

A black and white portrait of Andrew Hill, an elderly man with glasses, looking slightly to the right. He is wearing a dark turtleneck sweater. The background is dark.

ANDREW HILL JAZZPAR PRIZE WINNER 2003

THE ANDREW HILL JAZZPAR OCTET
Staffan Svensson
Klaus Löhner
Peter Fuglsang
Thomas Agergaard
Liudas Mockunas
Andrew Hill
Scott Colley
Nasheet Waits

THE JAZZPAR COMBO featuring
Lars Møller
Geri Allen (Prize Winner 1996)
Buster Williams
Billy Hart

BLUE BIRD JAZZCLUB, Kristianstad
Wednesday April 23 at 20 hrs.
Tickets +46 4412 1412 / +46 4420 8801 / +46 4420 8802

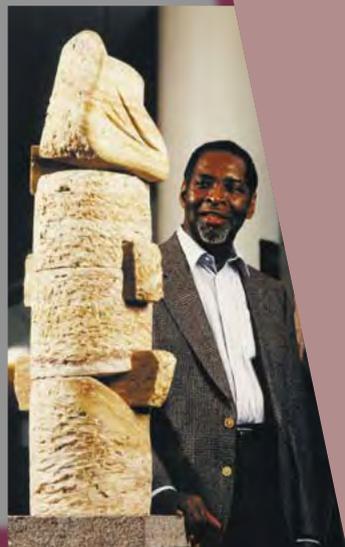
VÆRKET Musik- & Teaterhuset, Randers
Thursday April 24 at 20.30 hrs.
Tickets +45 8913 5110 / www.vaerket.dk > billet

JIVE, Jazz in Vejle, Torvehallerne
Friday April 25 at 20 hrs.
Tickets +45 2011 6263 / www.live-jazz.dk / BILLETnet

TIVOLI Glassalen, Copenhagen
Sunday April 27 at 15 hrs.
(Including Prize presentation) Tickets +45 3315 1012 / BILLETnet

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THE PRIZE AND THE ACTIVITIES



Muhai 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

Jørgen Haugen Sørensen's JAZZPAR Art Poster (69 x 93 cm) and the 14 JAZZPAR Concert Posters 1990-2002 can be purchased at the concerts or ordered by mail.

The JAZZPAR Project

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 2002 Committee nominating The 2003 Winner consisted of Filippo Bianchi (I), Alex Dutilh (F), Dan Morgenstern (US), and Brian Priestley (GB), plus Boris Rabinowitsch, and Peter H. Larsen (DK). The 2003 Committee will pick five Nominees for The Prize 2004. These nominees are NOT published in any order of priority.

During the Copenhagen JAZZPAR Prize Concert at TIVOLI Glassalen the spokesmen of The Committee will present The Prize of this year. They will account for the election of The Prize Winner 2003, and also announce the names of the Nominees for The 2004 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 2004.

The Prize carries with it both a cash award of 200,000 Danish Kroner (approx. 28,000 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 Cim Meyer, Boris Rabinowitsch and Christian Munch-Hansen.

After intensive preparations and rehearsals The Prize Concert Tour goes to Kristianstad, Randers and Vejle – three towns with strong jazz traditions. The last concert on the tour is held in Glassalen, TIVOLI in Copenhagen, the capital of Denmark, and The Prize will be presented at this fourth JAZZPAR concert in the afternoon, Sunday April 27.

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

The year 2002 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.

Andrew Hill — AMERICAN COMPOSER, PIANIST AND ENSEMBLE

The beginning

Hill was born of Haitian parents and raised in the heart of Chicago's black South Side. At the age of six, Andrew played the accordion, tap danced and sang outside the nightclubs and theaters in his neighborhood. He began playing piano when he was 13 and among others, Earl "Fatha" Hines encouraged Hill. After sending a composition to Paul Hindemith at Yale, the German classical composer and music theorist – in exile – helped Hill with extended composition for a couple of years.

