

Reviews For A Complete & Utter History Of Jazz (without the boring bits).

Last night's concert was so good, I just had to let you know how much pleasure it gave me. It was the best yet, one of my greatest musical evenings ever. The astonishing versatility of the band reached new heights. The selection of material, and the creative way in which it was presented, was as near perfect as it would be possible to get.

Unless someone tells me differently, there's no-one else out there doing what you do. The respect for all genres of jazz shines through. You must by now be the best jazz band in the world.

Sincere thanks for keeping the flame alive.

Alan (Audience Member)

“Historically fascinating, blissfully informative, visually exciting and rather well played.”

Peter Vacher (London Jazz News)

Previews

Peter Vacher interviews singer/trumpeter Georgina Jackson and gets a look at the new show.

With a cast of six and a century's music to call on, the full span of the music is somehow compressed into a fast-moving yet seamless set of performances. Once again, there will be a series of rapid adjustments, instruments changing hands with bewildering speed, as these stellar players adjust embouchures, flex fingers afresh, re-focus and move from ragtime to the present day.

So who are these talented musical chameleons, each apparently adept at mastering conflicting stylistic challenges and what can we expect? Look out for reedman **Pete Long** as he moves from Larry Shields to Charlie Parker with total aplomb via a side bar on cornet, wonder at trumpeter **Enrico Tomasso** as he evokes Louis Armstrong and then suggests the presence of the acclaimed soloist Wynton Marsalis pausing only to manipulate the trombone, and then see pianist **Nick Dawson** segue rewardingly from Lil Hardin-Armstrong to Herbie Hancock before adding a clarinet obligatto or two. Check how bassist **Dave Chamberlain** becomes Dave Chamberlain banjoist and guitarist, but wait isn't that him also pounding the snare drum as the band marches in? Then again there's maestro **Richard Pite** who wraps a sousaphone around himself, lays it down and picks up a string bass before settling behind the drum kit and giving us his Sonny Greer or his Gene Krupa. And last by no means least, we come to the distaff side and that's the one-person presence of the multi-talented **Georgina Jackson** whose trumpet

prowess and sheer vocal class is set to be a key feature of the new presentation.

“Originally I was just an add-on to the 100 Years show,” she says, but now she’s central to the new show’s intentions. “I’m stretching myself, one minute having to play trumpet in the top register to emulate Dizzy Gillespie and the next, singing a ballad. It’s taking every little bit of my skills. It’s a great challenge. The range is incredible. From Bessie Smith to the days of the big bands. We’re going to do ‘And The Angels Sing’ as my feature so I’ll be covering Ziggy Elman’s famous trumpet solo and then singing Helen Forrest’s vocal. That’s an awful lot of trumpet, you know. Still, with Richard, if you say ‘I really can’t do that’, he just says ‘get on with it’ and you do!”

When I ask what the audience should expect, Georgina says, “They’ll see us having lots of fun on stage but always respecting the music. That’s important. We love each other’s playing and I think audiences can see that too. What’s more, we all get on. In the end, I guess we’re just trying to entertain people.”.