

Twelfth annual concert series presenting 14 prominent artists from Croatia, Denmark, Germany, Norway, Sweden & USA.

# THE JAZZPAR PRIZE

# 2001

JAZZPAR Prize Winner 2001

## MARILYN MAZUR

**FUTURE SONG  
PERCUSSION PARADISE  
JAZZPAR 2001 SOLOISTS**

Aina Kemanis / Hans Ulrik / Eivind Aarset / Elvira Plenar / Klavs Hovman / Audun Kleive / Lisbeth Diers / Benita Haastrup / Birgit Løkke Larsen / Palle Mikkelsen / Anders Jormin / Josefine Cronholm / Fredrik Lundin

**VÆRKET** – Musik- & Teaterhuset i Randers  
Thursday April 19. 20.00 hrs.

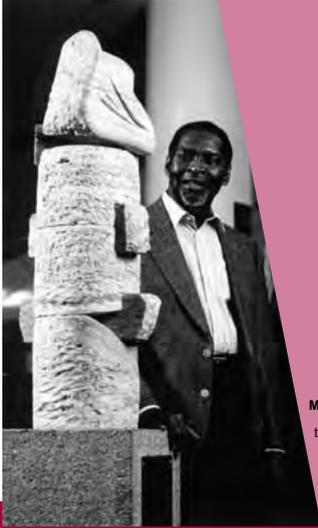
**JIVE**, Jazz i Vejle, Scenen, Torvehallerne  
Friday April 20. 20.00 hrs.

**TIVOLI Glassalen**, Copenhagen  
Saturday April 21. 20.00 hrs.  
Sunday April 22. 15.00 hrs. (Prize presentation)  
TIVOLIs Billetcenter tel. 33 15 10 12

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## THE PRIZE AND THE ACTIVITIES



**Muhal Richard Abrams**

the first JAZZPAR Prize Winner name  
to be engraved on the pedestal of  
Jørgen Haugen Sørensen's  
JAZZPAR Sculpture in 1990

## *Art and Concert Posters*

At the concerts you may purchase Jørgen Haugen Sørensen's JAZZPAR Art Poster (69 x 93 cm) at DKK 50. Or you may order by mail. While supplies last, the twelve JAZZPAR Concert Posters 1990-2001 will be included free of charge. State your name and address - and send DKK 85 (p&p included) to The JAZZPAR Project, Borupvej 66, DK-4683 Rønnede, Denmark.



# *The JAZZPAR Project*

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Being the world's largest international and annual jazz award, The JAZZPAR Prize is unique. It has been presented since 1990. It is on a par with most major cultural prizes. The administration is exclusively in the hands of people from the jazz world. Although generally accepted as one of the important art forms of our time, jazz still needs and merits recognition of its credibility and dignity to improve its status in society. Accordingly, JAZZPAR has become an event of proven significance in the international jazz community, from time to time being mentioned as The Oscar or The Nobel Prize of Jazz.

The JAZZPAR Prize is awarded to an internationally known and fully active jazz artist who is specially deserving of further acclaim. One intention is to encourage significant performers to whose future The Prize might be of some consequence. The ambition is to stimulate things to come just as much as to appreciate the past. In a way, JAZZPAR has been established to praise and foster jazz music as such - symbolized by the yearly award winners.

These winners are selected by The International JAZZPAR Committee (The Prize Committee), a panel of some of the world's most percipient jazz authorities. The 2000 Committee nominating The 2001 Winner consisted of Filippo Bianchi (I), Alex Dutilh (F), Dan Morgenstern (US), and Brian Priestley (GB), plus Boris Rabinowitsch, and Erik Wiedemann (DK). The 2001 Committee will pick five Nominees for The Prize 2002. These nominees are NOT published in any order of priority.