The professional musician

Hill began gigging in 1952, and in the summer of '53, only 16 years old, he accompanied alto saxophonist Charlie Parker in Detroit. Hill also played with Miles Davis and Johnny Griffin in local clubs while still a teenager. He moved to New York in '61 to become Dinah Washington's accompanist and worked with Rahsaan Roland Kirk in Los Angeles in '62 before being contracted as a leader by Alfred Lyons, the founder of Blue Note Records, who proclaimed Hill "his last great protégé." Andrew Hill collaborated with front runners as Eric Dolphy, Kenny Dorham, John Gilmore, Roy Haynes (JAZZPAR Prize Winner 1994), Joe Henderson (JAZZPAR Prize Nominee 1994), Bobby Hutcherson, Elvin Jones, Sam Rivers (JAZZPAR Prize Nominee 2001), Tony Williams and Reggie Workman.

Recordings

Hill's recording debut was in 1954 on the Vee Jay label with a quintet under bassist Dave Shipp's name. But it was especially on Blue Note – beginning in '63 with Joe Henderson's "Our Thing" – that Hill built an eclectic discography as a leader, including "Black Fire", "Judgment!", "Compulsion", and "Smokestack". Hill's Blue Note work featured some of the best and brightest post-bop musicians of the day, including Woody Shaw and Freddie Hubbard. His '64 recording "Point of Departure" remains an essential jazz title from that decade. Unfortunately, the Blue Note years did not bring Hill fame and fortune but rather "fame and poverty".

With the exception of the period 1969-74, recordings with Hill have frequently been released on various labels – for instance "Spiral" with Lee Konitz (JAZZPAR Prize Winner 1992) and several on the Danish label SteepleChase. When Columbia University's WKCR-FM some time ago broadcasted Hill's entire discography it lasted more than 50 hours.

The educator

Andrew Hill became a music educator after earning a doctorate from Colgate University in the early 1970s and in '77 moved to the West Coast where he taught in California prisons and taught emotionally troubled children in public schools while continuing to occasionally tour and record for various independent labels.

Hill has spent much of his career educating and nurturing younger musicians. He is a mentor to pianist Jason Moran, as well as board advisor to the Jazz Composers Collective.

The composer

Andrew Hill is an innovator whose rhythmically and harmonically complex music inhabits the future, yet reflects intimate knowledge of the past. When Hill entered the jazz scene his unique conception was categorized as avant-garde. Don't expect free form music! Hill's compositions include melodies that differ from section to section and complex harmonic sequences. His pieces can be catchy but offbeat. The labyrinthine melodies feature odd turns: An extra beat is put into a rolling rhythm to throw it off balance, and suddenly phrases are five or nine bars long instead of the usual four or eight.

Hill subjects his fellow musicians not only to difficult compositional structures but also to unorthodox methods of notation, conduction and interpretation. But for Hill it is not an academic experiment – he wants music to be a sensual expression.

Hill's melodies are often performed in unison at first, and then repeated like rings in the water. Unusual bleats, hiccups, sirens, may be interspersed behind solos. Hill goes for dynamic range, elasticity and depth.

LEADER — BORN JUNE 30 1937 IN CHICAGO

Hill's work can sound almost like a standard ensemble. But during performance the musicians may quickly follow cue cards and Hill's instructions dictated by the impulse of the music itself. This approach keeps the musicians on their toes, liberates the music from the page and allows each arrangement to exist in continual present tense.

The pianist

Some of Hill's trademarks are angular phrasing, jagged melodies and dense layering of sounds. The offbeat forms make Andrew Hill sound familiar and disorienting at the same time. Hill has created a challenging, unconventional and identifiable approach to the piano. His playing has a melodic flow and an elastic sense of time. Hill will rather imply the beat than pronounce it – he plays tricks with time. And like his composing, he has an ever-present air of spontaneity and is devoid of clichés.

