

RESIDUAL ENERGY

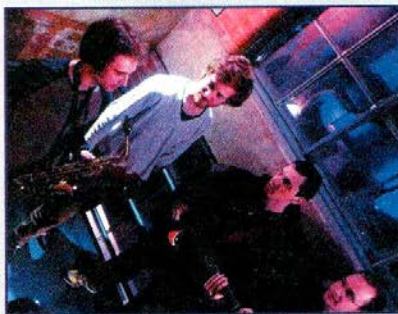
Saxophonist **Seb Pipe** has just released his second album *Shoot for the Stars*, influenced by the ideas of Steve Coleman and M-BASE and a great deal more besides. Interview: **Selwyn Harris**

On the surface, giving his band the moniker Seb Pipe's Life Experience sounds more than a little premature given he's only been on the planet for 26 years. "The reason for that was I was trying to think of a name that encompassed my philosophy, how I look at things including music," he says to me speaking on the phone from his home in Surrey. "The music I write encompasses my experiences that I'm having and continuing to have in my life, how I perceive the world around me."

While other jazz musicians may think of their next album in terms of a project or concept, for Pipe it's the idea of "continuous development" as he calls it, that's his major concern.

"There is no ultimate goal, it's like everything in life, it just keeps going," he says. "The more you live the more you absorb and that's the motivation as opposed to something specific like I'm going to reach this point then that's it, I've achieved it. It's more the knowledge that's gained that gives the satisfaction and shapes you become as a person and you express that and if you can control your instrument you can express that better and I think the music has more to say, more depth. So ultimately that's my own personal philosophy."

In terms of his music, alto/soprano saxophonist and composer Seb Pipe is evidently also someone who thinks in terms of the bigger picture. Making connections with other disciplines that are generally



perceived as separate from music making has a long and absorbing history in jazz largely stemming from the hippy ideals of the 1960s with grand figures such as Coltrane, Lateef and Wayne Shorter, through to Steve Coleman in the 80s. Embracing matters of spirituality, science and philosophy are a part of Pipe's creative process too.

"The inspiration itself doesn't specifically have to come from music even though we are using music to express that," says Pipe. "When I wrote all of the tunes they had an inspiration behind them. I didn't write them for the sake of writing them. I had an idea in mind when I wrote them. It could be an emotion, a place, a concept or a mathematical idea. It could be lots of different sources really."

On his second album, *Shoot for the Stars*, released last month on the Jazz Services label, this is evident in say a track that lifts a Romanian folk melody from field recordings, or the swirly trance-like, M-BASE-ian *Yonetsu*, Japanese for 'residual energy' that Pipe describes as meaning, "a feeling that is meant to resonate with you even after listening to the tune itself."

He also keeps an open mind at all times; elements from the African diaspora mingle with old European folklorist culture, latin-bop and modal jazz through to contemporary avant bop-funk and hip hop influences. His alto sax playing can veer towards the ascetic, ritualistic rhythmic sensibility of Steve Coleman, who he was much inspired by having attended a couple of workshops in France in 2001-4. "Western classical music has more of a harmonic side

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that's greatly developed whereas the African diaspora has more of a rhythmic side developed so the two balance each other," he says. "So I tend to draw from those as much as I can. I'm always trying to listen to hip hop and pop as well, any sounds really, I don't like to draw off any barrier or category."

In spite of his single mindedness, Pipe refers to his band as a collective. "I did write the tunes with specific musicians in mind, for instance the drummer George Hart, he can do a lot of polyrhythmic things that other people might take a lot longer to absorb," he says. "So for the rhythmic ones I had him in mind and then pianist Arthur Lea with the beautiful harmonies, quite a few styles, I had that in mind for the more spacious tunes, and bassist Phil Donkin is very flexible to do all kinds of stuff."

Taking up the saxophone at the age of seven he tells me he only started to think seriously about playing when he was 18.

"I see myself more as a slow burn," he says. "You know with some people they have a great skill from a young age and they maintain that. But you have other people who grow slowly and throughout their life they grow and develop and I see myself more like that. I don't feel satisfied, like this is it, at the moment."

Originally working through all the classical music grades on the saxophone, it wasn't until he began tuition with virtuoso saxophonist James Knight that he started thinking about improvising. He went on to study at Trinity College of Music with Julian Argüelles and Jean Toussaint, the latter he says was a particularly inspiring teacher for him.

"With Jean we were listening to Sonny Rollins

and Coltrane and learning the solos by ear and that's the key thing to learning jazz is to learn how to develop your ear. You need to know how musicians phrase and how they construct solos, and build and communicate. You can't pick that up by reading it. You have to do that by specifically playing and feeling it yourself."

Four years ago Pipe left Trinity and formed a band with drummer Shaney Forbes, pianist Kit Downes and bassist Larry Bartley, appearing at the London Jazz Festival opposite saxophonist Tony Kofi. When Forbes and Downes joined the band Empirical, Pipe got in young pianist Arthur Lea and drummer George Hart. He paid for his eponymous debut CD with an award from the Musicians Benevolent Fund recording at Chelsea's 606 Club. But Pipe is in two minds about the jazz club as a suitable environment for his music. "To be honest I don't like the idea that we just have to play in the middle of the night and just play for a very niche audience," he says.

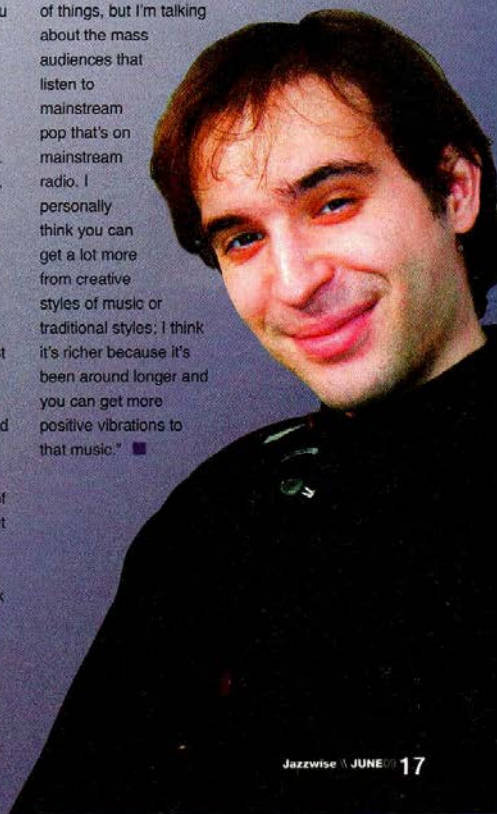
"We're still a relatively unknown group and the intention is not to just target the jazz audience. I would like to think that anyone could listen to it and get something positive out of it. That would be the ideal situation. When I do a workshop with kids, that kind of sharing of the music is as satisfying as playing the set in a jazz club that just jazz listeners have come to listen."

Like other young jazz musicians wishing to break out of the jazz ghetto, he faces the perennial challenge of how to tempt in a new audience.

"People can potentially relate to our music but maybe the state of music is that people are used to

hearing certain kinds of music that the media is presenting to them and they don't search much deeper," he says.

"I know there's millions who do listen to all kinds of things, but I'm talking about the mass audiences that listen to mainstream pop that's on mainstream radio. I personally think you can get a lot more from creative styles of music or traditional styles; I think it's richer because it's been around longer and you can get more positive vibrations to that music." ■



jazzwise



JUNE 2009
ISSUE 131 £4.10

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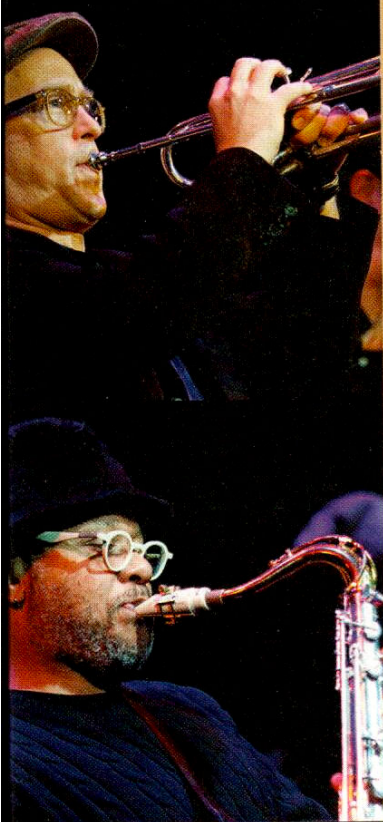
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DEEP IN
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THE UK'S
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Fuse

Leeds

With cross-genre collaborations and new commissions at its heart, Fuse Leeds is a festival whose progressive programme embraces jazz, electronica, modern classical and folk music under one banner. Although it has the scope to attract artists of international acclaim, such as the much-lauded Danish electronica outfit Efterklang (who teamed up with the Britten Sinfonia), with Opera North, LIMA and the home-grown Leaf recoding label as partners, drawing from the deep pool of local musicians was wise considering Leeds is the envy of the north at the moment.

As was to be expected the LIMA collective peppered the festival with its trademark adventurism and mischief, with standout sets from ones to watch IDST (If Destroyed Still True) and the ever-explosive Bourne, Davis & Kane, who undertook a cross generational meeting of minds as Paul Dunmall joined them on stage. But the collective's true strength shone during their homage to electronic pioneer and bandleader Raymond Scott. They drew from both the frenzied pace of his early Quintette recordings (now most famous for their use in Warner Brothers cartoons) and his *Manhattan Research*, for which Leeds' own madcap professor of sound, Matthew Bourne, paired up with French avant-garde turntablist, Franck Vigroux for some often ear-splitting explorations inspired by Scott's own electronic inventions.

Elsewhere, Led Bib premiered new tracks from their eagerly awaited second studio album, while vocal experimentalist Phil Minton unleashed his feral choir on an unsuspecting audience. Compared to most of the programme's daring nature Norma Winstone's evening of ballads wilted somewhat, even when joined by guitarist Mike Walker and saxophonist Mark Lockheart. On the other hand, Andy Sheppard's ECM premiere of music from *Movements in Colour*, was a highlight of the week; his exotic lyricism blending seamlessly with the cool airiness of Norway's legendary Arild Andersen on bass and Eivind Aarset on electronics. **Chris Ackerley**

Seb Pipe's Life Experience

Vortex, London

Alto sax player Seb Pipe calls his band Life Experience, but you would imagine he's had very little of it at his age. That may be so but his expansive musical influences tell a different story. In musical terms he's already done a fair bit of living it seems. This live date demonstrated how, aside from the jazz tradition, Pipe has explored and absorbed a wide spectrum of folkloric music from the Caribbean and South America all the way through to the Balkan region. As an alto saxophonist, Pipe favours the dry sonic and tautly-structured zigzag lines of Steve Coleman; he briefly studied with him as well as with Julian Argüelles and Jean Toussaint at Trinity College of Music. Previewing his second album *Shoot For The Stars* on the Jazz Services-33 label release, Pipe's band of two years, consists of pianist/Rhodes player Arthur Lea, drummer George Hart and bassist

Tom Mason. Over two sets, Pipe assertively fuses Caribbean-inflected rhythms to his take of the Brazilian tune 'Tico Tico' entitled 'Yo Tico!' while "a Romanian melody over a messed-up groove" as he calls it starts with a quiet football-like chant of 'In the Vortex' and is followed by a series of baffling percussive cross rhythms played by the whole band. Guest Argentinian multi-instrumentalist Matias Marcipar exchanges lines with the saxophonist and produces some contrastingly earthy yet ethereal sounds on the Quena, an Andean flute. Then another Pipe pops up. The unsentimental, close-to-ascetic sounding alto saxophonist suddenly morphs into a quaint, warmly romantic ballad player. It's slightly disorienting but one thing's for sure: Pipe knows how to keep an audience on its toes right up until he hits the very last note.

Selwyn Harris

Louise Gibbs/ Kirk Lightsey Trio

The Venue, Leeds

When you've followed the career of an artist for a couple of decades, it's an especial pleasure to witness the performer's increased maturation process. Here, singer Louise Gibbs was celebrating her duo album with American pianist Kirk Lightsey, on the occasion of his first return to this country since their joint album was recorded. And it was the opening duo section of the concert that underlined just how much she has continued to improve, in terms of adventurous invention and emotional interpretation. From being predominantly a musician's musician, she has now made the transition to emphasising the message of a song and involving the audience in its emotions.

Oddly enough, Gibbs actually achieves this at the same time as being even more musically. She appears to have been greatly aided by working with Lightsey who, for all his experience as an excellent support player, doesn't hold back in these duets. Naturally, most pianists working behind a singer are prepared (and are often well advised) to play it safe, for fear of throwing an insecure vocalist off-track. But the mutual confidence in each other's ear has led, on both the album and the concert, to a high-wire act that takes more chances than anything I've heard outside of the strictly avant-garde. This concert, on the other hand, had nearly all standard material, with the exception of two items from the second half, when Lightsey had been joined by his touring trio. One of these was a beautiful Lightsey melody sung wordlessly by Gibbs, while the other was her only original here, setting a busy and complicated tune to 'You Have To Try' by poet Wendy Cope. But the standards, whether done as a duo or a quartet, were very special too.

