiaba, Barbara had also formed her band Paraphernalia which would become her most successful and long running group and enable her to write for specific musicians exploring many musical avenues along the way. As its principal composer Thompson was able to establish an identity for each of the group's different line-ups over the lifetime of Paraphernalia, and in doing so bring her compositional and arranging talents to the fore. The first appearance of Paraphernalia was a quintet featuring vocalist Pepi Lemer, and for this listener I found Pepi's vocals a distraction from what was going on with the rest of the band. 'Alyah' for example would be a concert favourite for many years to follow, and features some fine flute playing from the leader, but Lemer's vocals (reminiscent of Flora Purim) do not survive the test of time well/ Much more effective is the singer's contribution to 'Candomblé' bringing a sense of drama to proceedings. Lemer also makes a decent fist of adding lyrics to Barbara's 'Morning Lights', previously heard on disc three by Jubiaba. Paraphernalia's next session recorded for Jazz in Britain was in September 1975 featuring a short-lived quartet with Peter Jacobsen replacing Peter Lemer on keyboards. 'Morning Lights' again makes an appearance, this time as a slow jazz ballad with Barbara's opening statement on tenor simply sublime in a superb performance.

By the time of their appearance for Sounds of Jazz in August 1977 Paraphernalia had hit their stride, and with a host of new material by Barbara that would find its way onto the band's debut album released the following year. This is where I joined the party and can still recall buying the album from my local record store. This introduces a completely new line up, and although bassist Roy Babbington and drummer, Harold Fisher would move on, keyboard player Colin Dudman was just the right person for the job and would

stay for five years. If the group was broadly speaking a jazz rock outfit this was only the tip of the iceberg as Thompson would bring many disparate elements to bear on her compositions from her extensive travels. 'Sicilian Sting' draws on her experiences when touring Sicily and features her warm tenor saxophone sound, while 'Spanish Memories' is influenced by a trip to Barcelona. On this track she plays flute, soprano saxophone and also more of her strong, punchy tenor. This openness to exploring and incorporating music from around the world is perfectly encapsulated on 'Temple Song' with Barbara's flute and Roy Babbington playing sitar on the introduction before moving into another altogether more intricate section with the soprano, bass guitar and synthesizer bouncing ideas off the melody.

A couple more tracks that would appear on the debut album are heard on the next session from Paraphernalia on 2nd April 1978 with 'Study To Be Quiet' and 'Goodtime Mr Sam' with some energetic flute from Thompson. With an album in the can, several radio broadcasts and countless live concerts under their belt this new line up had established a sound and identity for the band and Barbara's writing, but again that would soon change as we will hear in the following discs in the boxset.

However, before Paraphernalia's story continues there is a most welcome diversion in a session recorded Sounds of Jazz in May 1978 and billed as the Don Rendell Five with Barbara Thompson. On the opening 'Twelve-Bar-Greens' it is fascinating to hear the two tenor saxophones together, and then the same device is used to quite different effect on Thompson's only composition on the set, 'Summer Echoes' with both saxophonists heard on soprano. A striking piece with the two horns weaving counter melodies in a marvellous duet in a demonstration that Barbara has not lost her straight-ahead jazz chops and is a worthy sparring partner for the veteran Don Rendell.

From here on in it is all Paraphernalia, and it is a joy to follow the development of the band over the next decade. This period kicks off with a session recorded on 11th March 1979 with Roy Babbington still in the band on bass guitar with a young Gary Husband at the drums. Visiting material from the then current debut album, we are treated to another fascinating version of 'Temple Song' and Barbara's lovely ballad 'Stairways' featuring her beautifully expressive tenor playing. As good as this version of Paraphernalia was it was to be the arrival of Dill Katz on bass guitar, and Jon Hiseman taking over drum duties that the band entered the next phase of its development. This was to manifest itself in some inspired playing that went far beyond mere virtuosity allowing Barbara to write new and fresh material for the band. This was clearly in evidence on a piece entitled 'The Selfish Giant (A Suite of Five Movements)' that would appear on Paraphernalia's second album Wilde Tales based on stories by Oscar Wilde. At over fifteen minutes long this is an ambitious composition that is creative and enthralling throughout from a clever use of well-known children's nursery rhymes in the introduction to full blown compositional narrative that would unfold. When I first heard this on the album as a fourteen-year-old I was unable to comprehend the full scale of this piece and preferred the shorter tracks on the other side of the original LP. Listening again forty years later it is apparent that this music reveals much interesting music that time has not dimmed and hearing this extended work again has given me much pleasure. The final performance from this version of the band was recorded at the end of March 1980 and features some declamatory tenor on the aptly titled 'Scrummage' by Colin Dudman. The leader's flute is brought to the fore on two of her own compositions, 'From Nowhere' on which she also plays tenor, and the intricate 'Summer Madness'.