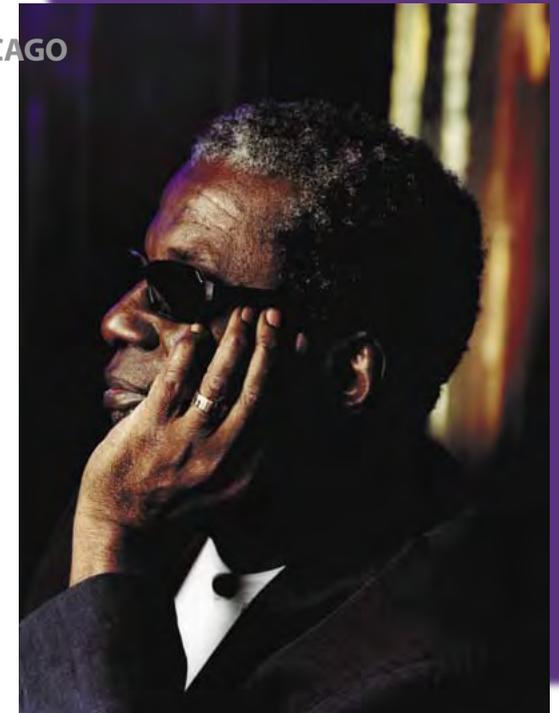
The energy level is sometimes high and more out of free jazz than out of hard bop. Still, the quiet selections often bring out the best in Hill. His solos are playfully discontinuous. Hill is fond of hammered chords that tug against the beat and cryptic little runs that break up. He uses the sustain pedal sparingly, giving his chords an eerie, ringing glow. And he builds chords like no one else.

Thelonious Monk is a major inspiration. But where Monk puts rhythmic accents in unexpected places, Hill on occasion seems to virtually ignore the meter his sidemen have established. He improvises to his own time signature, yet he manages to arrive at key pitches and other structural turning points precisely when his colleagues do.

Ensembles

Lately Hill has expanded his artistic evolution. His album, "Dusk" (Palmeto), opened up new opportunities for further exploration for the sextet. A 17-piece ensemble (sextet + 11) is another event in his long and diverse career. Andrew Hill's concert activities cover a wide range of projects.

At the JAZZPAR 2003 Concerts Andrew Hill will be featured with an octet and smaller units (quartet, trio, duo, solo) within the band.



Awards

In 1997, for his 60th birthday, Andrew Hill received a Lifetime Achievement Award from the Jazz Foundation of America. In 2000, he was awarded The Best Composer Critics' Choice by the Jazz Journalist Association and he is among the first recipients of the Doris Duke Foundation award for jazz composers.

Andrew Hill's singular approach to the piano, to ensemble playing and as a composer has won admiration from his peers but it has not brought him the wide recognition he deserves. Only recently Hill has begun to gain international recognition for his uniquely original, impeccable and indefinable music by a new generation of reverent musicians, jazz aficionados and general, yet appreciative audiences. In a jazz world that often celebrates imitators, Hill stands as a genuine original. The 2003 JAZZPAR Prize should serve to remind us of the importance of his work.



The JAZZPAR Combo

Lars Møller – Danish tenor saxophonist, composer and band leader – born Gentofte, September 17 1966.



He was taught piano and saxophone as a teenager and later had private lessons from ao. Dave Liebman who has been a major inspiration. In his early 20s Lars Møller was involved in a number of large orchestras and his own combos. His first stay in New York was in 1985 and he was among the first students at the Rhythmic Music Conservatory in Copenhagen.

After extensive studies of Indian music and living in New York for some years, Lars Møller successfully assimilated the different experiences into a distinctive lyrical and forceful personal expression. Having incorporated musical influences from USA, India and Scandinavia into a personal sound, Møller's music is marked by an accessible warmth and emotional quality. With a broad musical

awareness he has created new music without setting basic rhythmical and improvisational qualities aside. While fluent in the traditions of American jazz, Møller is fresh and innovative in his original compositions through incorporation of Nordic themes and East-Indian rhythms. Møller has supreme instrumental control; he is fluent, highly inventive and creates powerful, swinging and carefully wrought solos. He can do airy compositions that are pleasant to the ear. They cause the listener to hum days after a first hearing. In a patient and modest way Møller also manages to create music that can be completely arresting.

Today Lars Møller is considered a leading figure in the contemporary Scandinavian jazz community. He has performed, and played with leading jazz musicians and orchestras all over the world.

Lars Møller has released seven CDs in his own name with Niels-Henning Ørsted Pedersen, Jimmy Cobb, Billy Hart and John Abercrombie among others. He has played and recorded with Jimmy Cobb, Hermeto Pascoal, Martial Solal, Maria Schneider, Jerry Bergonzi, Lars Jansson and various Danish artists.