Brian Priestley

José James

Jazz Café, London

Easter Saturday, a palpable buzz in the Camden venue, and a large turn-out for the singer whose debut for Brownswood, *The Dreamer*, caused such a stir last year. Ahead of the release of a second album, and

following work with veteran film composer and jazz drum legend Chico Hamilton and the memorable 'Nubian Queens' with Italian DJ producer Nicola Conte, James tried out some new material live from the second song in. It was a brave move given that he was also working with a band that has changed from his regularly touring set-up. It wasn't a surprise that it took a while to gel. The new songs are strongly rooted around slow-to-medium pace ballads with good shuffles and the right balance between creaminess and saltiness: a dooby-doo-by-do singer James clearly isn't. What he is really corresponds to what a jazz singer should really do, mainly in getting the feel right. With the small horn section belting out old school Blue Note licks, Ben Westbeech duetting comfortably and interestingly restrained work from the keyboards of Dutch pianist Gideon Van Gelder overall this was a slick performance. But you can feel it's still work in progress with some of the songs needing a little more depth. Richard Spaven proved highly resourceful on drums but could have done with a little more support from the bassist deputising for regular bass man Neville Malcolm. The crowd would have liked to have heard the more familiar material and clearly enjoyed the odd concession and the final track Nat Adderley's 'Work Song' dedicated, by James, to pianist Junior Mance who appeared on *The Dreamer*. There's talk that James' next project will be a Coltrane-related one but that's all it is at this stage. However, on this showing James is clearly a big talent with both a populist and serious side to his work. **Stephen Graham**

Julian Argüelles Trio with John Abercrombie

Royal Concert Hall, Glasgow

Reversing the "American soloist with local rhythm section" format is still a relative rarity but as Julian Siegel showed in a cracking Glasgow gig with his transatlantic trio earlier in the year and his fellow saxophonist and fellow Julian, the adopted Scot Argüelles confirmed here, the Brits have no need to feel humble in the presence of such greatness. Argüelles first teamed up with New York bass and drums partnership Michael Formanek and Tom Rainey back in 2004 and the addition of guitarist John Abercrombie, after an uncertain start not helped by the Strathclyde Suite's rather unforgiving acoustic, developed into a shrewd meeting of like minds. Abercrombie's waltz-time 'Spring Song', with its dreamily beguiling theme, might actually have been written with Argüelles in mind and the quartet's shared enthusiasm for Ornette Coleman's music resulted in a 'Round Trip' that fitted them to a tee, with Argüelles and Abercrombie's coiling tenor and guitar caressing its angular shape and bassist Formanek contributing a beefy solo that built logically on the melody. Argüelles' Birmingham secondary school and his relocation to East Lothian were celebrated in tune titles such as 'Wilderness Lane' and Fife on the 'Firth of Forth' but it was the saxophonist's love of Dewey Redman and his half-Spanish background that perhaps registered most strongly. **Rob Adams**

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"Jazz is, above all, a total freedom to express oneself." -- Duke Ellington

UK Scene: Seb Pipe "Shoots for the Stars"

© 2009, Peter Greenaway

With this article, JazzINK introduces a new feature on jazz in the United Kingdom. Peter ("Pepe") Greenaway will provide interviews and reviews of UK artists.

Introducing Sebastian (Seb) Pipe, London's latest addition to the jazz scene: Seb studied for four years at Trinity College of Music in London with tenor saxophonists Julian Arguelles and Jean Toussaint, both previously of Art Blakey's Jazz Messengers. Jean has said of Seb, "It is rare to find someone of Seb's age with such insight and focus....Seb is pushing the boundaries and experimenting with some very innovative concepts. It is individuals like him who move the art form forward. He has his own unique personal style of playing and composing. I guarantee that any investment in this gifted and musical young man will be a sound one."

Seb, we're all 24/7 about music, how much of creating it is practice hours?

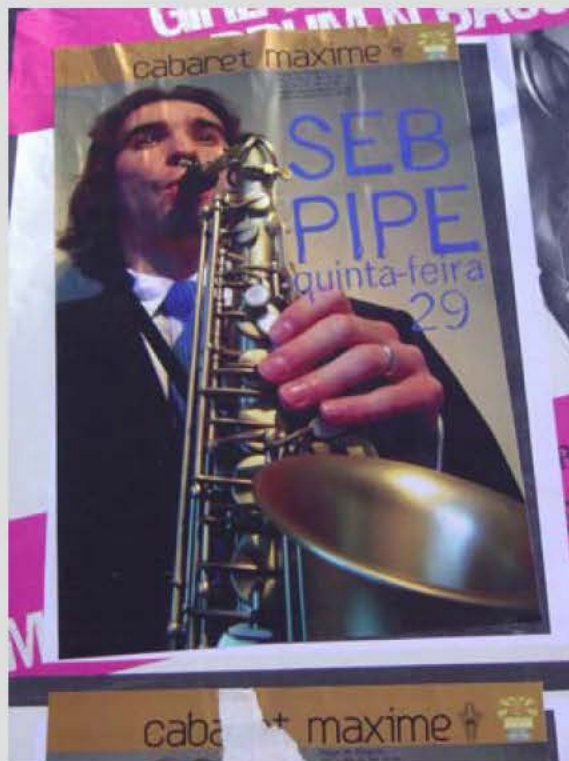
It's like anything you do, for example cooking, sport or learning a language, there is no secret to improvement, just structured daily practice and self-analysis to focus on your weaknesses, learning from people in the past and people around you. In my case music is no different, practicing, listening, experimenting, composing forms part of my daily life. There is never really a destination in life, just a perpetual journey of discovery. It's the same with music.

And just like an athlete has to maintain a state of physical fitness, a musician has to do the same – both physically and mentally. My philosophy encompasses a desire for continual development, always keeping an open mind whilst striving to learn and better myself.

I think there's sometimes a misconception that in jazz music, musicians just play "anything" that they feel – but I don't buy that. That's just like someone talking with random sounds – when you learned to speak you initially used words, which developed to speech using phrases, grammar, etc., but once you learn how to speak you don't consciously think about all those aspects. It's the same with improvisation. You learn notes, how to phrase and eventually you can create coherent phrases and structure them – you hear all the high level jazz musicians playing spontaneously but using their own language that they've developed which becomes their style – Bird, Monk, Sonny Rollins, Coltrane, Steve Coleman, to name just a few.

A lot of the world is 24/7 about money and still expect the artist to suffer. Do you think the tables are turning?

It's always been hard for creative musicians now and in the past – especially if you're trying to survive, earning a living from it. I've spoken to musicians older than me who said that being a jazz musician is the only profession where the pay has remained either the same or gone down since they first started



out! There's no way any jazz musician would be playing if they were in it for the money. I play music because I have a need to play music and express myself and develop myself through music, and I try to make it work financially, but yes, it is tough. In fact I feel fortunate that I can do what I want to do in life, especially when I see the majority of people following careers and paths that they don't really enjoy. Jazz musicians are very fortunate to have support and funding from institutions like the Jazz Services and the Arts Council [UK]. Without their help, things would be even harder, if not impossible.

We're fortunate too with the recent developments with the Internet – in terms of getting music heard, sharing ideas, information, gigs and meeting musicians. It's all there 24/7 and we're in control. Most record sales are via the Internet now or on gigs, so artists have more direct benefit from CD sales.

Jazz is as hip as hip hop. I noticed Jazzwise praised you recently. Do you feel you're getting in touch with streetwise kids through your music?

My aim has always been for my music to connect with people of all ages and backgrounds, not merely the stereotype late-night hardcore "jazz listeners." For me, music is best when it's shared with others, it brings people together and it can have a stimulating and overall positive effect on people's minds and spirits. Whether I play a lunchtime gig in a theatre foyer to 20 people, an afternoon workshop with children in a school or a late-night set in a jazz club, it's all just as important to me. I want to perform to the best of my abilities and make each performance a memorable and positive shared experience.

What other art form relates closest to jazz?

All art forms share a common thread – the human expression of our own existence, the world around us, society, nature – the difference are the tools – musicians use sound, architects use building materials, etc.

So much music is made in the studio. Sanborn's Backstreet album demonstrates the difficulty in playing with machines.

Jazz music has a tradition based around improvisation, spontaneity, perpetual development, evolution – it's hard to capture all those elements in the studio – and I believe the best way is to share music live in order to feel the vibrations directly. The studio allows you to capture the sound clearly and can also be used as a creative tool. Nowadays we're so used to having tools all around us to do everything quickly that it's easy to lose track of creativity. At the end of the day a tool/ studio/ computer is only as creative as the person who is using it. I only use these tools if I'm confident they can add something positive to the music.

What is the soul side of jazz?

For me, jazz music is ultimately a tool for human creative expression in all its infinite forms – therefore a reflection of the human soul.

How will you develop now that the London jazz scene is getting noticed?

I'll always be playing, developing – in the U.K., and abroad. Music has taken me to many countries (France, Italy, Portugal, Switzerland and Japan) and enabled me to meet a wealth of fantastic musicians. I'd love to see myself playing more jazz festivals in Europe and the rest of the world.

There's a link between your work and Scot tenor giant Tommy Smith. Is there a recognized UK jazz sound?

I think growing up in any culture, you're going to share common experiences and influences up to a point. There's definitely a lot of creative young musicians entering the scene at the moment – and the development of jazz education is definitely fueling that. I think there have always been a wealth of creative musicians in the UK, some better known than others, in terms of an actual recognized sound. It's more of a collection of sounds which in turn form an overall UK musical strain.

Tommy uses a Mark 6, you play the latest Selmer model, the Reference. How much does the instrument count?

For me the instrument is a tool – so the most important factor is the person, no question. There's a story I heard about Sonny Stitt who played someone's old beaten up student sax once and played the shit out of it – he made it sound beautiful! Having said that, on a day to day basis, it is of course crucial to have a responsive, fully functioning instrument if you're playing professionally. My choice of saxophones has always been with Selmer – their instruments have high quality workmanship and have the ability to develop a tone which can be molded to suit each unique individual.

You mentioned you were at the factory. What did it tell you about Selmer? I was lucky enough to spend the afternoon at Selmer trying out alto saxes. They were very professional, friendly and take pride in making saxophones of the highest quality.

From free jazz to new composition, what are the musical qualities you feel most confident about?

It depends what you mean by 'free jazz' – if you mean playing without thinking, I don't do that. Ultimately in my music I'm trying to strike a balance between pre-composed ideas, structures and spontaneous improvisation. Although I write compositions and have certain clear concepts in mind, ultimately the *real music* is the way in which the musicians interact. The challenge is balancing the given musical material with creative spontaneity, that's really what makes the music come alive. I personally don't like to put up "boundaries" when listening to music – I listen to all forms of music and also [view] life in general with open eyes and ears and take inspiration from as much as I can.

There isn't a clear definition in jazz for crossover, is it the difference between classical and jazz harmony?

Musicians in general tend to listen with open ears for all kinds of inspiration – for example jazz musicians listen to classical music and visa-versa – so everyone influences each other. Harmonically speaking there are shared concepts – dominant to tonic movements and tonal harmonies have been used in both jazz and classical music. Jazz is a young art form so it doesn't have the hundreds of years of existence that Western classical music has. Interestingly, the harmonic side of Western classical music is highly developed whereas in music from the African Diaspora, it's the rhythmic side of music which is highly developed. If you go way back in time, all forms music shared a common root – it's just that over the course of human existence it's developed into different strands.

Can you tell us about the new album, Shoot for the Stars?

The compositions featured on *Shoot for the Stars* draw their inspiration from many cultures, concepts, styles and influences. Although there is intended imagery within the music, listeners may prefer to follow their own imagination. I've been studying certain elements from musical cultures in Romania, the Americas, India and Western classical music. The music itself contains a mixture of structured forms and rhythmic matrices over which we base our improvisations. Even though we do have set structures and forms, the outcome is always different each time we play.

I'm fortunate to have found a group of musicians with the determination, self-belief and musicality required to bring this dream into fruition. Although I wrote the compositions and had certain clear concepts in mind, ultimately the *real music* is the way in which the musicians interact. The challenge is balancing the given musical material with creative spontaneity, that's really what makes the music come alive. It is my hope that listeners will draw positive energy from our music.

Where can we get the album?

Amazon; www.sebpipe.com; www.myspace.com/sebpipe; itunes, etc. At our gigs - see our tour schedule 2009.

