

## CARLO PAGNOTTA & UMBRIA JAZZ 2001: PRELUDE TO A FAILURE

by Eric Myers

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In July 2001, three Australian groups, with support from various funding bodies, did multiple performances at two major international jazz festivals: Pori Jazz in Finland and Umbria Jazz in Italy. It was referred to as the Austage 2001 tour. The three groups were the Bernie McGann Trio (from Sydney), Tim Stevens Trio (from Sydney) and the quintet Ishish, led by Melbourne's Ronny Ferella. Additional performances, other than those at Pori and Umbria, were done in Copenhagen, Denmark, and Rome, Italy.

Other than myself, working out of the National Jazz Development Office in Sydney, certain enthusiasts were involved in trying to secure additional gigs for the three groups to amplify the performances at the two major festivals. The Sydney photographer Jane March, for instance, worked on behalf of the McGann trio, as did enthusiasts in Melbourne on behalf of Ishish. I'm not aware of any such initiatives on behalf of Tim Stevens. However, none of those private initiatives bore fruit so, as applications went in to the funding authorities, and the departure date for the tour drew closer, it was clear that performances in the tour itinerary would be confined to the gigs secured by myself.

Towards the end of the 1990s, I had come to consider Umbria Jazz as something of a Holy Grail. At least that's how it was in my twisted mind. I can thank Jim McLeod – the well-known broadcaster, with his *Jazztrack* program on ABC Classic FM – for alerting me to Umbria Jazz. Jim was a veteran of the festival – he had been there



*ABC broadcaster Jim McLeod: convinced that Umbria Jazz was Europe's leading jazz festival, and possibly the best jazz festival in the world...*

every year for some years, commencing in the early 1990s. Many of the major concerts at Umbria were recorded as a matter of course, and the ABC had a deal with Carlo Pagnotta, the artistic director of the festival, to access recordings of certain artists, for subsequent broadcast on ABC Classic FM. Jim was convinced that Umbria was Europe's leading jazz festival, and probably the best jazz festival in the world.

Umbria Jazz took place in Perugia, a landlocked city in the centre of the state of Umbria, next door to the much better-known Tuscany.

It was some time since I had ventured into the hard yacka of facilitating international tours for an Australian group. The Australian Jazz Orchestra's tour of the USA in 1988, and The Engine Room's tour of the Soviet Union in 1989 – major projects of my jazz development program - were now distant memories, and I had moved on to other priorities in the domestic area.



*The Engine Room, L-R, John Pochée, Steve Elphick, the late Roger Frampton: their tour of the Soviet Union in 1989 successfully laid the groundwork for tours by a number of other Australian groups in the following years...*

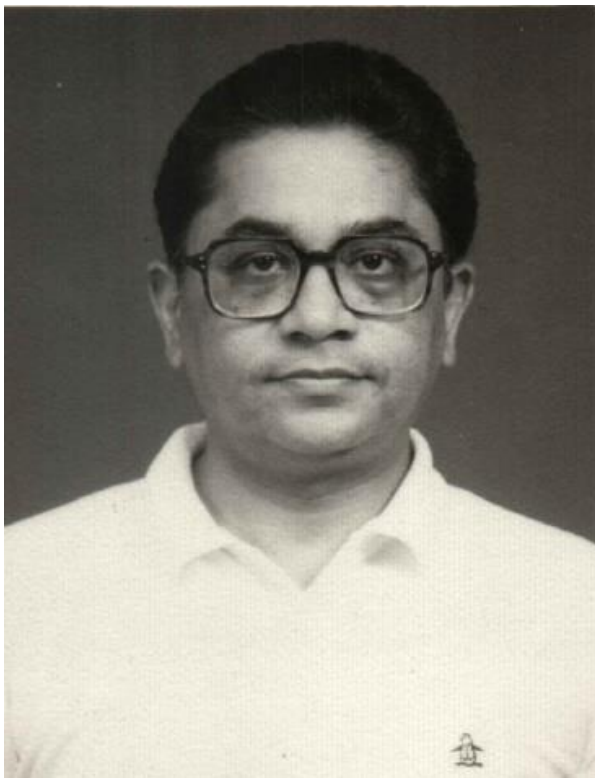
The tour in 1990 by two Russian musicians, Alexander Fisher and Daniel Kramer – a quid pro quo for the Engine Room tour the previous year - had taken up some of my time. But I felt I could now leave Russia alone, as the Engine Room project had borne fruit. The late Roger Frampton, John Pochée and Steve Elphick had successfully laid the groundwork for tours by a number of other Australian groups in the following years. Following in their footsteps were The Last Straw, Clarion Fracture Zone, Lewis

& Young, and Mark Isaacs (two tours in Isaacs' case, one as a solo artist, and one with his trio).



*Melbourne group Lewis & Young (Christopher Young, left, & Tom E Lewis): one of the groups to go to Russia in the footsteps of The Engine Room...*

In 1992 I was invited by Niranjan Jhaveri, the director of the Jazz Yatra festival in Mumbai, India, to attend the festival as his guest. I had first been at Jazz Yatra ten years earlier in 1982, when I was writing on jazz for *The Sydney Morning Herald*, before the jazz co-ordination program commenced in 1983. The Australian participation in 1982 featured McJad (the Keith Hounslow/Tony Gould duo). Ten years later Niranjan now had the Sydney group Clarion Fracture Zone (CFZ) coming



*Niranjan Jhaveri: he invited Clarion Fracture Zone to perform in India in 1992...*

to perform in Mumbai, and also go on to four or five performances in other Indian cities. I tagged along with CFZ as tour manager and - as it transpired – did a Bill Motzing\* and acted as an informal “sound designer” to local sound technicians, who were responsible for the sound in CFZ’s concerts.



*The American Bill Motzing: he came to Australia first as sound designer with Blood Sweat & Tears...*

On this tour I once again became aware of how effective our jazz musicians were in establishing international goodwill, in this case between Australia and India. One only has to be in this environment for a short time before wondering, “why are Australian jazz artists not doing more of this?”

By 1998, 15 years after the inauguration of the jazz co-ordination program in 1983, I had come to believe that the Jazz Co-ordination Association of New South Wales had demonstrated its effectiveness as a non-profit organisation. We certainly could do with more non-profit organisations generally, but specifically, in order to strengthen the music, I felt we needed in Sydney a government-funded jazz venue, under the stewardship of a non-profit organisation.

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*\*This refers to the American musician Bill Motzing, who first came to Australia with the group Blood Sweat & Tears (BST) in the late 1960s. Motzing was not the sound technician with BST, but the group’s sound designer, fully responsible for the sound. That is to say, he sat next to BST’s sound technician, advising the technician which knobs to turn up and down. Motzing, a beautiful jazz trombonist and composer, later lived in Australia for some 40 years, where he composed music for several leading Australian films, and lectured at the Sydney Conservatorium of Music where he became for a time Director of Jazz Studies.*



As far as non-profit organisations were concerned in Sydney, the big success story had been the Sydney Improvised Music Association (SIMA). Its gestation dated from 1984 as an initiative of the jazz co-ordination program, but was now barrelling along independently under the energetic tutelage of Peter Rechniewski. But one of the things which kept coming up was: what could we do to lay the groundwork for a publicly-funded venue?