Geri Allen – American pianist, band leader, composer, and educator – born Pontiac, Michigan, June 12 1957.

Geri Allen grew up in Detroit, Michigan, and was at an early age captured by the vitality of Motown's music scene. At the age of seven she started playing the piano. She continued her musical education at universities in Washington and Pittsburgh and became a Master in ethnomusicology. In 1982 Allen moved to New York. Early stints included work with Oliver Lake and Dewey Redman, and Betty Carter. She also worked with James Newton and Steve Coleman's M-Base. In 84 Allen published „Printmakers“, the first record under her own name. In the late 80s she embarked on trio collaborations with Charlie Haden and Paul Motian. Since then she has mostly been with her own groups, one record features Ron Carter and Tony Williams.

Several years Geri Allen taught at Howard University and the New England Conservatory of Music in Boston. She puts a decisive emphasis on the roots of jazz. But bebop seems to lie close to her heart with Cecil Taylor, McCoy Tyner, and Herbie Han-

cock as key figures. Other important mentors are Thelonious Monk, Herbie Nichols, and Andrew Hill. She ascribes a strong influence on her playing to Eric Dolphy.

Geri Allen has managed to extract a fully integrated musical language out of today's musical melting pot. Her vivid lines are punctuated with signature dissonant harmonies and intense use of space. Her playing is on the edge, unpredictable, fearless, precise and authoritative. By means of her delicately attuned touch she can play extremely softly without losing her special combination of tenderness and intensity. Her performances stir our emotions and challenge our minds with their manifold variety, shifting moods and layers of rhythmic patterns. She is a formidable technician and immensely sophisticated improviser who explore spontaneously evolving structures.



Geri Allen received The JAZZPAR Prize in 1996.

FEATURING LARS MØLLER, GERI ALLEN, BUSTER WILLIAMS & BILLY HART

„Buster“ Williams (Charles Anthony Williams Jr.) – American double bass player, arranger and composer – born Camden, New Jersey April 17, 1942.



His father worked various day jobs to support his five children, and at night played gigs as bassist to support his musical spirit. When Buster got home from school he was supposed to practice. „My father was a fan of Slam Stewart, and he strung his basses the way Slam did. Instead of the regular G-D-A-E, he strung a high C-G-D-A.“

In 1959 Buster began working with Jimmy Heath, and at the age of 17 he played with Gene Ammons and Sonny Stitt, just one month after graduating from Camden High School in 1960, and stayed with them for a year. Back home in Camden, Buster took courses in Composition, Harmony and Theory. In 1962, he worked with singer Betty Carter, and then Sarah Vaughan, who took

him on his first European tour.

In 1964 he joined Nancy Wilson, got married, and moved out to Los Angeles. A handful of albums came from this relationship. During this time he also recorded five albums with the Jazz Crusaders; worked and recorded with Miles Davis; played with Kenny Durham and was in demand for recording sessions.

After returning to New York in October 1968 gigs began to conflict. Buster chose to stay with Herbie Hancock with whom Buster has toured since the early 80s in the trio format and other constellations. In 89, Buster recorded an album of his compositions that featured Wayne Shorter; Hancock, Al Foster, and Shunzo Ono. This project became the catalyst for Buster to form his own quintet, Something More.

But before this he was a member of the cooperative quartet, Sphere, with pianist Kenny Barron; drummer Ben Riley; and the late tenor saxophonist Charles Rouse. Then came his work with The Timeless All Stars, featuring Cedar Walton; Billy Higgins; Curtis Fuller; Harold Land; and Bobby Hutcherson.

Buster Williams has been featured soloist

with the London Symphony Orchestra on a film soundtrack. Other recorded soundtracks include David Lynch's, TWIN PEAKS *Fire Walk With Me*; Spike Lee's, *Clockers among others*.

The acoustic bass player, who has received numerous awards, grants and proclamations, makes elegant bass lines and has a characteristic mix of dancing phrases; sure-footed speed; dark, humming low notes; and bursts of insistent jazz-groove walking.

(William) **„Billy“ Hart** – American drummer, composer and educator – born Washington D.C., November 29 1940.