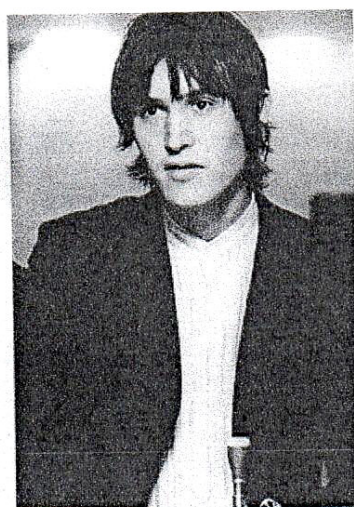
Confirmed dates so far:

- 17 March – Vortex Jazz Club, London, 8:30 pm
- 29 April – The Others, Stoke Newington, 9 pm
- 7 May – Octave Bar, Covent Garden, 9 pm
- 12 May – Jazz @ Dempsey's, Cardiff, 9 pm
- 18 May – Pizza Express Jazz Club, Soho, London, 8:30 pm [*Shoot for the Stars* release]
- 21 May – Yardbird Jazz Club, Birmingham, 9 pm
- 22 May – Matt and Phreds Jazz Club, 9:30 pm
- 2 June – Big Bang Restaurant, Oxford, 8 pm
- 3 June – The Old Duke, Bristol, 8:30 pm
- 11 June – The Old Barge, Herts, 8:30 pm
- 30 June – St.Ives Jazz Club, Cornwall, 8:30 pm
- 25 Nov – Jazz at the Lescar, Sheffield, 9 pm

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Andy Davies Jazz Quartet (右より)、
Andy Davies (サックス・ディビシオ)、
Sebastian Pipe (サックス・パイプ) (日本公演特別ゲスト)、
Eivind Lodemel (イビンド・ロデメル) (s)、
Lorenzo Bassignani (レンゾ・バシグナーニ) (b)、
Reinis Axelsson (ライニス・アクセルソン) (dr)



アンディは本国では自身のカルテットの他、さまざまなジャズやポップスのアーティストとも共演。好きなトランペット奏者として、チェット・ベイカー、マイルス・デイビス、クリフォード・ブローカーを挙げている。

特別インタビュー

国立音楽院生

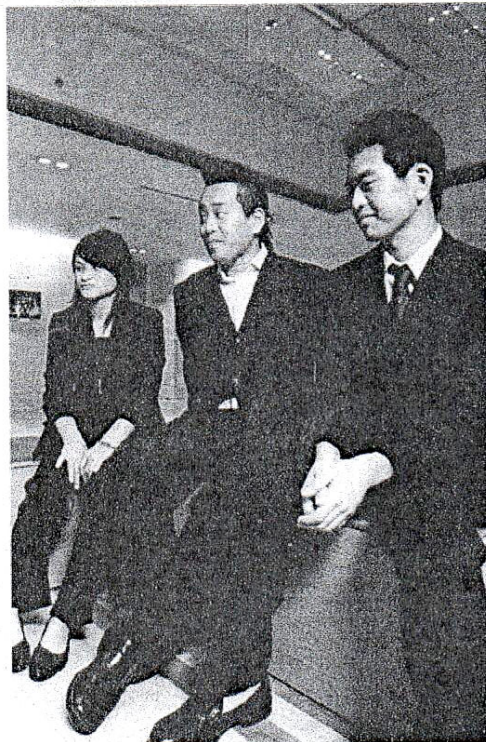
meets

アンディ・デイビス ジャズ・カルテット

with

セバスチャン・パイプ

Sebastien Pipe



今回インタビューに協力してくれた国立音楽院生 (右から) 小森剛さん (p、ジャズミュージシャン科1年)、阿部健太さん (tp、研究科)、奥田英子さん (ts、管楽器リペア2年)

今回コンサートの目玉として来日した「アンディ・デイビス・ジャズ・カルテットwithセバスチャン・パイプ」は、国立音楽院の姉妹校である英国の名門、Trinity College of Music (トリニティ音楽大学) に入学し、同校ジャズ科で高賞を獲得した期待の星。卒業後はヨーロッパを中心に活動中の彼らが、今回の冒険のために初来日した。ヨーロッパの目の肥えた聴衆により鍛えられた彼らのプレイに、国立音楽院生は一体何を思ったのだろうか？

国立音楽院生の姿勢に たくさんの刺激をもらいました！

…国立音楽院の学生と一緒に演奏するのは今回が初めてですか？

A: Andy Davies (以下、A) : そうです。日本に来たのも初めて。今回学生たちとジャムセッションをする時間が一週間あり、ずっと池尻の校舎の方で練習していました。

Reinis Axelsson (以下、R) : 学生も学校の職員の人たちも、みんなとても親切！ いつも気を使ってもらったのがうれしかったです。

A: それに音楽レベルもすごく高い。ビッグバンドでも、ウインドオーケストラでも、一緒に演奏するのがとても楽しかったですね。

Eivind Lodemel (以下、E) : 講師と学生がとてもよい関係を築いているのが印象的ですね。みんな音楽に対してとても熱心で感動しました。

…一緒に練習してみて、イギリスと日本との違いを感じた点がありますか？

A: ちゃんと時間通りに始まって、時間通りに終わるところ (笑)。

E: そう、イギリスでは4時にリハーサルが始まる場合、みんな現れはじめるのが4時15分で、とりあえず全員が揃うのが4時半なんです。それでも全員が出席しているわけではなくて、抜けてるパートがあったり、そんなことがよくあるんです (笑)。今回みなさんと一緒に練習して感じたのは、意識もプロフェッショナルだということ。音楽に対する取り組みがかなり若いうちから進んでいますよね。きちんと勉強している姿勢を感じました。

…では今度は国立の学生さんに質問です。一緒にプレイしてみた彼らの印象を教えてください。

小森剛 (以下、小) : 段違いにうまくて、シンプルな一音を弾くにしてもものすごく余裕がある。奥の深さを感じ

ました。

E: ワオ、ありがとう！

阿部健太 (以下、阿) : ひどいひどいがすごく面白い。彼らが来てから刺激を受けて、僕らの演奏もよくなったと思います。

奥田英子 (以下、奥) : 演奏に無駄がないんですね。みんな楽に吹いているんだけど、シンプルな音を吹く時でも、コードの音を感じるんです。本当にすごいなと感動しました。彼らが来てから、ビッグバンドもすごくよくなったと思う。それにこの経験のお陰で、きっとこれからよくなると感じますね。

A: それは僕たちも同じですよ。日本に来てからみんなにすごい刺激を受けました。本当にうれしいですね！

…演奏面、技術面で個人的な質問はありますか？

小: あ、ありがとうございますけど (笑)。僕はピアノなんで、エイビンドに質問です。どうしてどんなにうまく弾けるんですか？

E: 練習ばかりしてたからね。たぶん僕に友だちがいなかったらかな？

(一同爆笑)

阿: 僕はアンディに質問。君の音はすごく綺麗で、僕は出せない音なんだけど、いつもどんな練習をしているんですか？

A: 小さい頃からビッグバンドでホルネットを吹いていました。だからじゃないかな。トランペットを吹く時にホルネットの音をイメージするから、ホルネットに近い音が出るんじゃないかなと思います。

奥: 私はセバスチャンに質問です。音色もそうですが、アドリブでの指の動き、音の使い方が本当にすごい。毎日どんな練習をしているんでしょうか。

Sebastian Pipe (以下、S) : うーん、アドリブはどの時間のかかる作業ですよ。習うことを辞めちゃうくらい。終わることはないんです。自分がどのレベルに行

Disc of the day: 25-05-09

CD REVIEW

by Peter Bacon



Seb Pipe's Life Experience: *Shoot For The Stars* (33 Records JSLCD003)

I remember when I first heard Life Experience's first disc how impressed I was not only with Seb Pipe's alto saxophone playing and composing but just how complete his whole musical vision was. There are many young and ambitious and interesting jazz musicians making their early forays into band leading and recording, and some of them have great potential but sound like they still have a way to go to achieving a really cohesive personal sound and style. Pipe sounded then like was already there, and he sounds even more securely on his own distinctive path with this album.

It opens with *Yonetsu*, or rather a Japanese symbol standing for *Yonetsu* if you look at the CD cover. This translates as "residual energy" and is certainly full of that from Pipe on alto, Arthur Lee on piano and Fender Rhodes, Phil Donkin on bass and George Hart on drums. This is tricky modern jazz that suggests some Steve Coleman influence in the way the lines are constructed. But, unlike some of Coleman's work, this does not feel coldly academic, and this feeling is further enhanced when the track segues into an old Brazilian classic, *Tico Tico*, renamed *Yo Tico!* by Pipe.

This track is just lovely and both Pipe and Lea play storming solos – it's often more revealing of a player's character to hear them solo on a tune you know rather than an original.

No room here to go through the rest of the album except to say there is a wide variety of mood, the songs are all very strong, the playing is great and the band wonderfully cohesive. Pipe's influences are very wide ranging, from Far Eastern and African music to Eastern European too, and his interest in philosophies is equally inclusive. The effect on the music means there is a strength of purpose that is hard to resist, a dedication to making sophisticated music from the whole band, and a range of music coupled with accessibility that ensures it is not only jazz buffs who will find this album appealing. Oh, and he makes a lovely sound on the saxophone, never sacrificing tone even when there are lots of notes, and some of them in awkward sequences.

Full marks to Jazz Services and Arts Council England for funding this recording – they have spent their money wisely indeed. It's one of the most accomplished, rounded, finely crafted, buoyant and beautiful discs I have heard this year, and sits very easily beside discs made by veterans of the art.

Volume 62 No. 5

Jazz Journal

incorporating Jazz Review

July 2009 £4.00, U.S. \$8.00



SEB PIPE'S LIFE EXPERIENCE

SHOOT FOR THE STARS (Jazz Services JSLCD 003) Seb Pipe (as, v); Arthur Lea (p, elp); Phil Donkin (b, elb); George Hart (d). 2008. This is the second album from alto saxophonist Seb Pipe's Life Experience. The young British group take the angular funk-laden M-Base sound as their starting point, but while sounding as if it were recorded in Brooklyn 20 years ago, "Shoot For The Stars" actually reveals a larger array of influences on closer listening. European and world folk musics are framed by Pipe's over-arching template, rarely sounding contrived or gauche. Other than Magic Malik's Orchestra, I can think of few other groups who'd even attempt this feat. Pipe's gifted and enthusiastic band mates lift this album of influences above the prosaic, and the ghost of "Tico Tico" ("Yo Tico") lingers long in the mind. Impressive. (Fred Grand)

THE JAZZ RAG

ISSUE 107 SPRING/SUMMER 2009

UK £2.75

SEB PIPE'S LIFE EXPERIENCE

SHOOT FOR THE STARS

33 Records JSLCD003 (67:08)

This is the second recording from Life Experience, a quartet led by alto-saxist Seb Pipe, with Arthur Lea on keyboards, Phil Donkin on bass and George Hart on drums on a diet of compositions by Pipe. It's a remarkably assured performance, with a contemporary feel but with traces in Pipe's angular lines of Ornette Coleman, Charlie Parker and Lee Konitz, and assured playing by the other members. Pipe's compositions are a diverse mix, reflected by his interests in European classical and folk music, Latin-American music and even Indian music. This is reflected in *Yonetsu* which opens with a sinuous theme over Hart's matching line; it develops with some wailing improvisations before hints of a familiar melody and the original fades into the theme of *Tico Tico* (Charlie Parker's version was apparently the inspiration) before Pipe departs on a fine improvisation.

Much of the success of this recording lies in the wide variety of Pipe's compositions. *Balance and Contrast* is fiery with the leader's urgent improvisation matched by Donkin, Lea and Hart who produce fine improvisations behind Pipe, ending with a breathless wordless vocal. *Dice* allows a breather, but still has a jaunty pace and more angular improvisations whilst the title track is full of optimism and lush, melodic improvisations. It's not all break-neck, as the introvert but haunting *Devine Serenity* will show, with beautiful ensemble statements and reflections of late-period Coltrane implicit in Pipe's lyricism.

The beauty of *Shoot for the Stars* is not just in Pipe's fine alto work and composing, but in the integrated work of Donkin, Lea and Hart who support and solo to fine effect. This is an outstanding recording, deserving of a wide audience. With intriguing solo work, solid group work and varying compositions, who could ask for anything more?

GREG MURPHY

Seb Pipe's Life Experience – Shoot For The Stars

Altoist [Seb Pipe](#)'s new release on 33Jazz has a sparkling effervescence that keeps you riveted. His rich, cultured, talkative tone guides the listener through 11 original compositions, including fresh arrangements of Romanian and Brazilian melodies—the classic “Tico-Tico” is instantly recognisable.



The CD opens with “Yonetsu (Residual Energy).” A sweeping sax line soars over drummer George Hart’s crisp, brisk backdrop, which then segues into “Yo Tico!,” Pipe’s adaptation of the famous tune written by Zequinha de Abreu in 1917. From there we have the more melancholy “Fortran,” a lyrical nine-minute offering that calms things down before “Balance and Contrast,” a breakneck semi-acoustic-fusion tune which almost seems to be a slower piece played back at double speed. A brief duel between Hart and pianist Arthur Lea is topped off by an unexpected injection of scat from Pipe.

The saxophonist is clearly well versed in his trade, with a wide palette of influences and knowledge. Indeed, the album title itself references a quote by the Chinese philosopher Confucius. Pipe comes across as a profoundly positive composer and player, with a lively mind and strong musical instincts—certainly a deserving recipient of the Arts Council England “Jazz Services” recording and touring grant which made this fine release possible.

16th July 2009

The Jazz.com Blog

<http://www.jazz.com/jazz-blog>

Seb Pipe's Life Experience

Shoot for the Stars

Jazz Services JSLCD004| ★ ★ ★

Seb Pipe (as), Phil Donkin (b, el b), Arthur Lea (p, Rhodes) and George Hart (d, perc). Rec. October 2008

Throughout his second album as composer and leader, the young Surrey-based alto saxophonist Seb Pipe is already exploring a broad enough range of music that suggests someone with more life experience than him. Hence the seemingly precocious name he has given his band. Pan-latin and Eastern European folkloric traditions, Indian classical music through to modal jazz and the avant-funk of Steve Coleman all come into play here. As an alto saxophonist he also has something of Coleman's long snaky lines and mantra-like insistence but there's plenty of pure melody-making here too as is evident on some of the more laid back tracks, on which a dreamier, more emotional alto sax tone comes to the fore. We hear it on stand-out track 'Fortran' as well as an odd metered version of Tico-Tico titled 'Yo-Tico' in which he faintly evokes the hot-cool school of Art Pepper. Throughout the recording, young pianist Arthur Lea, besides being a resourceful soloist, shows how good he is at subtly masking the harmony within his chordal voicings thus allowing Pipe more freedom melodically. An interesting prospect on the new scene.