Feeling as though she had taken the quartet as far as she could, Barbara looked to broaden the sound of the band and did so by bringing in violinist, Peter Hartley. A bold move, but as we hear on the broadcast from January 1981 was an inspired one, bringing with it a whole new array of colours for Barbara to write for. The energetic 'Country Dance' was to become a firm favourite with audiences, and the ambitious 'The Adventures of Water', which we get to hear develop with three different versions of the piece recorded between January 1981 and November 1982. Having now established the distinctive and original quintet sound, Barbara found herself without a violinist when Hartley left the group in early 1982. His replacement was Anthony Aldridge who was fortuitously discovered by Barbara when he was busking outside Cologne Cathedral. Aldridge is heard on two end of year performances from Paraphernalia recorded for Sounds of Jazz in October and Jazz in Britain in November 1982. The latter session features the violinist on 'The Adventures of Water' and 'Fear of Spiders' that made part of a suite entitled Mother Earth which would be recorded for an album of the same name.

More change was to follow as in early 1983 both Colin Dudman and Dill Katz were to leave to form their own group and being replaced by Bill Worrall on keyboards and bass guitarist, Dave 'Taif' Ball. With the quintet Barbara continued to develop her new suite In Search of Serendib which was based on traditional Sri Lankan folk songs, with plans to record the compositions for the band's next LP. Some of the music was already being played live in concerts, and much of the music was featured on a Sounds of Jazz session from 26th June 1983. The music also marked a subtle departure for Paraphernalia as Barbara's writing for the band placed more emphasis on written scores and arrangements and was less freewheeling than the material with Colin Dudman and Dill Katz.

With pieces such as 'Night Watch' based on a traditional Sinhalese watch hut song were tightly orchestrated expressing the loneliness of the night watcher who guarded the crops from animals and evil spirits. Much more flamboyant is 'Listen To The Plants' which features Thompson on soprano recorder, a relic from her schooldays, and Aldridge's ebullient violin solo; and the joyous 'Kafferinya' with the musical influences that had been left over from Portuguese rule, and still felt in Sri Lanka. Before the suite could be recorded for the next album Aldridge too left the band, and his replacement Rod Dorothy entered the studio with Paraphernalia to record Pure Fantasy, which was released later that year, and subsequently re-mastered and reissued in 1997 as Night Watch. Dorothy's contribution can be heard on this wonderful album and on also the Sounds of Jazz programme of 15th April 1984. He is also featured on a track called 'Rollercoaster' (that does not appear on the album) which is an infectious tune with some great playing from bassist Dave Ball along with some fantastic interplay between violin, soprano saxophone and Steve Franklin's keyboards. This upbeat feeling is also captured on 'Requiem for Two Pilots' featuring Barbara's lovely alto playing in a lively and bubbling solo. Wanting to also promote the new album the set also includes a delightful yet different version of the title track, 'Pure Fantasy' and the completely composed 'Chapter And Verse' which was a departure for the band. The session concludes with a spritely run through of the Latin tinged 'Fields of Flowers' with Barbara's virtuoso flute taking centre stage.

The group's next BBC broadcast would not be until September 1985 and was a live recording of a concert in Holland Park, London and performed the previous month. This is a concert that has featured regularly in my listening over the years having a cassette recording of the broadcast, and as always with Barbara's music this still sounds fresh and exciting. All the compositions are by Thompson,

and the opening 'Le Grande Voyage' could also be used to describe the splendour and grandeur of her own musical journey. The band generate an incredible energy in this live performance, not least from the leader's incendiary tenor playing on 'L'Extrême Jonction'. A remarkable solo that is, as they say, worth the price of admission alone! As a complete contrast the set closes with 'Night Watch' with Barbara's big warm tenor sound expressing the loneliness of the long nights, before switching to soprano in a dialogue with keyboards and violin.

Disc 13 recorded for Jazz Today in November 1986 is quite a departure for Paraphernalia. The violin has gone to be replaced by guitar. In this broadcast, the guitarist is Paul Dunne, and the introduction of the guitar heralds a tougher edge to the band and a more overtly rock feel. This different sound for the band can be heard in a very different version of 'L'Extrême Jonction' with Peter Lemer back on keyboards, and whose piano gives a wonderfully 1920's nostalgia to proceedings.

To continue the chronological sequence, we must jump to disc 14 and a concert recorded at Marlow Football Club and aired for Radio 3's Sounds of Jazz on 19th February 1989. Billed as the Barbara Thompson Quartet (Paraphernalia minus one) in a set that features compositions from the bands last few albums including 'Night Watch' (from the album of the same name), 'City Lights' with a passionate and swinging solo tenor saxophone solo from Barbara (from Mother Earth), and the title track from the 1987 live album, 'A Cry from the Heart'. An enthusiastic audience yelling for more was then treated to a blast from the past with 'Frankfurt Fayre' from 1979's Wilde Tales, with more of that exemplary flute playing from Thompson. This disc is a real bonus in an extended programme capturing the sheer variety of music heard at one of Barbara's concerts.

Back to disc 13 for the last appearance for Paraphernalia for Radio 2's Jazz Parade in 1990 with guitarist joining the group on guitar. Just three numbers were recorded that included a reprise of 'Castles in the Air' from the Mother Earth album with McFarlane taking a softer approach in his phrasing than his predecessor in a solo that compliments the composition and Barbara's playing on flute. The set concludes with the funky 'Cheeky', and Barbara back on tenor with a great composition to end the programme which is sadly the last broadcast made for the BBC.

