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Registered Charity 1068022

**PATRONS:** Dame Cleo Laine, Paula Gardiner, Huw Warren

## Review of the Year 2016 - Adolygiad o'r Flwyddyn 2016 30<sup>th</sup> Anniversary 1986-2016

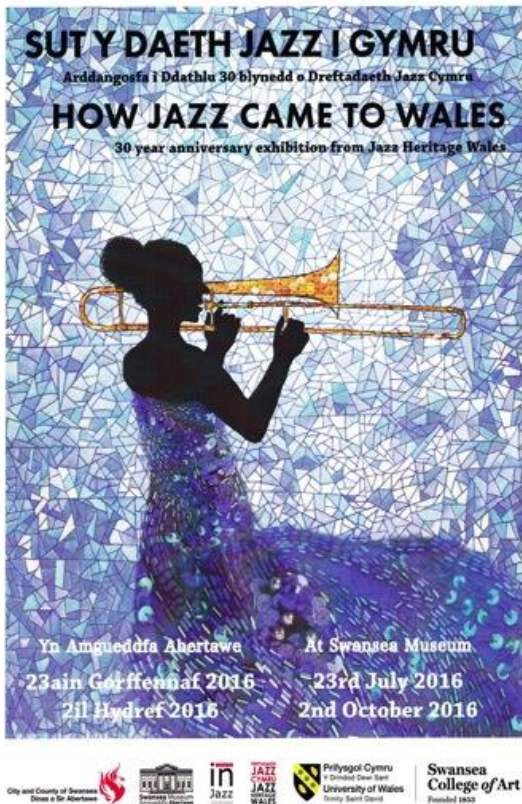
Jazz Heritage Wales is a registered charity 1068022 founded by **Jen Wilson** in **1986** and run by a Board of Trustees, based at University of Wales Trinity St. David (UWTS D). We have no paid staff. We are not just about jazz but the social history, culture and politics of the music is important too. Jazz in Wales has evolved over 200 years. We are the UK's only mixed media jazz heritage resource centre and have over 30 years of experience working in community groups and cultural industries in Wales. **UWTS D** conferred **Hon. Professor of Practice on Jen in July 2016**. We are indebted to **UWTS D** for their support and encouragement and also to all the staff at **Townhill Campus Library** where we are based.

This year, to celebrate our **30<sup>th</sup> Anniversary**, we worked closely with students from across the disciplines in the Faculty of Art & Design, researching and developing a major exhibition **HOW JAZZ CAME TO WALES** launched at Swansea Museum on **22<sup>nd</sup> July 2016**. Students designed posters, flyers and exhibition panels, worked on advertising and marketing, and liaised closely with the media, museum staff and ourselves. **Over 44,350 people came to see the exhibition.**



Pictured here l-r are **Derek Bainton**, Head of School of Visual Communication, and students **Rebecca, Aidan** and **Amy**. The students not available for the photo opportunity were **Kai** and **Hannah**. Working with young people brings a breath of fresh air into the jazz office and an alternative way of looking at things. They were surprised, delighted and inspired by our multi-media collections. We are looking forward to working on other student projects during 2017 and inspiring more students.

Photo © Jazz Heritage Wales / Rob UWTS D



The poster designed by students was inspired by our **Patron Dame Cleo Laine's** Carnegie Hall gown on display (see below). **Paul Giuffrida**, Exhibitions & Events Officer, Swansea Museum, welcomed all to the launch on 22<sup>nd</sup> July 2016. Our Chair of the Trustees **Deb Checkland** opened the exhibition with over 80 guests attending. Speakers were **Kim Collis**, West Glamorgan County Archivist who stressed the importance of preserving and celebrating an unexpected part of Wales's cultural heritage. UWTSD Deputy Chair of Council **Pam Berry** expressed her delight at seeing an inspiring collection in such a prestigious institution as Dylan Thomas's much loved Swansea Museum. **Jeff Towns** of Dylan's Bookshop and Dylan's Mobile Bookstore, spoke of our **John Godrich** collection. John Godrich was the co-author, with R.M.W. Dixon, of the world renowned and internationally respected *Blues and Gospel Records 1890-1943* published by Storyville Publications & Co. Ltd. 1964, dubbed "the bible for collectors of pre-war African American music."

The astonishing part of the story is that John Godrich was a Swansea man, living in Waun Wen, who cycled to his job on Swansea docks each day while making the discography his life's work. Jeff donated another box of Godrich papers and tapes into our archive, making six boxes in all – another Ph.D project in the waiting! Jeff then read out a message of support from **Cerys Matthews**.



