

FEATURED

The Nile Session

Artist · Birmingham · May 2026

Birmingham\u2019s award-winning jazz trio — piano, double bass, drums. Fifteen years on the UK circuit, blending classic standards from the Great American Songbook with original compositions for the country\u2019s most discerning room

AT A GLANCE

At a glance

Bio, key details, links and a peek at the act – before we get into it.



MEMBER · ACTIVE

The Nile Session

artist · birmingham

The Nile Session is an award-winning Birmingham-based jazz trio – piano, double bass, drums – with fifteen years on the UK circuit. Sophisticated standards drawn from the Great American Songbook sit alongside the trio's own compositions, built for corporate events, restaurants, weddings and festivals. Atmosphere over volume, every time. Best on rooms wanting a sound that holds the conversation up rather than competing with it.

Key details

ESTABLISHED
2010LOCATION
Birmingham · UK-wideMEMBERS
3-piece – piano, bass, drumsGENRE
Jazz · Standards · OriginalsSTATUS
Award-winning · IndependentRATES
From £600 – see GX Index

Where to reach The Nile Session

Profile

gigxchange.app/profile/the-nile-session


Message direct

gigxchange.app/messages?to=the-nile-session


Book now

gigxchange.app/signup/venue


Birmingham gigs

gigxchange.app/gigs/birmingham


ORIGIN

The origin

How the act came together.

The Nile Session formed in 2010 out of a long Sunday-night jam at a Birmingham jazz cafe that no longer exists. Three players already circling each other on the city's post-Conservatoire scene found, three tunes into an open session, that they were a band – just one without a name yet.

A Birmingham band, by design

"Birmingham's jazz scene is small enough that every player has heard every other player," the trio says, "but big enough that you can build a working diary without ever leaving the M42. The Conservatoire feeds new musicians into the city every September, and a circuit of pubs, hotels and corporate venues needs exactly what we already play."

The first three years were residencies. Sunday afternoons at a hotel restaurant, Tuesday cocktail hours at a Jewellery Quarter bar, occasional Friday slots at a private members' club. Long sets, low pay – but a chance to learn a deep book of standards for audiences that wanted exactly that.

Awards, an album, a national diary

Year six was the first awards run. Year eight, the first festival booking. Year ten, the first self-released album of originals – a record the trio had been writing toward in soundchecks and after-hours sessions for the better part of a decade.

"We're a working trio, not a touring band," says the trio. "The pleasure is in the consistency. The audience can hear the difference even if they couldn't name it."

"Same three people, same instruments, fifteen years of conversation between them."



SOUND

The sound

What you're actually getting if you book the act.

Book The Nile Session and you're getting a piano-led trio that knows the difference between a jazz gig and a function gig – and treats both with the same craft. The book runs from Songbook standards through Monk and early Coltrane, and into the trio's own original catalogue across two albums.

Three players, three roles

"The whole point of being a trio is space," says the trio. "Piano takes the harmony, bass holds the line, drums shape the room – and any one of us can solo without the band collapsing behind them. A bigger band sounds bigger, but a trio listens harder."

Originals slot in alongside the standards rather than against them. "If you didn't know which were ours and which were Cole Porter's, you'd hear them as part of the same evening. That's the goal."

"A bigger band sounds bigger, but a trio listens harder."

Dynamics calibrated to the room

A restaurant booking sits at conversation-volume – brushes on the snare, sparse comping. A jazz-cafe gig steps up: longer solos, more interplay. A wedding moves through both registers in one evening: cocktail-hour atmosphere first, then a confident swing once the room loosens.

The setup scales for the brief: standard trio for most bookings, expandable to a quartet with vocalist, or a quintet with saxophone for festival bills.



WHERE

Where to see them

Birmingham base. Open to travel for the right room.

The Nile Session works a national diary out of a Birmingham base. Weeknight residencies and Sunday hotel slots stay close to home; weekend weddings and corporate dates run anywhere from London to Manchester to the Cotswolds; festival side-stages and concert bookings take the trio further afield each summer.

Book early for the busy seasons

The diary fills four to six months in advance for the two busy seasons – the *May-September wedding window* and the *late-November-December corporate-party run*. Anything inside those windows is worth enquiring about early; outside them the diary opens up considerably and shorter-notice dates are very much in play.

What you're looking at below

The next ninety days – live diary synced from the trio's profile, refreshed each time a booking is confirmed. Scroll down for the four kinds of room The Nile Session plays best, with notes on what to expect from each format.

