

# Smith's Academy Informer

Founded in 1985 by John and Margery Styles

An occasional journal with information about all Westbrook projects,  
tours and recordings.

No.105

June 2017

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## Tunes for the Living

*In this issue of SAI we look at recent live performances by various Westbrook groups. The music has taken **Jane Mann** up and down the land, and **Graham Ruff** caught the Westbrook Blake in Bury St Edmunds.*

### Jane writes

I have had the good fortune to hear the Westbrooks perform several times over recent months. I wrote reviews of the [Westbrook Blake](#), the [Solo Piano](#) Recital and the [Westbrook Gee](#) duet performances, and a preview of [Paintbox Jane](#) for London Jazz News, which are available on the London Jazz News website or follow the links above. Mainly though I have been going to performances of *PAINTBOX JANE*, but then this piece is very special to me.

My partner Bob Baker had said what a shame it was that some of Mike and Kate's wonderful pieces were never heard by the people for whom they were written as they were composed after the death of dear friends. Perhaps a good idea would be to compose some tunes for the living, so they could benefit as well as the rest of us. After discussions with Mike and Kate he commissioned them to write a piece of music as a 60<sup>th</sup> birthday present to me. The brief was to write something joyful, possibly a waltz. After further discussion and development they came up with a cabaret about Raoul Dufy, one of my favourite painters. There is a whole article to be written about this, and the commissioning process, and how a commissioned tune can develop into a two act piece of music theatre, but I'll save that for another time.

In the meantime here is my round up of recent shows. Sections in inverted commas are quotations from my reviews and preview for London Jazz News.

### Mike Westbrook Solo Piano at Kings Place, London

(part of the EFG London Jazz Festival)

19<sup>th</sup> November 2016

"This rare solo piano recital from British jazz legend Mike Westbrook marked his 80th birthday and the launch of *PARIS*, only his second solo piano album in 40 years. For 70 minutes, Westbrook improvised on pieces from his whole musical history from the 1970s big band composition *CITADEL/ROOM 315* to the recent *A BIGGER SHOW*. There were references to his music theatre works including *THE ASS* and this year's *PAINTBOX JANE*, and to *LONDON BRIDGE IS BROKEN DOWN*, originally written for voice, jazz and chamber orchestra. There were beautiful re-imaginings of standards from favourite composers Ellington, Strayhorn and Lennon & McCartney, and a surprise re-working of the Stylistics' hit *You Make Me Feel Brand New* so full of bright chords and optimism that everybody smiled."

This was a lovely concert and the large audience loved it. After a short break Mike was interviewed on stage by music journalist/composer Phil Clark.

"Clark asked Westbrook questions about the set, remarking that there was a concentrated mood over the whole structure, the timbre, and the harmonies. Westbrook modestly replied "It's just the way I play." There followed a detailed and interesting dialogue between the two, covering composition, composer-pianists, re-harmonisation, some technical details on chord expansion (with examples from Westbrook at the keyboard), dissonance and contemporary classical music (an influence), the blues "a fundamental truth in Jazz", a story about Ornette Coleman and a Hawaiian juggler, the music of Buddy Bolden and writing for musicians you know (Westbrook "I have an architectural approach, I allow structure with space for improvisers"). Westbrook concluded that "jazz gives us all creative freedom", and we left it at that. A brilliant afternoon."

**Mike Westbrook & Jonathan Gee**  
at the Pizza Express, Dean Street, London  
15<sup>th</sup> March 2017



*Jonathan Gee*

This concert was part of the Steinway 2 Piano Festival 2017, in which pianists are paired, without much preparation time, and the audience gets to hear the resulting improvisations. Mike and Jonathan played separately, showing their individual approach and range, and then together in some interesting duets, including a medley of Strayhorn /Ellington tunes. I'd only heard Jonathan a couple of times before, playing in small ensembles, so it was interesting to hear him solo and given a free hand. He is a Monk specialist, so he played some Monk tunes, as well as his own compositions. He also chose one of Mike's - *Brazilian Love Songs* from *ENGLISH SOUP* (also included on the Trio's *THREE INTO WONDERFUL* CD), and I detected a distinct Westbrook influence in his style.