Photo © Jazz Heritage Wales / Deb Checkland Chair of Trustees with Dame Cleo Laine's "Carnegie Hall" 1999 gown worn for the 25<sup>th</sup> anniversary of her concert there in 1974.



Photo © Jazz Heritage Wales / Silva Huws

The concert was recorded and released as an album “Live in Manhattan.” Dame Cleo also wore this gown when she appeared at the **Hollywood Bowl** on 13<sup>th</sup> August 2003, in a tribute to **Ella Fitzgerald**. We also hold two further stage gowns of Dame Cleo, a large collection of her recordings, and her biography “Cleo”, Simon & Shuster Ltd. 1994. Our Engagement Plan is to work in the future with textile and surface pattern students.

Below is our 1920s display case



Photo © Jazz Heritage Wales / Silva Huws

Below is part of the **Beryl Bryden Collection** comprising her stage gowns, her Billie Holiday Award and



Photo © Jazz Heritage Wales / Silva Huws

memorabilia. Pictured here is Beryl's famous washboard which Beryl played on the historic 1955 **Lonnie Donegan** recording of "**Rock Island Line**", which ushered in the UK's skiffle craze setting the Beatles off on their road to fame and fortune. Also displayed are some of her artefacts and costume jewelry, BBC awards and her framed Honorary Citizen of New Orleans award. **Ella Fitzgerald** once said of Beryl that she was "*Britain's Queen of the Blues*". We interviewed Beryl for her Oral History which was awarded a **Highly Commended Certificate** in 1994 from (Lord) **Melvyn Bragg** for the **British Library Life Story Awards**.

We are grateful to **Anthea Lake** for donating this collection to us.



Below is one of the many stage gowns donated to us by **Blanche Finlay**. Not only a fine jazz, blues and gospel singer, Blanche was also an educator and politician. With friends, Blanche opened the pioneering **Ebony Club in 1967**, Manchester's first multi-cultural arts space used as an education and meeting centre during the day and a jazz and blues club at night where Blanche and her band sprinkled stardust over large audiences.



Photos © Jazz Heritage Wales / Blanche Finlay / Silva Huws

Here Blanche is pictured in her other persona of Branch Secretary of Equity, attending the AGM in 1968. Blanche won a scholarship to Ruskin College, Oxford, and campaigned for married women to be allowed into the halls of residence, previously only allocated to male students. Blanche gained several degrees and professional qualifications, and later became **Black Women's Officer** at Manchester City Hall. Blanche donated 17 spectacular stage gowns into our collection and gave an inspiring Oral History interview. Our **Oral History Collection** is a prime resource for historians and Ph.D. students, as well as those researching material for media, TV and film. An example being our many projects for BBC Radio 3 and 4.





This Asian performance gown is the oldest in our collection c.1900. Guitarist and singer **Tanjoy Wilson** was on tour in India and loved this gown. The Asian performer loved Tanjoy's guitar, so they did a swap. Tanjoy eventually donated the gown to us. It needs high maintenance as the beads are sewn onto a gauze background which is slowly disintegrating. Conservation grant applications are a priority, unfortunately our last application to repair and conserve our **Stage Gown Collection** was rejected. The painting of vocalist **Betty Carter** is by the late, world acclaimed Swansea artist **Valerie Ganz**, who also donated 3 other paintings into our collection.

Photos © Jazz Heritage Wales / Silva Huws



Also displayed with the Asian gown above is our **1905** Edison Phonograph with cylinder records, part of our **Player Collection** seen here:

L - r: **1930s** HMV Radiogram, **1950s** Bush Radiogram, **1940s** GEC Radio.

Our exhibition began with the Life and Times of **Willis the Runaway Slave**, Swansea's involvement with the slave trade, and the music of its era; all part of our on-going research programme. Our schools touring production **BEFORE FREEDOM** telling the true story of Willis who was set free on Swansea docks in 1833 by the Portreeve, has now become part of the **People's Collection Wales/Casgliad y Werin Cymru** ([www.peoplescollection.wales](http://www.peoplescollection.wales)). Willis (below left) is played by singer and actor **Christian Rae** and **BEFORE FREEDOM** is toured to schools with live music and screened images, subject of course to successful funding applications.