During the second Copenhagen JAZZPAR Prize Concert at TIVOLI the spokesmen of The Committee will present The Prize of this year. They will account for the election of The Prize Winner 2001, and also announce the names of the Nominees for The 2002 Prize. The final winner of next year will be proclaimed later, practical circumstances being the decisive factor as to who he / she actually will be - since this artist must agree to take part in all The JAZZPAR Activities of year 2002.

The Prize carries with it both a cash award of 200,000 Danish Kroner (approx. 26,000 US \$) and presentation of The JAZZPAR Bronze Statuette designed by the Danish artist Jørgen Haugen Sørensen, creator of The JAZZPAR Sculpture. This can be seen in the lobby of The TIVOLI Concert Hall, Copenhagen. The name of each year's Prize Winner is engraved on the pedestal of the sculpture.

JAZZPAR is more than an award. It is also the starting point of The JAZZPAR Activities, taking place in the spring of each year. The principal idea is not only to honor an outstanding artist within jazz and related fields but to also draw attention to music from different parts of the world. Rooted way back in our common music history and based upon numerous cross influences throughout the ages, jazz came to the rest of the world from the United States. Today this music is a truly global art form. Consequently, musicians from various countries are involved in JAZZPAR. In fact, The Project has, as one of its primary objectives, the placement of Danish musicians in their proper international perspective.

Jazz from Denmark has experienced a notable growth and, this being so, Danish musicians have been presented throughout The JAZZPAR Events. Members of The Danish JAZZPAR Project Committee are the jazz experts Boris Rabinowitsch and Erik Wiedemann.

After intensive preparations and rehearsals The Prize Concert Tour goes to Randers and Vejle - two towns with strong jazz traditions. The last two concerts on the tour are held in Glassalen, TIVOLI in Copenhagen, the capital of Denmark. The Prize will be presented at the second Copenhagen concert in the afternoon, Sunday April 22.

Since the very beginning of JAZZPAR, radio, TV and other mass media have shown considerable interest in the Project.

The year 2001 JAZZPAR CDs, another important part of The Activities, will present the constellations of the year. JAZZPAR supports the international marketing of these culture-export articles.

# Marilyn Mazur — PERCUSSIONIST, DRUMMER,

b. JANUARY 18, 1955.

Marilyn Mazur is no newcomer to the JAZZPAR Project. She performed at The JAZZPAR 1994 Event and was nominated for The Prize in 1998 and 1999. Among her many releases "Circular Chant" (Storyville), with her Pulse Unit specially assembled for the JAZZPAR Event 1994, is one praised documentation of her art.

Mazur, born in New York, has been living in Denmark since she was six. During the introductory period of her career she studied classical piano and danced ballet (Creative Dance Theatre in 1971). Later she took a degree specializing in percussion at the Royal Danish Conservatory. But by and large she is self-taught on the very many instruments she commands and she is inspired by music from all over the world.

As composer and pianist she formed her first band, Zirenes, in 1973. From 1975 she worked as percussionist, drummer and singer with various groups. She became the colorful percussionist and composer of Six Winds with drummer Alex Riel and she led the all-women-music-theatre-group Primi Band. In 1983 she received the Ben Webster Award and the same year she initiated a quartet with saxophonist Uffe Markussen.

During those formative years Marilyn Mazur played and/or recorded with John Tchicai, Pierre Dørge's New Jungle Orchestra, Thomas Clausen, Niels-Henning Ørsted Pedersen, Jon Balke, Bobo Stensson, Rena Rama, Palle Mikkelborg, Kenneth Knudsen, Irene Schweizer, Lindsay Cooper, Peter Kowald, Arild Andersen, Andreas

Vollenweider, Charlie Mariano, Jesper van't Hof, Rita Marcotulli, Lena Willemark and many others.

One peak in Mazur's career came up in 1985, when Miles Davis hired her as the permanent percussionist of his band. For long periods between 1985 and 89 Mazur toured with Davis through most of the world. In 1986 she also went on the road with Gil Evans' Orchestra. In 1987 before leaving Davis permanently, Mazur did a world-tour with Wayne Shorter's group. These top-ranking jazz artists have all valued Mazur's pervasive, penetrating percussion.