Selwyn Harris

Jazzwise Magazine
CD Review June 2009



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Seb Pipe's Life Experience

Shoot for the Stars

Jazz Services JSL CD003



There have been two changes in personnel from Seb Pipe's recording debut (bassist Phil Donkin has replaced Larry Bartley, drummer George Hart Chris Vatalaro), but the band (completed by pianist/Fender Rhodes player Arthur Lea) has retained its defining characteristics: bristling energy and passionate intensity.

In concert, Pipe usually begins proceedings by hurtling into a steaming rendition of 'Yonetsu', swiftly followed by a peppy visit to the Brazilian classic 'Tico-Tico' (brought into a new century by being retitled 'Yo Tico!'), and he sensibly kicks off this recording in the same way; from then on, the pace seldom slackens, his alto wriggling and slipping through a beguiling mix of latin, East European and more conventional jazz rhythms, his bandmembers with him every step of the way.

There are odd quieter moments ('Fortran', for instance, is a more thoughtful piece inspired by a French village with family connections, 'Omnipresence' is appropriately meditative), and textural variety is also provided by both Donkin and Lea moving between electric and acoustic instruments, but the keynote, as Pipe himself suggests, is 'positive energy'; this is a vibrantly interactive band led by a powerful but sensitive player with a knack for producing driving, memorable music.



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Robert Glasper

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- 6 John Hébert *Byzantine Monkey Firehouse*
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- 3 Stuart McCallum *Stuart McCallum Egea Records*
- 4 Alata *Grain de Sable Vents D'Est Records*
- 5 Alex Hutton Trio *Songs from the Seven Hills 33 Records*
- 6 Mark Lockheart Group *In Deep Edition Records*
- 7 Atomic *Retrograde Jazzland Records*
- 8 Richard Galliano *Love Day Milan Records*
- 9 Miles Davis *Kind of Blue Columbia*
- 10 Charles Mingus *Mingus Ah Um Columbia*

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Loughborough Radio's Alternative Alternative playlist

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- 2 Sebastiaan Cornelissen *U-Turn Abstract Logix*
- 3 Tower Of Power *Great American Soulbook TOP Records*
- 4 Jon Hassell *Last Night The Moon... ECM*
- 5 Farmer's Weekly Surfin' *USSR Southern*
- 6 Seb Pipe *Shoot For The Stars 33 Records*
- 7 Fareed Haque/Flat Earth Ensemble *Flat Planet Owl Studios*
- 8 Omphrey Omphrey *Magna Carta*
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- 3 Egberto Gismonti *Saudacoes ECM*
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- 5 Steve Kuhn *Mostly Coltrane ECM*
- 6 Kyle Eastwood *Metropolitan Candid*
- 7 Sonny Rollins *New York 1962 / Stockholm 1963 Discovery*
- 8 Bill Frisell *Disfarmer Nonesuch*
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March 2009 gig reviews by Chris Parker

Seb Pipe's Life Experience

Tuesday 17 March 2009



'Intricate overlays and unsentimentally terse, staccato melodies pioneered by Steve Coleman and the New York M-Base school', coupled with an 'engaging affection for traditional song-themes, latin-jazz vivacity, East European folk-forms and bursts of straightahead jazz swing' – such is alto player/composer Seb Pipe's description of his own approach, and it's so accurate in all its details that it almost renders further comment superfluous.

On his last visit to the club, Pipe was joined by the rhythm section (Larry Bartley and Chris Vatalaro on bass and drums respectively) from his fine eponymous debut album, but on this occasion, in addition to longtime associate Arthur Lea (piano/Fender Rhodes), he was joined by Tom Mason (bass) and George Hart (drums), plus special guest, Argentinian multi-instrumentalist Matias Marcipar.

As if immediately to authenticate the above description, the band began proceedings with a characteristically terse, pleasantly nervy original, but swiftly transformed it into 'Tico-tico no Fubá', Zequina de Abreu's 1917 choro classic about the bird of the title's ability to inspire lovers.

This brought out all the band's considerable strengths: Pipe's passionate, soaring, agile alto sound, Lea's skill at uncontrivedly mixing latin and jazz; the rhythm section's suppleness and power.

The band's musical stall having thus been set out, they launched into a series of taut originals full of slippery changes and subtle shifts of rhythmic emphasis, with guest wind player Marcipar blending well with Pipe, and Lea producing a series of alternately mellifluous and cascading solos as required.

Like Steve Coleman's music, Pipe's can sound a little dry on first acquaintance, but in live performance (as with Coleman, who is downright hypnotic in the flesh) it is infused with warmth and commitment, and consequently extremely impressive.

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ALBUM REVIEW

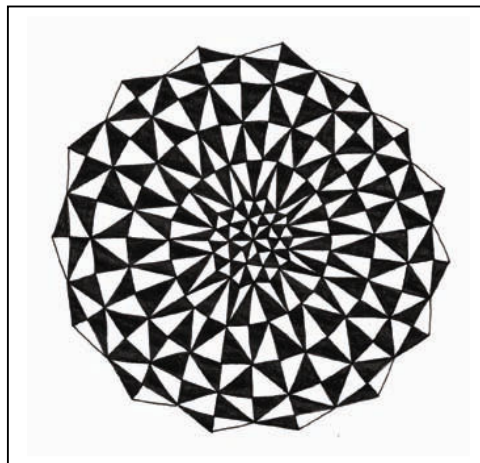
Shoot For The Stars

[Seb Pipe's Life Experience](#)

Wednesday, May 13, 2009

Reviewed by: Ian Mann

3 stars



"A bold and very respectable album that clearly demonstrates that Pipe has intelligence, ambition and potential"

This latest release on the Jazz Services imprint in co-operation with 33 Records features the young alto saxophonist Seb Pipe and his band Life Experience. Pipe is joined by similarly talented young musicians Arthur Lea (piano and Fender Rhodes), Phil Donkin (acoustic and electric bass), and George Hart (drums).

Pipe is interested in world/folk musics as well as jazz and he also has a thorough grounding in European classical music. The eleven tunes on this album reflect this, covering a wide geographical and stylistic range in a largely original programme. Pipe's music has won the endorsement of the influential Guardian jazz critic John Fordham who has provided the album's informative liner notes.

Life Experience start their musical journey in Japan with "Yonetsu" or "Residual Energy". Hart's odd meter drum groove provides the platform for Pipe's tightly concentrated alto explorations. Lea and Donkin both deploy the electric versions of their respective instruments adding a kind of counter groove to Hart's drum pulse. It's tricky, interesting stuff that ingeniously morphs into "Yo Tico" the band's take on the classic Brazilian dance tune "Tico Tico" written by Zequinha de Abreu in 1917. Pipe takes his inspiration from a recorded version by the great Charlie Parker and adds a few twists of his own. The mood is celebratory and features a pounding solo from Lea on acoustic piano and some dynamic drum fills from Hart.

"Fortran" is inspired by the name of the French village where members of Pipe's family live. It lowers the temperature without ever quite becoming a ballad and is a leisurely feature for Pipe's distinctive alto. Lea's lyrical work on piano features too with Donkin and Hart providing sympathetic and receptive support. The drummer's eye for detail is particularly praiseworthy in another excellent display.

Despite the rather academic sounding title "Balance And Contrast" is a brief burst of concentrated energy. Incredibly the melody was inspired by Bach but the feel is more New York. Pipe's alto bites, Donkin's electric bass and Hart's energetic drumming mesh to form a propulsive groove and Lea's

tumbling piano features strongly in the central section. The tune ends with Pipe's energetic scat vocal that hints at both rap and Indian music. It's fast and brash but chock full of ideas.

"Dice" is more reflective, centred around interlocking alto and Rhodes lines but the urgency of Hart's drumming ensures that the piece never runs the risk of becoming becalmed. Donkin is featured on double bass, demonstrating his considerable fluency as a soloist.

"Manintal Din Sig" is based on a field recording of a traditional Romanian folk tune discovered by Pipe on the internet. The tune survives intact but Pipe and his colleagues give it an unmistakably contemporary edge.

"Omnipresence" is an essay in an exercise in delicate, abstract balladry that recalls the ECM sound but without the solemnity. It's quietly beautiful but possessed of sufficient energy to sustain the listener's interest throughout.

The lengthy, edgy, shuffling title track sounds both urgent and celebratory. With a title derived from Chinese philosophy and a Latin flavour it's a perfect example of Pipe's pan-cultural approach to music making. Lea excels with a rollicking piano solo fuelled by Hart's busy drumming. The piece closes with an engrossing dialogue between Pipe's alto and Donkin's double bass.

"Encoding Within" and "Divine Serenity" are both excursions into ballad territory; the first dark, brooding and sombre the second altogether lighter and more lyrical in tone. Like the earlier "Omnipresence" each is a quiet delight.

The album ends with a brief reprise of "Balance and Contrast", a feature for the interlocking drums and electric bass of Hart and Donkin. The rhythm section excel over the album as a whole, handling some tricky parts with aplomb with Hart also particularly impressive in the way that his subtly energetic and detailed drumming adds colour to the music.

Pipe himself is a distinctive alto saxophonist with a fluent technique and a light tone. He certainly isn't a Parker clone and is developing a unique voice on his instrument that filters the thoughtful approach of Lee Konitz through the more contemporary sound of Pipe's former tutor Steve Coleman.

"Shoot For The Stars" is aptly named as Pipe is clearly an ambitious writer who is not afraid to mix and match his influences in his search for something truly individual. In an album that is overflowing with ideas not everything works. Some of Pipe's themes are not particularly memorable but there is no doubting his intelligence, ambition and potential. I also find the Rhodes sound somewhat irritating at times but maybe that's just me. "Shoot For The Stars" is a bold and very respectable album but I suspect that there are even better things to come from this talented young musician.

The album can be purchased directly from Pipe's website www.sebpipe.com

celebrate his 80th birthday, comes a well-packaged two-CD retrospective covering his career since 1989, when Brian Eno and Peter Gabriel helped promote him in the west. What is most remarkable about this set is the sheer variety – Gasparyan plays with a flamenco guitarist, string orchestras, and a large Armenian ensemble. There's even an intriguing, drifting track in which he accompanies both the piano work of Michael Brook, and the extraordinary improvised singing of Pakistan's greatest Sufi Qawwali star, the late Nusrat Fateh Ali Khan. But the finest tracks, some recorded only last year, feature him with minimal accompaniment and demonstrating the *duduk's* gently mournful charm. **RD**

Seb Pipe

Seb Pipe's Life Experience



(www.sebpipe.com) £13.99

The appropriately named young UK saxophonist Seb Pipe is a prizewinning former Trinity College student who includes influential New York M-Base saxist Steve Coleman and former Jazz Messenger Jean Toussaint among his mentors. You can hear in his playing the influence of Coleman's rigorous rhythm-pattern investigations, as well as some

east European and Latin American allegiances. Pipe and his group recorded this set at London's 606 Club in February 2007 (with help from the Musicians' Development Fund), and the leader's serpentine melodic fluency, improv resourcefulness and controlled freedom with pitch all confirm that the early accolades he has received were well deserved. The recording is a shade muted, which hardly enhances the vividness of an idiom already more concerned with patterns than dynamics, but there's enough to confirm that Pipe's group is right in his ballpark for expertise. Bassist Larry Bartley and Brooklyn-born drummer Chris Vatalaro are tucked tightly into the bump and clatter of the grooves, with excellent pianist Arthur Lea sometimes sounding like a preoccupied salsa player, sometimes like a 21st-century Thelonious Monk. On the liltingly lyrical Antarctic Twilight, Pipe and Lea both sound – untypically – as though they have heard a lot of conventional standards players. Jazz Face shows what they can do with more or less straightahead swing, and the three-part Balance and Contrast moves across contemporary styles, ending up on a slow, trancelike Latin jazz. It's a group we'll likely be hearing from in 2008. **JF**

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Seb Pipe's Life Experience

Seb Pipe's Life Experience

Bar Code 5060080790838



This self-produced eponymous album by alto player Seb Pipe and his quartet was recorded at the 606 Club in February 2007 and was partly funded by the Musicians' Development Fund.

Pipe lists his musical interests as rooted in 'the African Diaspora, the Balkans and the Far East', and his saxophone teachers include Jean Toussaint, Steve Coleman and Julian Arguelles. The

strongest of these influences on the music and playing on this lively, pleasingly varied album is possibly Coleman; the American M-Base pioneer's slippery, endlessly inventive, attractively nervy sound is apparent on many of Pipe's pieces.