The drummer landed his first professional gig at the age of 20 with Shirley Horn. That lasted for three and a half years and established him as a drummer of some repute.

Like Buster Williams Billy Hart has collaborated with a veritable hall of fame in jazz: Pharoah Sanders, Jimmy Smith

(1964-66), Wes Montgomery (1966-68), Herbie Hancock's challenging sextet (1969-73), Miles Davis (1972's ON THE CORNER), McCoy Tyner (1973-74), Stan Getz (1974-77), Andrew Hill, Eddie Harris, Charles Lloyd, Toots Thielemans among others. He was a charter member of both The Mingus Dynasty and Quest.

From 1992 Billy Hart has been appointed Assistant Professor of Jazz Percussion at Oberlin Conservatory of Music.

Mr. Hart has performed on hundreds of recordings. Musicians such as Bill Frisell, Branford Marsalis, Steve Coleman, Dave Liebman, Kenny Kirkland, Kevin Eubanks, Richie Beirach, Dave Holland, Chris Potter and Dave Kikoski are all, profoundly or subtly, products of a Billy Hart ensemble.

Billy Hart's drumming is powerful. He brings lots of enthusiasm and subtlety, allowing musicians plenty of room. He is a focused, relaxed and flexible player, most at home playing advanced jazz. His style is lyrical and creative and he is a true master of making his instrument an element of the melodic line as well as occupying the chair that is the heartbeat of the band.



Photos by Gorm Valentin, Jan Persson & Nicola Fasano



JAZZPAR Prize Winners 1990-2002



The Andrew Hill JAZZPAR Octet —

Staffan Svensson – Swedish trumpet player – born Falkenberg August 28 1963.



After a period of music studies 1983-87 Svensson has been hard-working in Europe with the Swedish ensembles Entra and Surge, the Norwegian Oslo 13, the Danish Embla, Ok nok Kongo, Copenhagen Art Ensemble and a number of other, primarily Scandinavian, artists. The result has been more than 30 record releases as a sideman.

Lately Staffan Svensson has been involved in jazz-electronica with the SubHarmonic Orchestra and in the meeting of contemporary classical composers with improvising musicians.

Svensson can play a Miles Davis-like muted trumpet, but maybe more important is his ability to uniquely mix composed music and improvisation with a significant Nordic flavor. He creates modern improvised music with new sounds and forms. His music may have a somewhat profound, meditative breathing, without getting dull, music that repeatedly fascinates. Despite standing out as an individual, Svensson has often been recognized for his work in a collective. Even when he moves through an unaccompanied solo cadence, it is as a part of an organic progression, in which the mutual musical language creates the essence. Svensson is a master of the process of interplay between the predestinated and the spontaneous – even arranged passages can have the quality of improvisation.

Klaus Löhner – Danish trombone, bass trombone, tuba player and educator – born Copenhagen September 13 1970.

Löhner began to play the trombone at the age of 11. Later he studied at the Rhythmic Music Conservatory and the Royal Danish Academy of Music in Copenhagen as well as the University of Texas. He has received lessons from a variety of teachers from Denmark and abroad.

Löhner is a regular member of the most influential large bands in Denmark. For three years he had a seat in The Danish Radio Jazz Orchestra where he played with Django Bates (JAZZPAR Prize Winner 1997), Bob Brookmeyer (JAZZPAR Artist 1995), Eliane Elias, Carla Bley (JAZZPAR Prize nominee 1993, 94 and 95), Steve Swallow (JAZZPAR Artist 1992) and Dick Oatts among others. Apart from that he has also played and recorded with among others Tim Berne and Marc Ducret plus a wide variety of Danish artists.



On a looser basis Löhner has played in reputable Danish symphonic orchestras, The Duke Ellington Orchestra, a show band on a Caribbean cruiser, several salsa and funk bands and in the freeform quartet called Radar.

Klaus Löhner has participated in recordings from Richard Strauss ELEKTRA to Django Bates' JAZZPAR 97 CD LIKE LIFE, 2001 Danish Music Award Winner Fredrik Lundin's CHOOSE YOUR BOOTS and Thomas Agergaard's Octet at the JAZZPAR Event 2002. Löhner has a deliberately varied musical career regarding style and tradition. He mostly appears in large ensembles, as his instruments traditionally do, and he does not care much for which „label“ the music has.