"The final duets were two more Westbrook compositions. The first was *D.T.T.M.* – a piece in memory of two band members and friends. This was a blues but full of unexpected chords, played with sensitivity and vigour. Next came a riotous *Rooster Rabelais*, the pair grinning at each other as they traded big chords and extravagant trills. As an encore: *Gaudy Bar*, a Mingus tinged bar-room blues from *PAINTBOX JANE*, Westbrook providing a thunderous rolling blues undercurrent and Gee scat singing, and energetically decorating the melody. This tune, though new, felt like a jazz standard, and was an exciting way to end the evening."

**Mike Westbrook and Jonathan Gee can (at the time of publication) be heard playing D.T.T.M. on the Westbrookjazz Latest News Page:**  
<http://tinyurl.com/ycknltca>

**Mike Westbrook - The Westbrook Blake: settings of the poetry of William Blake at Kings Place, London**

17<sup>th</sup> March 2017

The performers, at a packed Kings Place, were **Kate Westbrook** and **Phil Minton**, voice, and a quartet: **Chris Biscoe** saxophones, **Billy Thompson** violin and **Steve Berry** double bass, with **Mike Westbrook** at the piano. Behind them were the 36 strong **London College of Music Chorus**, with regular Westbrook collaborators **Martine Waltier** and **Billy Bottle** as guest members. As in some previous performances, the choir was conducted by **Paul Ayres**.

This was an extraordinary night out. I have heard this piece many times, and with a variety of line ups, but this was a jewel of a concert. All the musicians were on top form and the emotional connection between the performers was palpable. The audience were very moved and I saw grown men weeping.

"**Steve Berry's** soulful bass solo opens *The Human Abstract*. The other musicians come in one by one, with marvellously plangent piano throughout, and heartfelt and affecting singing from **Kate Westbrook**. Optimism returns when **Phil Minton** starts singing *The Fields*, that most London of Blake's poems (*'The fields from Islington to Marybone, To Primrose Hill and Saint John's Wood....'*) with huge hymn-like chords from the piano. When the choir and the other instrumentalists join in and the music swells, we are in some sort of magnificent Blakean temple. The final song *I See Thy Form* (*'..bright as fire..'*) has a gospel-like chorus from the choir, and the musicians give their all. **Phil Minton**, at his most Welsh tenor, sings with clarity and passion ensuring we hear every one of these extraordinary words. The audience rose in a long and loud standing ovation."

**Paintings from the Diana and Actæon series by Kate Westbrook at the Chelsea Arts Club London**

21<sup>st</sup> March 2017

**[Background piano from Mike Westbrook with guest appearance from Jonathan Gee]**

This was the Private View for the opening of an art show at the Chelsea Arts Club, featuring an array of Kate's fabulous paintings. I had only seen reproductions on her website, and I was taken aback at how large some of them are, how complex and how very beautiful.

It was also the occasion of Mike's 81<sup>st</sup> birthday, and he and **Jonathan Gee** (briefly) provided

background piano music for the event. Mike played on, despite a bout of bronchitis. The crowd alternated between staring engrossed at the paintings, and chatting to friends and new acquaintances. I love visiting the Chelsea Arts Club to see Mike and Kate, and enjoy the moment when Mike removes himself from the fray, sits at the piano in the bar and starts playing. It is a quiet pleasure.

**Kate's Diana and Actæon series can be viewed at: <http://tinyurl.com/69ozwoa>**

**Westbrook & Company Paintbox Jane at The Art House, Southampton 11<sup>th</sup> Feb 2017**  
**The Bike Shed Theatre, Exeter 19<sup>th</sup> Jan 2017**  
**Vout-O-Reenee's, London 28<sup>th</sup> and 29<sup>th</sup> April 2017**

**The Village Hall, Calstock May 6<sup>th</sup> 2017**  
*(I missed two performances: The Globe Inn, Chagford, Devon 5<sup>th</sup> February 2017, and the Barnfield Theatre, Exeter 23<sup>rd</sup> April 2017)*

**Westbrook & Company are: Kate Westbrook, Martine Waltier and Billy Bottle, voices; Marcus Vergette, double bass; Alan Wakeman, saxophones; Mike Westbrook, piano; and actor Tim Goodwin as Raoul Dufy**



*Paintbox Jane*  
*photo: Simon Annand*

If you haven't seen it yet I strongly recommend it. This is a joyful small-scale music theatre piece in the tradition of previous Westbrook shows *PLATTERBACK*, *ART WOLF* and *THE ASS*.