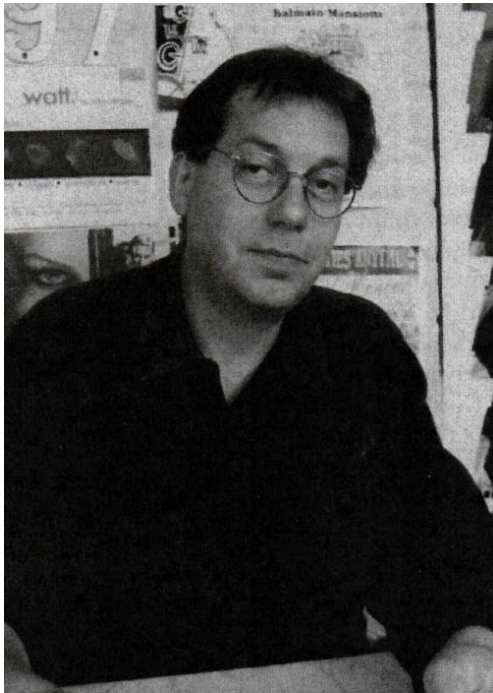
*Peter Rechniewski: the big success story had been the Sydney Improvised Music Association (SIMA), now barrelling along independently under his energetic tutelage... PHOTO CREDIT JANE MARCH*

I had occasionally found myself in major commercial jazz venues around the world – Ronnie Scott’s in London, for example, New Morning in Paris, the Village Vanguard and the Blue Note in New York. All of these were great venues, where legendary performances had taken place. But at the same time I was dimly aware that the non-profit venues, which existed in several European cities were, according to all reports, central to the health of the local jazz scenes they served. But it was not until 1998, when I spent eight weeks in Europe on a Churchill Fellowship, that I became more aware of the network of those non-profit jazz venues – most of them lavishly funded by public money.

The Churchill Fellowship, a program of the Winston Churchill Memorial Trust, gave financial support “to enable Australians from all walks of life to undertake overseas study, or an investigative project, of a kind that is not fully available in Australia”. I felt this was the perfect vehicle through which to gather information on those non-profit venues. How did they work? What made them tick? How were they funded? How could we arrange for Australian groups to perform in them?

In early 1998 I applied to the Trust for assistance to study typical non-profit jazz organisations in several European countries throughout September & October, 1998. My application was successful, and I was awarded a grant of \$17,000. The JCANSW also chipped in to cover other miscellaneous costs.

The whole excursion took eight weeks, and I was able to study with the following organisations: Europe Jazz Network (six days in Ravenna, Italy); Jazz Information Centre (ten days in Paris, France); The Bimhuis jazz venue (ten days in Amsterdam, The Netherlands); Finnish Jazz Federation (five days in Helsinki, Finland); two organisations, Fasching jazz club & Swedish Jazz Federation (seven days in Stockholm, Sweden); Danish Jazz Centre (five days in Copenhagen, Denmark); and Jazz Services Ltd (seven days in London, UK).



*Huub van Riel of The Bimhuis, Amsterdam: a key figure in European jazz...*

On this trip I was most impressed with three superb government-funded venues: The Bimhuis in Amsterdam; the Copenhagen Jazzhouse in Copenhagen; and Fasching in Stockholm.

Contacts I made with several administrators on this trip were to bear fruit. I was particularly impressed with Huub van Riel, in Amsterdam, The Netherlands. At that time he had been, for the previous 20 years, director of The Bimhuis and, for eight years, President of the Europe Jazz Network. So he was a key figure in European jazz. And The Bimhuis was the benefactor of extraordinary subsidies from The Netherlands national government and the city of Amsterdam government: a figure that astonished people in the jazz community in Australia when I subsequently told them – AUD600,000 per annum. One could only wonder what a difference such a handsomely funded venue in Sydney would make to the development of the music.

Huub was very kind to me in Amsterdam, and went out of his way to assist me. He was one VIP in European jazz whom I thought we could work with. And The Bimhuis

was a splendid venue – superior to any venue in Europe I had seen up to that point in time – and could be regarded as a model for the subsidised venue the JCANSW had in mind for Sydney, if ever we could get it off the ground.

Immediately on my return to Australia I asked the Australia Council (Audience Development Division) if they would fund a visit by Huub van Riel to Australia. They agreed, and a grant of \$6,000 enabled the JCANSW to host Huub's visit, which took place between October 26 and November 9, 1998. He arrived just in time for the 1998 Wangaratta Festival of Jazz.

Huub was in Melbourne for four days, travelled to Wangaratta for the four-day jazz & blues festival, then came on to Sydney, where he spent five days. He was interviewed live to air by Jim McLeod on Jim's *Jazztrack* program on November 8, and interviewed by John Shand for the *Sydney Morning Herald*.

Throughout his visit Huub made the point often that the kind of music policy he had instigated in Amsterdam – designed to benefit the musicians, and galvanise the scene – could be done on a professional basis only with financial support. "In our case," he said, "from the city of Amsterdam and the national government." He was complimentary about Bennetts Lane in Melbourne but felt that its great handicap was having to be run on commercial lines; in his view such a venue, operating without a subsidy, could only minimally work for the betterment of the jazz community.



*Clarion Fracture Zone had performed at The Bimhuis in 1990, L-R, Lloyd Swanton, Alister Spence, Tony Gorman, Toby Hall, Sandy Evans... PHOTO CREDIT MICHELLE AGIUS*

On the odd occasion an Australian group had performed at The Bimhuis – Clarion Fracture Zone in 1990, for example – but since then, virtually none of our groups were coming through Amsterdam. Coincidentally, the Bimhuis program towards the

end of 1998 included a sudden rash of Australian musicians: The Necks; a European trio led by Dale Barlow; and the trumpeter Scott Tinkler. Also van Riel indicated that he had booked the Andrew Robson Trio with the singer Michele Morgan in early 1999, but this was uncertain, as the group's application to the Australia Council had been unsuccessful.

Huub van Riel\* was impressed with much of the music he heard at Wangaratta. He heard Bernie McGann for the first time there, and described him as "Australia's Von Freeman". Van Riel indicated that McGann would be welcome at The Bimhuis any time he was touring in Europe. Also, he indicated, there would probably be talks with Paul Grabowsky.

The next most promising candidate for the campaign I had in mind was Lars Thorborg, manager of the Copenhagen Jazzhouse. His venue was splendid too, but in a different way to The Bimhuis. But what it had in common with the Amsterdam venue was a comparable lavish subsidy from various government sources – AUD400,000 per annum - once again, a level of support that we could only dream of in Australia.



*Lars Thorborg, manager of the splendid venue Copenhagen Jazzhouse...*

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*\*For more information on Huub van Riel's visit to Australia see the piece "Visit by Huub van Riel, 1998" in the JAZZCHORD ARTICLES section of this website at this link [https://www.ericmyersjazz.com/jazzchord-articles4.](https://www.ericmyersjazz.com/jazzchord-articles4)]*



Thorborg's visit to Australia came about courtesy of assistance from the Audience Development section of the Australia Council. He was in Australia from February 26 to March 10, 2000. In the case of the van Riel visit in 1998, I had failed to take him into the NSW Ministry for the Arts, where he might have explained to officials at the Ministry the great benefits afforded to the city of Amsterdam of having a dedicated, non-profit, government-funded venue. I was hoping to utilise Lars Thorborg to - in a way - compensate for that oversight.

I took Lars to see the Quaynote, a two-storey venue which had been suggested as a suitable location for the new dedicated jazz venue we were proposing. It was in an excellent position in The Rocks, on the corner of George Street and Hickson Road. Lars had some minor reservations about it, but felt confident that it could be transformed into an excellent music venue, with two separate performing spaces.

I also took Thorborg to meet Greg Maddock\*, General Manager of the Sydney City Council, to discuss the likelihood of Sydney establishing a first-class jazz venue run by a non-profit organisation. Maddock, by the way, had been Wangaratta's Chief Executive Officer in 1989, when Peter Rechniewski and I were assisting the local Chamber of Commerce to lay the groundwork for the Wangaratta Jazz Festival. That festival commenced in 1990, and became very quickly Australia's leading jazz festival. Maddock subsequently had a meteoric rise from a provincial local government position to become CEO of the Sydney City Council in 1996, with the success of the Wangaratta festival prominent on his CV. It was nice to catch up with him ten years later.