Live At The BBC is a superbly packaged and presented boxset with a wealth of great music. It is fascinating to hear different versions of some of the tracks, often before and after they were recorded for Paraphernalia albums, and one can hear at close quarters how the music evolves; and if you want to hear the album versions many are still available from Barbara's website.

In summary, a fascinating in-depth look at Thompson's work over a twenty one year time span. There was of course much more to come after the recordings for the BBC ceased. Paraphernalia were a major concert draw for concert goers in the UK, Europe and beyond for another 25 years, and of course there is also Barbara's classical compositions that offer another side to this remarkable musician. In fact, more than enough for another boxset! Un the meantime this one will do very nicely.

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ASHAINE WHITE IN CONVERSATION WITH ANGELIKA BEENER

A FASCINATING AND INSPIRING CONVERSATION
EXPLORING WORKING IN TODAY'S JAZZ INDUSTRY
AND HOW TO DEVELOP A CAREER AS A WRITER:



**ANGELIKA BEENER: WRITER.
COLTRANE-OBSESSED.
LOVER OF LATTES.
MOM ON A MISSION.**

Angelika Beener is a proud New York City native whose love of writing began in fourth grade when she won a storytelling contest. Her imaginative tales about attack vegetables and other wacky scenarios always amused her schoolteachers, and although her college professor urged her to change her major to English after reading her quirky essays about her hometown, she studied marketing instead. In fact, it would be some years before Angelika would take his advice, as she was busy nurturing her first love — music — by interning at record labels between classes.

Happily, her true passions of music and writing collided, and over the next fifteen years since those college days, Angelika

‘Do the work, rise to the occasion as much as you can and then shoot your shot! You’d be surprised who might give you a chance, especially if you are black and especially if you are woman. This is a good time for us to kick in the door’

has worked for ASCAP, The Hit Factory, Blue Note Records, and Newark Public Radio-WBGO Jazz 88.3 FM, and she consults for independent artists and non-profit organizations. Her work for WBGO was recognized by The Corporation for Public Broadcasting, which presented her with the “My Source Community Impact Award” as part of their Public Awareness Initiative to Celebrate and Affirm the Essential Role of Public Broadcasting in American Society. The following year, Angelika created and co-produced the acclaimed four-part podcast series called “We Insist! Jazz Speaks Out”, which garnered award recognition by The New York Association of Black Journalists.

Angelika continues to enjoy a dynamic career in the music business spanning the last twenty-two years and has contributed her work to esteemed media outlets and organizations including Downbeat, TIDAL, The Huffington Post, NPR Music, Jazz at Lincoln Centre, and National Public Radio. A journalist who writes about music and culture at the intersections of race, gender, and generation, Angelika has participated in several notable event panels and guest speaking engagements.

Additionally, you can find her name attached to various notable jazz projects including Droppin’ Science: Greatest Samples From the Blue Note Lab; iconic bassist Ron Carter’s Dear Miles; and Marcus Strickand’s People Of the Sun. A fierce advocate for gender and racial equity, particularly in the arts, Angelika served as a dedicated member of the Board of Directors for the Willie Mae Rock Camp for Girls. Angelika adds film producer to her list of credits as part of the team for the award-winning

documentary Digging For Weldon Irvine, the unsung father of jazz fusion, who mentored the likes of Q-Tip and Yasin Bey (Mos Def).

You can follow Angelika Beener’s work here:

<https://kulturedchild.com/>

Instagram

Twitter



ROUHANGEZE BAICHOO

Rouhangeze is a contemporary multi genre singer-songwriter, composer born on the beautiful, all intoxicating island of Mauritius where she developed her vast musical palette; her velvet vocal tones echo the emotion and beauty of her homeland. Her voice is compelling with an ease, soul and versatility. It is a smooth ascension of melody, technicality and heart. Her timing in delivery of phrases brings about such a resolute feeling of joy to the listener. Charged with a passionate heart, every nuance articulates a dynamic story, grabbing your attention in wanting to hear where she takes you next. This is a singer of depth encased with a velvet tone, sensuality and by far, uniquely different from the flock.

From London's vibrant music scene; from Ronnie Scott's, Tate Modern, theatres and festivals in the UK, across Europe to the legendary Olympia in Paris, Rouhangeze has performed where no other Mauritian artist has been before. She moved to London in 2009 to further pursue her career in music, studying Music Business and Artist Management to expand her knowledge of the industry, production and performance. As an accomplished singer-songwriter and performer, she lends her voice and image to German pioneers Steinberg Media Technologies GmbH, specializing in equipment for recording, arranging and editing music, for a digital audio workstation (2016 - 2020). She is also part of the LCV Choir (London Contemporary Voices), one of

the leading choirs in the UK. In 2017, Rouhangeze formed "The Scientists", a leading jazz-fusion and F.M.E (Free Music Expression) band with Pianist Composer Tomasz Bura.

