

# ALDO ROMANO JAZZPAR PRIZE WINNER 2004

## THE JAZZPAR QUARTET:

Jakob Dinesen • Ben Besiakov •  
Eddie Gómez • Nasheet Waits

## ALDO ROMANO JAZZPAR QUINTET + 1:

Susi Hyldgaard • Stefano di Battista •  
Mark Turner • Henrik Gunde •  
Jesper Bodilsen • Aldo Romano

**KASERNEN**, Kasernevej, Holbæk, Wednesday April 21 at 20 hrs.

Tickets tel. +45 5943 0997 / 5944 0085 / [www.nvs.billetten.dk](http://www.nvs.billetten.dk)

**SLAGELSE MUSIKHUS**, Thursday April 22 at 20 hrs.

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**JIVE**, Jazz in Vejle, **Torvehallerne**, Friday April 23 at 20 hrs.

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**TIVOLI Glassalen**, København Sunday April 25 at 15 hrs.

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## THE PRIZE AND THE ACTIVITIES

## 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 2003 Committee nominating The 2004 Winner consisted of Filippo Bianchi (I), Alex Dutilh (F), Dan Morgenstern (US), and Brian Priestley (GB), plus Boris Rabinowitsch, and Peter H. Larsen (DK).

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 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.

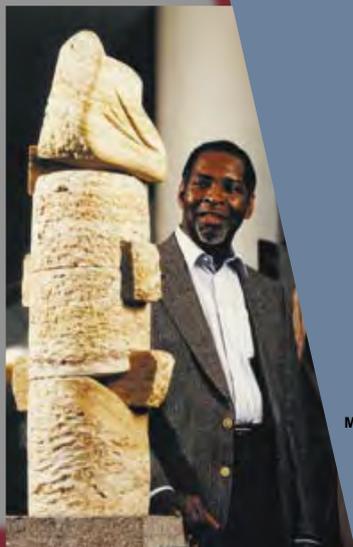
JAZZPAR is more than an award. It is also the starting point of The JAZZPAR Activities, taking place in the spring of each year. The principal idea is not only to honor an outstanding artist within jazz and related fields but to also draw attention to music from different parts of the world. Rooted way 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 2004 Project Committee were Cim Meyer, Boris Rabinowitsch and Christian Munch-Hansen.

After intensive preparations and rehearsals The Prize Concert Tour goes to Holbæk, Slagelse and Vejle. 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 25.

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

The JAZZPAR CDs recorded in 2003, another important part of The Activities, will present the constellations of the year. JAZZPAR supports the international marketing of these culture-export articles.



**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 15 JAZZPAR Concert Posters 1990-2004 can be purchased at the concerts or ordered by mail.

# Aldo Romano — Italian drummer, composer and ensemble leader, born Jan. 16, 1941, Belluno, Veneto

## French or Italian?

The Romano family moved to France when Aldo was seven years old. Ever since he has worked and lived in the European center of jazz: Paris. But he still has his Italian citizenship.

## The beginning

Aldo Romano studied guitar and was already playing professionally in Paris in the 1950s. After hearing Donald Byrd's group with drummer Arthur Taylor through the air-shaft in the street, Romano took up the drums, 20 years old. He is basically self-taught and an admirer of Philly Joe Jones, Elvin Jones, Tony Williams, Ed Blackwell and Billy Higgins. In the early 1960s Romano was employed with Barney Wilen's and Michel Portal's local modern groups. This led to Romano playing with visiting Americans, including Jackie McLean, Bud Powell, Stan Getz and Kenney Drew.