In 1989 Mazur chose to resettle in Denmark. She wanted to concentrate on some new creative concepts of her own, to write music and to front a new international seven-piece band Future Song. This American-Danish-Norwegian-Croatian musical alliance has survived to the present with intact personnel and frequently does special concerts that involve i.e. dancers and choir.

Since 1991 Mazur has toured all over the world with Jan Garbarek Group and they have recorded three CDs, released on the ECM label.

Developing her own unorthodox and swinging style, the drumset has gradually become Marilyn Mazur's main instrument. She has been focusing more and more on directing her own groups and on composing. An hour-long suite, "City-Dance", for a 40-piece mixed orchestra and a church concert, "Sofias Stemmer" ("*Sophie's Voices*") for three voices, children's



## BANDLEADER, COMPOSER, VOCALIST AND DANCER -

choir, percussion and organ are two examples of her realized projects. Mazur's suite for the Brande International Music Workshop 96/97 was nominated for the Nordic Music Award 98.

In 1999 Marilyn Mazur played at the first Biennale de Percussions in Guinea. She toured with Marilyn Crispell, Maria João, Eliane Elias and Marc Johnson. She wrote a suite, "Den Kuglerunde Jord" (*"The ball-shaped Earth"*), performed by about 200 children and herself at a cultural-friendship-festival in the area where she lives.

Mazur likes when music is telepathic, surprising, emotional, warm and alive, to reach from the softest lyrical touch and mysterious grooves to powerful wild energy. Her music contains jazz, rock and ethnic elements, but it is none of them - and does not try to be.

Mazur's compositions utilize dramatic combinations, for instance when she fuses warm intimate voices with cold metal percussion and electronic distorted sounds. Mostly her exceptional dance-like music is beautiful, warm, transparent, obliging or even seductive. Sometimes her inclination goes towards so-called free jazz or modern compositional music. Dreaming and suggestive music or violent and dirty as a reflection of a more unpleasant reality, she is always generous with her energy and magic sounds, a dull moment never occurs.

Look Marilyn Mazur up in references and on the Internet and you will repeatedly find phrases like this: "known as the colorful / flam-

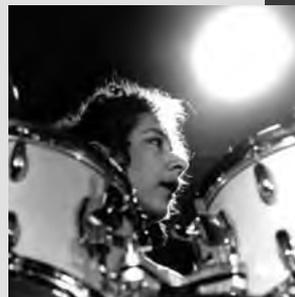
boyant percussionist on the Danish scene". It is true that Mazur has many abilities to employ when she is speeding around a burgeoning array of multi-ethnic metal, wood and clay instruments. "Marilyn is like the wind. An elemental force", says Jan Garbarek.

Mazur always seems remarkably honest and devoted with her art - the rich colors of her music and her performances are never the result of gimmicks. She has involved herself in daring projects based on musical curiosity and personal friendships rather than fast turnovers and easy life.

At the JAZZPAR Concerts we will experience some different constellations showing various aspects of Marilyn Mazur. Instead of a cornucopia of orchestras and equipment it is important for this Prize Winner that all musicians participating will be given space to show what they can and what they have most at heart.

The American magazine *Down Beat* selected Mazur as a "talent deserving wider recognition" in their critics poll 1989, 1990, 1995, 1997 and 1998. She was nominated for the Nordic Council's Music Prize as a composer in 1998 - and in 2001 as a performing musician. She has been nominated twice prior to now winning The JAZZPAR Prize in 2001. A major intention of this prize being to encourage jazz artists who are specially deserving of further acclaim.

Marilyn Mazur definitely deserves wider recognition.



Photographer: Gorm Valentin

# Future Song

Few groups with this variety of nationalities manage to survive for long. The reasons why Future Song has flourished for years can of course be found in the leader and the band members. Their combined individualities produce a distinct recognizable entity that moves any audience. Future Song is fully established in Scandinavia and Europe – a growing number of devoted listeners in the rest of the world will undoubtedly follow shortly...