Other traces, however, are also discernible: the tricky speediness of Balkan music and the odd Eastern timbre can occasionally be heard. Overall, though, this is distinctive, highly original quartet music, addressed with musicianly verve and commitment by the agile Pipe and his energetically responsive band í pianist Arthur Lea, bassist Larry Bartley and Brooklyn-born drummer Chris Vatalaro í and as well as showcasing the leader's strengths as both composer and soloist, the album is a great calling card for a fine, vigorously interactive unit.

To purchase the album via MP3 digital download please visit Seb's artboo page.



simple, laid-back acoustic tales of love and life. *Sleep Through The Static* is his fourth or fifth album, depending on whether you include his soundtrack for *Curious George* or not, and as you might expect, there's been no radical change of direction for the former professional surfer. As a result, he's not going to win any new fans with songs as idiosyncratic as *Hope and What You Thought You Need*, but his existing followers will lap it up in their millions.
Damon Smith

JAZZ

Jose James
The Dreamer –
Brownsville
★★★★

The young Brooklyn-based singer took his chance to press some demos into the hands of UK DJ Gilles Peterson, and soon enough he was signed to Peterson's label.

It's not hard to hear why. James has the hippest voice since, well, probably Gill Scott-Heron.

He leans towards a slightly flat delivery with a light, fluttering vibrato to bring his heavy-lidded, stoned-sounding baritone to life.

The songs are mostly originals, with the exception of a great reading of Freestyle Fellowship's *Park Bench People* and Roland Kirk's *Spirits Up*.

They are slow, laid-back, drift like reefer smoke and are as intoxicating.

Sometimes he multi-layers his voice to great effect, and the instrumental support is cool and grooving, with James's sometime teacher Junior Mance on piano.

In a word, hip.

Seb Pipe
Life Experience –
Seb Pipe
★★★

This busy and clearly ambitious young alto

player leads a quartet that includes Larry Bartley on double bass.

Some tunes are catchy tunes with a degree of Afrobeat, others lyrical and Latin-tinged over a sometimes dub beat, and some are bustling, hard-edged and smacking a little of the new-language jazz of Steve Coleman, though a little less intimidating.

It's certainly a strong quartet, with Arthur Lea putting in some pretty explosive piano solos and Chris Vatalaro driving behind the drums.

There is also lots of healthy four-way interaction and the feeling that they think on their feet.

A strong start.

The Tommy Smith Youth Jazz
Orchestra
Exploration –
Spartacus

★★★
Guildhall Big Band
Pure and Simple –
CamJazz

★★★
If you need reassurance concerning jazz's healthy future, look no further.

Up in Scotland the dynamo that is Tommy Smith is encouraging youthful talent and ensuring the longevity of his Scottish Jazz Orchestra with this youth wing.

He has called in a favour from the fine New York vibist Joe Locke (Smith has played in Locke's Walls of Freedom band) to play the guest star here, but there is enough star potential in the band to suggest they would have managed pretty well anyway. Alto saxophonist Alan Benzie has, since this recording was made, become Young Scottish Musician of the Year and is now studying at Berklee in Boston – just as the young Smith did before him.

Meanwhile down in London, John Taylor is special guest with the Guildhall's band



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April 2008 gig reviews by Chris Parker

Seb Pipe's Life Experience

Wednesday 2 April



Alto player/composer Seb Pipe was clearly so keen to air his set of originals – his band's eponymous album, after all, has 'Music is Life' as its motto – that he played a hundred-minute set without an interval on this, his first gig at the Vortex with his quartet: pianist Arthur Lea, bassist Larry Bartley, drummer Chris Vatalaro.

This intensity was faithfully reflected in his music: over the characteristically hard-driving bass provided by Bartley and the constantly probing drums of Vatalaro, Pipe soloed with a passionate energy tinged with just enough nervy restlessness to bring one of his old saxophone tutors, Steve Coleman, to mind.

Another former teacher, Jean Toussaint, has said of Pipe: 'One of the most difficult tasks for aspiring musicians is to come up with a fresh approach in any given musical idiom. Sebastien has certainly done this with great style and panache. Sebastien is pushing the boundaries and experimenting with some very innovative concepts.'

In this quest, Pipe is considerably aided by a highly original pianist; Lea not only negotiated the trickiest passages of Pipe's music with assurance, but also soloed with grace and aplomb throughout a wholly absorbing set of material that positively bristled with ideas, all addressed with infectious energy and commitment by an enthusiastic but tight and musicianly band.

Yet more evidence, were it needed, of the extraordinary strength in depth of the current UK jazz scene.

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SEB PIPE'S LIFE EXPERIENCE - MUSIC IS LIFE - ALBUM REVIEW

"I'm impressed..this is good stuff...it's deep"

- Claire Martin & Jack Massarik - BBC Radio 3 Jazz Line-Up

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Jazz Line-Up

1 December 2007

Saturday 1 December 2007 16:00-17:30 (Radio 3)

Claire Martin returns to the studio with a selection of new jazz releases. Including an interview with Dhafer Youssef and Wolfgang Muthspiel.

Duration:

1 hour 30 minutes

Playlist

1.
Title: In the Small Hours
Artist: Gilad Atzmon
Composer: Gilad Atzmon
Album: Refuge
Label: Tip Toe TIP8888492
Track: 3
Publisher: Edition Mawi (GEMA)
Dur: 5' 11"
2.
Title: Doin' (Y)our Thing
Artist: Wynton Marsalis
Composer: Wynton Marsalis
Album: From the Plantation to the Penitentiary
Label: Blue Note Records 094637367520
Track: 3
Publisher: Skayne's Music
Dur: 8' 37"
3.
Title: Glow
Artist: Wolfgang Muthspiel
Composer: Wolfgang Muthspiel
Album: Solo
Label: Material Records MRE 010-2
Track: 4
Dur: 3' 17"
4.
Title: Love of Another
Artist: Wolfgang Muthspiel and Rebekka Bakken
Composer: Wolfgang Muthspiel
Album: Daily Mirror
Label: Material
Track: 11
Publisher: Copyright Control
Dur: 4'
5.
Title: Mon Parfum
Artist: Dhafer Youssef & Wolfgang Muthspiel
Composer: Wolfgang Muthspiel & Dhafer Youssef

19:00 **BBC Proms 2007**

Jazz Line-Up

Homepage

Episode and Playlist Information

12 Jan 08 Jerry Bergonzi

5 Jan 08 Simcock,
McDonald

29 Dec 07 Guy Barker

22 Dec 07 Christmas
Stockings

15 Dec 07 Kurt Elling

8 Dec 07 Joe Zawinul

1 Dec 07 Hugh Masekela

24 Nov 07 London Jazz
Festival

17 Nov 07 London Jazz
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10 Nov 07 London Jazz
Festival

All Jazz Line-Up
programmes

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Album: Glow
Label: Material Records MRE 019-2
Track: 1
Publisher: Wolf Music and Dhafer Youssef, AKM
Dur: 2' 58"

6.
Title: Fox Hunt
Artist: Maynard Ferguson
Composer: Mike Abene
Album: The Lost Tapes Volume One
Label: Sleepynight Records SNR001CD
Track: 2
Dur: 2' 50"

7.
Title: There's No Business Like Show Business
Artist: Sonny Rollins
Composer: Irving Berlin
Album: Saxophone Colossus
Label: Essential Jazz Classics EJC 55401
Track: 6
Dur: 1' 58"

8.
Title: Cittagazze
Artist: Portico Quartet
Composer: Portico Quartet
Album: Portico Quartet
Label: White Label
Track: 5
Dur: 1' 20"

9.
Title: Balance and Contrast (II)
Artist: Seb Pipe's
Composer: Seb Pipe
Album: Life Experience
Label: Seb Pipe 5060050790838
Track: 4
Dur: 1' 25"

10.
Title: Take the A Train
Artist: Kenny Burrell
Composer: Billy Strayhorn
Album: 75th Birthday Bash Live!
Label: Blue Note Records 094637490624
Track: 12
Publisher: Billy Strayhorn Songs/Dimensional Music of 1091
Dur: 3' 03"

11.
Title: White Christmas
Artist: Till Bronner
Composer: Irving Berlin
Album: The Christmas Album
Label: Bam Bam Music 06025 1736652
Track: 2
Dur: 2' 30"

12.
Title: Goldwrap
Artist: E.S.T
Composer: E.S.T
Album: Live in Hamburg
Label: Act Music 6002-2

Seb Pipe's Life Experience – Shoot for the Stars - Radio Play



ON AIR:
SARAH WARD

Dinner Jazz - Playlist

12th April 2009

Hour 1 Ella Fitzgerald – How Deep Is The Ocean Jimmy Raney & Bob Brookmeyer – Isn't It Romantic **Seb Pipe's Life Experience – Yo Tico**
Bebel Gilberto – Baby Olu Dara – Harlem Country Girl Sonny Clark – My Conception Jan Ludgren Trio – Rosemary's Baby Stacey Kent & Jim Tomlinson – If I Were A Bell Ben Webster – The Night Is [...]



Jazz in Wales

News about gigs, festivals, famous names, new artists and more compiled by DJ Andy Roberts of BBC Wales and community stations Radio Cardiff and GTFM. Send your updates to andy @ jazzinwales.co.uk

MONDAY, MAY 11, 2009

Jazz Connection playlist 11 May 2009

Here's what I'm planning to play on the Jazz Connection tonight - Monday 11 May - on Radio Cardiff:

Mike Harries Root Doctors – DIY
The Perceptions ft Fred Wesley – Running the Risk
Joe Lovano – Powerhouse
Cassandra Wilson – Fragile
Jigsaw – Sensible Shoes
Sax Appeal – New York Walk
Chet Baker – My Funny Valentine
Asaf Sirkis Trio – Alone
Justin Adams and Juldeh Camara – Fulani Coochie Man
Marcia Pendlebury/Art Themen – S'Wonderful
Seb Pipe's Life Experience – Yo Tico (Tico Tico No Fuba/Yonetsu)

Tune in at 8pm on 98.7 FM or watch and listen live online at www.radiocardiff.org

posted by Andy Roberts @ 10:40 AM 0 comments

About Me



Name:
Andy Roberts
Location:
Cardiff, United Kingdom

By day I'm a journalist working as a website producer for BBC Wales. By night I'm a DJ playing jazz, bellydance, Balkan beats and more. I present the Jazz Connection on community stations Radio Cardiff and GTFM in south Wales. I report on Middle Eastern music for the internet station Radio Salaam Shalom, and occasionally present Middle Eastern shows on Radio Cardiff. I also play saxophone, clarinet and harmonica with funky big jazz band Wonderbrass. Send your CDs, biogs, gig info etc to Andy Roberts, Room G089, BBC Wales, Cardiff CF5 2YQ.

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Alternative Alternative Show 30th April 2009 **Our own Dick Heath's ALT2 Radio show Returns**

Topic: Our own Dick Heath's ALT2 Radio show Returns
Posted: March 26 2009 at 18:04

Dick Heath

Format Track Time Band Track Title

Album Genre Label

CD 7 4.14 Scott McGill *Bamboo Acrobats* Symptom

Imperative Jazz Fusion Uniblabb

CD 2 5.14 Supersister *Present For Nancy* Present For

Nancy Jazz Rock Esoteric

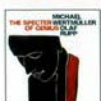
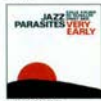
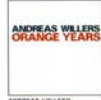
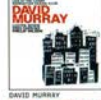
CD 5 5.10 Area 240 *Chilometri Da Smirne* Arbeit Macht

Frei Jazz Fusion Cramps

CD 5 5.00 Fareed Haque/Flat Earth Ensemble *Bengali*

Bud Flat Planet Indo Jazz Owl Studios

CD 5 6.27 Seb Pipe *Dice Shoot For The Stars* Jazz 33 Records

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LIVE AT THE LOUVER MANSION
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Seb pipe's life experience
Shoot for the Stars
Album Tour 2009

seb pipe: alto sax/scat
arthur lea: rhodes/piano
phil donkin: elec./ac. bass
george hart: drums/clave

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TUES 30th JUNE / CORNWALL / ST. IVES JAZZ CLUB
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www.sebpipe.com
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News

raps

Birmingham Jazz has another venue, at the Rainbow in the Digbeth district of the city. It's pitching at the younger, studenty end of the market with DJs preceding the live action and it's open on the last Wednesday of the month. Partisans and Fraud have already played there and coming up in April are the Convergence Quartet with Taylor Ho Bynum (29th) and the Twelves Trio on 27th May. Download past performances from www.birminghamjazz.co.uk

Reminiscent of the Platform Jazz promoting body, which ran from the early 1970s to the late 1980s, Scotland now has a National Jazz Club, offering discounts on CDs, tickets, instruments and tuition. Also, you've got until April 17th to enter/nominate for the inaugural Scottish Jazz Awards. More at www.jazz-in-scotland.co.uk

RIP Ian Carr: March 13th saw Golders Green Crematorium chapel packed with family, friends and musicians, including members of the groundbreaking Rendell Carr Quintet and Nucleus and former students Julian Joseph and Zoe Rahman, to pay tribute to Ian Carr, one of the most remarkable musicians ever to grace the British scene in a moving celebration of his life.

After successfully negotiating with the local council over noise issues, Le QuecumBar, London's home of gypsy jazz and acoustic swing, had the threat of a court appearance lifted and is back in action.