Photo montage: © Jazz Heritage Wales / Derek Gabriel

**On our wish list is a statue of Willis to be erected on Swansea Marina or the SAIL bridge** commemorating his historic journey as a stowaway on a copper ore carrier from New Orleans to the Landore Copper Works (a future student project?). He declined the captain's offer to work his passage back to New Orleans, preferring to take his chances in Swansea. Children at the exhibition were fascinated with the slavery chains on show. One of the songs from **BEFORE FREEDOM** sung by **Willis/Christian Rae** is *Slavery Chains Done Gone at Last*. We need help with funding apps for further schools tours!



Photo ©Jazz Heritage Wales / Derek Gabriel / Silva Huws.  
 Chains courtesy of the **South Wales Miners Library**.  
 Willis is pictured at Swansea Abolitionist **Jessie Donaldson's** grave, Swansea.  
 Thanks to **Hilary Edmiston** for Jessie Donaldson's family photographs.

Music to launch the exhibition and during it was provided by the Jazz Heritage Trio below. **Margot Morgan** (left) and **Elissa Evans** “sang the panels” with **Jen Wilson** on piano: from slave songs, plantation melodies to jazz classics. The stage setting is a backdrop of the Ivy Benson Orchestra. Elissa Evans was also the **Artist in Residence** during the exhibition providing work sheets for children, making cards and prints and drawing the exhibits. Margot Morgan’s **Brynmill Community Choir** also performed songs from the **Fisk Jubilee Songbook of Negro Spirituals**, recreating the freed slave choir’s visits to Swansea in 1874 and 1875.



Photo © Jazz Heritage Wales / Silva Huws



Photo © Brecon Jazz Club BJ2016

Part of our exhibition travelled to **Brecon Guildhall** for their **Women in Jazz Weekend August 2016** in association with Brecon Jazz Club. Deborah Glenister (sax), Elissa and Margot performed in front of our **Crossing Oceans** panels. **Jazz Heritage Wales were presented with the 2016 Award for Documenting Jazz by Lynne Gornall of Brecon Jazz Club...** a handmade glass bowl made in Brecon by **Kathryn Roberts** of the **Gate Gallery** and funded by Brecon Jazz Club. We are indebted to the support and encouragement we have received from Lynne Gornall and Roger at Brecon Jazz Club and for giving us the opportunity to perform at the Mayor’s Reception and to jam with all the other bands at the festival.

**Deborah Glenister** (sax) is our **Women in Jazz Allstars** workshop leader, composer and arranger, who has inspired many young girls and women to dip their toes into unknown waters, enabling them to perform with the Allstars at public and charitable events. Some have gone on to form their own groups or attend music school.



Our collection of slave songs and gospel music, as well as books on the history of the **Fisk Jubilee Singers** has given inspiration to many. Vocalist and Deputy Chair of our Board of Trustees **Margot Morgan**, pays tribute to the Fisk Jubilee Singers by writing settings of their songs, and conducting them a capella with her **Brynmill Community Choir** - seen here at the **HOW JAZZ CAME TO WALES** exhibition.



Photo © Jazz Heritage Wales / Silva Huws



Photo © Jazz Heritage Wales / Courtesy Fisk University, Nashville, Tenn.

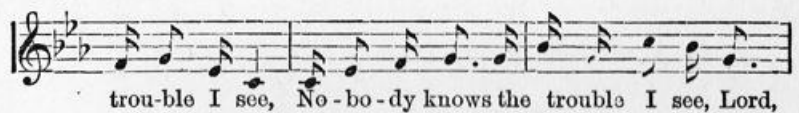
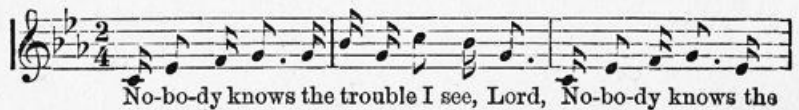
## JUBILEE SONGS.

It will be observed that in most of these songs the first strain is of the nature of a chorus or refrain, which is to be sung after each verse. The return to this chorus should be made without breaking the time.

In some of the verses the syllables do not correspond exactly to the notes in the music. The adaptation is so easy that it was thought best to leave it to the skill of the singer rather than to confuse the eye by too many notes. The music is in each case carefully adapted to the first verse. Whatever changes may be necessary in singing the remaining verses will be found to involve no difficulty.

No. 1.

