

SAJE NEWS

Newsletter of the South African Association for Jazz Education

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Please visit the **SAJE WEBSITE** for SAJE BOARD info & contact details, JAZZ LINKS, EVENTS & FESTIVALS, CD RELEASES, BOOK LAUNCHES, ETC

www.saje.org.za

Mission Statement: The Mission of the South African Association for Jazz Education is to assure the growth of jazz in South Africa and the development of jazz and jazz education in urban and rural areas.

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DATES IN 2009 TO DIARISE!

CAPE TOWN INTERNATIONAL JAZZ FESTIVAL: 3 and 4 April 2009

www.capetownjazzfest.com

SAJE Festival : Cape Town : 5 and 6 April 2009

www.saje.org.za

CAPE TOWN BIG BAND JAZZ FESTIVAL: 21, 22 & 23 May 2009

www.ctbigbandjazzfest.co.za

The Standard Bank National Youth Jazz Festival : 30 June - 6 July 2009

www.youthjazz.co.za

CONGRATULATIONS! ... drummer **Kesivan Naidoo** is the newly-announced **Standard Bank Young Artist for Jazz 2009**

– one of the premier awards for jazz in the country!

www.standardbankjazz.co.za

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SAJE now on FACEBOOK: Please join the **SAJE group** on **FACEBOOK www.facebook.com** and stay in touch with all the great jazz events in your area. A great way to network!

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MESSAGE FROM THE PRESIDENT

Dear Treasured SAJE Members,

As the world around us goes through an economic shift and realignment, SAJE has also undergone a transition and realignment with the collapse of IAJE. As a member of IAJE since the 1970s it is strange to not receive the Jazz Educators Journal or have the opportunity to attend an IAJE gathering each January, to hear leading figures in jazz and jazz education. The realignment has given your board an opportunity to reshape SAJE into an organization that will serve your needs, both locally and internationally. Your new board has already been hard at work with the following:

- achieved **Section 21 status** thanks in large part to the efforts of Diane. This will help us grow in difficult economic times and support our projected 3 year plan.
- The board's decision to become aligned with the **Jazz Education Network (JEN)** and the **International Association of Schools of Jazz (IASJ)** has already proved beneficial in offering additional benefits to members at a very nominal fee (more details in the newsletter). The **IASJ** is considering having its 2014 meeting in Cape Town following 2009 Lucerne, Switzerland, 2010 in The Hague, 2011 The Netherlands, in 2012 Sao Paulo, Brazil, and 2013 in Europe. For more information on IASJ please visit www.iasj.com
- SAJE will be hosting yearly events instead of the bi-yearly conference. This will allow our members the opportunity to come together and share important developments taking place around South Africa, and for SAJE to become more visible on a yearly basis.

Upcoming events for 2009 that need your attention are the **SAJE Festival (5-6 April)** immediately following the **Cape Town International Jazz Festival (CTIJF) 3-4 April**. Sunday 5th April will consist of Masterclasses and a concert at the Nassau Centre. Monday 6th April will take place at the SA College of Music and will feature top SA saxophonists and international guests. We look forward to our long association with **SAMRO** in supporting all our conferences and support of (now) annual SAJE events. Without SAMRO's support which goes back to 1992, SAJE simply would not function. I also call on all members to be aware of the annual **Moshito Music Conference** (September 2009). There is an opportunity for SAJE to offer an important educational component at this conference. Please visit www.moshito.co.za

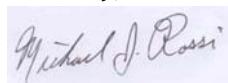
- a mentoring program "**Sisters in Sound**" is being developed that will focus on the needs of young women and women in general who are involved with jazz music. There is a growing need for mentorship especially for girls and women involved in jazz and jazz education in South Africa. The women spearheading this project under the SAJE umbrella that we are trying to assist, are Dr Carol Martin and Ann Barr. SAJE's "**Sisters in Sound**" will present a workshop/performance at the upcoming **Cape Town Big Band Jazz Festival** in May.
- The board has also supported the formation of a **SAJE Summer Jazz Camp**. There is a tremendous need for a yearly event such as this that will focus on education during the summer school break. Summer Jazz Camps are very successful in the United States and Europe. SAJE's aim would be to bring in students from around Southern Africa and overseas. Applications for funding this initiative are already underway.
- Regarding membership, yearly membership will run from 1 March 2009 to end February 2010 (SA financial year). Slight increases in dues were approved by the board in order to assist with our JEN and IASJ affiliation, and taking into account exchange rates. Our local costs like everything else have also increased. Please see page for more information. Student Membership increased by **R25**, Individual by **R40** and Associate Membership by **R50**. Again please see benefits offered for SAJE membership.