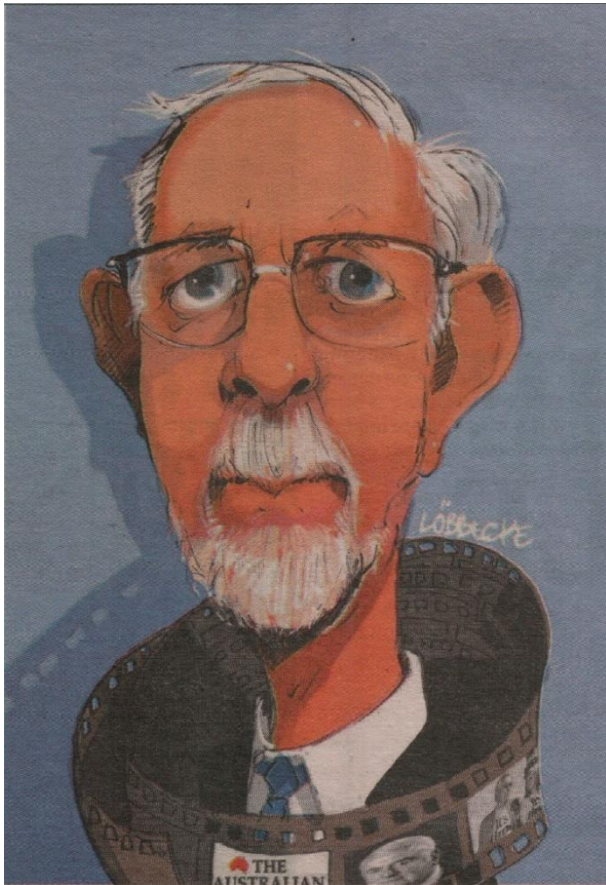
*Greg Maddock, General Manager of the Sydney City Council: he had been Wangaratta's Chief Executive Officer in 1989, when the local Chamber of Commerce was laying the groundwork for the Wangaratta Jazz Festival...*

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*\* Greg Maddock was general manager of the Sydney City Council from January 1996 to November 2000, and is generally credited, along with the then Lord Mayor Frank Sartor, with the planning and transformation of Sydney that led to the success of the 2000 Olympic Games in Sydney. He committed suicide in Brisbane in 2004 at the age of 50, with his integrity questioned, while chief executive of the Queensland power company Energex.*

Later the same day I took Thorborg to a meeting with the Secretary of the NSW Ministry for the Arts, Evan Williams, whose support would be crucial if ever we were to get the idea of a non-profit venue off the ground. Also in attendance were Peter Rechniewski, my administrative assistant Peter Lothian, and Victoria Owens of the Ministry.

In that meeting Lars eloquently emphasised the level of government funding which sustained the Copenhagen JazzHouse and, indeed, the whole jazz scene in Denmark. Also he was able to indicate how Copenhagen benefited from the tourism revenue such a venue brought into the economy of the city. I felt that the meeting achieved something substantial, in that Evan Williams – for the first time - made promising noises about looking kindly on any viable proposal we could come up with.



*Secretary of the NSW Ministry for the Arts, Evan Williams: promising noises about looking kindly on any viable proposal we could come up with... ILLUSTRATION BY ERIC LOBBECKE*

Also, needless to say, Lars Thorborg\* had heard enough local Australian jazz in Adelaide, Melbourne and Sydney to be aware that the best of our groups were unquestionably of international standard, and would therefore be welcome to

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*\*For more information on Lars Thorborg's visit to Australia see two pieces on this site: "Visit of Lars Thorborg to Australia" by Eric Myers; and "Impressions of an Australian Visit" by Lars Thorborg, both in the JAZZCHORD ARTICLES folder at this link <https://www.ericmyersjazz.com/jazzchord-articles3>.*

perform at the Copenhagen JazzHouse in the future. His visit had made important headway in this respect. As it transpired the Bernie McGann Trio was able to perform there in Copenhagen after the conclusion of Umbria Jazz 2001.

So, having the valuable contacts with van Riel and Thorborg reinforced, I now turned my attention to the major European jazz festivals. Spurred on by Jim McLeod's enthusiasm I was determined to attend Umbria Jazz 2000, and see if I could make headway with The Great Man: Carlo Pagnotta, artistic director at Umbria Jazz.

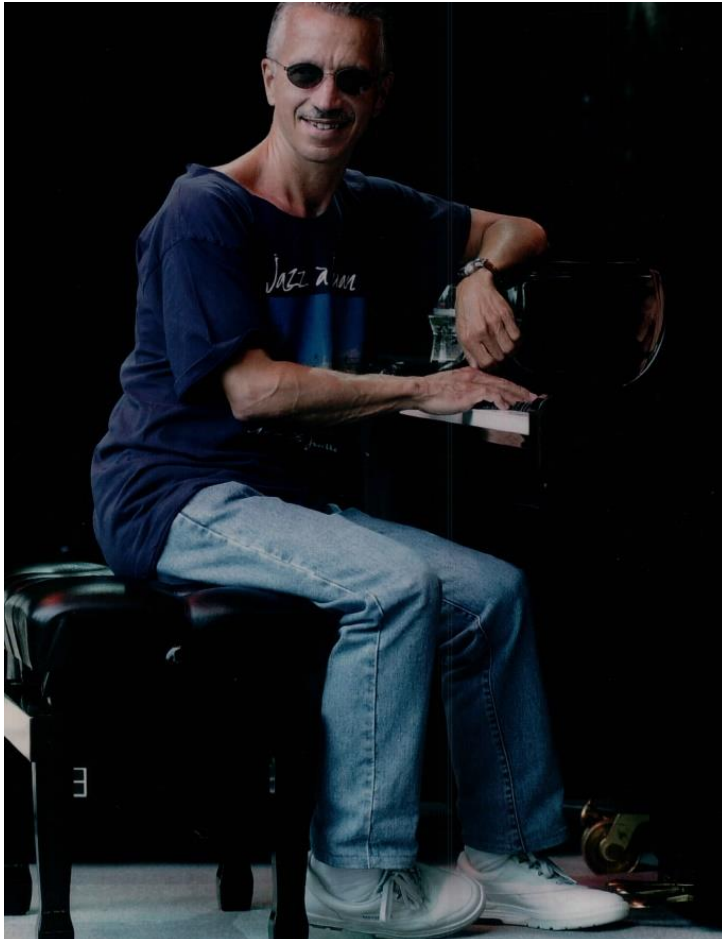


*Carlo Pagnotta, artistic director at Umbria Jazz...*

I had heard stories about Pagnotta from various people who had been in contact with him from time to time. I had the impression that he was volatile, mercurial and opinionated. Initially I wasn't fully aware of how important he was in international jazz, and what circles he moved in. I was later to discover that Pagnotta was President (some described him as The Godfather) of the Organisation of European Jazz Festivals, an organisation which facilitated collaboration between the directors of all the major European jazz festivals, who met for a conference every year, usually in New York.

Also I was dimly aware that Umbria Jazz was one of the largest, and most prestigious, jazz festivals in Europe. It consisted of ten days of wall-to-wall jazz performances, not only in the concert halls and clubs, but also on open-air stages in the streets of Perugia, free to the public. It attracted 20,000 people a day, resulting in an average attendance over ten days, of 200,000.

If I could lay the groundwork for a leading Australian group to perform there in July, 2001, I felt this would be a major coup. To cut a long story short, I travelled to Italy in July, 2000. Luckily, I was accepted as a guest of the festival. This afforded me accommodation and meals at the four-and-a-half-star Sangallo Palace Hotel (where many of the performing musicians also stayed), and free entry to any concert I wished to attend, courtesy of the Umbria Press Room.



*Keith Jarrett in rehearsal at Umbria Jazz... PHOTO CREDIT GIANCARLO BELFIORE*

As for the festival, I discovered that Jim McLeod was right. To simply say that Umbria was a splendid event would be an understatement. The quality of the artistic program was astonishing: the Keith Jarrett Trio, Natalie Cole and her big band, the Buena Vista Social Club band, Eric Reed Trio plus the singer Mary Stallings, Wynton Marsalis and the Lincoln Center Jazz Orchestra, John Lewis, James Moody, Patricia Barber and her group, the Monk Tentet All Stars, featuring Phil Woods, Steve Lacy, Johnny Griffin, Billy Higgins and others; the Roy Haynes Quartet, the Michael Brecker-Pat Metheny Quartet, the Stefon Harris-Jacky Terrasson Quartet, the Charlie Hunter Trio, Kurt Elling, a Tribute to Milt Jackson which included Gary Burton and Joe Locke; Dave Holland, James Moody and others; Enrico Rava and his group, Steve Turre Quartet, the Roy Hargrove Quintet, the Larry Willis Trio, Al Jarreau...