**Aina Kemanis** (US) b. 1952, singer. She is a native of Berkeley, California, but her father is from Riga, hence the Latvian name. With a folk/rock background Kemanis has from an early age been interested in Medieval and Renaissance music and has sung and played recorder in various ensembles. From 1979 through 1984, while living in Europe, she became involved in contemporary jazz and improvised music as well as singing in numerous dance and theater projects. For ten years she was part of an Oakland-based eastern European women's chorus. The longest musical journey, though, has been the current one with Marilyn Mazur, which began in 1988 and certainly has not been terminated yet.

Kemanis is not a singer in a



traditional sense. She is an often wordless vocalist who textures musical landscapes with a personal recognizable timbre. Her ethereal voice is impossible to pinpoint into fixed definitions of genre, age or nationality.

Aina Kemanis has among others toured and recorded with Barre Phillips, John Surman, Adelhard Roidinger and Alex Cline.

**Hans Ulrik** (DK), b. 1964, tenor- and soprano-saxophonist, is no newcomer to the Project. His JAZZ-PAR Combo, with John Scofield (g), Lars Danielsson (b) and Peter Erskine (d), was featured in 1999. And indeed Ulrik was also playing in Mazur's Pulse Unit at JAZZPAR 94.

Ulrik's style is lyrical based on melody, groove and intimacy.



Though his technical skill is superb he will not cram you with difficult music but rather make simple powerful statements. He is much in demand on the Scandinavian scene and on recordings as a sideman. Six records in his own name show Ulrik's versatility as a composer in an easy recognizable Scandinavian style and as a personal interpreter of jazz standards. His "Jazz & Mambo" won a Danish Grammy as This Year's Danish Jazz Album

1999.

**Eivind Aarset** (N), b. 1961. Through his 17 years as professional musician Aarset has been involved in surprisingly different projects including film music. He has played and recorded with musicians as diverse as Nana Vasconcelos, Mike Manieri, Django Bates, Ray Charles and Cher. The bulk of his activities has of course been with Scandinavians. Leading musicians like Arild Andersen, Lars Danielsson, Nils Petter Molvær, Bugge Wesseltoft and Marilyn Mazur have called for Eivind Aarset. Since 1998 his *Électronique Noire* – a sonic sci-fi oriented project – has left its mark on European festivals. In the shadow of the 1970s Pink Floyd and Miles Davis, Aarset uses drum machines, samplers and any other electronic gadget in unconventional ways related to the scenes of so-called ambient, drum'n'bass and techno. If you talk of new conceptions of jazz at the turn of this millennium you have to mention Eivind



Aarset.

**Elvira Plenar (D)** is born 1955 in Zagreb, Croatia, where she has studied classical and jazz music. Since 1980 Plenar has lived near Frankfurt, Germany and among other things lead her own groups. She is also working with theater- and film-productions.

Plenar's craftsmanship is impeccable. She can build up suspense



in a trance-like state of mind without losing the form of the music. With knife-edge thrills of improvisation she shapes the moment. She may utilize classic lines, a folk tune, a jazz standard, looping riffs or do some electronic sculpturing. Her sharp, spry phrasing and her blend of percussive textures with striking themes are intense, unique and come unexpectedly. Her use of the pause can be breathlessly exciting. She maneuvers with self-assured dexterity in high-risk territory.

Besides most of the musicians involved in JAZZPAR 2001 Plenar has played and recorded with Peter

Kowald, Lindsay Cooper, Marilyn Crispell, John Tchicai, Nils Petter Molv er, Irene Schweizer a. o.

**Klavs Hovman (DK)**, b. 1957, plays double bass and electric bass. He also composes and arranges music, and he teaches bass and ensemble playing.