I would like to thank **Paul Sedres** for his outstanding work and efforts in dealing with important SAJE matters while I was overseas on Study and Research Leave. Paul will be relocating at the end of February 2009, to join his lovely and talented wife Debra in Paris. **SAJE** and **UCT** will miss him greatly! Paul very much looks forward to staying in contact with membership and as an important SAJE advocate now based in Europe.

Lastly, I would like to announce the board's decision to bestow **Honorary Lifetime SAJE Membership** upon **Darius and Cathy Brubeck**, **Glynis Malcolm-Smith** and **Dennis Tini** for their years of tireless efforts, hard work and advocacy in the formation and continuation of SAJE.

Wishing you every musical success in 2009!

Sincerely,



Michael Rossi
SAJE President

🎵 **EDITOR:** I recently received the following letter from LISA BAUER who is pursuing her Masters in Jazz Vocals at UCT. Lisa used her SAMRO overseas bursary (for singing in 2007) to study jazz vocals with a teacher(s) of her choice. She met Dr. Gloria Cooper in March 2008 who was teaching at UCT's College of Music under the auspices of the UCT Visiting Scholars Program.

Greetings Diane,

I hope you're well! I have been meaning to send you feedback and info on my experience in New York with Gloria Cooper at LIU, but I have been so busy with the first year of my Masters in Jazz Vocals at UCT and recording. It was so strange and exciting when I was standing in Gloria's office at LIU talking with her about her experience in Cape Town, when she received your mail :) I thought I would give you guys a quick report on my US experience:

Dr. Gloria Cooper and I had three intensive sessions at LIU in Brooklyn, where she heads the Jazz vocal department and we worked on my masters recital material. She was touched that I chose her and Kitty Margolis to study with and I guess I was spreading the Cape Town Jazz gospel. My thesis is a comparative study of the teaching style of Jazz vocal improvisation of those two American singers and they happen to be on opposite coasts (San Francisco on the west and New York on the east coast), which is interesting!

One of my most chilling and daring moments in NYC was when I took my latest EP/album to the director of 'signing new foreign artists', Eli Wolf at BLUE NOTE Records! He was incredibly sweet and said that he does not see many people from South Africa in his office! I guess I was hoping that he would give me some tips on future recordings, but secretly fantasizing about a record deal :) The other thrilling moment happened in SMOKE, where I heard a singer called Michele Walker who called Mark Murphy's pianist up to guest with her. He came back to the bar and we started chatting about music and he wanted to know what my mission was in NYC. I explained my situation and told him that I was at Smoke for a Jam session that night, only to find that there was no jam but found him playing there instead! He mentioned that I should come to the next jam session at Cleopatra's Needle later that night. When I arrived there after finding a cheap and healthy snack (rare on Broadway), he was waiting there for me! He is a beautiful piano player, especially for accompanying singers and said that he was 'pleased' with me! Five feet high, I returned to my crummy apartment in Spanish Harlem, woke up early and started practicing!

The next night, I was completely inspired when I saw Kurt Elling live on 92nd St. East side. He was performing with Bill Charlap and the Washington brothers. They had arranged West Side Story compositions as a tribute to Leonard Bernstein. Elling is an incredible musician and vocalist with outstanding technique, who has never been to Africa, let alone South Africa.

Within three days, I was singing in Jazz clubs in San Francisco with trumpet player Allen Smith who had played with Dizzy Gillespie in the 1950's and all the cats in the North Beach area in the 1950's, 'Black Coffee' never sounded so good!

Kitty and I connected musically, and as women on a spiritual level. What a fantastic teacher, singer and free spirit! She met Eddie Jeffersen, one of the father's of 'vocaleze' when she was 21 in a Jazz club in San Francisco, while performing one of his tunes. She said that he had 'sprinkled gold dust' on her career.