LABEL NEWS

MIDEM 2009 saw England's oldest independent record company, Big Bear Music, with a roster which includes Bruce Adams and new signing gypsy jazz group the Nomy Rosenberg Trio, signing exclusive distribution for France with Codaex. Big Bear's agency arm has also announced that the Birmingham International Jazz Festival will celebrate its 25th anniversary this July, with 90% of its 200 events free to the public. Edition Records (see last issue), home of Dave Stapleton, Kevin Figs et al. also used MIDEM to secure UK distribution with Harmonia Mundi. Elsewhere, improv devotees will want to check out the relaunched Incus Records website on www.incusrecords.force9.co.uk



Photo: Chris Tomlinson

ALL CHANGE FOR ABERDEEN

Jazz promotion in Aberdeen enters a new phase this month as Jazz Aberdeen hands over the running of its Thursday night series in the Granite City's Blue Lamp to the Lemon Tree Arts Centre, run by Aberdeen Performing Arts. After six years of successful promotions, during which Jazz Aberdeen also promoted five Aberdeen Jazz Festivals and was regarded by musicians and observers as the great hope of Scottish jazz promotion, directors John Cairney and Neil Gibbons felt that they

had taken the organisation as far as they could. However, they will act in an advisory capacity on the Lemon Tree's first concert season to ensure as smooth a transition as possible. Through Jazz Aberdeen's vision the Blue Lamp became one of the best venues on the UK's small scale jazz circuit, hosting many memorable occasions as well as being the location for Liane Carroll and Brian Kellock's new live album. Gigs featuring local musicians are set to continue at "The Lampie" as it's known. The Lemon Tree's new jazz programme will roll out during the spring and a full programme of regular weekly performances is planned from October.

To get JazzUK by mail, on publication day, see page 44

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Guardian Cultural Picks of the Week July 2008

Jazz

Branford Marsalis Quartet

Resourceful postbop saxist and his world-class quartet, featuring pianist Joey Calderazzo, bassist Eric Revis, and drum whirlwind Jeff "Tain" Watts.

• [Barbican Hall](#), EC2, Tuesday 8

Lou Donaldson/Lonnie Smith

Legendary partnership of 60s soul sax guru Donaldson and Hammond organist Smith.

• [Jazz Cafe](#), NW1, Friday 11

Seb Pipe's Life Experience

Distinctive young UK band, influenced by the Steve Coleman cyclical approach led by world-music alto saxist **Pipe**.

• [The Crypt](#), SE5, Friday 11

Inner Space Music

UK trumpeter Loz Speyer combines Cuban rhythms with Monk's music and Dave Holland's melody patterns.

• [The Vortex](#), N16, Wednesday 9

guardian.co.uk

This week's cultural picks [July 2008]

PIZZAEXPRESS

Monday 18th May - £12.50

SEB PIPE'S LIFE EXPERIENCE - Album Launch

Seb Pipe - alto sax/scat, Arthur Lea - piano/rhodes, Phil Donkin - double/electric bass, George Hart - drums/clave

'SEB PIPE'S LIFE EXPERIENCE' was recently awarded the Jazz Services 'Recording and Touring Award'. This award, funded by the 'Arts Council England', has enabled the group to record their second album 'SHOOT FOR THE STARS' and promote its release on '33 RECORDS' via a nationwide tour this year. Tonight's ALBUM LAUNCH will feature music from their new CD.

Although Pipe and his partners like the intricate rhythmic overlays and unsentimentally terse, staccato melodies pioneered by Steve Coleman and the New York M-Base school, they balance these rigorous structural explorations with an engaging affection for traditional song-themes, Latin-jazz vivacity, East European folk-forms and bursts of straightahead jazz swing.

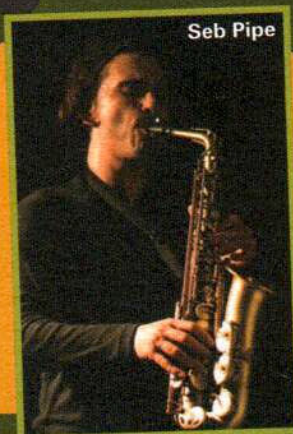
"The talented young altoist Pipe has the kind of self-assured confidence of an emerging star, but the good sense to simply play how he wants to play. While the harmonies are angular and the rhythms fractured, Pipe's flawless technique and witty ideas make him one to watch." - Jazzwise Magazine

"Yet more evidence, were it needed, of the extraordinary strength in depth of the current UK jazz scene." - Chris Parker (Vortex Jazz Club)

www.sebpipe.com



Lea Delaria



Seb Pipe

Tuesday 19th May - £20.00

LEA DELARIA

Jazz vocalist Lea DeLaria, whose performances and albums receive rave reviews on both sides of the Atlantic, continues her monthly songbook event, covering the music of George Gershwin. Her special guest is the breathtakingly brilliant vocalist Ian Shaw. The band, under the musical direction of pianist Janette Mason, features bassist Simon Little and drummer Paul Robinson.

"DeLaria swings hard yet retains a winningly sensitive way with a lyric." Independent on Sunday

"Lea DeLaria is blessed with one of the most beautiful voices around." Q magazine

"The gal can certainly swing." Time Out

"Talks like a coffee grinder, and sounds like a cross between Ella Fitzgerald and a Broadway diva." The Guardian

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SEB PIPE

Life Experience

ARTHUR LEA (piano)
PHIL DONKIN (dbass)
GEORGE HART (drums)

A balance between rigorous structural explorations with traditional song-themes, Latin-jazz vivacity, East European folk-forms and bursts of straightahead swing.

'Flawless technique and witty ideas'. *Jazzwise*



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Seb Pipe's Life Experience

Mon May 18

★ Recommended

[Pizza Express Jazz Club](#), 10 Dean St, W1D 3RW

Powerful melodic Steve Coleman/M-Base style modern jazz from young altoist Pipe, whose driving tone and propulsive funky grooves are chock full of tricky chords and intense polyrhythms, all from his new album 'Shoot For The Stars'. Dynamic backing comes from pianist Arthur Lea, dexterous bassist Phil Donkin and the superb drummer George Hart.

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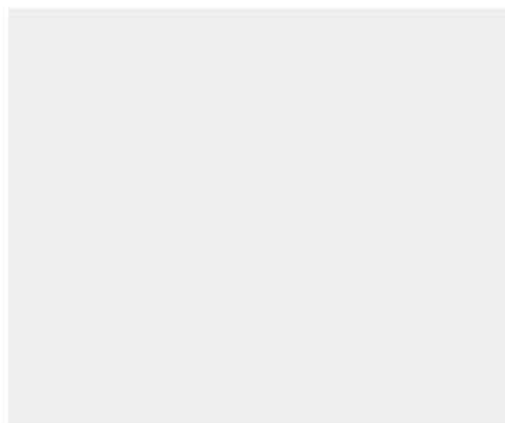
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Jean Toussaint Trio + Seb Pipe's Life Experience

Thu Sep 4

Recommended

Spice Of Life, 6 Moor St, London, W1D 5NA

Gifted, London-based US tenor saxophonist whose CV includes stints with Art Blakey's legendary Jazz Messengers, Brit-jazz collective the Jazz Warriors, Wynton Marsalis, Max Roach and McCoy Tyner. He layers his snaking Wayne Shorter-ish soprano against hip chord structures and hummable melodies to striking effect. M-Base influenced altoist Pipe opens the evening with his own funkified band.

Details

Spice Of Life, 6 Moor St, London, W1D 5NA

020 7437 7013

Category: Jazz, Latin & Improv

Times: 8pm

Price: £8, concs £6

Tube: Tottenham Court Road

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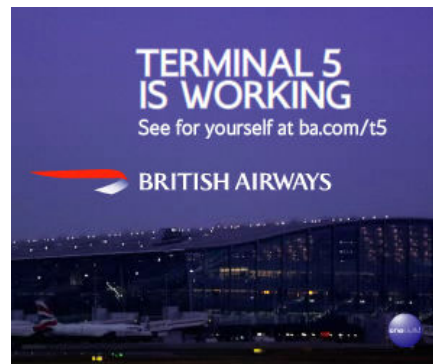
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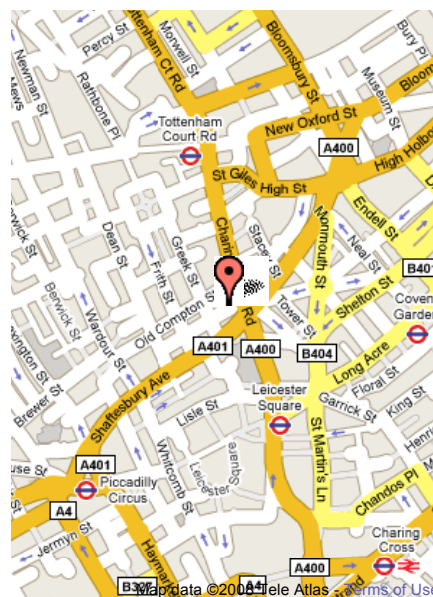
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Zakir Hussain,
4 July

7 Paul Dunmall
The Oxford Pub, Kentish Town Road, London NW5

7-9 Joe Locke's Force of Four plus Toscha Comeaux

Ronnie Scott's, Frith Street, London W1
The amazing mallet man returns to London with his latest project that effortlessly fuses the four musical personalities involved, a mouth-watering blend of NYC, Cuba, Philadelphia and Puerto Rico. With Locke leading from the front he's joined by pianist Robert Rodriguez, drummer Jonathan Blake and bassist Ricardo Rodriguez, all of whom know how to add an adrenalin-fuelled energy to the leader's complex compositions and peerless rhythmic attack. Support comes from sensual Connecticut-born gospel influenced soul-jazz singer Toscha Comeaux. With a genuine depth and authenticity to her voice, cut through with worldly-wise warmth, Comeaux can swing with incredible ease, and far from being another jazz vocal wannabe she's the real deal.

TUESDAY

8 Taylor Eigsti
Pizza Express Jazz Club, Dean Street, London W1

8 Tom Cawley
Vortex Jazz Club, Gillett Street, London N16

8 Carl Orr Trio plus John Crichtinson Trio
606 Club, Lots Road, London SW10

8 Phil Wall's Jazz Cardinals
Café Jazz, St. Mary Street, Cardiff

8 Omar Puente And His Cuban Band
East Side Jazz Club, Lord Rookwood pub, Leytonstone E11

8 Pedal Mania
St Ives Jazz Club, Western Hotel, St Ives, Cornwall

8 Alan Barnes
The Living Room, Broad Street, Birmingham

8 Stuart McCallum Trio
Matt And Phred's Jazz Club, Tib Street, Manchester

8 Alec Dankworth's Spanish Accents
St Cyprian's Church, Marylebone, London NW1

8 Branford Marsalis Quartet plus Andrew McCormack Trio
Barbican Hall, London EC2
Setting themselves the task of learning, deconstructing, internalising, then reinterpreting every bar of Coltrane's A Love Supreme was something of a baptism of fire for Branford's long-standing four piece. Yet on the evidence of their truly jaw-dropping album Braggadocio (winner of Jazzwise's 2006 CD of the Year), this process of unflinching self-analysis paid huge dividends. With the explosive bass and drum team of Eric

Revis and Jeff 'Tain' Watts at the band's core, their rocket-fuelled crossfire is sheer grit to the improvising mill for the unique technical prowess of pianist Joey Calderazzo and Branford's stunning tone and endlessly twisting lyrical lines. When they are on song few can touch them. It's also a welcome sight to see the phenomenally gifted pianist Andrew McCormack getting out on the big stage he so deserves, completing this fantastic double bill.

WEDNESDAY

9 Innerspace Music
Vortex Jazz Club, Gillett Street, London N16

9 Sarah Ellen Hughes
Ryan's Bar, Church Street, London N16

9 Luc Floriani Band
606 Club, Lots Road, London SW10

9 Tunday Akintan & Yorubeat All Stars
Jazz Café, Camden, London NW1

9 Tommaso Starace Quartet
Swansea Jazzland, St James' Club, Swansea

THURSDAY

10 Acoustic Triangle With The Sacconi Strings
Lichfield Cathedral, Lichfield

10 Misinterprotato
Pizza Express Jazz Club, Dean Street, London W1

10 Dennis Rollins and the Red Hot Band
Thorsby Riding Hall, Nottinghamshire

10 Evan Parker
Vortex Jazz Club, Gillett Street, London N16

10 Centre-Line
Watermill Jazz, Pixham Lane, Dorking, Surrey

10 Arun Ghosh
Mint Bar, Streatham, London SW16

10 Mark Crooks Quintet
606 Club, Lots Road, London SW10

10 Mike Collins Band
Café Jazz, St. Mary Street, Cardiff

10 Toscha Comeaux
The Jazz Den, Beckenham, Kent

10 Deirdre Cartwright Group
The Spin, High Street, Oxford

10-12 Carleen Anderson with the Ronnie Scott's All Stars
Ronnie Scott's, Frith Street, London W1

FRIDAY

11 Seb Pipe's Life Experience
The Crypt, Camberwell
Influenced by his friend and mentor Steve Coleman, talented young altoist Pipe has the kind of self-assured confidence of an emerging potential star, but the good sense to simply play how he wants to play. While the harmonies are angular and the rhythms fractured, Pipe's flawless technique and witty ideas make him one to watch.