"It is billed as 'a celebration of Raoul Dufy's paintings and a meditation on the nature of Art in words and music'. The Westbrooks, both of

whom studied Art, have pondered the subject in various musical projects over many years..... Incidentally **Marcus Vergette** is also a practising artist – a sculptor. He has work around the country and abroad – in London his *Harmonic Cannon*, two bronze bells on an oak structure, is currently on public display at Trinity College of Music, Greenwich, which coincidentally holds the Westbrook Collection of scores"

The show has developed enormously since its first performance in March 2016, reviewed by **Martin King** in SAI 103 last March. From a 40 minute set it has grown into a two-act theatrical show of about 90 minutes, with several more sections and a new staging. As befits the subject, the presentation is very visual. It is performed before a cloth backdrop painted by Kate which looks like a length of fabric by Raoul Dufy himself, with its recurring motif of the old casino at Nice. The instrumentalists arrive looking as if they have just strolled in off the Promenade des Anglais in their straw hats and sunglasses. The stage is set with a café table and chairs for the three singers, each in a colourful outfit. When Monsieur Dufy arrives on the scene he is in light summer suit and beret, all set for some outdoor sketching.

The show is a delight from start to finish. The libretto is poetic and witty, and easy to follow - the lyrics are spoken by **Tim Goodwin**, and sung by the three vocalists - this spoken/sung device with its echoes and repetitions works beautifully, setting up a sort of musical moiré effect. The music is gorgeous - the ensemble work is stunning and each member of the company gets the opportunity to shine individually.

There are 16 tunes in *PAINTBOX JANE*, covering many different forms, including the waltz I was originally expecting. Sometimes there are four singers as Tim gets two songs of his own, a Brazilian samba, and a jolly tango about Dufy and his encounter with a shark. There are spoken word sections, including an introduction from the instrumentalists, and choreographed movement for the four vocalists. The instrumental sections are superb and there are some touching *a capella* moments too.

Each performance has been different, but with one constant – the audience loves it, wherever it is. Vout-O-Reenees in London is a case in point. This is a private members club 'for the surrealistically distinguished', run by charming hosts Sophie Parkin and Jan Vink. The bar provides a lovely intimate space, and the piece

goes down brilliantly with that bohemian crowd. Molly Parkin was a twinkling presence at the premiere last year. My favourite venue this year though was Calstock, a tiny town in Cornwall which manages to have two music venues and an annual festival. **Westbrook & Co** performed in the Village Hall, which sounds modest, but was actually an impressive space, appropriately set out with tables and chairs like a cabaret club, with a large raised stage, a lighting system and excellent sound (all engineered by **Ed Harbottle**). I brought along some local friends who were not familiar with the Westbrooks' work, and they were all bowled over by the experience. I can't wait to see this show again.

Jane Mann

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### **The Westbrook Blake St John's Church, Bury St Edmunds 19<sup>th</sup> May 2017**

The Bury St Edmunds Festival opened on May 19<sup>th</sup> in a packed St John's Church to the soaring sounds of **Mike Westbrook's** settings of William Blake's words. I can't remember how many times we have seen and heard this extraordinary music, it must be at least a dozen, yet somehow it always remains fresh. Mike puts in the odd tweak here and there and there have been changes in personnel. However I suspect that it really is the music and these prophetic words that resonate so powerfully and so pointedly in today's fractured society, especially at a time of promiscuous political policy promises.

At this concert we were pleased to see the great **Chris Biscoe** in the sax seat. His marvelously inventive, imaginative and haunting solos added so much to this concert. The two great bow men of England make up the string section and what a bravura performance, especially the exuberant, stunning violin of **Billy Thompson** which included a most dramatic theatrical duo with Kate in *A Poison Tree*.

**Steve Berry's** tapped bass leading in *The Tyger and The Lamb* is always a joy and was accompanied here by **Billy Bottle** on vibraslap. Billy and **Martine Waltier** were also included in the **St Johns Festival Singers**, conducted and rehearsed by **Christopher Moore**, and what a wonderful job they did. We were even more impressed when we learned that this was not a regular

choir but was drawn from several local sources. It can't be easy rehearsing in the absence of the main instrumentalists and singers.

**Kate and Mike** produced some glorious music with several thoughtful and moving solos from Mike. At this concert alongside Kate was **John Winfield**. He was extraordinary, making each solo his very own and his and Kate's voices blend beautifully in their duets.

Rapturous applause greeted the final notes of *See Thy Form* as everyone absorbed this new performance of Mike's masterpiece.