I have all of Kitty's albums and she would like me to try to get her out to Cape Town and also to do workshops at UCT in future.

Be well,
Lisa Bauer

🎵 **Editor:**
For more info

Gloria Cooper
www.gloriacooper.net

Kitty Margolis
www.kittymargolis.com



Gloria Cooper and Lisa B



Lisa B and Kitty Margolis

YESTERDAYS: South Africa and Bill Evans' House – by Darius Brubeck

Cathy (my wife) and I arrived in Durban on St. Valentine's Day in 1983 and I fell in love with the country that became our home for nearly 25 years. I had accepted a 'two-year' appointment to the music department of the University of Natal and the brief was to set up courses leading to a degree in jazz. It would be the first such degree in the whole of Africa. To paraphrase Ronnie Scott, the first 25 years were the hardest! Before the apartheid government capitulated and Nelson Mandela was elected President, we were of necessity bucking the system and even the years that followed were relentlessly busy. "Jazz Studies" started with no students, no funding for jazz students and no additional instrument teachers should enrolment be swift. So, to begin, it was all improvisation.

My first office was in a new single-story block on a narrow strip of level ground behind a grand mock-Tudor house that accommodated most of the music department and its substantial library. I had a desk (no computers yet), lots of empty shelves and, surprisingly, two pianos in a room with large windows which, together with the back glass door, opened onto jungle-like sub-tropical foliage growing down a steep slope. The view through and over the bananas, avocado, paw-paw and blossoming shrubs, offered glimpses of suburban houses, blue rectangles of swimming pool, some high-rise buildings to the right and opposite, but much further away, a low ridge covered with shacks. Many of these 'informal' settlements had risen from the ashes of the notorious "group areas" legislation that stated who was to live where and destroyed a whole community, Cato Manor or, in Zulu, "Mkumbane". (A jazzy musical, "Mkumbane", staged in 1959, featured some musicians and contacts I was about to meet.) It was very quiet except for the monkeys watching me play the piano, while clearly considering what I might do about them stealing the fruit.

Durban's relative isolation and the cultural boycott meant that my arrival, concerts and news of the first jazz course got a lot of helpful publicity but registration brought only two students – Richard Robinson and Rick van Heerden - transfers from other universities and they were later joined by Marc Duby, already a professional bass player, who enrolled as a post-graduate student. The only *local* student was Melvin Peters, a budding jazz pianist who was headed for a career in Indian Education. (There were separate systems for black, white, Indian and coloured). "Non-whites" could and did attend the University of Natal, but I found that the majority of African musicians I wanted to recruit weren't eligible for university entrance. Furthermore, there was little or no formal music training in black schools so tests and auditions also proved problematic. However, there were some great players and, like jazz history in the States, a great aural tradition of learning. Understandably most of them thought formal music education wouldn't offer anything relevant and, of course, they had no money, absolutely zero money.

We had to break the mould and, by "we", I especially mean Cathy, who is South African, and others, such as the then head of department, Christopher Ballantine (author of "Marabi Nights") along with department colleagues who supported moves to have the University change its entrance rules, create foundation courses and bridging diplomas and also accept that a lot of extra-mural, non-academic work had to be done in order to attract and keep students.

I played all kinds of gigs in all kinds of places and always with the aim of persuading musicians and anyone interested, whatever age, to come to University and join the program. We continually raised money to keep things going and gradually people came, as students, as part-time teachers and sometimes as both. Many of South Africa's well known musicians still lived in impoverished townships far away from the cities. In those early years, before there was a system of loans and grants, we supported every need from accommodation to saxophone reeds, often having students move in with us.

Cathy had music and political connections from her own student days; the African-American Music Appreciation Society (alias Jazz Club!), old ANC and Liberal Party links and these now proved invaluable. In South Africa, jazz fans were generally politically responsive and African activists were typically jazz fans. Jazz was identified with the struggle and this helped us raise money for music education, performances and tours and I learned to navigate my way around the halls of power within a University that needed to publicize its commitment to academic freedom.