He has played with Teddy Wilson, Buddy Tate, Putte Wickman, Duke Jordan, Art Farmer, Lee Konitz, John Tchicai, Thad Jones, Harry "Sweets" Edison, Mills Brothers, Dizzy Gillespie, John Abercrombie a. o. and performed and recorded with a large number of European artists including all the musicians involved in JAZZPAR 2001. Almost fifty records have Hovman on bass.

He is a versatile musician with a profound knowledge of i.e. South American music besides North American jazz of course. In 1994 Hovman participated in the JAZZPAR Event playing and recording with Mazur's Pulse Unit.



**Audun Kleive (N)**, b. 1961, has frequently visited Scandinavian venues with some of the most creative groups like J kleba, Magnetic North Orchestra, Oslo 13, Entra Live and Terje Rypdals Chaser.

Audun Kleive's dynamic range and musical sensibility is fabulous. With great enthusiasm he draws on experiences from techno- and



experimental jazz and carves out music of today. His performances are controlled, subtle and have several layers of soundscapes. One moment he supports majestic music developing into thunderous force, the next moment he surprisingly takes a playful childish detour.

He plays on numerous releases and also performs as solo artist.

In 1998 Audun Kleive won the Kongsberg Jazzfestival's Musicians Award.

**AINA KEMANIS (vocal), HANS ULRİK (saxes, flute), EIVIND AARSET (guitar), EL-**

**VIRA PLENAR (keyboards), KLAVS HOVMAN (bass),**

**MARILYN MAZUR (percussion, vocal) & AUDUN KLEIVE (drums).**





Photographers: Göran Valentin & Jan Persson



# Percussion Paradise

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Mazur's Percussion Paradise is a brand new concept. These four women, all percussionists, have rehearsed extensively but only had two public performances together prior to the JAZZPAR Event 2001. At the Concerts one or more JAZZPAR Soloists will enlarge the unit.

**Lisbeth Diers** (DK), b. 1969, has been in great demand on the Scandinavian jazz scene for the past twelve or fifteen years.

Apart from a number of the musicians involved in JAZZPAR 2001, she has played with Don Elias,



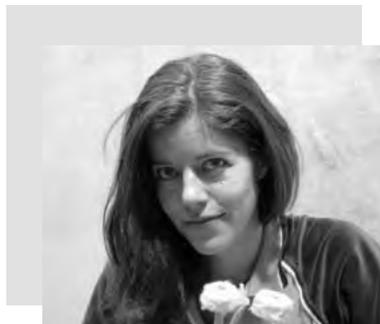
Lars Danielsson, Django Bates, Trilok Gurtu, Per Jørgensen, Lena Willemark, Airtu, Steve Swallow, Jørgen Emborg, Palle Danielsson, Susi Hyldgaard a. o.

Diers appears on more than 30 record releases. She also teaches and is an officially appointed external examiner.

**Benita Haastrup** (DK), b. 1964.

The drummer, percussionist, educator and composer graduated from Rhythmic Music Conservatory in Copenhagen in 1992 and received The Ben Webster Prize in 1998.

She has performed with Richard Boone, Idrees Suliemann, Johnny Griffin, Muhal Richard Abrams (the very first JAZZPAR Prize Winner 1990), Duke Jordan, apart from all those born in Denmark. Currently she plays in a quartet with British Andy Sheppard, with expatriate John Tchicai in California, and Danish groups like Sophisticated Ladies, Ghanaian Inspiration and Today - the



last group playing Irish rock.

Haastrup appears on a dozen records.

**Birgit Løkke Larsen** (DK), b.

1967. Her professional career began in 1989 recording and performing with the band Savage Rose. Since then she has toured with various Scandinavian jazz-groups and composed and played music for theaters. For a period she took care of the percussion in the Hamburg-based NDR Big Band and in the Nordic all-women big band April Light Orchestra where she also sat on the drummer's

**LISBETH DIERS / BENITA HAASTRUP /**



chair.

