



Tuesday 29 June 2021
5pm Symposium, 8pm Performance

Joe Harriott, Harry Beckett, Shake Keane and the Caribbean Jazz Influence



Image: Harry Beckett © Hans Kumpf

Presented by the Guildhall Jazz Department and Guildhall African Caribbean Society.
Recorded and produced for live broadcast from Milton Court Concert Hall by Guildhall
School's Recording & Audio Visual department.

Tuesday 29 June 2021
5pm LIVE-STREAMED BROADCAST

Symposium

The Panel:

Catherine Tackley

Gary Crosby OBE

Steve Williamson

Gabriel Garrick

Kevin Le Gendre

Our panellists share some thoughts ahead of today's discussion about the influence of Caribbean jazz musicians on the British jazz scene, past, present and future:

Catherine Tackley writes "On 22 June 1948 the Empire Windrush docked at Tilbury in East London having made the transatlantic journey from the Caribbean. Amongst the passengers were several Trinidadian calypsonians including Lord Kitchener (Aldwin Roberts), whose performance of his calypso 'London is the Place for Me' on the deck when the ship arrived in Britain was captured by Pathé News. Kitchener went on to record this and many other calypsos, with West Indian musicians in London. Some of these make specific reference to jazz; for example 'Kitch's Bebop Calypso' alternates calypso and jazz styles with lyrics that name-check key jazz musicians, while calypsonian Young Tiger's 1953 'Calypso Be' was rather less complimentary of modern jazz ('This modern music's got me confused/to tell your friends I'm quite unenthused'), while still drawing on its stylistic features to some extent.

In recent years, public attention has become focussed on the arrival of the Windrush as a key historical moment, which has brought personal stories of migration to the fore and exposed the sustained contributions of Caribbean people to British culture and society against a backdrop of persistent and continuing discrimination. While it is easy to see these 'jazz calypsos' as a productive fusion of Caribbean music and jazz in a British context, the Windrush experience tells us that migration is rarely this neat and the politics of Empire and white privilege are rarely far away.

The past and present of jazz in Britain demonstrates positive statements of identity and processes of cultural negotiation but also hierarchies and practices, which have led to discrimination and exclusion. It is important to celebrate and enjoy the artistry of musicians Joe Harriott, Shake Keane and Harry Beckett as great jazz, but also to recognise the wider importance and continued relevance of their work since, as David Olusoga puts it, '[Black British history] is not a singular history, but one that belongs to us all.' – Catherine Tackley

Kevin Le Gendre said *"It is difficult, nigh impossible, to conceive of a British jazz scene without the contribution of musicians from the Caribbean. Their presence reaches right back to the pre-war years and includes many bandleaders as well as soloists who brought vitality and ingenuity to venues and jam sessions up and down the country. In the post-war period the likes of Joe Harriott, Shake Keane and Harry Beckett put forward challenging new ideas and concepts that broadened the vocabulary of improvised music in the UK and Europe, and continue to inform many contemporary players."*

Martin Hathaway remembers: *"At the Guildhall Summer School in 1988, Michael Garrick heard my playing in one of the evening jazz club performances and asked afterwards if I'd been listening to Joe Harriott. I'd never heard of him. That began my long and fruitful association not just with Mike, but also the world of Joe Harriott and his marvellous music. Mike made me cassettes of all Joe's albums which you couldn't find anywhere, and off I went. I just loved the music and Joe's playing. It sounded so fresh, both the straight ahead playing and the free-form tunes."*

A couple of months later Mike organised a one-off 'Remember Joe Harriott' gig at Monkey's Jazz Club in Brentwood, Essex, which included Shake Keane (flugelhorn) Coleridge Goode (bass) Alan Jackson (drums) and me playing the 'role' of Joe Harriott. Such was the success of that gig, the following year Mike put together the 'Joe Harriott Memorial Quintet' – a 25-date UK tour (including a BBC Radio broadcast of the gig at Hampstead) and this time with original quintet drummer Bobby Orr on most of the gigs, with Alan Jackson playing on a couple of them.

I can remember the tour as if it were yesterday. Great playing all around, Shake reading his poems on the gigs, with and without musical accompaniment, long car journeys with funny stories.... It was a privilege to be playing with all those amazing players, each one of them. It was incredible standing alongside Shake Keane on the front line – although his 'chops' weren't in the best shape as he hadn't been doing much playing, his concept was very much still in evidence, and then some. He sounded different every night – inspirational and genuinely making it up as he went along. Shake was very kind, gentle and supportive, always offering friendly advice. He told me to 'just play yourself, don't worry about trying to copy Joe' and he adjusted my microphone on the BBC broadcast, so it was almost down the bell of my saxophone – 'we want everyone to hear you, man!' he said. He also told me after one gig 'you should think about using more space...if you don't have anything to play, just stay silent.....' and its advice that I have never forgotten.