Towards the end of the first term, the Students Representative Council, in alliance with a local radio station, under-cover trade unionists and the Campaign to End Military Conscription, organized a big multi-genre, multi-racial concert on the rugby field. My own quintet was on the bill and included Rick and Marc, an exceptional local guitarist, Sandile Shange and Nelson Magwaza, a drummer shared with PEACE, one of the concert headliners led by Siphso Gumede, former co-leader of the very famous band, SAKHILE. Concerts involving performers and fans of all colours, though technically illegal, were not unknown and enforcement of so-called petty apartheid was becoming half-hearted and inconsistent in the '80s. The SRC were trying to do something that was both righteous and sort of possible. However, police arrived, as they often did, sporting camouflage and guns that, as the student newspaper later pointed out, "made them extremely conspicuous on campus" and the concert was stopped.

A touching, revelatory and chastening memory from that day of confrontation and drama, saw members of Peace and the DB Quintet retreat to our small cottage on campus. With a few beers on hand and an opportunity to further the education cause, I gave an impromptu lecture – Cathy says it went on for at least 40 minutes – on Bill Evans and I also played the anthology LP, "Spring Leaves". As an earnest and enthusiastic fledgling jazz teacher, I discoursed at length on the greatness of Bill Evans, the improvisation that Bill Evans' rhythm sections were famous for and the influence he had, particularly on people like Chick

Corea and how he created a pianistic idiom, modal vocabulary, etc etc etc. Everyone listened closely and I encouraged questions. After a longish silence, Nelson Magwaza asked, “did Bill Evans have a nice house?” I really had no idea, but replied that he did.

🎵 **Editor:** this article first appeared in the UK publication JAZZ REVIEW Issue 89, Aug/Sept 2008

🎵 *In 1983 Darius Brubeck introduced the first Jazz Studies degree in Africa and served as the first Director of the Centre for Jazz & Popular Music at the University of KwaZulu-Natal, Durban, South Africa until 2006 and retains the title of Senior Research Associate. Currently in London, he continues teaching, composing and touring and is listed as a Fulbright Specialist.*

IN MEMORIAM

Miriam Makeba (1932 – 2008)

Alex van Heerden (1974 – 2009)

BOOK REVIEW by Carol Martin

The Cape Jazz Collection compiled by Colin Miller

published by Nick Green (nick@jazz.co.za), 2008. ISBN 978-0-620-38890-0

The **Cape Jazz Collection**, compiled by Colin Miller and published by jazz.co.za and supported by MMINO,¹ is an ambitious oral history collection of 39 jazz originals written between 1978 – 2001 by 24 South African composers. The transcriptions are housed at the District Six Museum Sound Archives in Cape Town, and are now available to youth projects, professional musicians, music educators who seek to learn and protect a rich musical heritage.

This 61-page collection, launched recently at the University of Cape Town's College of Music, is dedicated to one of the author's favourite mentors, saxophonist Jimmy Adams (1929-2006). The cover contains a fantastic black/white lithograph by Lungile Maninjwa depicting a band's playfulness as it swings into what appears to be romantic dance rhythm characteristic of Cape Jazz. Colin acknowledges how the Western Cape Oral History Project trained him in oral history research methods. His list of interviewees is long, encompassing both late and living innovators of Cape music ranging from the social historian/musician Vincent Kolbe to Darius Brubeck to George Werner, the latter who edited the musical scores.

A handy page of the Songs' discography, listed by composer, shows the album title, year, and label of the transcribed songs. At the top of the list is Errol Dyers with 4 songs, followed by McCoy Mrubata, Hilton Schilder, Tony Schilder, and the Winston 'Mankunku' Ngozi/Mike Perry duo, each with 3 songs.

This compilation seeks to answer, through notated transcripts, what constitutes “Cape Jazz”. Is it “music of the people, the Coloured people”? Is it “township” music influenced by *marabi* and *mbaqanga*, made popular by Abdullah Ibrahim? Is it a “Coloured invention”, as claimed by mentor Jimmy Adams, then how has African music (i.e. from neighbouring black communities) influenced Cape Jazz?

The author distinguishes in his narration between the two parallel jazz traditions that evolved in Cape Town from the 1940's onwards: the American big band dance music, and the 'local' *marabi* and *kwela*, or *vastrap* and *klopse* rhythms that identify indigenous 'jazz'. A useful page of drum patterns exemplifies these rhythms, including *goema* brushes, *mbaqanga* rim shots, and a tango with brushes on snare. *Langarm*, according to saxophonist Robbie Jansen, is a “raggy and loose” version by “poor people” of the more formal ballroom dance style.