## "Free Jazz"

Romano met bass player Jean-François Jenny-Clark from whom he was inseparable for a long while. As early as 1964 the drummer was involved in one of the first European free jazz formations. Over the next few years the drum playing of Sunny Murray, among others, influenced him. Also playing regularly with Don Cherry (JAZZPAR Nominee 1991) and Gato Barbieri made an impression. Romano fondly remembers his first visit to Denmark in 1966 when he played at the Café Montmartre in Copenhagen with Cherry's band, including Barbieri. With these two musicians, plus notably Enrico Rava (JAZZPAR Prize Winner 2002) and Steve Lacy (JAZZPAR Nominee 1998), Romano took part in the recording of *NEW FEELINGS*, led by pianist Giorgio Gaslini. He worked simultaneously with Barney Wilen and Michel Portal (JAZZPAR Nominee 1997), and also with less avant-garde musicians such as Eddy Louiss, Jean-Luc Ponty, Phil Woods or Charles Tolliver.

## Rock and the combining of aesthetics

Romano met Joachim Kühn and worked regularly with him over a number of years. In 1967, they made two records together on a trip to the United States, where Joachim and Rolf Kühn's quartet was performing at the Newport Festival. Early on Romano proved to be interested in the possibility of combining the aesthetics of free jazz with the binary rhythm of rock music. This spawned a number of albums in 1968 where Romano played a vital part. In 1969, a particularly fertile year, he recorded with Kühn, Portal, Lacy, worked with Keith Jarrett for a while, and in 1970 formed Total Issue with flautist Chris Hayward, guitarist Georges Locatelli and double bass player Henri Texier, an attempt at fusion in which Romano revealed a new facet of his talent – as well as playing the drums and guitar, he sang. The commercial failure of Total Issue eventually caused the group to split. Romano then spent most of his time playing as a sideman, often in the company of Jenny-Clark, for French and American band-leaders.

In 1974 Aldo Romano formed Pork Pie with saxophonist Charlie Mariano, keyboardist Jasper Van't Hoff, guitarist Philip Catherine and Henry Texier, rapidly replaced by Jenny-Clark. In 1977 he reunited with Enrico Rava who took him and Jenny-Clark on in his quartet with trombonist Roswell Rudd. On one of the quartet's trips to Rome, Romano recorded an album made up exclusively of duos with Jenny-Clark, dedicated to Pavese – this extraordinary album includes a recital of the Italian poet's texts. Romano released his first album as a leader with Claude Barthélémy and the following years the group Alma Latina brought together several young musicians discovered by the drummer, in particular Jean-Pierre Fouquey and Benoît Wideman, and also old friends such as Catherine.

## Small groups

During the 1980s Romano looked back to his earlier style, to the small-group free music. He brought pianist Michel Petrucciani to the world's attention, by introducing him to the producer of Owl Records. In trios they made several records. Then Romano recorded with Philip Catherine and with Henri Texier and saxophonist Eric Barret. In 1988 Romano's Italian roots were fondly remembered

with the foundation of his Italian Quartet with Paolo Fresu, Franco D'Andrea, and Furio Di Castri. This quartet recorded a collection of Italian songs on *PALATINO* – named after the Rome-Paris night train – which also includes Glen Ferris on trombone.

## The nomad

A versatile and original instrumentalist, Aldo Romano has gradually proved himself to be an imaginative musician and composer, anxious to go beyond some people's academic boundaries of jazz, without, however, developing any kind of musical demagoguery. This was demonstrated by the trio he formed in 1995 with Louis Sclavis (JAZZPAR Nominee 2002) and Henri Texier for a three-week tour of six Central African countries. In the resulting melodic album each note and every rhythm conjures up a whole universe. Three years later the three companions renewed the experience with a trip around Eastern Africa. His taste for foreign ambiances brought Romano to compose *CORNERS* accompanied by Tim Miller (g), Mauro Negri (cl) and Ronnie Paterson (p).

Aldo Romano is inspired by certain places across the world. His music can be happy but more often Romano is "nostalgic for the unknown land without man's dangerous lack of concern", he has said. *INTERVISTA* (Verve, 2001) – with bassist Palle Danielsson, saxophonist Stefano di Battista, and Brazilian guitarist Nelson Veras – is an overview of his musical career, with Ornette Coleman inspired tunes, Latin-American compositions and operatic arias.