Never before had I experienced such a plethora of great jazz musicians from around the world.



Foreshadowing an article that I am now working on in 2018 (“My Life as a Sound Pest”) I was concerned to monitor the quality of sound wherever I found myself in Perugia. I found that the sound at Umbria Jazz was uniformly excellent, and mostly superb at the various venues. I made a point of speaking to the festival’s sound director Gianni Grassilli, who was represented to me as one of the great sound technicians in the world. In conversation with him, his quality was obvious: he showed an unrivalled knowledge of the music, and how it is meant to sound to the aficionado’s ear.

Despite the irrepressible delights of such a feast of great music, my main mission was to meet Carlo Pagnotta. I consulted personnel in the Umbria press room, asking for an interview with him, and it was granted. So, I went ahead and taped an interview. Pagnotta spoke very good English, and I thought it went well. Despite my earlier misgivings, he turned out to be most gracious. He gave me a potted version of the history of Umbria Jazz, its highlights and lowlights, and how, from a humble beginning, it had morphed into one of Italy’s great cultural events. I expected that, on my return to Australia, I would transcribe the interview, and publish it in *JazzChord*.

At that stage, I had in mind a series of performances by a leading Australian group at Umbria Jazz 2001. I had broached this subject with Pagnotta rather subtly, and was relieved to find that, while not exactly jumping around with enthusiasm, he did not express any opposition to the idea. In fact, I felt that, if everything fell into place, he would not be averse to accepting an Australian group.



*Carlo Pagnotta: interviewed at Umbria Jazz 2000...*

One of the great advantages of Umbria was that, once in Perugia, most jazz artists were contracted for at least two or three concerts so, if members of the audience were impressed by a particular performance, they could return for the next one. If I could get Pagnotta to agree to take a leading Australian group, selected by my National Committee – an assessment process which gave groups in every state of Australia the

right to compete on a level playing field for the tour – I had every confidence that a series of performances was possible.

However, a couple of performances at Umbria Jazz only – important as they might be – does not maketh a tour. So, assuming that performances at Perugia were in the bag – which they weren't of course – then a tour through other Italian cities, either before or after Umbria, would make sense.

So, before returning to Australia, I spent a week trying to lay the groundwork for a tour of Italy in 2001 by an Australian jazz group. In a queue waiting to enter the Morlacchi Theatre in Perugia, I met by chance an Australian woman Lee O'Hara, who had been teaching English in Rome for 14 years. She was on holidays, so I offered to hire her during the following week, after the conclusion of Umbria Jazz, to work with me, contacting festival organisations in Italy.

A few days later Lee and I rendezvoused in Cortona (in the meantime she had gone off to attend a soul music festival), and then commenced work. She did not require a fee, but I covered her accommodation, meals and travel, while we contacted about 20 Italian festivals (courtesy of the ever-helpful *Euro Jazz Book*). We also spent some time in the lovely city Siena, to continue our work.

The reaction to our enquiries during that heavy week was surprisingly positive, considering that Italy has been one of the two most difficult countries for touring Australian jazz artists to crack (the other being France). Lee was naturally very literate in Italian, and I put much of the success of this initiative down to her expertise. While most such officials anywhere in Europe have serviceable English, the potential for communication failure is substantially lessened when they are approached in their own language.

Lee explained to the festival directors that I had just been a guest of Umbria Jazz, and was arranging for an Australian jazz group to tour Italy the following year, in July/August, 2001, with the probable support of the Australian Government. Would they be interested in presenting such a group? While no-one could actually guarantee performances before the arrival of CDs and promotional material, I was pleasantly surprised at the interest and courtesy shown by those we contacted.

I envisaged that, in the next few months the National Committee to which I was responsible would follow up this initiative, and decide which Australian group should be invited to tour. It was through a similar process that The Engine Room had been selected for the Soviet Union tour in 1989. Once the Australian group was decided upon, I planned to get back to the festivals already contacted, and provide them with CDs and other promotional material. If a proposed tour came together, an application would then go to the International Pathways program of the Australia Council. If that application was successful, then I hoped to be able to announce, early in 2001, that one of our leading Australian ensembles would be doing the tour.

Of course, there was still nothing yet in relation to Umbria Jazz, and I was planning how best to broach this subject with Carlo Pagnotta. However, the strategy of preparing a tour by one Australian group was very quickly superseded by events.

In October, 2000, the Australia Council announced that it was inviting a number of international jazz VIPs to visit Australia, and they would participate in a forum at the 2000 Wangaratta Jazz Festival titled “Jazz 2000 & Beyond”. This was an initiative of the AC’s Audience and Market Development section, and was co-ordinated by Sue Spence (wife of the well-known Sydney jazz pianist Alister Spence). As soon as I heard of this, I suggested that Carlo Pagnotta be included.

The three VIPs other than Pagnotta (artistic director, Umbria Jazz) were Marc Vasey (artistic director, JazzCity Festival, Edmonton, Canada); Reiner Michalke (managing director, The Stadtgarten, Cologne, Germany); and Masahiko Yuh (jazz critic, record producer, author & broadcaster, Japan).

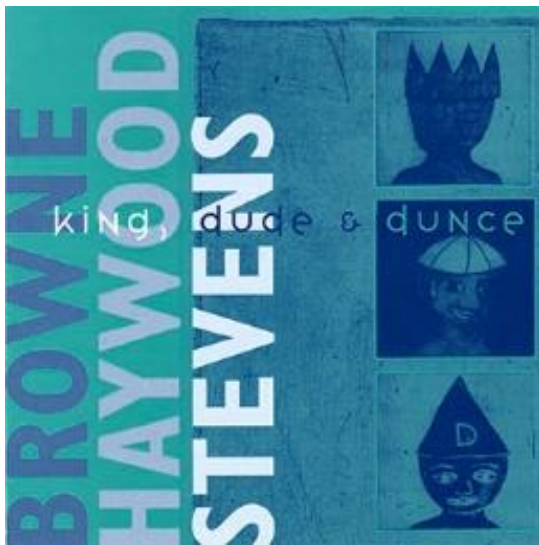
Naturally Carlo Pagnotta was my priority, so I was determined to do my best to ensure that he had a good time in Australia. An early hurdle was that, for health reasons, he was not able to travel economy on such a long flight from Rome to Sydney and, if he was not travelling business class, he would be unable to come. Luckily, the Australia Council agreed to his request.

I picked him up at Sydney Airport late one Sunday night (Oct 29) about a week before the 2000 Wangaratta festival, and drove him to the city. He was starving. At that time, most good restaurants were already closed, but I managed to find the Balkan Seafood, near Taylor Square, open. Pagnotta lives in a landlocked city, Perugia, where most of the available seafood arrives frozen. As a food buff, he was delighted to be able to enjoy seafood fresh from the fish market, and straight onto the barbecue. Although I took him to several good restaurants during the time he spent in Sydney and Melbourne, he always expressed a preference for the Balkan Seafood.

There was an alarming setback, however, the following day. The Australia Council, which organised Pagnotta’s accommodation, put him in a sub-standard three-star hotel. After one night at this hotel – he told me he couldn’t sleep because of the noise of a faulty air con unit - Pagnotta checked out, and moved to the Hilton, offering to pay for his own accommodation. He was justified in pointing out that a three-star hotel was not consistent with the four-and-a-half-star accommodation (Sangallo Palace Hotel) in Perugia which he provided for guests and musicians at Umbria Jazz. I immediately contacted Sue Spence at the Oz Council, and she arranged for Pagnotta’s new accommodation to be covered. But this was an unfortunate start to Pagnotta’s visit.