Graham Ruff



*Billy Thompson: exuberant and stunning at Bury*  
Photo: Matthew North (Hear his solo on <http://tinyurl.com/yd3hh7cq> )

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## **Then and Now...**

### **Chris Biscoe**

**Chris Biscoe's** association with **Kate & Mike Westbrook** has been both enduring and prodigious, with significant roles in many projects as well some 35 years with the Trio. This partnership continues with Chris's appearance in recent Westbrook Blake concerts (reviewed in this SAI by **Jane Mann** and **Graham Ruff**).

Chris has also pursued a wide-ranging solo career, appearing in big bands led by the likes of **George Russell, Chris McGregor, L'Orchestre National de Jazz, Hermeto Pascoal** and the **Grand Union Orchestra**, as leader or sideman in several small groups (**Ben Davis, Harry Beckett, Liam Noble**) including some adventurous avant-garde and free improvisation units (**Full Monte, Inner Space**). He has led

bands exploring the heritage of luminaries such as Charles Mingus and Eric Dolphy His latest venture, with **Allison Neale**, pays tribute to the Gerry Mulligan/Paul Desmond Quartet.

In the 1950s Mulligan led some celebrated pianoless quartets, notably with Chet Baker, Bob Brookmeyer and Paul Desmond. This last group has inspired Biscoe's latest venture *THEN AND NOW* (Trio Records tr597), a quartet with Chris on baritone sax, **Allison Neale** on alto, **Jeremy Brown** on bass, and **Stu Butterfield** on drums. For four of the CD's seven tracks the line-up is augmented to include **Colin Oxley** on guitar.

They retain the fresh approach and lightness of touch that characterised the original Mulligan recordings, though - reflecting contemporary tastes and advances in studio technology since those days - bass and drums are more forward in the mix, creating a more authentic live sound. Chris's baritone is rich and warm, Allison's alto clean and pure-toned. The saxophonists eschew the wails, cries and tonal distortions of more extrovert styles, but create excitement simply through melodic invention, which is here in abundance, in solo statements, unison or harmonised themes, and (the album's peculiar strength) improvised counterpoint.

The title track, a Biscoe original based on the chords of *What's New*, demonstrates this interplay from the start. Here, as in all the tracks with guitar added, Oxley's sensitive chordal explorations and delicate lines ensure that the group sound remains remarkably uncluttered.

*Easy Living*, *Lover* and *The Way You Look Tonight* all include elements transcribed from the Mulligan/Desmond recordings. One such passage, the introduction to *Easy Living*, has a strong suggestion of Monk's *Brilliant Corners* before steering into the ballad theme.

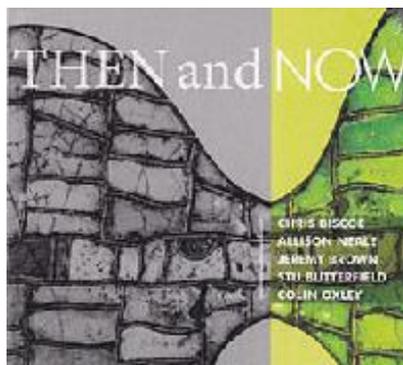
*Rest Easy*, the second Biscoe original of the album, is a bebop re-working of *Star Eyes*. Charlie Parker played that tune a lot. I don't think the Mulligan/Desmond band ever tackled it, though this track, and Neale's arrangement of *How Deep is the Ocean* (which Desmond recorded with Chet Baker) captures their style and mood.

Victor Herbert's *Indian Summer* has a 32-bar song form, though its structure is unusual: A- B- A-C, rather than the more common A-A-B- A . Originally composed in 1919 as a piano piece, it didn't become a hit until twenty years later when lyrics were added and Tommy Dorsey popularised the tune. Delicate saxophone dialogue, guitar and bass solos all underpinned by gently propulsive brushwork from **Stu Butterfield** combine to create a definitive reading of this tune.

All in all, *THEN AND NOW* is a welcome addition to **Chris Biscoe's** discography, bringing alive the cool sounds of the fifties for audiences today.

*Martin King*

<http://www.chrisbiscoe.co.uk>



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## Lavolta – Living with Strangeness

*Lavolta* is a new collective of musicians with a passion for bringing adventurous music to new audiences. The group gave a series of concerts around the South West of England during the winter of 2016/17. **Mike Westbrook** was in the audience.