Also one of her latest projects with pianist Arne Forchhammer Trio has received favorable reviews. On their record Larsen challenges the pianist and moves the boundaries beyond the expected with contrasting, floating and forceful freeform interplay. Birgit Løkke Larsen may produce a flow of exu-

berant faceted sonorities from her vast armory of percussion instruments collected worldwide.

Larsen has also toured, played and/or recorded with Palle Danielsson, Alex Riel, Lars Jansson,

Han Bennink, Nils Petter Molvær, Eivind Aarset, Thomas Agergaard, Kim Kristensen, Carsten Dahl, Anders Jormin and many others.



Photographer: Jan Persson

**BIRGIT LØKKE LARSEN / MARILYN MAZUR**

# JAZZPAR 2001 Soloists

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**Josefine Cronholm** (S), b. 1971, was member of various Swedish vocal groups as a teenager and appeared at clubs in Brazil as early as 1991. She has studied music in Sweden and in Copenhagen.

When Cronholm appeared at the JAZZPAR Event 1997 she was unknown to the public at large. But in addition to other indications Prize Winner Django Bates' choice of her to be featured as a soloist during part of the Human Chain set of the JAZZPAR Concerts raised the expectations. The beguiling voice of the young Swedish vocalist added a new dimension to Bates' work, resulting in a more mellow and reflective style than his accustomed pyrotechnics. Cronholm is solid and gives sensitive, forthright readings to the melodies



in a straightforward yet unconventional manner. What on the surface might look like ice-cool, impassive minimalism only expands the impact of her deeply emotional and moving singing.

Based in Copenhagen since 1995, Josefine Cronholm is today one of the busiest vocalists in town.

**Anders Jormin** (S), b. 1957, left Musikhögskolan in Göteborg with diplomas in double bass, improvisation and pedagogy in 1979. For the last twenty years Jormin has on a part time basis taught at the very same school and participated in building up a strong jazz department.

Jormin, also a respected jazz/chamber music composer, is a musician in great demand all over the world. He has recorded and toured with many jazz legends: Elvin Jones, Joe Henderson, Don Cherry, Charles Lloyd, Mike

It has been of great importance to Marilyn Mazur that she had a thorough knowledge of all the musicians participating in JAZZPAR 2001. She has previously played with them all at different occasions - that goes also for these excellent soloists. But when this is written, nobody knows for sure who is going to play what with whom. Rehearsals will of course focus on certain combinations and Mazur undoubtedly has an agenda.



Manieri, Joe Lovano, Jack DeJohnette to mention a few. At present Jormin is a member of Tomasz Stanko Quartet, Bobo Stenson trio, Magnetic North and the Swedish flamboyant dr. Dingo.

Anders Jormin has a vast expressive range and driving force. His improvisations as his compositions are refined and detailed

with changing moods mostly dedicated to beauty. He is equally at ease in the vein of Bill Evans' and Keith Jarrett's classic trios or playing free form jazz. With his Nordic quintet Jormin combines sturdy strands of folk music with sinuous threads of jazz.

He is sideman on around 60 records. He is also constantly creating new projects of his own and has released six albums as a leader. Jormin has received several awards and his recordings have three times won a Swedish Grammy.

**Fredrik Lundin** (DK), b. 1963, was leading his own trio featuring Joakim Milder and Paul Bley at the very first JAZZPAR Event in 1990. At that time Fredrik Lundin could be called *the* young Danish jazz musician deserving wider recognition.

He is not only an extremely talented, expressionistic saxophone and flute player but also a dedicated composer, arranger and bandleader. His music reveals inspiration all the way from Coleman Hawkins and Lester Young through Sonny Rollins and John Coltrane to Archie Shepp and Ornette Coleman – from Danish folk music to Argentine tango.

Lundin draws on a wide spectrum when he has played with Steve Swallow, NHØP, Palle Daniels-



son and all the Scandinavian musicians who have taken part in his influential groups. Lundin has often worked with and composed for semi-large orchestras, lately in the field traditionally called Third-Stream.