STAFFAN SVENSSON, KLAUS LÖHRER, PETER FUGLSANG, THOMAS AGERGAARD,

Peter Fuglsang – Danish flute, soprano & tenor saxophone, clarinet & bass clarinet player – born November 17 1968.



Peter Fuglsang began on piano when a child, and moved to the clarinet in his teens. He graduated from the Rhythmic Music Conservatory in Copenhagen in 1999 as saxophonist, equally proficient on clarinet and bass-clarinet.

Peter's collaboration with Pierre Dørge & New Jungle Orchestra, Copenhagen Art Ensemble, Ok Nok...Kongo has led to performances and recordings with international jazz artist such as: Tim Berne, Marc Ducret, John Tchicai and Marilyn Mazur.

Fuglsang is a versatile musician. Beside performing on a dozen CDs, he has played many theater gigs, with pop-rock artists, as well as playing classical music and film scores.

He is a forceful and quick-witted soloist. On the clarinet and bass clarinet he performs articulately and his intense playing and soulful drive and timbre leave a strong impression on the listener.

Fuglsang's broad musical interest and versatility as a performer have made him a popular sideman in a variety of musical settings including pop/rock and classical music. He was part of Prize Winner Chris Potter's JAZZPAR 2000 Septet and Thomas Agergaard's JAZZPAR 2002 Octet.

Thomas Agergaard – Danish tenorsax player, composer and band leader – born June 23 1962.

From an early age Thomas was determined to be a jazz musician. He listened to – COLEMAN HAWKINS ENCOUNTERS BEN WEBSTER, Roy Haynes' OUT OF THE AFTERNOON, Weather Report, Brazilian music and Frank Zappas' THE GRAND WAZOO – records that made an enormous impression on him.

„We all need teachers; but in art, you must free yourself from them, dare to lose self-control ... you must throw yourself at life and let chaos rule for a while“, Agergaard said in an interview (Jazz Special First Int Ed). „You have to be able to abandon yourself to – and be in – one note“, as the self-taught musician phrases it. Agergaard, almost seven feet tall, is a giant radiating authoritative calmness.

He loves playing and composing for dancers, and in 1995 he created a project with live music to live boxing. He has played birthdays and weddings and been a replacement at dance jobs where Klezmer was played. For Agergaard dance music is as important as listening-music. As far as classical music goes, Agergaard is fond of Bach and Bartok, whereas Mozart makes him agitated and impatient. For shorter periods Agergaard has gorged himself on Ligeti, Stravinsky, Alban Berg and Charles Ives, and Ravel's La Valse has been of great importance.



Agergaard's musical language may be characterized as slightly atonal, employing strange lines, complex, far out chromatics, flattened ninths and so on. His way of using disharmony and tonal collisions can be very beautiful. He may also use ugliness as a contrast – like wildness or pure energy.

So, Agergaard can easily capture a mood, and a sound that fits, and he is willing to do a lot to help the audience follow him on the trip. For Agergaard the question is not to think about the music but to be in the music. „The Art of Being“, as one of his CDs is called. When he plays or composes complicated structures out of a simple melody it's also a consequence of a spiritual dimension in his music.

Thomas Agergaard performed with a specially assembled international octet at the JAZZPAR 2002 Event.

Liudas Mockunas – Lithuanian clarinet and saxophone player and composer – born May 18 1976 in Panevezys.

Mockunas began playing jazz at the age of eight. He later studied classical clarinet under A. Doveika at the Vilnius M. K. Ciurlionis Art Gymnasium and saxophone under V. Chekasin at the Lithuanian Musical Academy. Since 1999 he has studied at The Rhythmic Music Conservatory in Copenhagen, Denmark.

He has won classical competitions for reed instruments, was awarded a scholarship to study at the Berklee College of Music in Boston, USA, and he was the second Prize winner at the International Saxophone Competition Brilliant Note' 2000 in Latvia and a winner of the International Competition of Jazz Soloists in Klaipeda. Together with Jacob Anderskov and Stefan Pasborg, Mockunas won the first prize at the 2001 European Tournament in Pointiers, France.