Pagnotta spent the next few days in Sydney, the main highlight being a series of meetings at the Jazz Co-ordination office at Walsh Bay, where a number of musicians were able to meet with him, sometimes in the company of the other three VIPs, and ask whatever they wished. We called in at the leading Italian language newspaper *La Fiamma*, where he was interviewed. The Italian Consulate provided a young multilingual woman – a volunteer - to travel around with him to his various appointments. I took him to whatever jazz performances were available in Sydney during that week. One was by the Trevor Griffin Sextet at the Side On Café, which included the then promising trumpeter Phil Slater. But otherwise the pickings were slim, except on the Friday night, when I was able to take Pagnotta and the Japanese VIP Masahiko Yuh to the Side On Café to hear the Bernie McGann Trio.

I was in the practice of driving Pagnotta around in my car and, purely at random, often had on my CD player a couple of albums by the Browne-Haywood-Stevens Trio. I was under the impression that Pagnotta quite enjoyed that sort of music.



*The Browne-Haywood-Stevens Trio album King Dude & Dunce: on the CD player at random...*

Pagnotta is a great raconteur, and in my company over a few days, he told me a number of fascinating stories about his interaction and experiences with many great jazz musicians. Unfortunately I've now forgotten the details of most of them. However, I do remember one clearly, concerning the American pianist Brad Mehldau.



*The American pianist Brad Mehldau: the Umbria Jazz audience was voting with its feet...*

A few years earlier, Pagnotta had booked the Mehldau Trio, then a relatively unknown group, for a series of performances at Umbria Jazz. As was the custom at Umbria, those performances ranged over consecutive days. On the first day, there



were maybe 20 people in the audience; on the next day, maybe 60 people; on the third, there was a line of people outside the venue stretching for 100 metres, waiting to be admitted. Don't hold me to the figures. But this was how Pagnotta knew that Mehldau was a major artist; the Perugian jazz audience was voting with its feet.

Anyway, on to Wangaratta, arriving on Saturday Nov 4. This was a significant time for the 2001 project. It was during the Wangaratta festival that Pagnotta came up with the idea of an Australian Stage at the next Umbria Jazz, in July, 2001. This having been achieved, it was tantalising to wonder which local groups might find their way onto the short list.

Meanwhile, concurrently, at the Wangaratta festival, the Australia Council was conducting on Monday Nov 6 - the closing day of the festival - a forum entitled "Jazz 2000 & Beyond", to be addressed by Pagnotta and the other three international VIPs mentioned above. This was subsequently reported in some detail in the Feb/Mar 2001 edition of *JazzChord*.

I had planned for Pagnotta to hear what I thought would be the Browne-Haywood-Stevens Trio on the Sunday at Wang. Their performance was scheduled for 4 pm in St Patrick's Hall. Pagnotta nearly missed the performance because he was asked by Oz Council administrators to attend a meeting at the same time, 4 pm, to discuss the "Jazz 2000 & Beyond" forum to take place the following day.

As I had the impression that Pagnotta had enjoyed the Browne-Haywood-Stevens Trio music played in my car, and also because I had a high opinion of the trio, I felt he should certainly hear this group. But it was a close shave. Because of the meeting with the Australia Council administrators, which took place simultaneously, I was only able to drag Pagnotta away, and into St Patrick's Hall, to hear the last 15 minutes or so of the trio's performance.



*The trio which Tim Stevens took to Umbria Jazz 2001, L-R, Mark Lau, Stevens, Simon Barker. It was known as the Tim Stevens Trio...*

The group included Tim Stevens and the bassist Nick Haywood, but the drummer Allan Browne was missing, replaced by Tony Floyd. Still, this was fortuitous; had the AC meeting continued until 4 pm, I believe there would have been no invitation to Tim Stevens to bring the trio to Perugia.

Seated in the audience while the Stevens trio played, Pagnotta was dismayed to see people getting up in droves, during a break between numbers. They were leaving the venue in order to get a seat at the final of the National Jazz Awards competition, which was to commence at 5 pm. I explained to Pagnotta that this was customary at Wangaratta, because of the great popularity of the competition, but he saw it as a regrettable aspect of the festival, and offensive to the artists.

By the way, the National Jazz Awards, as they had become known, was a competition for guitarists in 2000, with the result a tie. The award was shared by Sydney's James Muller and Melbourne's Steve Magnusson.



*The guitarist James Muller, (pictured above) in 2000, the year he and Steve Magnusson (pictured below) tied as winners of the Wangaratta National Jazz Awards guitar competition...*



By this time, the idea of an Australian Stage at Umbria Jazz was well and truly alive. At the end of the performance by the Floyd-Haywood-Stevens trio, Pagnotta declared that the trio should be invited to come to Italy. He asked to meet Tim Stevens after the performance and, on receiving from Tim two copies of the Browne-Haywood-Stevens Trio CD *Sudden In a Shaft of Sunlight*, declared that he would give one CD to his friend Bruce Lundvall of Blue Note, and the other to Tommy Li Puma at Universal.

At Wangaratta Pagnotta also heard the quintet Ishish, led by the Melbourne drummer Ronny Ferella. This performance was greeted with tremendous enthusiasm by a large audience. Pagnotta issued an invitation to them also to appear at Umbria Jazz 2001. Although their style of music was not to his taste personally, he could see a number of reasons why such a group should be presented at Umbria Jazz. He could



*The Melbourne quintet Ishish, the second group invited by Carlo Pagnotta to perform at Umbria Jazz 2001. L-R, Mark Shepherd, Ronny Ferella, Julien Wilson, Eugene Ball, Jordan Murray...*

identify a Mingus-like quality in their sound, he said, which he felt would appeal to segments of the Perugia audience, particularly younger jazz fans. Pagnotta was impressed with the three horns in the front line: Jordan Murray (trombone), Eugene Ball (trumpet), and Julien Wilson (tenor saxophone). Otherwise Ishish had a rhythm section of two, with acoustic bass (Mark Shepherd) and Ferella on drums, with no chordal instrument.

At the “Jazz 2000 & Beyond” forum, which took place on the last day of the Wangaratta festival, the day before the Melbourne Cup, Pagnotta announced his decision to have an Australian Stage at Umbria Jazz 2001. In the forum Pagnotta stressed that a number of things had to come together, in order to make such an event a success.

As reported in the subsequent Feb/Mar, 2001 edition of *JazzChord*, Pagnotta said: “The focus of this morning is how to promote Australian musicians abroad. What I’m thinking, for next summer is that we make a choice of 2-3 Australian artists/bands to come to Umbria. This is my idea. Public money is very important so you need to involve the Australia Council, Eric Myers, the Australian Embassy. Umbria Jazz can give to Australian artists a good venue, a good sound, a good grand piano. But this is not enough. It has to be done with a press conference at the beginning, with someone from the Embassy, or cultural office in Rome, together with a musician. This is the only way to promote artists, otherwise Italian, Canadian, Australian unknown musicians stand together with Wynton Marsalis, Sonny Rollins and it means nothing.”

With Pagnotta’s subsequent decision to include the Bernie McGann Trio, the three groups to be invited to Umbria Jazz were now set. My role henceforth would be to lay the groundwork for Government funds to subsidise the groups’ performances in Perugia and also, hopefully, secure other performances in Europe before and after Umbria, ie to build a tour which would make the trip worthwhile. A trip by the three groups to fly to Italy, to do a couple of gigs at just one festival, then fly home, would be futile and a waste of money. By this time, my idea of organising a tour of Italy by one Australian group had gone out the window. The strategy was now to try and find performances for the three groups at other prestigious festivals in Europe.



*The Bernie McGann Trio, as heard by Carlo Pagnotta in Sydney. L-R, McGann, John Pochée, Jonathan Zwartz. Because of poor health Pochée was unable to make the tour, and was replaced by Nick McBride...*

Now back in Sydney, I thought it would be a good idea to invite Tim Stevens and his partner Sally to have dinner with Pagnotta and myself, and this took place at an Italian restaurant in Gladesville. Tim had recently moved to Sydney from Melbourne, as Sally, a medical practitioner, was now working in Sydney.