## Bechet

Recently Aldo Romano has recorded the colorful album *BECAUSE OF BECHET* utilizing electronics and samplings. Only a musician of Romano's caliber could re-examine Sidney Bechet from his own story's viewpoint and that of our present. To re-read the great clarinet and

soprano player, the whole tradition must be known from the inside. But it is a daring process trying to isolate the part of the timeless, which make the greatest artists distinctive. Romano was content to listen to Bechet as he was, and play with him like he might have done with a Coltrane. And so, in the course of a phrase improvised by the remarkable saxophonist there might be an echo of *A Love Supreme*? All of a sudden, the *Rues d'Antibes*, *Les Oignons*, even the *Petite Fleur*, that everyone had been churning out for years, flourish with a color and swing in mint condition. This has nothing to do with cosmetic uplifts according to the taste of the day. Bechet's soprano, teleported by contemporary computers and sampling, springs up all on its own and lets itself be carried, like the most natural thing in the world, by the drumming of Aldo Romano.

## His music

Aldo Romano is playing with a raw insouciance. He vigorously moves between free drumming and the time-keeping role. Any group with Romano will have some relaxed insouciant moments as well as music with a pugnacious swing. His compositions have a recognizable Franco-Italian style, compounded of bebop elements with a folk strain, dance and formal concert music, and exceed the mainstream. At The JAZZPAR Concerts 2004 the music from the Prize Winner will be all acoustic. The 62 years old Aldo Romano has lifted the music on an impressive list of records with well-known, as well as less known, artists. Throughout his career he has been faithful to his own and his fellow musicians' artistic ambitions. But he hasn't received the international recognition he deserves.

The JAZZPAR Statuette by Jørgen Haugen Sørensen



Photo: Nicola Fasano



# The JAZZPAR Combo — FEATURING

**Jakob Dinesen** – Danish tenor saxophonist – born March 6, 1968 in Rungsted, Copenhagen.



Photo: Nicola Fasano

Jakob Dinesen began on the tenor when he was 16 and was taught by Bob Rockwell and Fredrik Lundin among others. He studied at The Berklee College of Music 1990-91 and graduated from the Danish Rhythmic Music Conservatory 1999.

Jakob Dinesen has played in countless constellations with most of the major Danish musicians playing modern jazz. But it was in the trendsetting *Once Around The Park* that a genuine personal side of his playing was revealed. The band name originates from a composition by Paul Motian, who has been a great source of inspiration for Jakob Dinesen. Other musicians who have inspired are Joe Lovano, Bill Frisell, Eric Dolphy and Thelonious Monk.

Dinesen can play the jazz standards with intensely swinging raw power. When he writes original music he always uses the piano. He has one leg comfortably in the post-bebop, and the other in something modern here-and-now. "It's the open point of view – the vibe – that makes the difference", Dinesen says. His lines are energetic and self-assured, and his tone is disciplined with body and

soul and wonderfully free of gimmicks as can be heard on his third CD featuring Kurt Rosenwinkel.

**Ben Besiakov** – Danish pianist – born October 27, 1956 in Copenhagen.

In primary school Ben received music lessons on trumpet, flute and guitar. He met Mikkel Nordsø, Kasper Winding and Aske Bentzon and in 1972 they formed the first Danish latin/rock group, Buki Yamaz, inspired by Carlos Santana, Jimi Hendrix and Miles Davis.



In his teens Ben Besiakov picked up on the jam sessions in the Copenhagen Club La Fontaine. He played with people like Johnny Griffin, Dexter Gordon and Finn Ziegler. In the 1960s and 70s many great American jazz musicians frequently visited Copenhagen. At Jazz Club Montmartre Besiakov got to know the legendary Ben Webster who lived in Denmark. Besiakov frequently visited Webster in his home in Copenhagen. They listened to records, chatted about music and played together.