11 Georgia Mancio
Pizza Express Jazz Club, Dean Street, London W1

11 Grand Union Band
Vortex Jazz Club, Gillett Street, London N16

11 Centre-Line
Ram Jam Club, Grey Horse Pub, Kingston-Upon-Thames

11 Jeremy Stacey Quintet featuring Jason Rebello
606 Club, Lots Road, London SW10

11 Johnny Ned Band
Café Jazz, St. Mary Street, Cardiff

11 Tom Cawley's Curios, TJ Johnson Band, Robin Jones and King Salsa, Zoe Gallant Quartet plus more
Marlborough Jazz Festival, Wiltshire

11 Lou Donaldson and Lonnie Smith Quartet
Jazz Café, Camden, London NW1

11 Greg Abate with the Alex Steele Trio
Everyman Theatre Bar, Cheltenham

11 Toscha Comeaux
The Boathouse, Broxbourne, Herts

11 Rod Mason's Essentials
Matt And Phred's Jazz Club, Tib Street, Manchester

11 Alan Barnes Woodville All-Stars plus Bournemouth Youth Jazz Orchestra -Swanage Jazz Festival
Marquees 2, Sandpit Field, Swanage

11 The Baddest Blues Band plus Julian Siegel Quartet - Swanage Jazz Festival
Marquee 3, King George's Field, Swanage

SATURDAY

12 Neil Cowley Trio
South Hill Park Arts Centre, Bracknell

12 Tim Whitehead
Pizza Express Jazz Club, Dean Street, London W1

12 Elkie Brooks - Wigan Jazz Festival
Tetley Lounge at JJB Stadium, Robin Park, Wigan

12 Grand Union Band
Vortex Jazz Club, Gillett Street, London N16

12 Jam Night
Vortex Jazz Club, Gillett Street, London N16

12 Geoff Eales Trio
Ivy House Hotel, High Street, Marlborough

12 Bobby Wellins Quartet
606 Club, Lots Road, London SW10

12 Chris Jagger and the Atcha Band, Paddy Milner plus many more
Marlborough Jazz Festival, Wiltshire

12 Arnie Somogyi Scenes In The City, Pedalmania, Roger Beaujols Quintet plus more - Swanage Jazz Festival
Marquee 2, Sandpit Field, Swanage

12 Georgia Mancio Quartet, Kelvin Christiane Quartet, Art Themen Quartet, Paul Townsend Quartet plus more - Swanage Jazz Festival
Marquee 3, King George's Field, Swanage

12 Omer Klein & Sarah Gillespie
Pizza on the Park, Knightsbridge, London SW1

12 Savannah Jazz Band, Jo Fooks Quartet, Dave Cliff and Geoff Simkins, Art Themen Trio - Swanage Jazz Festival
The Mowlem, Shore Road, Swanage

SUNDAY

13 John Law and Nick Sorensen Duo (lunchtime)
The Fat Fowl, Silver Street, Bradford on Avon

13 Anita Wardell
The Regal, Oxford

13 Christine Tobin
606 Club, Lots Road, London SW10

13 Tommaso Starace
Pizza Express Jazz Club, Dean Street, London W1

13 Guy Barker's Amadeus Project plus Matthew Ford Band - Wigan Jazz Festival
Tetley Lounge at JJB Stadium, Robin Park, Wigan

Barker's Mozart-inspired panoramic jazz suite is finally getting the recognition it deserves, and here's another unmissable chance to hear this live in all its glory. Yet in typically cerebral fashion, Barker's charts are lively affairs dipping into fast paced unison lines, dynamic jumps and wide sonic variations with a selection of bass brass and high flying trumpets creating a vivid audio equivalent of a beautifully shot film noir.

13 Christine Tobin Quartet
606 Club, Lots Road, London SW10

13 Afro Blue, Slaughterhouse Seven, Pete Long and his Goodmen
Marlborough Jazz Festival, Wiltshire

13 Toscha Comeaux
The Landmark Arts Centre, Teddington, Middlesex

13 The Fabulous Boogie Boys
The Living Room, Broad Street, Birmingham

13 Carol Grimes Quartet with Annie Whitehead, Andy Hamilton's Blue Notes, Empirical, Alan Barnes, Tony Kofi, Mark Edwards, Arnie Somogyi - Swanage Jazz Festival
Marquee 2, Sandpit Field, Swanage

13 Lollo Meier Quartet, Julie Dunn Quartet, Dave Stapleton Quartet - Swanage Jazz Festival
Marquee 3, King George's Field, Swanage

13 Kevin Figs Quartet, Aaron Weinstein Trio - Swanage Jazz Festival
The Mowlem, Shore Road Swanage

13 Deirdre Cartwright Group
The Hobby Horse Inn, Minehead, Somerset

13 Funkalive
Ronnie Scott's, Frith Street, London W1

MONDAY

14 Eliza Lumley
Pizza Express Jazz Club, Dean Street, London W1

14 Synthesis - Wigan Jazz Festival
Tetley Lounge at JJB Stadium, Robin Park, Wigan

14 John Escreet and David Binney
Pizza Express Jazz Club, London

14 Vic Ash Quintet (lunchtime) - Wigan Jazz Festival
Wigan Cricket Club, Parsons Walk, Wigan

14-15 Bojan Z with Seb Rochford and Ruth Goller
Vortex Jazz Club, Gillett Street, London N16
Another big-name booking for the Vortex tonight sees this phenomenally talented Serbian pianist play for two nights with the hard hitting rhythm team of feisty electric bass riot-girl Ruth Goller and compelling, clattering drum virtuosity of Seb Rochford. Boyan very much resides in the upper echelons of the current crop of superbly imaginative European pianists, much like Michael Wolflny, Stefano Bollani and Jef Neve, he brings together classical, folk and jazz into a free-flowing whole. The fireworks will ensue when he joins forces with this distinctly English rhythm section making this one of the hottest gigs this month.

14 Dan Redding's Jazz Proof
606 Club, Lots Road, London SW10

14 The Magic Lantern
The Oxford Pub, London NW5

MAU MAU BAR - Portabello Rd - Jan 2009

Posted: Wed Jan 07, 2009 7:16 pm Post subject: Seb Pipe's life experience/Jazz re:freshed tomorrow 08/01/09

A poster for a jazz event. The background is black. On the left, a person is shown from the chest up, wearing a dark jacket and playing a saxophone. The saxophone is silver and has a blue and red circular graphic around its mouthpiece. To the right of the saxophone, the text 'Seb pipe's life experience' is written in white. Above this text, there is a cluster of blue, red, and white circles of various sizes. At the top of the poster, the text 'jazzre:freshed presents' is in white, followed by 'thursday 8th January 2009' in blue. At the bottom, the text 'mau mau bar, 265 portobello rd london w10, 7pm 'til 11.30pm' is in white, and 'three pounds entry' is in blue.

jazzre:freshed presents **thursday 8th January 2009**

Seb
pipe's
life
experience

**mau mau bar, 265 portobello rd
london w10, 7pm 'til 11.30pm
three pounds entry**

Comprises of forward-thinking musicians, who share a musical passion for improvisation and communication. Their music forges high intensity grooves, idiosyncratic melodies and raw energy. An impressive and highly creative alto saxophonist, Seb Pipe has already made quite a name for himself on the UK Jazz scene. Seb describes the music as "forged from idiosyncratic concepts, tight grooves and bold improvisations drawn from a vast array of musical cultures and traditions including the African Diaspora, the Balkans, the Far East, India and Europe.

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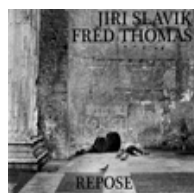
Brubeck
Liam Noble



Beautiful Love
Karen Lane



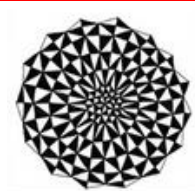
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Repose
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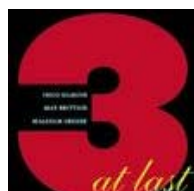
Deep Blue
Trevor Watts



Shoot For The Stars
Seb Pipe, Seb Pipe's Life Experience



Inexhaustible
Branco Stoins



three at last
Inigo Kilborn



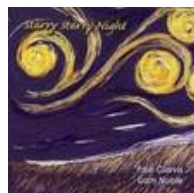
Master of the Game
Geoff Eales



SOLO BONE
Samuel Blaser



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VORTEX JAZZ CLUB MARCH 2009

Tu1 Closed for a private function

We2 £8 Seb Pipe's Life Experience



Distinctive, highly original quartet music, addressed with musicianly verve and commitment by the saxophonist Seb Pipe and his energetically responsive band – pianist Arthur Lea, bassist Larry Bartley and Brooklyn-born drummer Chris Vatalaro. As well as showcasing the leader's strengths as both composer and soloist, their eponymously titled current album is a great calling card for a fine, vigorously interactive unit. *'Seb is pushing the boundaries and experimenting with some very innovative concepts and I think his efforts are worthy of support because it is individuals like him who move the art form forward'* (Jean Toussaint).

Th3 Closed for a private function

Fr4 £7 Lifeforce Muzic and BrazenBunch



Joint tour de force presenting journeys through jazz, soul, folk, and blues and everything in between.

Donna Gardier

An established vocalist who features with Positive Flow amongst others.

Xavier

A singer/songwriter who has performed with many of the music industry's biggest artists.

Andrey Triana

Andrey has embarked on a solo career performing emotive songs and has previously performed on front of 20,000 people at Live8 with her then band Bootis.



Bianca Rose

A vocalist whose acoustic songs are full of poetic and honest observations.



Sa5 £12 Ian Shaw



Ian is on record as regarding the Vortex as his favourite jazz club and it might have been designed to host intimate performances such as his. His material however, is matched in importance by the engaging manner in which he delivers it, often interrupting songs with humorous asides and waspish comments. A new album of self-penned material – 'Lifejacket' – is due for release later this month. The collaboration with guitarist David Preston features twelve original songs, *'a suite of stories recalling friendships past and present, childhood dreams and dodgy Soho nights'* (Jazzwise March 2008).

Su6 £8 Vocals@Vortex

Open mic with Romy Summers and Bob Stuckey featuring...



Roma Thomas

A jazz fan who loves to sing, Roma cites Sarah Vaughan, Carmen McRae and Shirley Horne among her favourite artistes.

Fay Madi

Influences from Al Jarreau and Dee Dee Bridgewater to North, West African and Middle Eastern sounds.



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June 2008

1 SOPHIE SMITH, vocals; **ROSS STANLEY**, piano; **RIAAN VASSOO**, dbass; **GRAHAM FORD**, drums. A certain, clear voiced singer, with a vibrant, fresh edge to jazz classics and contemporary songs.

8 FRANK GRIFFITH, sax; **JOHN TURVILLE**, piano; **STEVE ROSE**, dbass. A big, relaxed sound from this lovely trio.

15 SEB PIPE, sax; **ARTHUR LEA**, piano; **LARRY BARTLEY**, dbass; **CHRIS VATALARO**, drums. Distinctive, highly original quartet music, addressed with musicianly verve and commitment by the saxophonist Seb Pipe and his energetically responsive band.

22 TRUDY KERR, vocals; **TOM CAWLEY**, piano; **GEOFF GASCOYNE**, dbass. One of the UK's best known singers, Trudy Kerr has made her mark with her skilled, seductive sound.

29 MIKE GARRICK, piano; **PAUL MOYLAN**, dbass; **ALAN JACKSON**, drums. The "English Duke Ellington" appears with this superb trio.

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Seb Pipe's Life Experience + Jane Parker

Tue Oct 28

Recommended

606 Club, 90 Lots Rd, London, SW10 0QD

Powerful, Steve Coleman- and M-Base-style modern jazz from young altoist Pipe, whose driving tone and propulsive, funky grooves are chock full of tricky chords and intense polyrhythms. Support from fine mainstream vocalist Parker, exploring standards from the '30s to '50s.

Details

606 Club, 90 Lots Rd, London, SW10 0QD

020 7352 5953

Category: [Jazz, Latin & Improv](#)

Times: 8.30pm

Price: £10, concs £8

Travel: Fulham Broadway

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About Ray's Jazz At Foyles

London's famed Ray's Jazz Shop, formerly of Shaftesbury Ave-Covent Garden relocated to its current address, in the first floor of **FOYLES** Bookshop 113-119 Charing Cross Road, approximately 4 years ago. Only a few minutes walk from Tottenham Court Road & Leicester Square underground stations, Ray's Jazz is unique in its position. Coupled with the Cafe at Foyles, Ray's Jazz is the perfect place to find **JAZZ, BLUES, WORLD** musics in the Heart of London.