Liudas Mockunas has played at a great number of European festivals since 1988, often as leader or co-leader of small groups. After the turn of the millennium Mockunas has gradually made a name in Denmark as sideman in groups like Copenhagen Art Ensemble and Ok Nok Kongo. He has also played with Mikko Innanen, Stefan Pasborg, Jacob Anderskov, Mads Hyhne, Kasper Tranberg, Nils Davidsen, Marc Ducret, Mark Solborg, Pierre Dørge, Kresten Osgood, Jonas Westergaard, Tomas Agergaard, Jens Winter among others and he has had a seat in several Lithuanian Symphonic orchestras. Acclaimed pieces for a musical and a film also bear Mockunas name.

Mockunas, who is considered part of an up-and-coming new generation of performers, moved to Denmark in 1999 – he was especially interested in the Copenhagen scene of experimental music. Though he is a representative of a young Lithuanian jazz genera-

tion, he is a mature and experienced musician who has played in many parts of Europe.



This reed player works with highly unorthodox mixtures, with sounds ranging from expressive instrumental burnouts over filmic horror to apocalypse-hymns and transcendent bells. His music may be unpredictable with an energized mixture of free jazz, lyricism and mid-European expressionism.

Scott Colley – American double bass player, composer and band leader – born November 24 1963 in Los Angeles, California.

Colley began on the bass at age 11. It was Scott's six years older brother who, being a drum player, thought it would be cool to have another rhythm section instrument in the family. At 13, he studied with Monty Budwig while simultaneously woodshedding with Paul Chambers and Charles Mingus records and playing standards two nights a week at a jam session in Pasadena. By the age of 16, he discovered the music of Jaco Pastorius, and Charlie Haden through the classic recordings of Ornette Coleman. Colley studied privately with Haden and classical bassist Fred Tinsley. He graduated with a Bachelor of Music degree in 1988 and moved to New York City.

Colley has made tours and recorded with Carmen McRae, Dizzy Gillespie, John Scofield, James Newton, Joe Henderson, Billy Hart, Phil Woods, Jim Hall and many others. Colley's forceful lines, graceful touch, assured sense of swing and sensitive support supply a firm yet interactive foundation. Duets have highlighted Colley's empathetic skills and strong melodic penchant on the instrument. Rich and deep woody tones, impeccable articulation, and driving momentum – Colley's resounding groove-power has even graced the cutting edge sounds of the funk-fusion-hip-hop

group Lost Tribe. Be it hip-hop rhythms or New Orleans shuffles, Colley can move inside shifting moods pleausrably.



Photo by Jan Persson

For some time Colley has worked extensively with Andrew Hill's ensembles and in the past year the bass player has performed with among others Pat Metheny, Herbie Hancock and Steps Ahead besides his own trio. Scott Colley is involved in a lot of different music. He listens, absorbs and adapts his own style to the ensemble. For Colley communication in the music is essential, music is a language, and to him Andrew Hill and Jim Hall have a common constant ability to maintain a conversation in the music.

Scott Colley has appeared on 70+ albums, including several sessions with Chris Potter with whom he also played with in Prize Winner Chris Potter's JAZZPAR 2000 Septet.

Nasheet Waits – American drummer, percussionist and educator – born 1971 in Manhattan, New York.

His interest in playing the drums was encouraged by his father, Frederick Waits, who over the course of his career played with Ella Fitzgerald, Sonny Rollins, McCoy Tyner and many other jazz legends.

Nasheet Waits graduated with honors from Long Island University receiving his Bachelor of Arts in Music. He also studied with percussionist Michael Carvin and added influences from his father, as well as mentor Max Roach who hired him as a member of the percussion ensemble M'Boom.

The first major gig was when reedman Antonio Hart asked Waits to originate the percussion chair of his first quintet in 1992. Waits remained a standing member of Hart's ensembles, recording three albums and touring.

„My thing is about offering a representation of my experiences and playing something that's musically appropriate,“ Waits has said. Listening to Elvin Jones and John Coltrane for instance has been a part of Waits' education. And other drummers have influenced Waits: Billy Higgins, Art Blakey, Tony Williams, Philly Joe Jones, and Billy Hart who was a friend of Nasheet's father.