Today Lundin has received considerable recognition through scholarships, prizes and grants. He has recorded a handful of records in his own name and is sideman on dozens of releases.

**Palle Mikkelsen** (DK), b. 1941. Even though nominated for The JAZZPAR Prize 1996, this is the first time the internationally prominent musician will be presented in this setting. To pinpoint the visionary trumpeter and composer in a few lines is hopeless. Mikkelsen has for decades been one of the major driving forces of Danish music life, irrespective of genre. He has lead and composed for the Danish Radio Big Band. He has initiated catalytic groups like Entrance. He has been into rock,

fusion and contemporary music (Ives & Messiaen). He has played and recorded with top ranking musicians like Gary Peacock, Gil Evans, Hermeto Pascoal, Dino Saluzzi, NHØP and many others. His grand commissioned work "Aura" became an international Grammy-award winning release for Miles Davis in the 80s. You name it – Mikkelsen has probably done it, driven by musical curiosity and a profound spiritual interest.

Lately Mikkelsen has received The Carl Nielsen and Anne Marie Carl Nielsen Award and The Nordic Council's Music Prize 2001.



**JOSEFINE CRONHOLM (vocal) / ANDERS**

**JORMIN (bass) / FREDRIK LUNDIN (sax, flute) /**

**PALLE MIKKELBORG (trumpet, flugelhorn, keyboard)**



### 1990

Thomas Clausen Trio  
feat. Gary Burton:  
*Café Noir* (Intermusic)

Fredrik Lundin Quintet  
feat. Paul Bley: *Pieces  
Of ...* (Stunt)

Gary Burton & Paul  
Bley: *Right Time -  
Right Place* (Sonet)

### 1991

Pierre Dørge's New  
Jungle Orch. feat.  
David Murray: *The  
JAZZPAR Prize* (Enja)

Jesper Thilo Quintet  
feat. Hank Jones: *Jazz  
On A Par* (Storyville)

Jens Winther Quintet  
feat. Al Foster: *Scorpio  
Dance* (Storyville)

Hank Jones, Mads  
Vinding, Al Foster: *Trio*  
(Storyville)

### 1992

Lee Konitz, Jens

Søndergaard, JAZZ-  
PAR Nonet: *Leewise*  
(Storyville)

John Tchicai Quartet  
feat. Misha Mengel-  
berg: *Grandpa's Spells*  
(Storyville)

Jørgen Emborg  
Quintet feat. Steve  
Swallow: *Over The  
Rainbow* (Storyville)

### 1993

Tommy Flanagan  
Trio feat. Lundgaard,  
Nash, Thilo & The  
JAZZPAR Windtet:  
*Flanagan's Shenani-  
gans* (Storyville)

Tommy Flanagan:  
*Let's Play the Music of  
Thad Jones* (Enja)

Steen Vig Blue-sicians  
feat. Gene Connors &  
Cornell Dupree: *Blue  
Boat* (Storyville)

Kim Kristensen & *Ild-  
værerne* plus Arkady  
Shilkloper, Gustavo

Toker, Je-sper Zeu-  
then (Storyville)

### 1994

Roy Haynes with  
Thomas Clausen's  
jazzparticipants feat.  
Tomas Franck &  
NHØP: *My Shining  
Hour* (Storyville)

Marilyn Mazur & Pulse  
Unit feat. Molvær,  
Jørgensen, Riessler,  
Ulrik, Wesseltoft,  
Nordsø, Hovman,  
Andersen: *Circular  
Chant* (Storyville)

### 1995

Tony Coe & Danish  
Radio Jazz Orchestra  
/ JAZZPAR Combo:  
*Captain Coe's Famous  
Racearound* (Sto-  
ryville)

Allan Botschinsky  
Quintet feat. Stan  
Sulzmann: *The Bench*  
(Storyville)

### 1996

Gerri Allen Trio /  
JAZZPAR Nonet feat.  
Danielsson, White &  
Coles: *Some Aspects  
of Water* (Storyville)

Karsten Houmark  
Quartet feat. John Tay-  
lor: *Dawn* (Storyville)

### 1997

Django Bates & De-  
lightful Precipice DK-  
version / The Danish  
Radio Jazz Orchestra:  
*Like Life* (Storyville)

Django Bates: *Quiet  
Nights* (Screwgun)

### 1998

Erling Kroner Dream  
Quintet with Sinesi &  
feat. Saluzzi: *Ahi Va El  
Negro* (Storyville).