The four kinds of room The Nile Session plays

Hotels and restaurants are the trio's anchor – Sunday residencies, weeknight cocktail-hour slots, fine-dining underscoring at conversation volume. Weddings and private events move through both registers in an evening: cocktail-hour atmosphere, dinner-music, then a swinging reception set with the quartet-plus-vocal format if the brief calls for it; the [wedding booking guide](#) covers the operational side. Corporate events – drinks receptions, awards dinners, end-of-year parties – carry the production overhead and the option of a branded set. And the summer jazz festivals (Cheltenham, Birmingham, Manchester and the smaller Midlands programmes) are where the originals catalogue takes the front of the set.

Upcoming dates · next 90 days

SUN
18
MAY

Hotel La Tour

Birmingham · 1pm Sunday brunch residency · Three sets

FREE ENTRY

SAT
31
MAY

Private wedding

Cotswolds · Cocktail hour + dinner + reception · Quartet w/ vocal

PRIVATE · BOOKED

THU
12
JUN

Edmund's Bar

Brindleyplace, Birmingham · 8pm · Trio set

FREE ENTRY

SAT
05
JUL

Cheltenham Jazz Festival

Side stage · 4pm · Originals + standards

TICKETS →

RATES

Booking & rates

How to get a quote, and roughly what to expect.

RESTAURANT / HOTEL

FROM **£600**

Three hours, conversation-volume sets, brushes-and-bass dynamic.

TO **£900**

WEDDING / PRIVATE

FROM **£1,200**

Ceremony, dinner-music underscore, reception swing set. Vocalist available.

TO **£2,000**

CORPORATE / FESTIVAL

FROM **£1,500**

Awards dinners, drinks receptions, festival side-stages. Branded set on request.

TO **£2,800**

The Nile Session prices in line with the UK working-jazz-trio bracket – the live [GX Index](#) publishes percentiles by city and event type. “If you want a number, look at the Index for a UK jazz trio of our experience and your event type. We sit above the median for the Midlands and around the median for London,” says the trio.

The cards above are the working ranges the trio quotes from. Restaurant and hotel residencies cover three-hour conversation sets. Weddings carry the PA, longer running time and a vocalist option. Corporate sits a notch above for production overhead and any branded-set requirements.

To book, message direct via the [Nile Session profile](#) on GIGXCHANGE. Deposit is held in escrow, contract is auto-generated, the balance clears via Stripe once the gig's done. No invoices to chase, no bank-transfer balance to nag about.

“Fifteen years of weddings have taught us that the booking conversation is half the gig,” says the trio. “If the venue or the couple don't feel confident by the time the deposit's in, we've already lost. The platform took the awkward bits out and let us focus on the conversation about the music.”

Venues, agents and event planners can also work the other way around: post an open date and let the trio (and other UK acts) apply. Same protections, same audit trail. *Three taps from finding the trio to a signed contract* is the bar.