In 1969 Besiakov played his first professional gig in Montmartre. Since 1971 he has performed as a professional piano and keyboard player with Joe Henderson, Al Foster, Billy Hart, Doug Raney, Richard Boone, Ray Drummond, James

Moody, George Garzone, John Scofield, Eric Alexander, Herlin Riley, Danny Gottlieb, Steve Swallow, Champion Jack Dupree, Bernt Rosengren, Ron McClure, Mike Clark, Art Farmer, Adam Nussbaum, Kenny Wheeler, Anders Jormin and many more.

Ben Besiakov demonstrates his natural vitality in Latin American music, modal jazz and classical bebop. He has appeared on more than a 100 recordings – five of them as leader/co-leader – and toured in Brazil, USA, Central America, The Caribbean, Spain, Russia and Scandinavia of course.

In 1990 Besiakov received The Ben Webster Award and in 1992 The JASA (Association of Danish jazz journalists) Award.

**Eddie (Edgardo) Gómez** – American bassist, composer and educator – born October 4, 1944 in Sanurce, Puerto Rico.



The Gómez family immigrated to New York in the early 1950s. At eleven the boy's love of music led him to the double bass as a precocious student in the New York public school system. In 1957 he was ac-

## JAKOB DINESEN, BEN BESIAKOV, EDDIE GÓMEZ & NASHEET WAITS

cepted to the High School of Music and Art and began studies with Fred Zimmerman. By the age of 18, Eddie Gómez had performed with Benny Goodman, Buck Clayton, Marian McPartland, Paul Bley and other luminaries.

Although Eddie Gómez' first love was jazz music, he continued studies with Fred Zimmerman at the Juilliard School of Music. After the third year of school he dreamed of a professional career and joined first with Gary McFarland and then with Gerry Mulligan's group at the Village Vanguard. Eddie Gómez' life was changed that week at the Village, because Bill Evans came in to hear the group and practically hired Gómez on the spot. At age 21, he was the bassist with the Bill Evans Trio and for eleven years he was an integral component of the Trio's sound and evolution. This period of artistic growth included performances throughout the world and dozens of recordings – two of them Grammy Winners. Gómez also realized another dream when he in the late 1960s performed with Miles Davis, in the quintet that featured Wayne Shorter, Herbie Hancock and Tony Williams.

In 1977 Eddie Gómez left the Evans trio. Throughout the 70s and into the 80s he performed in many diverse musical contexts with Dizzy Gillespie, Freddie Hubbard, George Benson, McCoy Tyner, Chick Corea, Hank Jones (JAZZPAR Artist 1991), Nancy Wilson, Tania Maria, Ray Barreto, Steps Ahead and many others. In the 90s the double bass player could also often be heard in contexts of classical music.

Eddie Gómez appear on hundreds of recordings spanning the worlds of jazz, classical, Latin jazz, folk and popular music.

**Nasheet Waits** – American drummer, percussionist and educator – born June 15, 1970 in Manhattan, New York.



Photo: Jan Persson

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 is a Bachelor of Arts in Music from Long Island University. 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.

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 various bands led by Andrew Hill (JAZZPAR Prize Winner 2003), Waits has 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 of this millennium.

Nasheet Waits' recording and performing discography is developing into a who's who in Jazz, boasting stints with Geri Allen (JAZZPAR Prize Winner 1996 and Artist 2003), 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 for stretches at a time 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. Sometimes it's like a swaying or circular swirl, like water moves. It has a lot to do with manipulating energy.

Nasheet Waits appears on more than 30 recordings.



