

# REVIEW: Geoffrey Keezer Trio feat. Gillian Margot + TC4 play Brecker at the 5th TW12 Jazz Festival



Applause at the end of the 2017 TW12 Festival  
L-R: Geoffrey Keezer, Gillian Margot, Laurence Cottle, Alyn Cosker

## **Geoffrey Keezer Trio feat. Gillian Margot + TC4 play Brecker (TW12 Jazz Festival, Hampton Hill Theatre. 4 June 2017. Review by Sebastian Scotney)**

These were the final two concerts out of a total of eleven events over three days in three different venues. One can only praise the scale of Terry Collie and Janet McCunn's endeavour, bringing top quality jazz to a wider public in the south-western suburbs of London, without the protective cushion of subsidy. This is their fifth consecutive year of operation. Audiences this year seemed down, but the quality from the stage was superb.

The headline act brought top quality from both Los Angeles and the UK. Both of the sets started with the top-flight trio of pianist **Geoffrey Keezer** (former Art Blakey Jazz Messenger,

member of the Ray Brown Trio and multiple Grammy nominee...), bassist **Laurence Cottle** and drummer **Alyn Cosker**, who then became the backing band for Toronto-born singer **Gillian Margot**, making her UK debut. The moment from the concert that will stay in my mind longest was the opening number of the second half. The number was Stevie Wonder's *These Three Words*. It elicited from Keezer the complete pantechicon of devices one might associate with Oscar Peterson at his most flamboyant - it was as if the great Canadian monument had entered the room. It was one of many moments in the sets when the jaws of the other pianists in the audience dropped. But this was not just a breathtaking feat of piano playing. The ensemble between the three players through complex sequences was remarkable, considering the short preparation time that can have been available to them. Everything was achieved with verve, panache, energy and joy,

It was quality all the way: singer **Gillian Margot** also made a strong impression, first in a complex Keezer-ish arrangement of Joe Sample's **One Day I'll Fly Away**. As a singer, both emotionally and harmonically / rhythmically she delivers certainty and assuredness. Her blues - on the subject of how she intended to deal with an errant man - had a subtle intro and outro in duo with Laurence Cottle. Both of these sections were quiet masterpieces of assertion and control, and Cottle's clever whimsical closing-off of the piece was delightfully theatrical.

These two deeply satisfying sets rounded off an uplifting, marvellous, deeply worthwhile festival.

[http://www.londonjazznews.com/2017/06/review-geoffrey-keezer-trio-feat.html?  
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