The author drew much inspiration and knowledge from Vincent Kolbe who talks about the Cape 'melting pot' of music facilitated by the historical influx of sounds from such port cities as Rio de Janeiro and New Orleans – sounds for dancing, and organ and chant sounds from the churches. Growing up in District Six, he heard the Malay choir practicing 'Roosa' next door, African migrants singing Xhosa hymns, and the Eoan Group singing opera in church. It's all about “movement and dance, imitation and living it”, the author quotes. Cape Jazz became the vehicle for cultural activism, expressed in some political tones (with United Democratic Front anti-apartheid rallies in 1983) and freedom cries about forced removals. It would have been interesting to read more about the composers' involvements during these politically tense periods, rather than points about album releases which can be read in the Biography section.

The book includes songs from music innovators who weathered the apartheid era, such as Winston Mankunku, Basil Coetsee and Robbie Jansen. Others more widely known internationally, such as Abdullah Ibrahim and Chris McGregor, are noted as 'originators' of the Cape jazz motif. Several paragraphs focus on the Schilder family

¹ South African-Norwegian Education and Music Programme (MMINO)

achievements, and how subsequent protégés merged traditional goema music with contemporary jazz improvisation and rock beats. While interesting, more could be narrated explaining how this goema notation influenced, rather than was absorbed by, contemporary rhythms.

The arrangements contain minimal notation, leaving the rest up to the performer's interpretation. This keeps the songs easy to understand. At the bottom of each song page are details of the actual recording which the transcription most resembles. A few page-sized black-and-white photos of photographer Rashid Lombard highlight the moods of certain artists in concert. The reader learns how artists managed to 'grow' their music with mention of the Mountain Records Label which released its Cape Jazz collections in 1989.

The 'book' is actually a spiral bound A4 photocopy presentation with plastic covers, giving the impression of being an MA thesis synopsis. Yet, it is practical as it can sit comfortably on any music stand or piano score backing. It is meant to be used musically, not just read. The book acknowledges the role which the University of Cape Town's Jazz Studies can make to preserve and teach the works of these jazz dons, and allow younger studied musicians to merge the urban South African jazz with elements of contemporary hip-hop, funk and soul which seems, inevitably, to be happening.

Some drawbacks: The author's narrative content repeats what was written in the 'Biography' section, thereby not giving space to debating the contrasts and nuances between the artists who made up Cape Jazz, along with their ethnically influenced moods and living conditions which stimulated their creativity (dispossessed in Langa versus resourced in New York). It would be helpful to learn, also, why a composer chose *marabi* or *samba*, and not another rhythm form. The saving grace for the stiff price (nominally less at the launch) of this small book (most bound books of 300 pages presently fetch the same price) is that proceeds of sale will go to the listed composers as royalties.

But the purpose of this book is to notate the songs themselves, so that all – from the teenagers of the Little Giants to the less read older musicians – can appreciate, perform, and protect archival-worthy originals which convey the rich history and evolution of the Cape's jazz. This is a fine beginning, and very applicable to the new jazz curriculum in schools' Arts/Culture syllabus. Perhaps a CD of the songs' rhythms could explain the uniqueness of Cape Jazz sounds to the children and youth in a proper learning environment. The next volume, however, should highlight the original works of South Africa's notable female jazz artists who have been growing Cape Jazz post year 2001. That list is long, too.

♫ Carol Martin is a Board member of the South African Association for Jazz Education (SAJE) and a development educator living in Cape Town.

♫ **Editor:** THE CAPE JAZZ COLLECTION is available from www.sheetmusic.com

Jazz at the Nassau in 2009

The concerts take place at the Nassau Centre, Groote Schuur High School, Palmyra Road, Newlands, Cape Town on Sundays from 19h30 - 22h00. Ticket price is R70.

Booking is through Cliff Wallis Tel: (021) 761-2726 or cell: 076-401-0008 or email: cliffwallis@gmail.com



10th Cape Town International Jazz Festival 3 & 4 April 2009

It's that time of the year again when you can jive and groove to the music at the **Cape Town International Jazz Festival!** A range of workshops, classes and courses will be held in the week leading up to the festival, which takes place at the CTICC on **Friday, April 3 and Saturday, April 4, 2009**. Some of the headline artists to appear at the landmark **10th anniversary** of the festival are Dianne Reeves, Peter White, Al Foster, Magic Malik Orchestra, FreshlyGround, Incognito, Hugh Masakela, Dave Liebman Group, Robert Glasper, The Stylistics and New York Voices.