Photos by Gorm Valentin, Jan Persson & Nicola Fasano

# *JAZZPAR Prize Winners 1990-2003*



# Aldo Romano JAZZPAR Quintet + 1 — SUSI HYLDGAARD, STEFANO DI BATTISTA, MARK TURNER, HENRIK GUNDE, JESPER BODILSEN & ALDO RAMANO

**SUSI** (Susanne) **HYLDGAARD** – Danish vocalist, composer and accordion player, born June 17 1963 in New York.



Photo: Christoph Giese

Susi Hyldgaard was born into a diversely musical, expatriate family. Her father, a jazz enthusiast and weekend musician who played double bass, had a huge collection of jazz records and Susi was weaned on the sounds of Bill Evans among others. Then, when she started studying piano at five, her musical tastes were driven by the other half of her family, all of whom played classical music. But the requirements of classical music, the stringent need to play things perfectly and as written, made her uncomfortable. So, while by 15 she had won some prizes, one night, while playing in a concert hall she became so nervous, that afterward, she could not even remember being on stage. This experience prompted her to take a break from playing for a while, but eventually she found her way back playing jazz. Along the way she has studied at the Department of Musicology, University of Copenhagen and she has been working free-lance as a journalist for the Danish National Broadcasting Corporation.

Hyldgaard's first solo project in 1996, *MY FEMALE FAMILY*, was a mix of pop and jazz with an underground vibe to it. For her second release in 2000, *SOMETHING SPECIAL JUST FOR YOU*, she chose an acoustic direction with a machine sound to it, taking a jazz band and making them fit into the pop form. Susi Hyldgaard was awarded a Danish Grammy for the project.

The title of her third solo release in 2002, *HOME-SWEETHOME*, refers to a place that does not always live up to our expectations and sometimes has difficulty competing with the homes of others where everything appears to function better. It delves deep into the waves of solitude, yet retains a touch of bitter-sweet laughter. Keywords: a crazy 1960s band, a melancholic accordion player, a pedal freak of a trumpeter and a pinch of jazz 'n' poetry. Hyldgaard is more interested in soundscapes that foster the mood than in perfection.

Susi Hyldgaard has toured intensively in both Canada and Europe. Her CDs, as well as her live performances, have received first-rate reviews internationally. She has performed in duos with Niels-Henning Ørsted Pederesen and Nils Landgren and she has worked with Dalia Faitelson among others. She also composes for film and finds the work with directors and pictures a pleasant change from performing. Along with Per Jørgensen, Susi Hyldgaard recreated the dialogue of Michael Mantler's version of Paul Auster's *HIDE AND SEEK*, an operatic theater play presented in Copenhagen and Berlin – the music has been released on ECM.

Few musicians are able to mix such a variety of expressions as Susi Hyldgaard. All the different fragments of genres come out well balanced and her enthusiastic enterprises touch many different kinds of listeners. Her unique style and vocal skills, passionately take you to the heart of the songs.

**STEFANO DI BATTISTA** – Italian alto saxophonist, born February 14, 1969.

At age 16 Stefano stopped outside a newsagent in Rome. An issue of the magazine *Musica Jazz* had caught his eye. On the cover was a saxophone with a record. Battista bought the record and was speechless when he listened to it. It was Art Pepper and a compilation with Charlie Parker and a host of other alto sax players. Nobody in Battista's family had any inclination to jazz but it had an immediate impact on Stefano who began wondering.

He met alto saxophonist Massimo Urbani, who became the young man's mentor. Stefano enrolled at the Alfredo Casella Conservatory and earned a minor repu-

tation and picked up his first fees in pop orchestras. The Conservatory was strictly classical and Stefano longed for jazz. The decision to make a living from being a jazz musician solidified when he, 18 years old, in Bali gave a concert and discovered the impact of an audience. In 1992, the pianist Antonio Farrao took Stefano along in his group to the Calvi Festival.

The major encounters happened by chance: Jean Pierre Como and the Sixun group ... Next Aldo Romano ... Then another drummer, Stéphane Huchard, who was a member of Laurent Cugny's *Orchestre National de Jazz* and made Stefano join ... Then the trio of Daniel Humair (*JAZZPAR Artist 1999*) and Jean-François Jenny-Clark; Jimmy Cobb, Walter Hooker, Nat Adderley, etc. And then along came Michel Petrucciani.