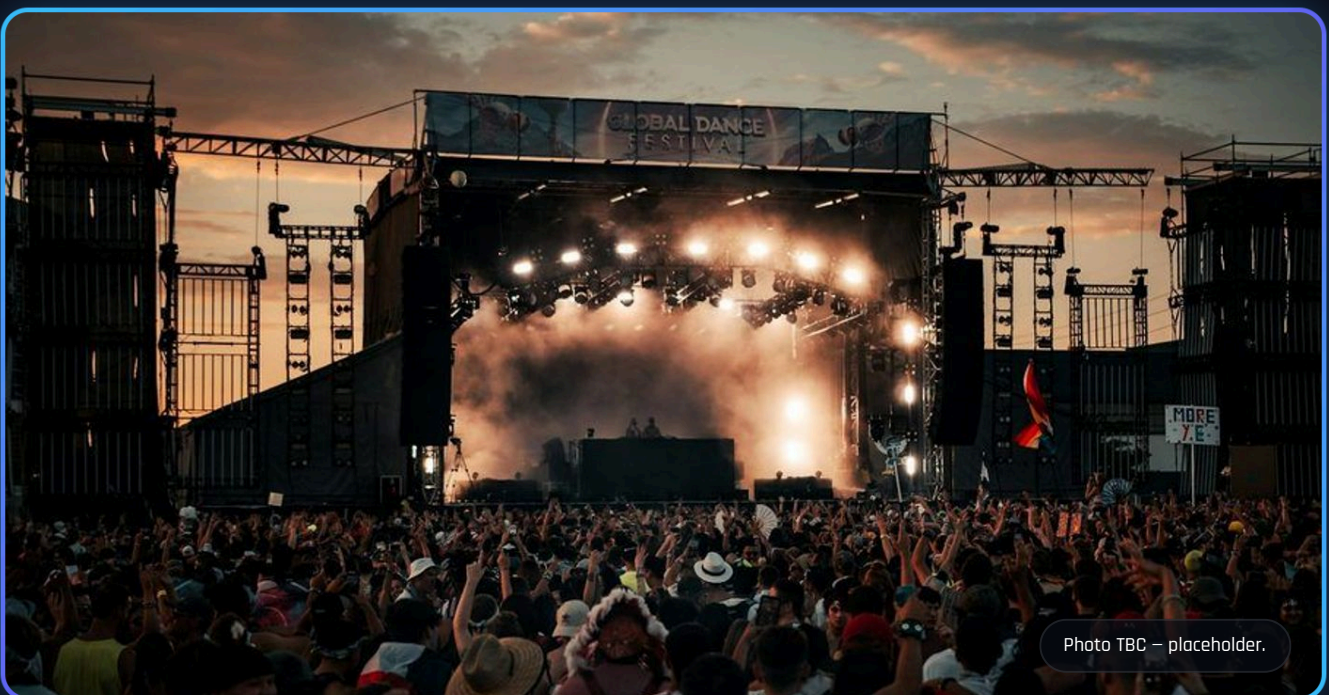


Photo TBC – placeholder.

Q & A

Quick-fire Q&A

Six honest answers from a working artist.

01

First gig the three of you played together – what was it?

A Sunday-night jam at a long-since-closed café in the Jewellery Quarter, summer 2010. We didn't know it was the first gig of a fifteen-year band, we just knew the third tune felt different from the second one. *By the fourth tune the room had stopped talking*, which in a jazz café in Birmingham is the closest thing to a standing ovation. We booked the next Sunday as a trio rather than a jam, and by Christmas we had a name.

02

One standard that always works in any room?

'Autumn Leaves'. *It's the standard everyone in the room half-knows even if they don't know they know it.* The melody is famous enough to land in a corporate dinner, the harmony is interesting enough to keep a jazz audience leaning in, and the form is generous enough that any one of the three of us can take a chorus without it feeling indulgent. If we had to pick a closer for a wedding instead, it's 'What a Wonderful World'. Different occasion, same maths.

03

Worst booking advice you've ever been given?

"Just play softly – nobody's really listening anyway." *If you tell yourself nobody's listening, you stop being worth listening to.* The honest version: every room has at least one person who is actually paying attention, and every booking gets back to someone who might book you next year. We play every gig as if the next booking is in the audience – because more often than not, it is.

04

What are you scouting for in 2026?

Two things. First, *another regular hotel residency in central Birmingham* – the Sunday La Tour slot has been a foundation for years, and we'd like a Thursday or Friday equivalent to anchor the week. Second, more festival side-stages for the originals catalogue. The second album's out in September and we want it on stages, not just streaming. If you're programming a UK jazz festival in 2026, our people would like to talk to your people.

05

Why GIGXCHANGE instead of going through agents?

Because we've worked with agents and we still work with agents, but we wanted to own the direct-booking channel too. Agents take a cut for the relationships they have; the platform takes a smaller cut for the workflow it provides. *Both can coexist.* What we couldn't justify any longer was the in-between zone – venues that find us on Google, email us, and then we have to negotiate, contract and chase payment ourselves. The platform handles that whole layer in a way that genuinely makes us money back on every booking.

06

One thing every venue should know but most don't?

A jazz trio sounds different in every room – and the room is doing more of the work than people realise. *Hard surfaces brighten the bass, low ceilings tighten the drums, carpeted dining rooms eat the piano.* The acts who sound consistent across thirty different venues are the ones who've learned to hear the room first and adjust the band second. If you're a venue and you want your bookings to sound their best: walk the room with the band before they set up. Five minutes of conversation about the space saves an hour of soundcheck panic.

READ & BOOK DIRECT

The full spotlight is online.

Scan the code below to open the full The Nile Session editorial – every section, photos, live diary and direct booking on GIGXCHANGE.



GIGXCHANGE.APP/MEMBER-SPOTLIGHT/THE-NILE-SESSION