"My look ahead is a nod to Polish keyboard player Tomasz Bura and his band The Scientists. This is hard hitting fusion à la Chick Corea or Ursula Dudziak, with vocal improv from the enchanting Rouhangeze Baichoo, reframed for today. One the best bands on the British jazz scene right now. Inspirational music to leave you brimming over brilliantly composed and executed with an obvious synergy and joy."

Chris Philips (Jazz FM)

Her album "evasio" planned in 2021 in France at the exhibition "Tales around the world" by Rouhangeze Baichoo and the visual photographer Nicolas Henry. An image will be associated with each of the songs, and the whole will form a fresco around crossbreeding, tolerance, and a reading of the story confronting points of view. On this album, she invites, collaborates and develops her compositions with some of the world's best namely Tabla player Aref Durvesh, multi award winning guitarist Antonio Forcione, bass virtuoso Linley Marthe, Percussionist singer songwriter and pioneer of the Sega Menwar, percussionist Kersley Sham, Pianist Composer Tomasz Bura, multi award winning producer, multi-instrumentalist guitarist songwriter Eric Appapoulay and visionary percussionist Bernhard Schimpelsberger ; exploring

the traditional rhythms of the Sega that she sings in her mother tongue, Mauritian Creole. Her compositions are basked in the colours of Africa and India influenced by her love of Jazz and the marriage between electronic and organic sounds.

“I understand that good music cannot be confined to specific genres, as I sing and write various styles of music. For this project, I cross-pollinate East African and Indian traditions from my childhood in Mauritius with elements of electronica and jazz.”- Rouhangeze

Social Media Links:

[Facebook](#)
[Rouhangeze music](#)

[Instagram](#)
[Rouhangeze_music](#)

[Instagram](#)
[the_scientists](#)

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KIM CYPHER

Kim Cypher is creating quite a stir on the jazz scene at present. As one of the UK's most exciting saxophonists, vocalists and composers, she has firmly secured a reputation for top quality, stylish, accessible jazz. Continually described as 'vivacious', her performances are full of positive,

vibrant energy, defining a performer who plays as if there is no tomorrow.

"Hats off to a true heart and soul performer" – Pee Wee Ellis

Having studied alongside US saxophonist Pee Wee Ellis and UK jazz saxophonist Andy Sheppard, Kim has developed her own unique 'funky' style of saxophone playing, built upon influences by great players such as Gerald Albright, Maceo Parker, Pee Wee Ellis, Andy Sheppard, Barbara Thompson, Dean Fraser, Courtney Pine and Grover Washington. With influences also from the great

Billie Holiday and Ella Fitzgerald, Kim's style of performance is best described as 'funky saxophonist meets 1940's jazz singer'

Kim performs an eclectic mix of music spanning many styles with a quirky, jazzy twist together with her own



original material, all packaged up in a captivating performance with good humour and warm stage presence.

Kim is a prolific recording artist with unending creativity. Her recent recordings and performances are a veritable who's who of British and American jazz. Kim's debut album 'Make Believe' was released in 2016, receiving glowing reviews and culminating in a highly successful album tour with sell-out shows across the UK. Music from the album has been featured on national and worldwide radio stations. Kim's 2nd album 'Love Kim x' (a collection of inspired original music and quirky takes on well-known classics) was released in 2019, being listed in the **Top 10 jazz albums of 2019** by online jazz magazine *Bebop Spoken Here*. The album featured some of the finest jazz musicians in the UK and overseas including saxophonist Pee Wee Ellis, pianist David Newton (16 times winner of best pianist in the British Jazz Awards), bassist Clive Morton (ex-tutor to Jamie Cullum and sideman with Frank Sinatra and Stephane Grappelli) plus New York guitarist B.D. Lenz. The highly popular 'Love Kim x' album tour in 2019 included shows at many great jazz venues and festivals including Pizza Express 'live' Soho, Toulouse Lautrec London, The Bull's Head Barnes and The Stables Wavendon. The tour continued into the start of 2020 with a sell-out London show featuring special guest Jazz Giant Ray Gelato. This was part of Kim's 'For Mum' project raising money for The Brain Tumour Charity. The project included release of an original song and animated video 'All For You' in April 2020 as a tribute to Kim's late mum.

In the midst of the Covid pandemic, Kim brought forward the release of a beautiful instrumental track 'Water from an Ancient Well' by South African pianist Abdullah Ibrahim to allow everyone to enjoy this incredible piece of music at a time when 'live' music performances were not possible.

Most recently, Kim released an original track and music video 'Crazy Times' – inspired by lockdown and composed, performed and produced by Kim together with husband Mike (drummer). 'Crazy Times' demonstrates the power of music to bring people together, raise spirits and create a moment of escapism during the pandemic. The video was declared **"BEST music video 2020"** by Music Interview Magazine USA and was also featured in the 'sharing good news stories' on Channel 5's Jeremy Vine TV show.

Kim performs alongside some of the country's finest jazz musicians and has been featured in several award-winning jazz books including 'Women in Jazz' by Sammy Stein (8th House Publishing) where she is described as:

"One of the UK's most popular players."