One of the many interesting features of a concert by **Lavolta**, the ensemble created by **Emma Welton** with **Sarah Owen**, is the seemingly limitless range of instrumental combinations offered by the 14 musicians on stage. It makes the line-up of the average jazz or rock group seem rather limited. Of course this is not a fair comparison. The essence of jazz is,

through improvisation, to discover the full range of expression contained within each instrument, rather than using a load of different instruments to achieve variety.



Kate Westbrook with Lavolta photo: Emma Early

In contemporary classical music, where no improvisation is involved, the very specific requirements of the composer take priority. If Morton Feldman's *The Viola in My Life* requires a celeste, it will be provided in the concert for that piece alone. If the standard arrangement of *Surabaya Johnny* specifies an acoustic guitar, so be it, even if that's the only time it's used in the evening. To one steeped in jazz this strict adherence to the composer's original instructions can seem excessive.

A special dispensation from the Weill estate had to be obtained before *Surabaya Johnny* could be transposed into Kate's preferred key. And Lavolta would not be permitted to record it in any but the original key, and only in the original arrangement. Clearly the estate made an exception for *Mack The Knife*, which has been recorded by artists and bands of all kinds, often with each successive chorus moving up a semitone.

Jazz musicians can be quite cavalier in the way they bend a composer's work to their own needs. But the classical musician's respect for the composer's intentions lies at the heart of Lavolta's work. The results are impressive. I admire the attention to detail, and the subtle way in which specific instruments are used for particular sonorities. Here the composer has carte blanche in terms of instrumentation. This is quite different from the jazz composer's tendency to work with a pre-determined line up, and the temptation to use 'every tool in the box'. Less is invariably more, as I have been discovering.

During a **Lavolta** concert, at one minute we are listening to harp and cello, then a duo of violin and viola, then solo flute or piccolo or a pair of clarinets. Sometimes there is a percussionist, occasionally two percussionists. Then Lo and Behold! trumpet and saxophone make an appearance. These instrumental changes, and the choreography as the stage is re-set between pieces, are fascinating to watch. Each of Berio's eleven Folk Song settings, originally written for Cathy Berberian and here given a crystal clear and passionately sincere re-interpretation by **Sarah Owen**, has a different instrumentation. These range from solo viola to full ensemble with many combinations in between. The more abstract score of Donatoni's *An Angel Within My Heart* has Sarah's voice interweaving between two clarinets and a string trio. **Kate Westbrook's** soulful, heartbreaking *Surabaya Johnny* is backed by a 20s-style theatre orchestra. In *Incidents in Traffic*, the first of Judith Weir's suite *Really?* Kate's wittily incisive story-telling is backed by viola and clarinet. Weir's setting of the Grimm fairy tale 'The Expansion of Porridge' brought the two contrasted yet empathetic voices together - a combination one would like to hear more of. The folk-like *What is Eternity?* has

Sarah's hauntingly beautiful voice pitched against harp, viola and clarinet. In Kate's dazzling display on Walton's *Façade Two* the accompaniments to the eight-song cycle (settings of Edith Sitwell's very English and Da-Da-ist poetry, - nostalgic, touching and hilarious by turns) ran the full gamut of **Lavolta's** resources.

The level of musicianship throughout this demanding programme of vocal and instrumental works was impressive. Bartok's duo arrangements of folk songs were outstanding, played by **Emma Welton** and **Andrew Gillett**. One of the big surprises of the evening was the Morton Feldman piece whose spare lines and colours, sensitively led by Andrew's viola, held the audience spellbound.

Clever and imaginative programming and relaxed, unfussy presentation, backed by masterful playing and singing, enables Emma and her team to lay before the public a selection of 20th century music, much of it unfamiliar, some obscure and rarely performed, in a way that is uplifting, thought provoking and hugely entertaining.

*Lavolta will be back next season.*  
<http://lavolta.weebly.com/>

# Jools Holland/ Mike Westbrook

Radio 2, 24 April 2017

Boogie-woogie pianist, band-leader, and presenter of his own radio and television shows (not least his long-established New Year's Eve party) **Jools Holland** has become something of a national institution. Guests on his shows come from a wide variety of backgrounds and showcase a range of styles. Not all of them may be to our taste but his lively and enthusiastic presentation engages a broad audience and opens ears to music outside our usual comfort zone. A distinctive feature of his shows is that he sits in on piano for a live spot with his guests.