Tickets, available at Computicket, are R485 for a weekend pass, R330 for a Day Pass, and those for the Rosies stage are R25 extra per show. For more information, visit the festival web site at www.capetownjazzfest.com or phone the festival hotline on 021 422 5653.

A decade of Big Band Jazz

What started off as a one night-only affair has since grown into a three day jam-packed Festival with music by alumni, school and college bands. 2008 saw the Festival celebrate their 10th Anniversary.

The Festival was founded in 1999 by the late **Dennis Barr** who died of cancer in 2002. His legacy and love of Jazz lives on in this ever-growing Festival. The aim of the Festival is to highlight the importance of musical education from primary schools through to colleges.

His widow Ann has taken over the organisation of the Festival. Ann says, "The Festival has grown at a phenomenal rate since conception, its popularity ensures we have a full house of Jazz supporters each night. I am considering increasing the Festival to four evenings and incorporating International into the logo. All very exciting". Proceeds from the Festival are utilised to provide a first year jazz studies bursary at the **SA College of Music**. Also sponsorships to the **Beau Soleil Music for Africa Trust** as well as a sponsorship of a music teacher at Manenberg High School for their Steel Band Project and other music initiatives.

1999 saw 5 bands perform at the first Festival. Ten years on and we now have 20 bands lined up from all across the Cape. A number of bands from overseas have shown an interest in participating in the Festival. As part of the 10th Anniversary Celebrations, internationally acclaimed trumpeter **Professor John Thomas** from Los Angeles performed with the UCT Big Band as well as in the Alumni Big Band. He also undertook master classes and hosted a free trumpet workshop for aspiring trumpeters.

As part of the Festival we host the **Chisa Community Outreach Project**. This is a special performance to an invited audience of 620 youngsters from the previously disadvantaged community, who show an interest in music.

In conjunction with **IMAD** (Institute of music and arts development) the Jazz Festival has created a music project for York Road Primary School, Athlone and Eluxolweni Primary School in Khayelitsha where 50 recorders were donated to each school to kick-start the project. The learners will not only be taught how to play and read music, but will also learn music appreciation. Musical instruments have also been donated to **Beau Soleil Africa Trust** and **Athlone Music Academy**.

2009 will see another initiative, **The Cape Town Marimba Festival** which will also be held at the Baxter Concert Hall on 15th and 16th May. The following schools will be involved: Heidevelt Community Marimba Band, Herschel, Bishops, Rustenburg, St Cyprians, Pinelands, St Josephs, Milnerton, SAEP, Phillipi, Wynberg Girls, Forres Prep, Edgemoed and AmaAmbush Siyeza. Tickets will be available from Computicket.

Cape Town Big Band Festival 2009 dates are 21, 22 and 23 May at the Baxter Concert Hall. Tickets again will be available through Computicket.

For more information contact: Ann Barr 021 797 6657 or 082 451 3696

Email: ann@ctbigbandjazzfest.co.za

♪ The 2008 Alumni Big Band consisted of musicians who have a long standing association with the Festival.

The ALUMNI BIG BAND



Back row: Ross McDonald, Dan Shout, Heinrich Goosen, Mark de Kock, Francois le Roux, Professor John Thomas, Chris Engel, Shaun Johannes, Jody Engelbrecht, Raiven Hansman

Middle Row: Professor Mike Campbell, Melissa van der Spuy, Denay Willie, Kelly Bell, Lwanda Gogwana, Professor Mike Rossi

Front Row: Sakhile Moleshe, Louise Smith, Bronwyn Clacherty



The Three Profs



Prof Mike Campbell, Prof John Thomas, Prof Mike Rossi

CD REVIEW by Carol Martin For Lydia and the Lion: The Darius Brubeck Quartet

Darius Brubeck's CD "**For Lydia and the Lion**", is a melodic mix of South African jazz, including some originals written during his teaching period at the University of KwaZulu Natal in Durban, and two well-known western standards. This CD features the University of Cape Town's College of Music Professor, Dr. Michael Rossi, on handmade Italian tenor and soprano saxophones (Rampone & Cazzani), and London-based bassist Matt Ridley and drummer Wesley Gibbens.