Kim has performed in New York and has appeared on national TV and radio.

"Exciting stuff!" –
Clare Teal – BBC Radio 2

www.kimcypher.com

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ASHAINE WHITE

EMERGING ARTIST WITH A MISSION TO HELP TO DIVERSIFY LONDON'S MUSIC SCENE WITH HER UPCOMING EP AND NEW SINGLE "PRINCE CHARMING"

ashaine white
prince charming



Ashaine White is a talented up and coming Jazz and Neo Soul inspired singer/songwriter hailing from North London wanting to break barriers within UK music. Taking inspiration from artists such as Ella Fitzgerald, Erykah Badu, Jill Scott, D'Angelo, Radiohead & Nirvana, just to name a few, Ashaine describes herself as a Grunge-Soul artist, taking the fundamental approaches to Jazz singing whilst adding her own unique modern spin and she often cites the genres of Jazz, Soul, Grunge and RnB as the main influences to her singing and song writing style.

Ashaine has been kicking up a storm in the underground gig scene for 5 years now, and supported Etta Bond on her Nottingham tour date last year and was awarded the PRS x Spotify's Sustaining Creativity Award.

Now getting ready to release her Debut EP "Fairytale" in Summer 2021, her first single from the EP, Prince Charming, produced by The Garden, arrived on 12th February.

Prince Charming acts as the antithesis of Valentine's Day, the song is a kick to the childhood Princesses and Disney films that would tell us that our Prince Charming will show up and save the day. The song follows a girl explaining her experience of her prince charming not showing up, taking a more cynical view on the fables we would dream about as kids.

Taking pride in her Caribbean heritage, Ashaine is proud of her lineage and being a black girl in Music is something that Ashaine holds dearly. She is continually inspired by the many black artists that paved the way for black musicians in every genre, however feels that within the UK there is an expectation or assumption that black girls have to fall into a specific 'Urban' genre


or box. Ashaine, however, is determined to break these moulds and inspire other artists to make music that feels natural to them and represents them as artists and represents that variety of black musicians and singers.

Ashaine comments on her early beginnings in music:

"I started singing when I was 7 years old. I fell in love with the medium of song to tell a story and found it natural to sing to express myself throughout my childhood. I have always been an extroverted person and I think singing gave me a reason to be loud, proud and expressive. Song writing, however, came to me later in life. I've always really appreciated how vulnerable of a place writing gets an artist into and how it allows a writer to tell a story of themselves, others or society. I spent a lot of time listening to music throughout my childhood and pre-teenage years (often what was placed in front of me by my mum) but getting a cd/mp3 player and later my own music streaming account, really opened my eyes up to the worlds of Jazz, Soul, Grunge and RnB - Genres I feel have influenced my writing and singing style greatly.

Being a black girl in Music is something I hold really dear. There are so many black artists that have paved the way and inspired me to pursue the career of being a musician in every genre. I feel like at the moment, especially in the UK, Black music has become a selection of a few "Urban" genres, and I feel that as a black singer in the UK it is expected that you are to make music that falls into these categories. I hope with the music that I make to be a part of the wave of black artists that are breaking these moulds and making music that truly feels natural to them, represents them as artists and represents the variety of black musicians and singers."

[instagram.com/ashainewhite](https://www.instagram.com/ashainewhite)

A painting of a sunset or sunrise sky with birds flying. The sky is a mix of warm orange, red, and blue tones, with a bright sun or moon in the upper right. Numerous birds are scattered across the sky, some in flight, some perched on clouds.

Quiet Is The Star

BRILLIANT IS THE STAR! BY ERMINIA YARDLEY

As I write this, we are still in lockdown. It's been a helter-skelter of a ride so far.

Music has kept us all sane, I know I can speak for a lot of my friends and family.

So... on the 27th February 2021 we will see the release of the first single from vocalist and lyricist **Georgia Mancio's** forthcoming album "**Quiet is the Star**" (Roomspin Records). The single is called "**Let me whisper to your heart**".

The album is, in one word, brilliant, but hear me out for a little bit longer. I want to tell you why.

First of all, the album is another collaboration with magical pianist **Alan Broadbent**. If you have not discovered their previous ones yet, I dare you to do so!

The two artists work in such perfect symmetry, our ears and minds and hearts are theirs. This time round with "Quiet is the Star", they have struck such beauty and perfection, it is, as I mentioned on one of my posts on Facebook recently, hard to explain in words, but I shall try nevertheless.

Mancio gives this album an eerie atmosphere, her lyrics melt the heart and feed the soul. Broadbent's touch on the keys never lets us down because he owns each note of music and offers it to the audience, capturing an individual tone every time.

Mancio and Broadbent have been performing together since 2013, their careers, together or separately, are a clear show of how talented they both are, but with "Quiet is the Star" they

come together in a new form, one that welcomes one in, softly touches one and lets one dream, “perchance to live again”, after such hard and difficult times trying to survive during a pandemic. The release of the album at the end of March is perfect timing.