Rays Jazz Live Events

Ray's Jazz At Foyles holds **FREE** live events!!
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Enquiries:

Phone: (+44) 020 7440 3205

Email: rays@foyles.co.uk

Web: www.foyles.co.uk

Top 10 Albums for January 2008

1. Arnie Somogyi's Ambulance - Accident and Insurgency - [21 Jan 08](#)
2. Chick Corea & Gary Burton - The New Crystal Silence - [25 Feb 08](#)
3. Paolo Fresu - Mare Nostrum - [7 Jan 08](#)
4. Alex von Schilpenbach - Globe Unity:40 Years [10 Dec 07](#)
5. Keith Jarrett - Setting Standards - [28th Jan 08](#)
6. Elaine Elias - Something for You - [21 Jan 08](#)
7. Nnenna Freelon - Better than Anything - [28th Jan 08](#)
8. Tineke Postma - A Journey that Matters - [19 Nov 07](#)
9. Seb Pipe - Seb Pipe's Life Experience - [7 Jan 08](#)
10. Fats Waller - Complete Recorded Works Vol 4 - [28th Jan 08](#)



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Ray's Jazz At Foyles: General Info

Member Since 08/09/2006

Band Website foyles.co.uk

Band Members [The Rays Jazz At Foyles Team:](#)

Paul Pace ~ Head of Department
Phil Davies
Owen Hills

Past Sidemen:

Ben Greenslade-Stanton
Michael Melican
Mark Morris

Record Label unsigned

Type of Label None

Ray's Jazz Shop @ Foyles

January 2008



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Powered by [SiteDone](#) 2.3.2 - Artist Edition

News » New evening showcasing cutting edge jazz and contemporary music every Wednesday at The Others. Starts - 14 Jan '09

Curated by the F-IRE Collective's Jonathan Bratoeff, this new evening will showcase the best in contemporary jazz and beyond. The event is located in a converted warehouse that has been turn into an art and music venue called The Others. Established artists such as Julian Siegel, Jason Yarde and Mike Garrick will feature alongside emerging talents such as Kit Downes, Richard Turner and [Seb Pipe](#).

Every Wednesday from 8h30.

Within each month the 1st Wednesday will feature a collaboration between music and dance, the 2nd Wednesday will be more improv orientated, the 3rd Wednesday will be a themed double bill and the 4th Wednesday will feature a short duo set supporting the main band.

£3-5

Check listings for performances

The Others, 6-8 Manor Road London N16

[The Others](#)

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- SAB 02.08 **SPECIAL PREVIEW JAZZ & WINE**
SEB PIPE (LONDON) - NU JAZZ, EXPERIMENTAL
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PIANO: **ARTHUR LEA**, DRUMS: **CHRIS VATALARO**
SEBPIPE.COM
- SAB 06.08 **LUCA ZAMPONI TRIO** (ITA) - RHYTHM N BLUES, JAZZ
GUITAR: **LUCA ZAMPONI**, DRUMS: **STEFANO BONAZZI**
BASS & DOUBLE BASS: **FRANCESCO DI FOGGIA**
- GIO 07.08 **BOSSAMBA** (ITA) - BOSSANOVA, LATIN JAZZ, SAMBA
VOICE & PERCUSSION: **ANNA CONTIN**,
GUITAR & CAVAQUINHO: **PAOLO VALENTINI**
DOUBLE BASS: **DANIELE VIANELLO**,
DRUMS & PERCUSSION: **LUCA PALMARIN**
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- VEN 08.08 **ALEX BIOLI 5ET** (ITA) - STANDARD JAZZ
SAX: **ALEX BIOLI**, DOUBLE BASS: **ACHILLE GIGLIO**
PIANO: **ENRICO PENAZZI**, TROMBA: **FABIO BUONAROTA**
DRUMS: **FOLCO FEDELE** - MYSpace.COM/ALEXBIOLI
- SAB 09.08 **EVA SIMONTACCHI TRIO** (ITA) VOCAL JAZZ, SWING, SOUL
VOICE: **EVA SIMONTACCHI**, PIANO: **ALBERTO BONACASA**
DOUBLE BASS: **ROBERTO MATTEI**
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- DOM 10.08 **NEW SWING JAZZ QUARTET** (ITA) JAZZ, BE BOP & ORIGINALS
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CLARINET & EFFECTS: **PAOLO CARTA MANTIGLIA**
ELECTRIC GUITAR: **FABIO ZAMBELLI**
ELECTRIC PIANO: **PETE WHITTAKER**
DRUMS: **THIERRY TARDIEU**
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- MAR 12.08 **SIMPLON GROUP** (FRA) - ACUSTIC JAZZ, EXPERIMENTAL
SHOWCASE - NEW CD PRESENTATION "NIGHT IN GREENWICH"
RECORDED LIVE IN LONDON
CLARINET & EFFECTS: **PAOLO CARTA MANTIGLIA**
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- VEN 15.08 **LIA INVERNIZZI 4ET** (ITA)
VOCAL JAZZ, SWING, ORIGINAL COMPOSITIONS
VOICE: **LIA INVERNIZZI**, GUITAR: **PIERA QUIRICO**
DOUBLE BASS: **GIOVANNI ARNÒ**
DRUMS: **ALESSIO PACIFICO**
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- SAB 16.08 **DARIO SERAFINO** (ITA)
CLASSIC SOUL & RnB, NU SOUL & ORIGINAL COMPOSITIONS
SHOWCASE - CD PRESENTATION "DARIO SERAFINO"
VOICE & GUITAR: **DARIO SERAFINO**
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News

David O'Brien wins Whittingham

Pianist David O'Brien is the winner of this year's Peter Whittingham Jazz Award. The £4,000 award will be used to fund a London-based Plasmatron Jazz Festival, a collaborative project fusing live music with simultaneous live on screen visuals.

The 24-year-old, who also plays bass, has worked with the Brian Abrahams Trio and Quartet and the Stefano Kalonaris Group, and has also performed professionally with Barak Schmool, Julian Siegel, Nick Ramm and Richard Sparam. O'Brien studied at the Junior Royal College of Music and Lady Margaret College, Oxford, before taking an MMus at the Guildhall School of Music and Drama, where he formed his current band Porpoise Corpus. **MBF Development Awards of £1,500 each were also made to Matt Calvert and Sebastien Pipe for their outstanding performances.**



Latest News
Gwilym Simcock Debut Album And Tour
Octave Bar Extends Jazz Programming
Dennis Rollins and Liane Carroll for Marsden Jazz Festival
EST and Empirical For Cork
Courtney Pine And Jazz Warriors For Special Barbican Show
Seventieth Birthday Tour For Mike Gibbs

Latest News

Gwilym Simcock Debut Album And Tour



Following a glut of awards, widespread acclaim, numerous recording appearances and a *Jazzwise* front cover in August pianist **Gwilym Simcock** finally gets to launch his debut solo album and tour. *Perception* is released by Basho Records on 5 November with a special launch concert to kick off his tour at Queen Elizabeth Hall on 16 November as part of the **London Jazz Festival**. The album, produced by **Jason Yarde**, features the Simcock trio with bassist **Phil Donkin** and drummer **Martin France**, as well as contributions from saxophonist **Stan Sulzmann**, guitarist **John Parricelli** and tuned percussionist **Ben Bryant**.

04.10.07

Octave Bar Extends Jazz Programming



The Octave Bar in Covent Garden now hosts live jazz six nights of the week and after three years of presenting jazz in London, is this year proud to be part of the London Jazz Festival in November. The Octave offers modern European food and an extensive cocktail menu in a relaxed, atmospheric environment. With a maximum capacity of 100 in the restaurant and 150 in the bar the club presents both established and up and coming local jazz talent and a weekly jam session.

03.10.07

Dennis Rollins and Liane Carroll for Marsden Jazz Festival



This year's **Marsden Jazz Festival**, now in its 16th year, is held between **12th and 14th October** with a strong line up of new and established talent. Based in Marsden's attractive stone-built village, this quiet West Yorkshire community sheds its sleepy reputation to become an essential stop on the burgeoning UK jazz festival circuit. Trombone master and festival stalwart **Dennis Rollins** graces the impressive bill on three occasions, on opening night with Ben Crosland's Crusaders tribute band, Chain Reaction; also presenting a masterclass on Saturday afternoon and with a headline show with Badbone and Co. on Sunday.

02.10.07

Newsletter

Be the first on your block to know what's in the next issue of Jazzwise by signing up to the Online Magazine Newsletter

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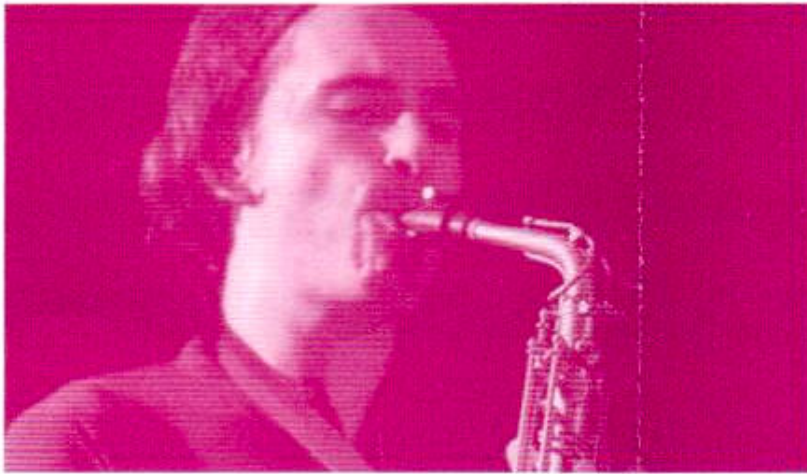
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606 CLUB OCT 2008



Late set: SEB PIPE'S "LIFE EXPERIENCE". An impressive and highly creative alto saxophonist Seb Pipe has already made quite a name for himself on the UK Jazz scene. His band, performing this evening and featuring **ARTHUR LEA**-piano, **LARRY BARTLEY**- bass and **GEORGE HART**-drums, has since it's inception in 2005 received a number of awards and commendations, performing not only in the UK but also extensively in mainland Europe. In 2006 they received a bursary via the Peter Whittingham Award and Musician's Benevolent Fund to produce their first album which was recorded here at the 606 Club and received with considerable critical acclaim and they are currently the recipients of a Jazz Services Award that will allow them to record their second album for "33 Records" to be completed early next year. Seb describes the music as "forged from idiosyncratic concepts, tight grooves and bold improvisations drawn from a vast array of musical cultures and traditions including the African Diaspora, the Balkans, the Far East, India and Europe." *"..serpentine melodic fluency, improv resourcefulness and controlled freedom...all confirm that the early accolades he [Pipe] has received were well deserved."* Guardian;



EDWARD FENNELL IN THE CITY

Some achieve greatness

DESPITE recently taking a vow of abstinence over prize-giving events I could not resist last week's Training and Recruitment Awards. Organised by the Trainee Solicitors Group in conjunction with LawCareers.Net there was no glitzy dinner, no Park Lane venue and no vain celebrity guest speaker (no, not even Cherie Blair). But there was, on a bright summer evening, the sublime surroundings of Middle Temple Hall, scene of the first performance of *Twelfth Night*. For law students (and maybe their mums and dads) the names to note are, by size, Royds, Thomas Eggar, Covington & Burley, Halliwells and Baker & McKenzie. Well done the lot of them because they represent the future of the profession.

I took a particular pleasure in the success of Halliwells which, as a national firm, is broaching the regional divide by doing well in the North West and the South East alike. Also, congratulations to Mills & Reeve, which won the award for its vacation course scheme. My biggest applause, though, went to the Sebastien Pipe Quartet, from Trinity College of Music, which provided the band on the lawn. No wonder the Bard wrote: "O, it came o'er my ear like the sweet sound, that breathes upon a bank of violets."

07/03/09

metro life

Arts & Entertainment

In Town Tonight

Seb Pipe's Life Experience

Known for his taut grooves and idiosyncratic approach, British alto saxophonist Pipe (pictured) draws on influences from eastern Europe to the African diaspora

Tonight, Vortex, 8.30pm, £8. Tel: 020 7254 4097.
www.vortexjazz.co.uk
Rail: Dalston Kingsland



Designer Body

A hypnotic piece from Ballet Lorent that sees each elegantly costumed dancer occupy their own rotating plinth

Tonight and tomorrow, German Gymnasium, Pancras Road, tonight 8pm, tomorrow 6pm and 9.30pm, £16. Tel: 020 7121 1100.
www.theplace.org.uk
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LONDON JAZZ FESTIVAL 2006

THE **spitz**

is very proud to present our 2006 programme for The London Jazz Festival in association with Radio 3 and our festival sponsorship partner Ballymore Properties.

The Spitz's LJF programme comprises of 10 fantastic shows running from 10th to 19th November. Among many highlights is an exclusive and intimate performance from Amsterdam's night-movers the New Cool Collective, the improvised Monk-inspired mastery of Tony Kofi, Alex Wilson's South American odyssey 'Aventuras', the unclassifiable maverick, Billy Jenkins' 'Songs of Praise' project and yet another brilliant Fire Collective

collaboration from Oriole and Ingrid Laubrock. Additionally there is a quartet of jaw dropping double bills with Andrew McCormack & Ed Jones's Killer Shrimp, Finn Peters & Tom Arthurs, Julia Biel & Troy Miller and rounding off the festival on Sunday 19th November the Perrin Siblings Double Bill with Roland & Lola Perrin. We're also paying host to Atlantic Waves with the world premiere of Kang Tae Hwan, Carlos Bica, MiYeon and Park Je Chun on 14th November.

2006 is The Spitz's 10th anniversary and fifth year as a key venue partner in the Time Out award winning London Jazz Festival.

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KANG TAE HWAN, CARLOS BICA, MIYEON, PARK JE CHUN

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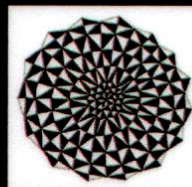
ROLAND PERRIN'S BLUE PLANET ORCHESTRA +

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