Jim Hall Quartet &  
Zapolski Quartet: *Jim  
Hall Quartet + 4* (Sto-  
ryville).

### 1999

Martial Solal & The  
Danish Radio Jazz  
Orchestra / Trio: *Con-  
trastes* (Storyville).

Hans Ulrik, John Sco-  
field, Lars Danielsson  
& Peter Erskine: *Short  
Cuts* (Stunt).

### 2000

Chris Potter Quartet  
and JAZZPAR Septet:  
*This Will Be* (Sto-  
ryville).

Carsten Dahl JAZZ-  
PAR 2000 Quintet  
feat. Coe, Huke, Dan-  
ielsson & Tanggaard  
(Storyville).

## OFFERS 28 CDs RECORDED DURING THE ACTIVITIES 1990-2000



## *JAZZPAR Prize Winners*

1990: Muhal Richard Abrams — American pianist, composer, bandleader and organizer. Conducted The Danish Radio Jazz Orchestra in Copenhagen, Aarhus, Odense and Paris.

1991: David Murray — American tenor saxophonist, bass clarinetist and bandleader. Performed with Pierre Dørge's New Jungle Orchestra in Copenhagen, Odense and Aarhus.

1992: Lee Konitz — American alto saxophonist and bandleader. Performed with Jens Søndergaard's JAZZPAR Nonet in Aarhus, Toftlund and Copenhagen.

1993: Tommy Flanagan — American pianist, composer and combo leader. Performed with his Trio and The JAZZPAR Windtet in Holstebro, Aarhus and Copenhagen.

1994: Roy Haynes — American drummer and bandleader. Performed with Thomas Clausen's Jazz-participants in Aalborg, Toftlund and Copenhagen.

1995: Tony Coe — British saxophonist, clarinetist and composer. Performed with The JAZZPAR Combo and The Danish Radio Jazz Orchestra in Randers, Tønder and Copenhagen.

1996: Geri Allen — American pianist, bandleader

and composer. Performed with her Trio and with Uffe Markussen's JAZZPAR Nonet in Randers, Tønder and Copenhagen.

1997: Django Bates — British composer, keyboard and tenor horn player. Performed with The Danish Radio Jazz Orchestra, Human Chain Plus and Delightful Precipice feat. Iain Ballamy in Randers, Esbjerg and Copenhagen.

1998: Jim Hall — American guitarist, bandleader and composer. Performed with Chris Potter, Thomas Ovesen, Terry Clarke and the Zapolski string quartet in Randers, Holbæk and Copenhagen.

1999: Martial Solal — French pianist, bandleader and composer. Performed in trio with Daniel Humair and Mads Vinding – and with The Danish Radio Jazz Orchestra cond. by Jim McNeely - in Randers, Holbæk and Copenhagen.

2000: Chris Potter — American saxophonist, flutist, bass-clarinetist, bandleader, composer & arranger. Performed with Kasper Tranberg, Peter Fuglsang, Kevin Hays, Jacob Fischer, Scott Colley & Billy Drummond in Vejle, Randers and Copenhagen.



The JAZZPAR Project, including the world's largest jazz award, is initiated and managed by Jazzcentret/kontakten, Borupvej 66, DK-4683 Rønnede • fax: +45 567 11 749 • e-mail: [jazzpar@mail.tele.dk](mailto:jazzpar@mail.tele.dk) • internet: [www.jazzpar.dk](http://www.jazzpar.dk)



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