I have used Joe's tunes in my teaching regularly over the years – at Guildhall, with Essex Youth Jazz and on many other courses I've taught on. Joe's music has now been with me for over 30 years. I still love it as much today as when I first heard those wonderful recordings."

Tuesday 29 June 2021
8pm LIVE-STREAMED BROADCAST

Guildhall Big Band

Scott Stroman director

Gary Crosby double bass

Steve Williamson saxophone

Martin Hathaway saxophone

Gabriel Garrick trumpet

The post-Second World War wave of immigration from the Caribbean to Britain brought with it a group of creative Black musicians who would become central figures in British jazz.

Possessing unique solo voices as well as valued ensemble skills, Joe Harriott, Harry Beckett and Shake Keane became key members of London's top big bands while concurrently producing highly original music in their own small groups. This programme explores their music and legacies through arrangements created for Michael Garrick's 'Big Band Harriott', Stan Tracey's idiosyncratic Duke Ellington re-arrangements, and music written or inspired by them for the following generation Jazz Warriors.

Abstract Joe Harriott arr. Michael Garrick

I'm Beginning to See the Light Ellington, arr. Stan Tracey

MERU Harry Beckett

Little Poem Joe Harriott

Calypso Sketches Joe Harriott arr. Michael Garrick

Angel Horn (for Shake Keane) Michael Garrick

Tonal Joe Harriott arr. Michael Garrick

Interval

Africa Fayyaz Virji

Overture (parts 1, 2 & 3) Joe Harriott and John Mayer, arr. Rowland Sutherland

In A Sentimental Mood Ellington, arr. Stan Tracey

Many Pauses Harry Beckett

Lay-By Ellington, arr. Stan Tracey

Guildhall Big Band

Woodwind

Albert Hills Wright (alto sax)
Parthenope Wald-Harding (alto sax)
Jack Wilson (tenor sax/flute)
Kaidi Akinnibi (tenor sax)
Dafydd Williams (bari sax/b. clar.)

Trumpet

George Jefford
Jack Ross
Oli Arnold
Edward Hogben

Trombone

Sam Gale
Leon Middleton
Matthew Cooper
James Greer (bass)

Guitar

Adriano Moncada

Piano

Laurie Milton

Bass

Max Kahn
Oliver Meredith
Campbell Masson

Drums/Percussion

Harry Ling
Oliver Peszynski

Biographies

Gary Crosby The multi-award-winning double-bassist, band leader, music arranger, educator Gary Crosby OBE is co-founder and Artistic Director of Tomorrow's Warriors. He was a founder member of the Jazz Warriors and band leader of Gary Crosby's Nu Troop and Jazz Jamaica. In 1991, Crosby and his life and business partner, Janine Irons MBE set out on a mission to address the under-representation of Black communities and women in jazz on and off the stage and Tomorrow's Warriors was conceived. Crosby is founder of the Nu Civilisation Orchestra, which includes many TW alumni. He was awarded an OBE for Services to Music in 2009 and The Queen's Medal for Music 2018 in July 2019.

Gabriel Garrick was born into a musical family, took up the trumpet aged seven, and started gigging at an early age with his father Michael and older brother Chris. Gabriel attended the Royal Academy of Music jazz course from 1991 – 1995, during which time he was playing with NYJO. Since then he has worked with many well-respected bands, including Sir John Dankworth's Generation Band, the Mike Garrick Jazz Orchestra, Derek Nash's Sax Appeal Big Band, the Nick Ross Orchestra, the Len Phillips Big Band, the Pete Cater Big Band, Gerard Presencer's Big Band, Big Band Metheny, the Willie Garnett Big Band, Kai's Cats, King Candy and the Sugar Push, Feast of Fiddles, the Blues Brothers Experience, the FBI, Utter Madness, Payback, Gloria Scott, the Rat Pack Show, Maroon Town and countless other bands. Gabriel leads various groups of his own – his current projects include Expansions, the Original Quintet, the Swinging Standards Septet and of course the Gabriel Garrick Big Band. Education is also a passion for Gabriel – he directs the Jazz Academy holiday courses founded by Michael and gives private tuition to players of all ages and standards.

Martin Hathaway is a British jazz performer, composer and music educator who works with many ensembles covering a wide range of styles. He plays saxophones, clarinets and flutes, and occasionally gigs on piano. He composes and arranges his own music for small and large ensembles and leads his own occasional groups. He is well known for his long associations with Michael Garrick, trumpeter Loz Speyer, and with the London Jazz Orchestra. Martin has worked alongside many noted international and UK jazz musicians and has performed with Big Bands led by Kenny Wheeler, John Surman / Karin Krog, Stan Sulzmann, Mike Westbrook, Alec Dankworth, Henry Lowther, Pete Hurt, Duncan Lamont, Gabriel Garrick and Keith Nichols, and in the early 1990s was a member of the swing orchestra 'Vile Bodies'. Martin was Head of Jazz at Guildhall School 2007-2015, and was awarded a fellowship in 2011. He has been a jazz consultant for ABRSM, external examiner, adjudicator at music festivals, a professor of jazz arranging, composition and jazz history at Goldsmiths' College, tutor of musicianship at Junior Guildhall, and a professor of saxophone at City University, London.