I love this album. My favourite pieces are **“I can see you passing by”**, **“If I think of you”** and the title track **“Quiet is the Star”** which leaves me in tears every time I listen to it.

These are just three of nine incredible tracks on an album which talks about life, family, the universe and it is up to you, the listener, to discover more. A treasure of emotions.

The physical CD is beautifully packaged, too. Very impressive is the artwork by

Simon Manfield, creating a sense of dream world, a landscape of memories that is visually stunning.

27 Feb Let Me Whisper To Your Heart (single release)

13 March All My Life (single release)

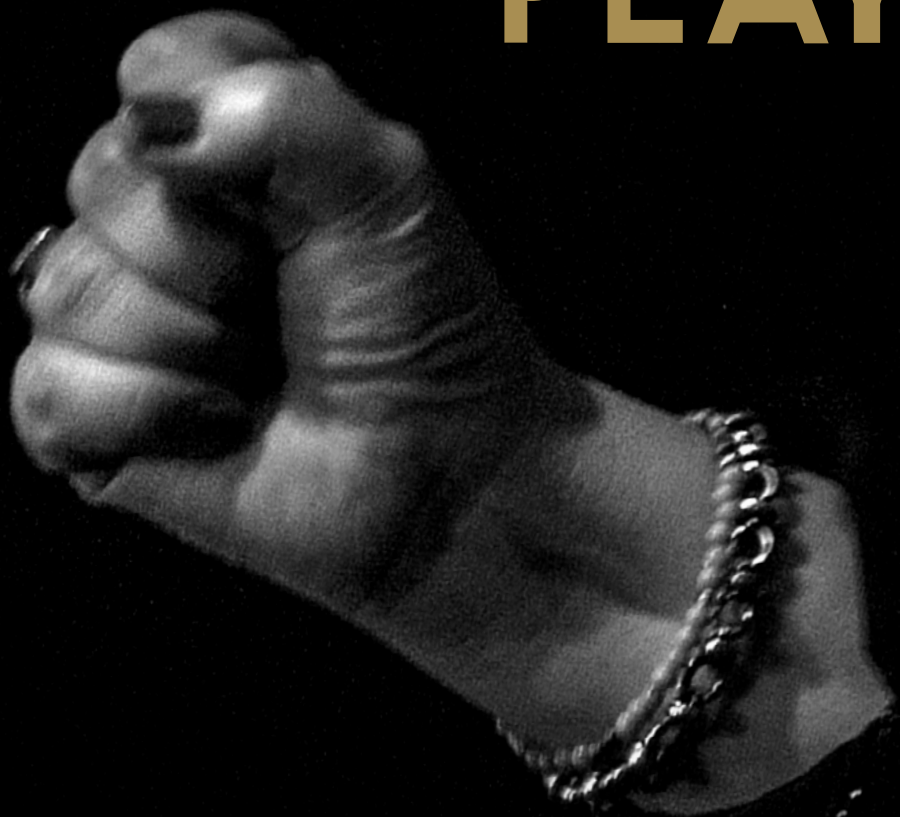
23 March, 8.30pm GMT **ONLINE LISTENING PARTY / Q&A** (hosted by Watermill Jazz,UK)

27 March CD & Book Release (**The Songs Of Alan Broadbent and Georgia Mancio** is a collection of 33 originals co-written over the last 7 years. Available in both digital and physical formats, this 94-page volume is presented with the elegance and expanse of an art book).

By **Erminia Yardley**



ON THE Women in Jazz Media PLAYLIST





NEW RELEASES



METRONOMIC (RADIO EDIT) SINGLE RELEASE EMILY SAUNDERS

We are so excited about Emily's new music! A beautiful song from an incredible artist.

Released today to mark International Women's Day, this stunning video animated by Sara Soncini was also directed by Emily. Powerful stuff.

'For singer-composer Emily Saunders, writing *Metronomic* was a cathartic affair. The song originally appeared on her widely acclaimed 2015 release, *'Outsiders Insiders'*, a collection of songs with exuberant, hip swaying grooves, sparkling wordless vocals and dreamy lyrics wrapped around Brazilian rhythms. It positioned her as an

inventive vocalist and talented songwriter, producing earworm songs that hit radio playlists and stayed there.

'*Metronomic*' however, was the classic 'album track'. Clocking in at over 7 minutes and tucked towards the end of the album, it saw Emily spread out with ethereal vocal textures, rising, falling, floating and lingering over a slow, meditative pulsing groove, driven by acoustic bass and a full Rhodes piano vibe. Saunders now releases *Metronomic*, re-edited and reworked for 2021, cut back, straight to song and straight to what needs to be said. Deeply personal, haunting



vocals and barely-there words belie pertinent subject matter'

"Writing this song" says Emily "marked a significant point in my life". She explains, "I had been haunted by an abusive relationship, that while in the past, had defined my life by fear. The words were intended to be subtle, concealing what it was about, allowing a sense of anonymity". The song's sentiment manifests itself as much through vocal expression as its lyrics. Yet far from being bleak, the song is classic Emily, spirited and effervescent. "Expressing myself through this song" she adds, "I was able to close the door on a turbulent past."