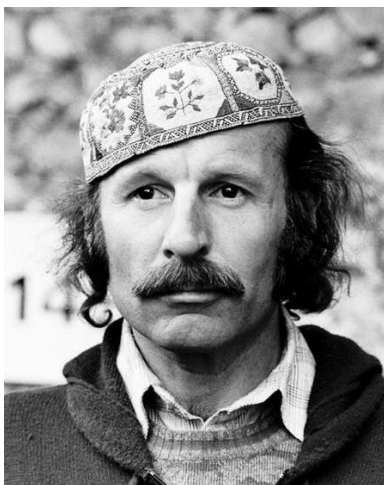
I had the impression that Pagnotta liked to assist talented, but relatively unknown, jazz artists. He often stressed how performances at Umbria Jazz provided a fillip to certain artists' careers. The following is another story of Pagnotta's that I remember, concerning the Canadian pianist/singer Diana Krall.



*Carlo Pagnotta's friend Tony Bennett: while he was at Umbria Jazz, Pagnotta invited him to hear Diana Krall ...*

A few years back Krall, then a relatively little-known jazz artist, and leading her own trio, performed at Umbria Jazz. Pagnotta told me – interestingly confirming my own view of Krall – that he wasn't particularly enamoured with her singing, but considered her a highly talented jazz pianist. Pagnotta's good friend, the singer Tony Bennett, came to Italy every summer to paint. (Bennett was a serious visual artist who had given exhibitions, where his paintings apparently sold well). Usually he would drop by during Umbria Jazz and have lunch with Pagnotta. On one such occasion Pagnotta suggested to Bennett that he come and hear Diana Krall while they were both in Perugia. Bennett did so, and was impressed with Krall.

Subsequently Bennett invited Krall to be support artist on one of his tours. Given this fillip to her career, Krall never looked back. Shortly after touring with Bennett, she won her first Grammy.



*Joe Zawinul: one of the pianists that Carlo Pagnotta had invited to play his Fazioli piano in Perugia...*

After the dinner with Tim and Sally, when I was driving Pagnotta back to his hotel, he made another undertaking, which I thought augured well for Tim. Pagnotta told me that Fazioli Pianos – a major sponsor of Umbria Jazz – had given him a Fazioli and it was now in his apartment in Perugia. He had invited a number of pianists over the years - such as Joe Zawinul, Chick Corea and others - to come around and play the Fazioli. So, he said, when Tim was in Perugia, he would be glad if Tim could come to his apartment and play the Fazioli piano.

After the dinner with Tim and Sally, I was immensely encouraged that we were on the right track for Perugia, and the social aspects could be sorted out in the company of Pagnotta when we all were in Perugia, having a good time, and enjoying each other's company at one of Italy's great cultural events. Little did I know.

The idea I had been pursuing hitherto, of finding other gigs at smaller Italian festivals, was now jettisoned. Umbria was The Big Time, I felt, and we now had three groups to deal with. With the Umbria gigs in the bag, the better strategy would now be to try and get a foothold for all the groups in some of the other major European jazz festivals.

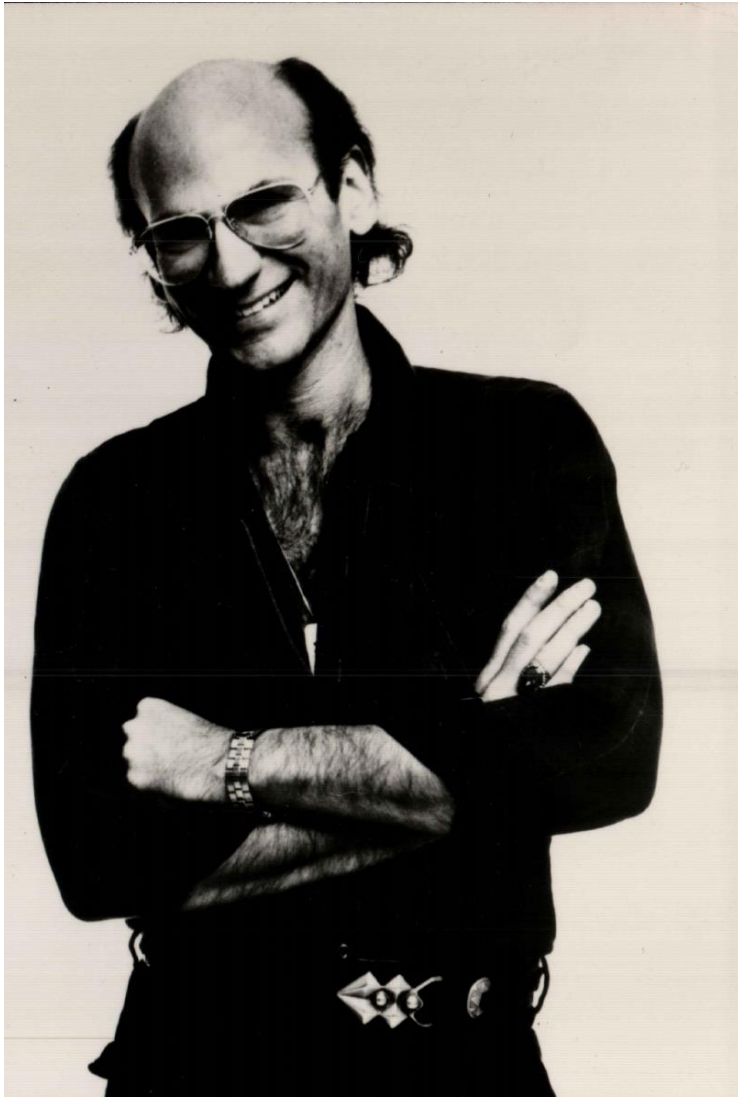
Carlo Pagnotta alerted me to the meeting of the Organisation of European Jazz Festivals to take place in New York on January 10-13, 2001. The meeting of this organisation was timed to coincide with a conference of the International Association of Jazz Educators (IAJE), a very big gathering. It took place in (or rather it completely took over) two adjoining NY hotels, the Hilton and the Sheraton, and was attended by about 7,000 delegates.

I understood that all the festival directors would be staying in the same hotel that housed the conference. If I could get there, I would have a fighting chance of lobbying them, with a view to their taking the three groups. Courtesy of a grant of \$5,022 from the Australia Council (Audience & Market Development) I was able to attend.

My mission was to see the directors of the following festivals: Jazz Fest Wien (Austria); Pori Jazz Festival (Finland); Jazz a Vienne (France); the Montreux Jazz Festival (Switzerland); North Sea Jazz Festival (Holland); Molde International Jazz Festival (Norway); Festival de Jazz de Vitonia-Gasteiz Airtel (Spain); and the International Istanbul Jazz Festival (Turkey).

I had good meetings with all of the festival directors, with the exception of Montreux. The well-known Montreux director Claude Nobs was not present, and was represented by Stephane Grau, who ran the fringe festival at Montreux. I was able to see Grau. I gave each festival director a CD-Rom with the home pages of the three groups and also three tracks from the Browne Haywood Stevens CD *Sudden In a Shaft of Sunlight*.

Sometimes it was difficult to get an appointment with these major festival directors. They were besieged by agents from all over the world, seeking gigs for their clients. But it was managed, and I have to say that Carlo Pagnotta was of great assistance, simply by having reported to many of them what a good time he had had in Australia in October/November, 2000.



*David Liebman: a high opinion of JazzChord; by far the best of its kind...*

In the interim I was able to enjoy the IAJE Conference, a huge event which presented a lot of fine music and seminars, all free-of-charge to those who had registered. A highlight was being able to hear a stunning one-hour performance in one of the hotel foyers by the Australian *a cappella* group The Idea of North. And I particularly enjoyed meeting the saxophonist Dave Liebman, who had a stall there. Liebman confirmed his high opinion of *JazzChord* (“This newsletter is by far the best of its kind – keep it up.”)