Special guest on one of his recent Radio 2 shows was **Mike Westbrook**. The opening records he spun, by the likes of Johnny Guitar Watson, Sonny Boy Williamson and Humphrey Lyttelton set the tone for an old-time, good-time evening before Westbrook came on air. The flamboyant excerpt from *A BIGGER SHOW's Lovers Galore*, the finale to end all finales, continued the mood of bonhomie before Jools interviewed Mike about his musical influences and inspiration. Seeing Lionel Hampton's big band in 1956 was a key moment. It wasn't long before Duke Ellington's name cropped up, and we were treated to both the exuberant joy of his take on Hamp's *Flying Home* (from the

*Ellington '55* album) and the cool beauty of *Blues in Orbit*. Jools and Mike clearly relished these recordings - their delight was palpable and infectious.

For the live spot Mike chose *DTTM*. He and Jools had not played together before and the blues seemed a good place to meet. This minor blues, extracted from *ON DUKE'S BIRTHDAY* and dedicated to two key members of that project **Danilo Terenzi** and **Tony Marsh**, has some unusual changes. Mike played the first couple chords then - bang! - Jools was in there with rapid-fire blues-scale licks on his Hammond organ. Lack of rehearsal time may have denied Jools a chance to fully explore the unusual twists and turns of this tune, but any such shortcomings were more than overcome by the sheer joy of spontaneous music-making - an interesting and unique addition to the Smith's Academy archive. Catch it while you can on the BBC i-Player. Finally we heard a recording of *A Poison Tree*, Kate's *tour-de-force* from the *GLAD DAY LIVE* DVD/CD, featuring cracking solos from both **Karen Street** and **Billy Thompson**.

All in all then, a good hour's listening for aficionados of Jools Holland and Mike Westbrook, and hopefully it opened doors for some of Jools' audience who hadn't previously encountered Westbrook's music.

*Martin King*

**At the time of publication, you can hear Mike Westbrook with Jools Holland's band performing D.T.T.M on the WestbrookJazz Latest News page:**  
<http://tinyurl.com/ycjwzk8z>



**Jools Holland**

# Record News

## CHRIS BISCOE/ALISON NEALE THEN AND NOW

Evoking the spirit of the classic recordings made by Gerry Mulligan and Paul Desmond. Features **Chris Biscoe**, baritone sax, **Alison Neale**, alto sax, **Jeremy Brown**, bass, **Stu Butterfield**, drums, **Colin Oxley**, guitar Then and Now available on Trio Records

TR 597

<http://www.chrisbiscoe.co.uk>

<http://www.triorecords.co.uk>

Reviewed by Martin King in this issue of SAI.

## MARCUS VERGETTE THE MARSYAS SUITE

**Marcus Vergette's** album, inspired by the painting by Titian "The Flaying of Marsyas" is now released on Leo Records CD LR 791. Composed by **Marcus Vergette** the piece features **Tom Unwin**, piano, **Roz Harding**, alto sax, **Janna Bulmer** and **Lucy Welsman**, cellos, and Marcus himself on double bass.

<http://www.leorecords.com>

[marcus@marcusvergette.co.uk](mailto:marcus@marcusvergette.co.uk)

## SUPERMOOD

**Roz Harding** saxophone, **Mike Outram**, Guitar, **Jim Bashford**, drums

For updates on the impending release of the Trio's debut album visit

[www.rozharding.com/contact](http://www.rozharding.com/contact)

## BILLY BOTTLE & THE MULTIPLE THE OTHER PLACE

The Multiple consists of **Martine Waltier**, **Vivien Goodwin-Darke**, **Roz Harding**, **Lee Fletcher** and **Billy Bottle**.

You are invited to PRE-ORDER/SUPPORT the new album at [PledgeMusic](https://www.pledgemusic.com) – closing date June 17th.

<http://tinyurl.com/yd43m3oq>

## THE WOBBLY RAIL FIVE AGGRO TURISMO

**Chris Biscoe's** next recording venture is this quintet set with Chris and **Pete Hurt**, saxophones, **Liam Noble**, piano, **Steve Watts**, bass and **Jon Scott**, drums . The album features compositions by Biscoe, Hurt, Noble and Thelonious Monk and a cover painting by Kate Westbrook. [www.chrisbiscoe.co.uk](http://www.chrisbiscoe.co.uk)

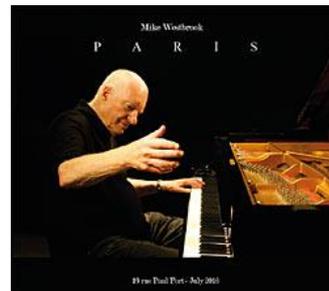
## MATTHEW NORTH still THINKING? still DREAMING"

Guitarist/composer Matt North's new, debut solo album will be officially released on July 21st. Information: [www.matthewnorthmusic.co.uk](http://www.matthewnorthmusic.co.uk)

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## Available from Westbrook Records

Mike Westbrook **PARIS** was recorded by Jon Hiseman over two nights in July 2016.