LISTEN TO METRONOMIC'

Soundcloud Emily Saunders

emilysaunders.co.uk



SARAH MOULE

STORMY EMOTIONS

SONGS BY FRAN LANDESMAN & SIMON WALLACE

SARAH MOULE

STORMY EMOTIONS

We were excited to receive Sarah's gorgeous new album through the post. Recently recorded in her studio in London, despite lockdown challenges, a beautiful album that is about to be set free on March 25th.

'Sarah Moule's 5th album, Stormy Emotions, explores the themes of Time and Love in an uplifting collection of songs written by her husband Simon Wallace and the late great jazz lyricist Fran Landesman. In the eighteen years spent working with Simon and Fran, Sarah developed a uniquely close relationship to their material. Born in New York in 1927, Landesman's lyrics have been sung by great artists including Ella Fitzgerald, Sarah Vaughan and Barbra Streisand and with this collection, including ten previously unrecorded songs, Sarah will have introduced forty-five Landesman/Wallace songs to the world.

When Simon met Fran in 1993, he had recently returned from 3 years touring worldwide with the Lindsay Kemp Company and was writing music for TV shows including Absolutely Fabulous and French and Saunders. For the next eighteen years he and Fran got together every week to write, producing a catalogue of over 300 songs. The title track of this new album was written on the day Fran and Simon met. Eighteen years later, on the afternoon of the day Fran passed away, they finished 'Nothing Is Mine Now'.

<https://www.sarahmoule.net/>



ESTHER BENNETT SAFE PLACES

We love Esther's work and are thrilled to have this EP on our playlist. Beautiful vocals from Esther, as always, and her partnership with Terence Collie on this album does not disappoint. Esther explains:

'It's March 2020 and the government announce a national lockdown due to the Coronavirus pandemic that has gripped much of the world. What's a singer to do? Write of course! What is a singer without the necessary accompanying skills with which to write the harmonies of a song to do? Well, to begin with, I thought it an ideal time to do what every self-respecting jazz singer should do at some point in their career and that is to write a contrafact - a musical composition built using the chord progression of a pre-existing song, but with a new melody and arrangement.

As experienced performers, we both know and have worked with some of the best musicians in the UK and in Europe. It wasn't difficult, therefore, to select a band who would bring these compositions to their most full and beautiful life. We chose the traditional jazz trio format with the addition of percussion, saxes and flute to give just the right flavours that the swing, bossa, funk, latin and 5/4 grooves required. The tracks were recorded individually and remotely by each musician, as were the vocals. Terence Collie mixed, engineered and produced the album adding subtle vintage synth pads for textures on the opening two songs which add to giving the album a very distinctive and personal sound'

Facebook [Esther Bennett Music](#)



Esther Bennett by Piotr Syrek



MALIKA TIROLIEN RISE

We were a little ashamed to have not heard about this Grammy award nominated artist and have been absolutely blown away by her work. Her new single, is quite simply electrifying. Malika explains:

‘This song is the celebration of change through unity and revolution. It is the realization that we are living a historical moment: the rise of humanity’s consciousness and power’

Born in Guadeloupe and now based in Montreal, Malika has received significant international attention throughout the past ten years, including for her stunning performance on Snarky Puppy’s GRAMMY Award-winning album ‘Family Dinner’

She released herself produced, composed and written debut album “Sur La Voie Ensoleillée” which reached Number 5 on the Canadian charts before becoming the lead singer and co-leader of GRAMMY Award-nominated nine-piece supergroup Bokanté alongside producer and musician Michael League – who is also co-producing her new album with her. Bokanté have toured in over 20 countries and released two critically acclaimed albums, with their most recent one, ‘What Heat’ being nominated for best world album at the Grammys 2020.

We cannot wait for her new album!

<http://malikatirolien.com/>

YUHAN SU

Although she doesn't have a new release, we wanted to highlight this fantastic award-winning artist. Based in New York, Taiwanese vibraphonist Yuhan Su has been living in the US since moving to Boston in 2008 to study at Berklee and was the recent recipient of the 2018 DownBeat Critics Poll in the category "Rising Star" of Vibraphone.

'Yuhan Su represents the voice of the new generation of jazz musicians. Though she is firmly rooted in jazz tradition, her music is innovative, emotional, cerebral and most importantly, always lyrical. Her compositions and improvisations are uniquely hers, marked with an amalgamation of complexity, intensity and emotional resonance. And though she is capable of blistering technique, she always maintains a sense of melodic lyricism and wonder in her playing'

Yuhan Su Pic by 汪正翔





COLLETTE
COOPER
LOST



This artist has fabulously written all over her. Her new album 'Lost' is stunning. Captivating, dramatic and beautifully unique. But her tireless work, not only as an artist but for the community must also be shouted about. Collette has a podcast series 'Sisters In The Shadows' where she explores the careers of female artists with incredible guests. She currently has her artwork in 'The Now Exhibition' which raises awareness of the current climate and helps raise money for Drop4Drop charity and she is also an ambassador for the Wild at Heart Foundation, a London based dog rescue charity. She also wrote, directed and produced the 'Keep Fighting for the NHS' video as part of her inspiring work to support the NHS.