To cut a long story short, I had good meetings with all of the festival directors, and came home thinking that the chances of all three groups getting extra gigs were good.

The two most enthusiastic festival directors were Jyrki Kangas (Pori Jazz, Finland) and Gorgun Taner (International Istanbul Jazz Festival, Turkey). Ultimately, after negotiations which took place over coming months, Kangas was to come through with 15 performances in all for the three groups at Pori Jazz, and he agreed to pay each musician US\$250 per performance. This brought in a total of US\$13,250 in performance fees for the three groups, which substantially improved the income side of each group’s budget.



*Jyrki Kangas: 15 performances for the three Australian groups at Pori Jazz in Finland...*

Turkey's Gorgun Taner was initially the most enthusiastic. His exact words, which I noted down as soon as he uttered them, were: "I've got a good feeling about this; let's do it". Unfortunately for the current tour, Taner was to postpone 2001 for a much more ambitious project the following year: he came up with what he described as an "Australian invasion" – I wondered if he had Gallipoli in mind - for his festival in 2002. This major event, he said, would include 4 to 5 jazz ensembles, Australian food & wine, and Australian films.

Of course, this did nothing to help the 2001 project (and was not followed up for 2002, following my resignation as National Jazz Development Officer in late 2001).

Two other festival directors (Spain, Holland) in NY gave me some cause for optimism. However, no festival director could be expected to make decisions in New York. They agreed to take away the CD-Rom and promotional material featuring the three groups.

To be honest, I was disappointed in the subsequent lack of interest in the three groups across the board in the following months. I can only assume they were unimpressed by the music they heard on CD. On the other hand, I was very encouraged by a meeting with the Canadian Marc Vasey, who was in New York for the IAJE conference.

Marc Vasey was one of four international jazz VIPs brought to Australia by the Australia Council in late 2000 (see above). I spent a good deal of time with him during his time in Australia, and regarded him as a friend. Accordingly we had breakfast together in NY in January, 2001, during the IAJE Conference.



At this meeting, Vasey was unexpectedly expansive: once I had explained that we had three Australian groups coming to Umbria Jazz, he himself came up with the idea that those groups should swing through the various Canadian jazz festivals, from about June 20 – July 1, 2001. I came away from that meeting feeling optimistic. Vasey undertook to make approaches to the various festival directors on behalf of the Australian groups. Accordingly I supplied him with standard promotional material on the three groups.

Vasey, however, proved to be a major disappointment. After my return to Sydney I sent him a series of emails over a period of some six weeks, from mid-January to late February, 2001, in order to follow up his very welcome initiative. None of those emails engendered a response from Vasey. I made numerous telephone calls, and left frequent messages on his answering service. But, there was still no response. There never has been an explanation for Vasey's apparent loss of interest, nor indeed his apparently discourteous behaviour. It is probably most likely that he was not enamoured with the music he heard on the CDs I supplied on the three groups– but I think we will never know.

Meanwhile, for the tour to become a reality, funds needed to be provided by three government sources: the Australia Council, the New South Wales Ministry for the Arts, and Arts Victoria. Our job was to ensure that funds came through to fund the inevitable deficits involved in such tours. I had hit on the idea of adding a tour manager/publicist to the tour, and I thought that the obvious candidate was the Melbourne jazz enthusiast Vicki Horne.



*Vicki Horne: she had taken on the role of Contributing Editor with JazzChord, in order to firm up the Melbourne content of the magazine...*

I had asked Vicki to take on the role of Contributing Editor with *JazzChord* sometime in 2000, in an effort to firm up the Melbourne content of the magazine, and we had worked well together. Also, I understood she was good friends with Ronny Ferella, and Ronny's wife the singer Michelle Nicolle. Vicki's day job was an important position with the non-profit organisation Oxfam, so I believed she was a

person apparently with professional administrative skills. As the applications by the three groups to the three funding authorities were ultimately successful, they all chipped in to fund Vicki's participation. She was to be paid \$8,000 for her role as tour manager/publicist.

A meeting to discuss this project took place in Sydney at the Sydney Dance Company café on or around May 23, 2001, about two months before the tour commenced. The participants were the three bandleaders (Ronny Ferella, Tim Stevens, and Bernie McGann) the tour manager/publicist Vicki Horne, and myself. There was some controversy later about what was discussed and agreed upon at this meeting. I now realise that I should have prepared a statement, summarising what was discussed, which was my normal custom for all such meetings (to guard against misunderstandings which might arise later). I cannot recall why, in the case of this particular meeting, I failed to observe my normal practice. This was a serious oversight on my part, which obviously left some of the participants in the meeting ill-informed.

A later controversy chiefly concerned the absence of contracts between the groups and Pori Jazz. For various reasons, no contracts had been signed. At the Pori festival, when the performances took place, some in the Australian party came to believe that this was a serious oversight.

However, the Pori director Jyrki Kangas gave me to understand, months earlier, that if contracts were signed, he could only guarantee nine performances. If the Australians were prepared to be flexible, and not locked in to a specific number of performances, he could probably see his way clear to increasing the number of performances once the Australians were in Pori. This turned out to be the case, as the Australian groups between them did 15 performances, rather than the nine originally foreshadowed. So, given this flexibility on the part of the Australians, the absence of contracts certainly worked to their advantage.

Unfortunately this quite satisfactory state of affairs was exacerbated at Pori by an error made by Pori officials. The Australians were apparently told in Pori that they would be paid US\$250 per musician "per day". In fact, Jyrki Kangas's agreement with me provided that they should be paid US\$250 "per performance". This was an important distinction, as the three groups were scheduled to do two performances each on Sat Jul 14, and the McGann Trio had two performances on Mon Jul 16. This was a minor conundrum which was sorted out by myself and the Pori officials within 24 hours, as soon as I became aware of it. (By this time I was already in Perugia before I was made aware of this problem). It was a simple matter of providing the Pori officials with written evidence of the agreement between myself and Kangas. The Pori officials apologised for their error.

Another problem at Pori occurred when the tour manager Vicki Horne picked up the money on behalf of the three groups. It should have been a total of US\$13,250 simply calculated on the number of musicians in each group, times the number of performances, times US\$250. It is difficult to understand how an error could be made given the simplicity of the transaction. Nonetheless, inexplicably, the amount received by Vicki Horne from Pori was \$750 short. In practice this resulted in the Tim Stevens Trio being unpaid for one performance. Once again, the lack of contracts was blamed, but of course this was another minor error made by the Pori officials,

which could have been resolved at source, by simply double-checking the calculation. Once again I was quickly able to rectify this error as soon as I became aware of it, and the shortfall of US\$750 was immediately forthcoming from Pori.

Such hiccups, or errors, or misunderstandings - achingly familiar to anyone who has ever been on tour in such a situation - were minor indeed, and would have been handled by experienced musicians and/or tour officials in their stride. However, it became apparent later that, in the minds of some in the Australian contingent, these molehills had become mountains. Some Aussies arrived in Perugia feeling very negative – and convinced that preparations in advance of the tour had not been thorough enough to obviate the hiccups that had emerged in Pori. The dysfunction in the Australian contingent at Perugia originates here.

Meanwhile, going back to tour preparations, other gigs subsequent to Umbria had now been confirmed. Through the energetic activity of Clelia March of the Australian Embassy in Rome, three gigs were offered to the Tim Stevens Trio as part of an Australian film festival on the Isola Tiberina in Rome. Clelia also put me in touch with a woman called Maria Luisa Bigai, who offered a gig at Fontanonestate, a lovely venue in the foothills outside Rome. This would be done by the Stevens Trio (with Ronny Ferella on drums, as Simon Barker would, by this time, have returned to Australia) plus the singer Michelle Nicolle (Ronny Ferella's wife). After Umbria, the McGann Trio was to fly to Copenhagen for their gig at the Copenhagen JazzHouse. Unfortunately at this time The Bimhuis in Amsterdam was closed for renovations. Otherwise I believe the three Australian groups could have performed there, courtesy of Huub van Riel.