In an hour-long set, Mike Westbrook improvises on themes from his own musical history, from his 1970s composition *Citadel/Room 315* through to *A Bigger Show* and his recent *Paintbox Jane*.



**A Bigger Show** has been described as a Jazz/Rock Oratorio.

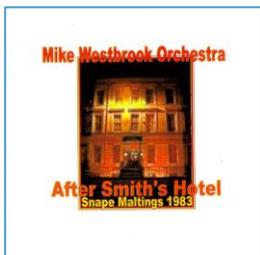
Kate Westbrook's scenario uses the image of the fairground to examine, with irony, humour and high drama, the lot of Humankind in the age of the World-Wide-Web.

Order from Westbrook Records:  
<http://tinyurl.com/chh6ad>

Available from

# Westbrook Downloads

## After Smith's Hotel

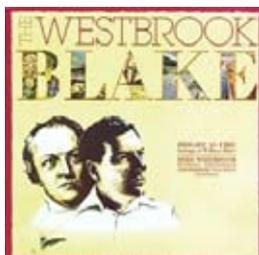


### (The Young Person's Guide To The Jazz Orchestra)

A composition by Mike Westbrook for 17-piece Jazz Orchestra, with spoken introductions by the composer to the

various sections of the work, with musical illustrations. Never before released.

## The Westbrook Blake



Settings of the poetry of William Blake, with music by Mike Westbrook, texts selected by Adrian Mitchell. Much of the material originally commissioned by the National Theatre for the

1971 production of Adrian Mitchell's Tyger. No longer available on CD.

**Westbrook downloads are available in CD quality FLAC files or MP3 from <http://tinyurl.com/pkk6jpn>**

# Blasts from the Past

## New on YouTube

### MIKE WESTBROOK ORCHESTRA

#### THE CORTÈGE

Documentary of 1982 tour directed by Tony Staveacre

Part One: <http://tinyurl.com/y9h4eedo>

Part Two: <http://tinyurl.com/ydfbjbqx>

**THE COSMIC CIRCUS** Original Peter 1970 film of 'live' TV happening directed by Tony Staveacre

Part One: <http://tinyurl.com/y79euf7d>

Part Two: <http://tinyurl.com/yd2pxkap>

## New Releases

### MIKE WESTBROOK LIVE 1972

with George Khan, Gary Boyle, Butch Potter,

Alan Jackson

the original Cadillac album re-mastered by Jon Hiseman with additional tracks

Available from HUX RECORDS

<http://tinyurl.com/y8w8mjlh>

Release date May 29th 2017

### MIKE WESTBROOK CONCERT BAND Marching Song

The 1969 Deram double album re-issued with a bonus CD of previously unissued material by the Mike Westbrook Sextet, Quartet and Concert Band.

In a 3 CD box set with specially commissioned liner notes by Duncan Heining

Another Planet Music /Cherry Red Records  
Release date May 19th 2017

Available from Cherry Red Records

<http://tinyurl.com/nyjbe7k>

# Looking Ahead

**The Uncommon Orchestra** will be back with A Bigger Show in the autumn with a performance already fixed for September 29th at The Albany, South London.

In November, **Mike and Kate Westbrook** travel to Switzerland for concerts with a Swiss Big Band in the Unerhört Festival, Zurich, plus Solo and Duo performances.

November will also see the Parisian launch at 19 rue Paul Fort of Mike Westbrook's solo album PARIS.

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**Smith's Academy Informer is published occasionally as a free online only version and is also emailed directly to subscribers in Adobe Acrobat PDF format for free.**

It can also be downloaded in the same format from [www.westbrookjazz.co.uk](http://www.westbrookjazz.co.uk)  
Contributions are welcome and should be emailed to the Editor, Martin King, email:

[platterback@yahoo.co.uk](mailto:platterback@yahoo.co.uk)

Westbrook website:

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