Kevin Le Gendre is a journalist and broadcaster with an interest in black music, literature and culture. Since the late 90s he has written about soul, jazz, African and Caribbean

musicians and authors for a wide variety of publications that includes Echoes, Jazzwise, The Independent, The Guardian and Vibrations (Switzerland). He has also contributed to and presented programmes for BBC Radio 3 and 4 such as 'Jazz Line Up' and 'Front Row'. In 2013 his first book *Soul Unsung: Reflections On The Band In Black Popular Music* was published to critical acclaim by Equinox. Kevin's most recent books, published by Peepal Tree Press and Equinox in 2018 and 2020 respectively, are *Don't Stop the Carnival: Black British Music: Vol 1 from the Middle Ages to the 1960s* and *Hear My Train A Comin': The Songs of Jimi Hendrix*.

Scott Stroman is a conductor, composer, trombonist and singer in a uniquely broad range of musical styles, from jazz to classical, contemporary, and world music. A native of the USA but based in London since 1982, he is director of the London Jazz Orchestra, the multi-stylistic choir Eclectic Voices, artistic director of Highbury Opera Theatre, and a professor at Guildhall School where he developed and directs its world-class jazz programme. He created and directed the London Philharmonic Orchestra's innovative cross-genre *Renga* ensemble, was conductor of the LPO's *Future First* and *Hit Squad* ensembles, and works regularly with orchestras, choirs and ensembles throughout the UK and Europe. He conducts youth orchestras, choirs and bands and was conductor of both the London Philharmonic Youth Orchestra and the Northern Sinfonia's *Young Sinfonia*. His numerous compositions include jazz orchestra suites, choral song-cycles, orchestral music, stage musical works *Fever Pitch the Opera*, *As You Like It*, and *Fables*, and numerous shorter compositions, tunes and songs. Scott was made a Fellow of Guildhall School in 1988 and received a BASCA Gold Badge Award in 2018.

Catherine Tackley is Head of the Department of Music at the University of Liverpool. She completed a PhD on early jazz in Britain at City University London and began her academic career at Leeds College of Music, latterly as head of the Centre for Jazz Studies UK. Catherine joined The Open University as Lecturer in Music in 2008, was appointed Senior Lecturer in 2011 and Professor in 2016. A Trustee since 2019, Catherine was Head of the Music Department at the Open University from 2014–16, following several years as Director of Research for Music. Catherine supervises PhD students in the areas of jazz, popular and improvised musics, focussing on history and performance practice. Catherine is the author and co-author of several books including *Black British Jazz: Routes, Ownership and Performance*.

Steve Williamson is a British saxophonist and composer, who burst into the jazz firmament in the 1980s and has continued to shine as one of its brightest ever stars. The utterly distinctive and ever-questing Williamson has been illuminating a brand-new path with his special light: The Steve Williamson Experience. This touring project represents the perfect opportunity to help mentor the next generation of young artists. The Steve Williamson Experience is a musical collaboration between The Steve Williamson Trio and StringTing, which tours the UK with some of the most talented young jazz musicians of the day. The project features original new music by Williamson commissioned by Tomorrow's Warriors with support from the PRS Foundation Open Fund.



Nu Civilisation Orchestra – Parallel – A Tribute To Joe Harriott

As part of London Unwrapped at King's Place, Nu Civilisation Orchestra (NCO) presents a sonic and visual tribute to Joe Harriott on Sunday 4 July. Joe Harriott is the legendary free-form Jamaican jazz genius who settled in London in 1952 and went on to explore the sounds of the city and the musicians he met there to create his own characteristic style of jazz.

For this specially commissioned performance supported by Arts Council England, an 11-piece Nu Civilisation Orchestra will focus on the music of Harriott's Abstract era and his distinctive and demanding method of group improvisation, which emphasised a dialogue between musicians rather than individual solos, challenging instrumentalists to re-orientate their playing and create an ever-shifting soundscape.

Nu Civilisation Orchestra will feature musical director, Peter Edwards on piano and Nathaniel Facey on alto saxophone. Visual effects will be provided by video artist Caterina Rodrigues, working in parallel with the musicians to add an immersive, multi-dimensional improvised tribute to Harriott's music.

Tickets £20 + £3 booking fee, Under 30s tickets £10

www.kingsplace.co.uk/whats-on/jazz/parallel-tribute-to-joe-harriott-from-tomorrows-warriors/