The album starts off with an ambitious take on Abdullah Ibrahim's "**Tsakwe**". For over 8 minutes, one hears the fiery sax, and the droning goema beat so characteristic of Ibrahim's early works which capture the Cape beat. The Kaapse Klopse beat fuses with the soprano sax wailing in its minor key, giving an oriental taste to the song. Just when the piano takes off, the bass takes up the goema beat and a stunning bass-drum duo emerges, which is a highlight of the piece. This song is a gem which proves Ibrahim's standards are still not worn out.

Duke Makazi's "**Baby I Don't Know**", presents a bouncy version of this melodic and playful piece. Rossi's sax is milder, using lower to medium ranges, and rides the beat nicely with a doable swing. Brubeck's "**For Lydia**" (a tribute to his multi-talented musical grand-daughter, Lydia Elmer) has a latin beat with a contrasting sax swooning through upbeat bars. This song offers a nice contrast to the other swing and bebop songs on this album. Another tribute is Darius' "**The Lion at the Bar**" which honours Glynis Malcolm-Smith, who presided over the University of KZN Jazz Centre's 'very popular bar' for 17 years 'with sagacity and authority', so says the album's printed credits! Or should this piece be appropriately named 'lioness'? For me, it presents a favorite boogie woogie-style swing and is fun to listen to. Rossi's raucous sax is reminiscent of the 'roaring' swing era. A good dance piece, indeed! Bob Dylan's melancholic protest anthem, "**Blowin' in the Wind**" presents a haunting minor key rendition by the sax in a somewhat Middle Eastern tone, complemented by an impressive bass solo. It is at once mournful as it is prophetic, repeating the question: "how many times?" (referring to those Vietnam war days). The drums' 5/4 rhythm adds a bounce as well.

"**Monkey's Wedding**", another Darius composition, features Rossi's Soprano sax prancing along with Darius's reggae piano, adding fun to this melody. "**I'll Be Seeing You**", a song by Sammy Fain and Irving Kahal, brings back memories of olden days, creating that timeless romantic mood. Although an older standard, it is flavoured with hints of Bach and Thelonious Monk.

Two younger band members include British-born bassist Matt Ridley, who, while a student at London's Trinity College, won many performance prizes and played in numerous big bands including the UK national Youth Jazz orchestra. The London-based drummer, South African Wesley Gibbens, taught for UKZN's successful UKUSA program and recently toured Europe with Zimbabwean singer, Netsayi.

It is befitting that this album gives tribute to two females in Brubeck's life. The CD was launched to packed, raving audiences at Ray's Jazz club in Foyles, Soho, in October 2008. Hear sound bites on Brubeck's website, or buy the CD on CD Baby. Brubeck has also started his own label, Gathering Forces, aimed at bringing together a multitude of energies and influences from the western folk/blues/rock traditions, the symphonic, and the South African jazz experiences.

♪ Carol Martin is a Board member of the South African Association for Jazz Education (SAJE) and a development educator living in Cape Town. Her involvement in jazz education stems from starting and chairing two NGOs in Cape Town's Cape Flats focusing on music education for children and youth. Prior to settling in South Africa, her adopted home, in 1996, Carol has lived and worked for some 3 decades in tropical African countries in non-formal education and skills training, NGO project management, and children's rights. She holds a doctorate in International Education from the University of Massachusetts, Amherst, USA.

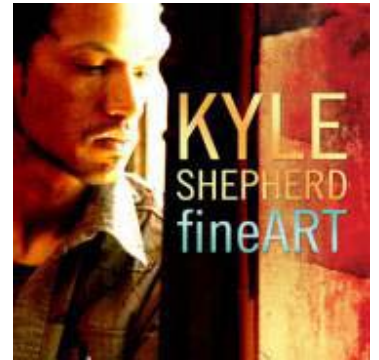
♪ **Editor:** The CD is available online from www.CDBaby.com (International) or locally from Glynis Malcolm-Smith at malcolms@ukzn.ac.za or go to www.dariusbrubeck.com which has links to CDBaby and MySpace. Go to **ALL ABOUT JAZZ** for another review by Jerry d'Souza on 22/01/09 www.allaboutjazz.com/php/article.php?id=31666
Hear sound bites on www.cdbaby.com/all/dariusbrubeck