**Nobody knows the Trouble I see, Lord!**



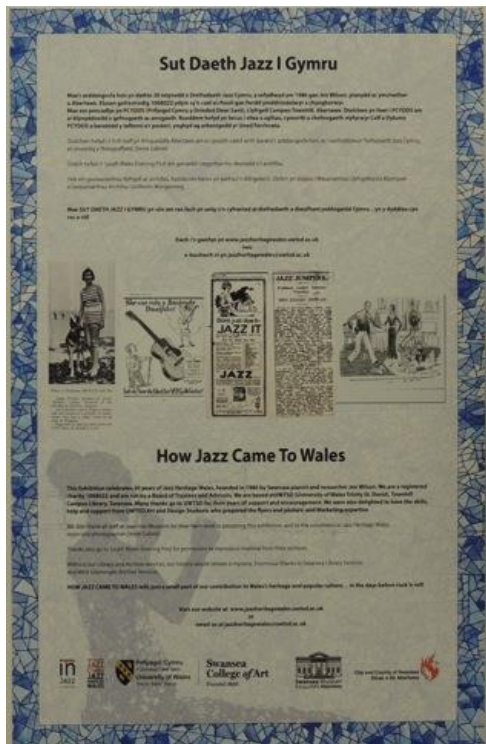
The images above are taken from our copy of *The Story of the Jubilee Singers With Their Songs*, by J.B.T. Marsh, published by Hodder and Stoughton, London 1892. The Singers last visited Swansea in **1907** as **The Fisk Jubilee Trio** with **Miss Emma Mocara, Mr McAdoo, Miss Laura A. Carr**. Mr McAdoo pointed out “a difference between the old Jubilee Singers and the present Trio: the former would hear these melodies in their rough state, but would never present them as heard. We sing the melodies exactly as the slaves used to sing them, and that is why they appealed so to the white people.” The 1907 Fisk Jubilee Trio raised money for “the poor of Swansea” via the YMCA in thanks for the support received over the years from the people of Swansea.

Our Paul Robeson Corner from **HOW JAZZ CAME TO WALES**

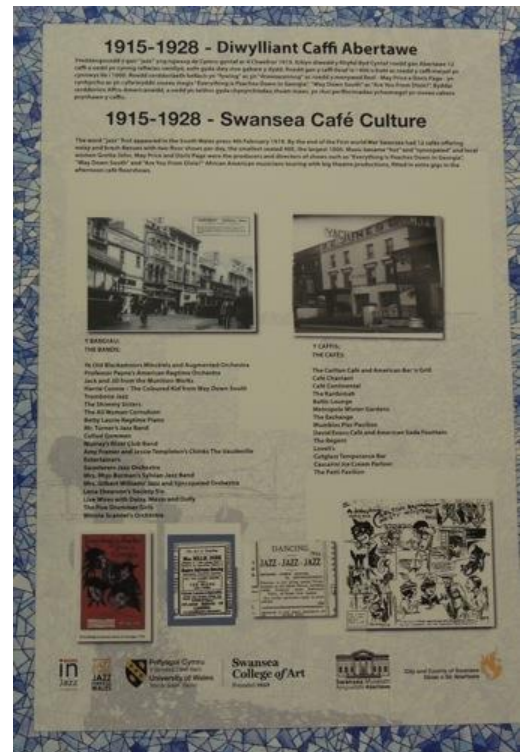


Photos © Jazz Heritage Wales / Silva Huws

Our **Paul Robeson** corner featured a “live link” by phone of the historic 1957 Welsh Transatlantic Exchange of Robeson speaking to an audience of South Wales miners at Porthcawl’s Grand Pavilion. Robeson recited a Langston Hughes poem, sang in Welsh and the Treorchy Male Voice Choir reciprocated with “*We’ll keep a Welcome in the Hillside.*” Also featured is an oil on canvas painting of Paul Robeson by former student at UWTSD **Rhydderch Wilson**.



Our extensive new series of exhibition panels explains how jazz evolved from “weird slave songs”, and abolitionist campaign songs, minstrelsy to ragtime, fast revues and burlesques, all of which featured in **Swansea’s cafés during the First World War**. Cafés were a support for women and children, providing some respite from the horrors of WW1.



**Lynne Gornall and Roger** from **Brecon Jazz Club** had earlier visited our **Jazz Heritage room in UWTSD Townhill Campus Library**. Deb Checkland our Chair showed them around and they had a great day peeking at our stage gowns, looking at photographs and deciding what panels to display for the **Women in Jazz** weekend held in **Brecon Guildhall from 12<sup>th</sup> August 2016**. Lynne and Roger are outstanding ambassadors for jazz in Wales.