Besides being a member of Andrew Hill's various bands, Waits has recently been member of Fred Herch's trio, and Jason Moran's Bandwagon, the latter proclaimed as one of the most exciting rhythm sections in jazz.

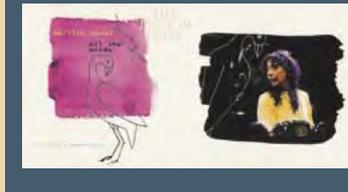
Nasheet Waits' recording and performing discography is developing into a who's who in Jazz, boasting stints with Geri Allen, Hamiett Bluiett, Jaki Byard, Ron Carter, Steve Coleman, Joe Lovano, Jackie McLean, Joshua Redman, Wallace Roney, Jacky Terrason, Mark Turner and many others.

Whether he teaches or plays Nasheet Waits stresses a personal approach to the drums and the music. He finds it necessary to balance tradition and modernism. He forms his detailed drumming from hard bop cymbal pointing, atmospheric rhythm washes, and avant-garde, jab-and-punch interplay. Waits reveals an intuitive understanding of complex rhythmic requirements. The pulse is always there, yet he moves accents around it, making rhythm contract and expand, changing his focus from cymbals to toms to bass drum and snare. The listener may not always be able to snap fingers: one, two, three, four. Unique time divisions, displacements and over-the-bar phrasing can feel like a roller-coaster ride through jazz drumming past, present, and future.



Photo by Jan Persson

Nasheet Waits appears on more than thirty recordings.



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, JAZZPAR Nonet: *Leewise* (Storyville)

John Tchicai Quartet feat. Misha Mengelberg: *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 Shenanigans* (Storyville)

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

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

Kim Kristensen & *Ildvæverne* plus Arkady Shilkloper, Gustavo Toker, Jesper Zeuthen (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, Nordso, Hovman, Andersen: *Circular Chant* (Storyville)

1995

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

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

1996

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

Karsten Houmark Quartet feat. John Taylor: *Dawn* (Storyville)

1997

Django Bates & Delightful 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: *Ahí Va El Negro* (Storyville)

Jim Hall Quartet & Zapolski Quartet: *Jim Hall Quartet + 4* (Storyville)

1999

Martial Solal & The Danish Radio Jazz Orchestra / Trio: *Contrastes* (Storyville)

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

2000
Chris Potter Quartet and JAZZPAR Septet: *This Will Be* (Storyville).

Carsten Dahl JAZZPAR 2000 Quintet feat. Coe, Huke, Danielsson & Tanggaard (Storyville)

2001
Marilyn Mazur Future Song, Percussion Paradise & The JAZZPAR 2001 Soloists: *All the Birds - Reflecting; All the Birds - Adventurous* 2CD (Stunt)

2002
Enrico Rava JAZZPAR Sextet: *Happiness Is...* (release date April 22 2003)

Thomas Agergaard JAZZPAR Octet: (release under preparation)

JAZZPAR Prize Winners

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

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

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

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

1994: Roy Haynes — American drummer and band leader. Performed with Thomas Clausen's Jazzparticipants in Ålborg, 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, band leader 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, band leader 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, band leader 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, band leader, composer & arranger. Performed with Kasper Tranberg, Peter Fuglsang, Kevin Hays, Jacob Fischer, Scott Colley & Billy Drummond in Vejle, Randers and Copenhagen.

2001: Marilyn Mazur — Danish percussionist, drummer, band leader, composer, vocalist & dancer. Performed with Aina Kemanis, Hans Ulrik, Eivind Aarset, Elvira Plenar, Klavs Hovman, Audun Kleive, Lisbeth Diers, Benita Haastrup, Birgit Løkke Larsen, Josefine Cronholm, Anders Jormin, Fredrik Lundin & Palle Mikkelborg in Vejle, Randers and Copenhagen.

2002: Enrico Rava — Italian trumpet & flugelhorn player, band leader & composer. Performed with Gianluca Petrella, John Abercrombie, Stefano Bollani, Jesper Bodilsen & Morten Lund 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 • jazzpar@mail.tele.dk • www.jazzpar.dk

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