*Melbourne singer Michelle Nicolle: included in a gig with the Tim Stevens Trio at Fontanonestate, a lovely venue in the foothills outside Rome...PHOTO COURTESY AUSTRALIAN JAZZ REAL BOOK*

Back to Carlo Pagnotta in Perugia: A few days before the arrival of the Australians he showed me, with some pride, the new venue where the Australians would be presented: the Oratorio di Santa Cecilia. I realised immediately that such a live room, with virtually nothing to absorb the sound, would be challenging for the Australians. I was also surprised that Pagnotta had chosen to charge admission to the Australians' concerts. Admittedly it was only a token door charge of about AUD5.00 but, in a festival with a plethora of free-to-the-public open air performances on street stages throughout Perugia, I wondered if the Australians would attract a paying audience. Also, importantly, the performances at 12 noon and 2pm clashed with siesta in Perugia.



*Carlo Pagnotta: he had delivered his side of the bargain...*

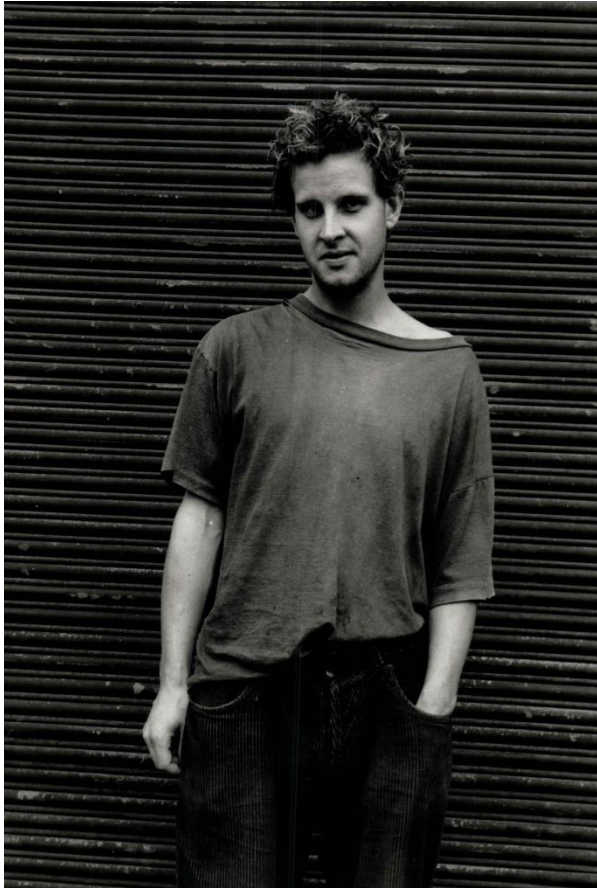
Nonetheless, Pagnotta had basically delivered his side of the bargain. He asked me to pass on his best wishes to the Australians when they arrived in Perugia, and said he was looking forward to the press conference, which was scheduled for July 19, and would be attended by the Australian Ambassador to Italy Murray Cobban. Pagnotta told me it had taken him three months of negotiations with the Australian Embassy in Rome to get the Ambassador to attend. But it had been achieved – an incredible feat for Umbria Jazz, and indirectly for the Australians.

In advance of the Australians' arrival in Perugia, in my naivety, I saw no reasons why, in principal, the Australian Stage at Umbria could not become an annual event. Particularly if Tim Stevens got to play Pagnotta's Fazioli piano; little things mean a lot. Pagnotta had shown much goodwill. If the Australian participation in the festival went off well, I felt Pagnotta might be open to the idea of duplicating the Australian Stage in future years.

However, the sad reality is that the Australians in Perugia were a disappointment for Pagnotta. I hasten to say that much of the following is speculation on my part. For some months I had been worried by the substantial personnel changes that had



occurred in the groups heard by Pagnotta in Australia. Firstly, I believe Pagnotta thought he was getting the Browne-Haywood-Stevens Trio – instead he got the Tim Stevens Trio, a different kettle of fish, performing music unlike that of the original trio; secondly, he thought he was getting Ishish with the trumpeter Eugene Ball in the front line – instead he got Ishish with the trumpeter Phil Slater (a musician whom Pagnotta had heard in the Side On Café in Sydney, in a bop context, and had not been impressed); thirdly, he thought he was getting the Bernie McGann Trio with the great drummer John Pochée – instead he got the trio with Nick McBride on drums.



*Melbourne trumpeter Eugene Ball: heard at Wangaratta by Pagnotta in Ishish, but replaced by Sydney's Phil Slater for the Umbria Jazz tour...*

One might say that this sort of thing doesn't matter. But to someone like Carlo Pagnotta, with his encyclopaedic knowledge of jazz, and his keen ears for the nuances in the music – in his company I had heard uncanny evidence of this several times over - I believe that what was presented in Perugia was significantly different to what he had heard in Australia. Therefore it is not inconceivable that he felt let down. Pagnotta attended the first performance by the Tim Stevens Trio, but left abruptly at its conclusion, without speaking to anyone.

With the benefit of hindsight, I now believe I should have informed Carlo Pagnotta of how I felt the goalposts had been moved – unavoidably, it may be argued - by the Australians, well in advance of the tour, and asked him if these changes were in order, from his point of view. In other words I should have been more

interventionist. But I was reluctant to be involved in what were the artistic concerns - really the province - of the musicians themselves. The realisation of what may have been lost dawned on me only when, at Umbria Jazz itself, I sensed Pagnotta's disappointment. Given his volatile temperament, I believe he simply switched off. Even though I was occasionally in his company subsequently at the festival, he never again mentioned the Australian Stage, and I was reluctant to bring it up.

Following my return to Australia I attempted to follow up the rather loose talk that had taken place regarding a quid pro quo for the Australian Stage. My understanding was that this would involve a visit to Australia in 2002 by an all-star Italian group which probably would have included two giants of Italian jazz, the trumpeter Enrico



*Two giants of Italian jazz, trumpeter Enrico Rava (pictured above) and pianist Stefano Bollani (pictured below) were to tour Australia with other Italian musicians, as a quid pro quo for the Australian Stage, but this idea was never followed up by Carlo Pagnotta... PHOTO CREDITS GIANCARLO BELFIORE*



Rava and the pianist Stefano Bollani. But my subsequent emails, requesting publicity material on the Italian musicians, went unanswered. I returned to Umbria Jazz in 2002, once again as a guest of the festival, but did not run into Pagnotta at all. By this time I was aware that he had turned his attention to another Australian project: an event which took place in Melbourne in 2003, called Umbria Jazz Down Under, about which I know little, as by that time I was on a long sabbatical.

As for Umbria Jazz 2001, Pagnotta may well have believed that his efforts largely went unrewarded. The reservoir of goodwill that had been built up, as a result of his visit to Australia, and the effort he had put into the Australian Stage in Perugia, evaporated overnight.



*Buster Keaton: Austage 2001 reminds me of a scene from one of his old films...PHOTO COURTESY BRONXBLANTERBLOG*

The Australians' participation in Umbria Jazz 2001 now reminds me of the scene from an old Buster Keaton movie, where a boat is launched with Keaton standing on the poop-deck facing the camera, saluting. The ship proceeds slowly, backwards into the water and, instead of floating, quietly submerges, and disappears under the water. It was a similar experience for the Australian Stage at Umbria Jazz 2001; it was launched, and sank without trace.

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*[A review of the performances by the three Australian groups, entitled "Bernie McGann Trio, Ishish and Tim Stevens Trio at Umbria Jazz 2001", written by the American jazz writer Mike Zwerin, appeared in the Aug/Sep, 2001 edition of JazzChord. It is reproduced on this website in the CONTRIBUTIONS section at this link <https://www.ericmyersjazz.com/contributions/>. Zwerin, who was in 2001 the jazz and popular music writer for the International Herald Tribune, based in Paris, died in 2010.]*