Photo © Jazz Heritage Wales / Deb Checkland. Dame Cleo on panel on r.

During our **HOW JAZZ CAME TO WALES** Exhibition a very convivial evening was spent at our **Jazz Greats** event. A large crowd turned up to listen to **Sue Essex** (right) former **AM Welsh Government**, discussing with **Jen Wilson** (left) the life and times of jazz women who had made an impact on their lives. Sue, living youthful days in London, was able to see influential women first hand like Sister Rosetta Tharpe, Kathy Stobart, Otilie Patterson, Beryl Bryden, Barbara Thompson and Cleo Laine while Jen living in Swansea had to resort to the “wireless”. Favourite tracks were played and dissected, one being **Otilie Patterson’s Georgia Grind**. Jen never saw Otilie singing live but had interviewed Otilie at her home in Ayr in November 1990, now part our **Oral History Collection**. Otilie is seen here on the right, on one of our **STEPPING OUT** touring exhibition panels. The audience was enthralled by Otilie’s account of what it was like working with the **Chris Barber Band**, and **Howling Wolf, Sister Rosetta Tharpe, Big Bill Broonzy** etc. plus Otilie’s mother being caught up in the Russian Revolution and her father who chauffeured for the family of Thomas Andrews, the naval architect of the Titanic!. More graduate and post-grad opportunities for music and cultural history students!



Photo © Jazz Heritage Wales / Silva Huws L – r Jen Wilson, Sue Essex, Otilie Patterson

Other events we were involved with this year was the very successful **SWANSEA INTERNATIONAL JAZZ FESTIVAL** run by the hardworking Creative Director pianist **Dave Cottle**. The **Patron of SIJF** is **Dr. Karl Jenkins CBE** who opened the festival.

The **Three Divas/Jazz Heritage Trio** (Margot Morgan, Jen Wilson and Elissa Evans) were at the launch of **SIJF** on Swansea's Marina – in the background is the **COPPER JACK BARGE** wearing its huge SIJF advertising tarp. The Copper Jack sails jazz cruises up the River Tawe to Landore Copper Works, where Willis the slave landed. Our **CROSSING OCEANS** touring exhibition, viewed by hundreds, was displayed at the **Dylan Thomas Centre** for the duration of the jazz festival.



Photo ©Jazz Heritage Wales / Elissa Evans

Two major illustrated public lectures were given by Jen: *The Devil's Music in Wales - Hot Music to Swing for Swansea International Festival of Music* at **UWTSD's** Alex Building Round Reading Room, and *The Devil's Music in Wales – First Jazz Age in Swansea's Cafés* for the **Royal Institution of South Wales** at **Swansea Museum**. These presentations were adapted from two chapters from Jen's book delivered to the **University of Wales Press** in July 2016 - *JAZZ The Devil's Music in Wales: feminists, fascists, fashion and some o' that Old Time Religion*. Our resources at Jazz Heritage Wales include a wealth of material on the social history and politics of the music – a treasure trove for graduate and post graduate students and teaching staff, such as **Sam de Boise** (below), a **postdoctoral researcher in Musicology** who phoned us from Örebro University, Sweden, for an extensive interview. His current project is a Cross Cultural Exploration of Gendered Music Practices in the UK and Sweden. He primarily writes and researches on gender, feminist theory, music and social inequalities but also has an active interest in looking at capitalist social relations, social change and music.



Jazz Heritage Wales is planning its first International **Jazz Symposium** for 2017/18 and international academics have expressed interest in giving papers, Sam included. We are also planning other projects and particularly keen to promote the newly acquired **Ivy Benson and Sheila Tracy Collections** which include 25 years of BBC recordings. Already, extensive media interest is being shown in the **Ivy Benson/Sheila Tracy Collections** with proposals for a TV series or a film.

We are also working with author and researcher **Jenna Bailey** who is writing a book on Ivy Benson; Jenna (Canada based) worked for two years mediating to secure the Ivy Benson Collection for Jazz Heritage Wales. We thank her for her work in securing women's history for future generations.

We are indebted to the in-kind funding and extensive support we receive from UWTSD University of Wales Trinity St. David.

**Deb Checkland**  
**Chair of Board of Trustees and Advisors**  
**ANNUAL REVIEW December 2016**