CD REVIEW by Carol Martin

“fineART” by Kyle Shepherd

This first CD album by a young compositional wizard will impress even the aficionados of local Cape jazz. Kyle Shepherd¹, at age 21, has turned out a gem CD filled with his own compositions that unashamedly display his cultural music traditions, drawing on the unique rhythms, harmonies, and melodic devices of what Kyle calls “music from home”. A poet as well, he has added spiritual and thoughtful dimensions for meditation. This compilation presents another attempt to preserve an aspect of South Africa’s classical jazz – which makes this album very appropriately named “fineART”.



Kyle features on piano, alto sax, and vocals, obviously with a lot of overdubbing; the inimitable Buddy Wells on tenor sax; the young Dylan Tabisher on double bass, and Claude Cozens on drums. All are Capetonians –inbred with original Cape jazz rhythms and sounds. The album opens with ‘Zimology’, a tribute to multi-instrumentalist Zim Ngqawana who presents a convincing ‘Foreword’ caption that just about sums it all up:

“Kyle has chosen to follow an authentic path....because this is when education brings you back to yourself.... Authenticity is another word for originality and this is clearly evident in Kyle’s compositions, arrangements and improvisation. He has managed to find a balance between the intellect and intuition. Kyle is a meditator and a poet.”

Kyle explains his purpose in his poem:

this is music from home
why wouldn’t it be?
why shouldn’t it be?

Kyle’s song for his bass player, “Dylan Goes to Church”, contains singing ala Cape gospel with Buddy’s bubbling sax making runs as background. The song however gets a bit crowded with so many themes and overtones running through it – but it has a nice acoustic feel with a powerful piano leading the journey.

All but one of the 11 songs are composed and arranged by Kyle. Several songs find Kyle complementing Buddy’s experienced tenor sax with his own alto - these saxes talk with each other over mournful, sad, and lonely themes, like in “Cry of the Lonely”, an exceptionally moving piece. It was hard to listen to “Die Goema” sitting down with Kyle’s alto bouncing gleefully along side the clackity goema drums.

A beautiful piano solo opens “A. I.” (Abdullah Ibrahim) and keeps reoccurring as it puts you in a definite mellow mood. It’s followed by another pleasantly melodic song, “Spirit of Hanover Park” highlighted by Buddy’s tenor, again. This song seems to have found a joyous spiritual element in H.P.’s society! Of all the eleven tracks, I think I favour this one, not only because of the melody, but because each instrument can be heard clearly, without clutter.

Kyle displayed his musical virtuosity in the interesting traditional rendition of “Die maan skyn so helder”, singing in original slave call-singing, accompanied by his alto and piano. Nobody else featured. This was Kyle at his best! ‘Love Poem’ exudes a sensitive and spiritual side of Kyle’s music. Just read the poem in the album’s booklet and you will melt into a love bubble: “the radiance of your soul beams into me streams of emotional, spiritual ebb and flow with your eyes twinkling high in the dark night of my life.”

Kyle and Buddy dominated; the bass was often not heard well, but the drums were fortunately appropriately diverse. Maybe Dylan’s too soft bass was a sound engineer issue – I hope so, because Dylan has earned admirable credit performing with several band combos and in the Artscape’s annual Youth in Jazz program and overseas. The listener’s spiritual juices will flow with “The Thread that Binds Us”, a gloriously soothing piece for the weary! As with the closing track, “Almitra” (from Kahlil Gibran’s **The Prophet**) where one can just barely hear the double bass supporting a highly meditative piano solo.

Produced by record label ‘fineARTmusic’, headed by Theo Lawrence, the CD can be bought directly from Kyle at info@kyleshepherd.co.za, or in certain specialty music stores in Cape Town.

¹ In 2005, Shepherd won the FMR/Pick ‘n Pay Travel Award. As part of the 2008 Cape Town International Jazz Festival Programme, Shepherd’s Quartet performed his original compositions in a virtual “Jazz Conversation” with students from the Juilliard Institute for Jazz Studies in New York.

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