All the proceeds for her new album, (released in December) are donated to Nordoff Robbins, the UK's largest independent music therapy charity an organisation she is deeply passionate about.

'Collette herself has faced a number of extreme challenges throughout her life, from becoming homeless to losing her father. By projecting her emotions through creative song writing, she has used these life experiences to develop and grow as an artist, ultimately making her stronger. A palpable sense of these intense feelings can be detected throughout the new album and provide a deep authenticity to the project as a whole. Collette says: 'I'm proud to be an ambassador for NR and all their great work that they do and feel music therapy is so important in helping not only for those with a life-limiting disability but in today's uncertain times, it's a saviour for a lot of people.'

Collette is a true inspiration.

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



Women in Jazz Media

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<https://rosauk.org/>

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

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<http://www.mybodybackproject.com/>

<https://londoncf.org.uk/>

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www.breastcancer.org

www.breastcancersupport.org.uk

<https://sea-watch.org/en/>

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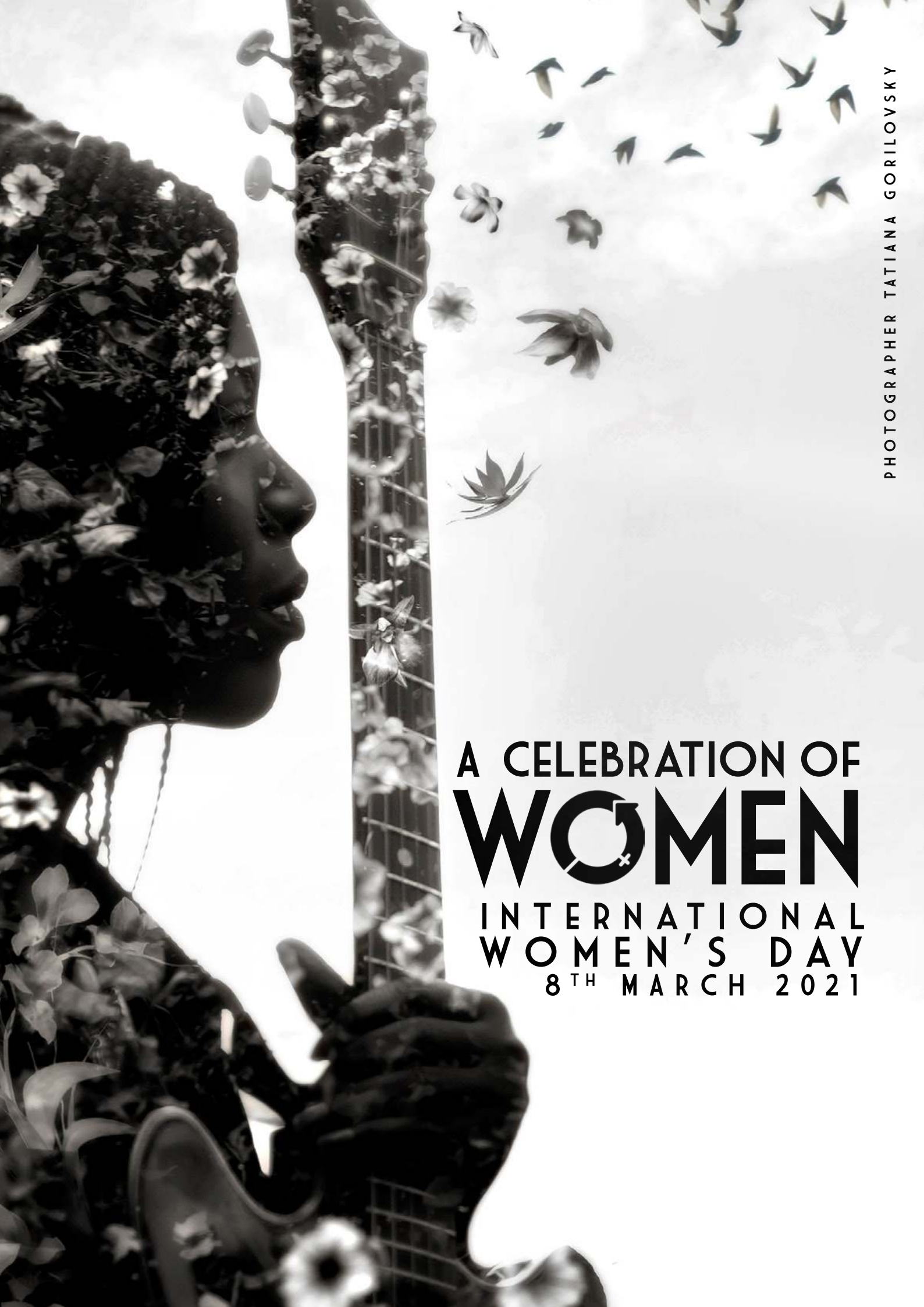
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PHOTOGRAPHER TATIANA GORILOVSKY

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