In 1997, Battista released his first album as a leader, *VOLARE* on Label Bleu. The album received much acclaim. He signed up with the Blue Note label which released his second album *A PRIMA VISTA* in 1998 accompanied by his magical quartet: Flavio Boltrò (tp), Rosario Bonaccorso (b), Eric Legnini (p) and Benjamin Henocq (d).

The next Blue Note-album, with drummer Elvin Jones and pianist Jacky Terrasson, came out in Octo-

ber 2000. After that Stefano became the first European musician contracted as a fixture in a black American orchestra when he joined the Elvin Jones quintet. On the tour of England and the USA, Elvin would introduce the alto player like

this: "This young man is a new light in the universe, ladies and gentlemen; his name is Stefano di Battista".

Battista's latest release, *ROUND ABOUT ROMA*, fuses jazz and classical music. It involves a jazz quartet and a symphony orchestra with 50 musicians. Five original Battista-compositions were arranged by Vince Mendoza, who came up with another two originals. The result was emotional bursts with slowly revealed melodies, spacious arrangements that make a brilliant fusion of jazz and classical music. And since it is an avowedly and proudly romantic album, Stefano makes a version of the love theme from Nino Rotta's *ROMEO AND JULIET*. Music that is beautiful, simple, engaging, eternal and romantic like a declaration of Love, delivered like a gift from an accomplished melodist and a maestro of arrangement.

Stefano di Battista's style is generous, energetic and fluid. He is a phantom with a massive sound, a total commitment to music and an overflowing surplus of love for jazz.

The French jazz community has a reputation of having little interest in anything outside French speaking countries. Nevertheless some Italian jazz musicians have been embraced by Paris' jazz audiences and Battista as well as Romano are very well-esteemed jazz musicians in France.

**MARK TURNER** – American tenor saxophonist – born November 10, 1965 in Fairborn, Ohio.

He graduated from Berklee College of Music in 1990 and played with various groups and performed as a street musician. He studied with Ellis Marsalis and settled in Connecticut before returning to New York in 1994 to be sideman with Jimmy Smith, Seamus Blake, Leon Parker or George Colligan.

One of the most well respected young tenors in North America, Mark Turner, has impressed everyone in the jazz world with his thoughtful and passionate playing on both his solo albums and in his turns as a sideman. He has taken turns with Joe Lovano, which should be taken as a just estimation of his considerable talents as well as evidence of his rapid ascension to the top of the jazz world.



Photo: Bertrand Mallet



Photo: Guy Aroch

Mark Turner can play sublimely smooth, mellow and romantic and he owes a debt to Bill Evans, John Coltrane and Warne Marsh. Turner's tone on the tenor is rich and warm – emotionally moving and deeply contemplative. Rhythmically he has a certain scattered and very personal approach. His style is pure – stripped of all superfluous mannerisms.

His first album features the Brad Melhdau Trio plus Kurt Rosenwinkel and the pairing of Turner and Rosenwinkel has generated a lot of interesting and enjoyable music live and on recordings.

As a sideman, Mark Turner has played with Lionel Hampton, Billy Cobham, Tom Harrell, Carmen Lundy, Maria Schneider, to name but a few, and appeared on albums with Art Taylor, Chris McBride, Mulgrew Miller, Roy Hargrove, Vincent Herring, Brian Blade, Ira Coleman, Jeff Batts, Joshua Redman, John Patti-tucci and Lee Konitz (JAZZPAR Prize Winner 1992)...

**HENRIK GUNDE** – Danish pianist and keyboardist – born July 22, 1969 in Esbjerg.

Henrik Gunde graduated as jazz pianist from Vestjysk Music Conservatory. Lately he has established himself as one of the most sought-after sidemen on the Danish jazz scene. Gunde can be heard on several Danish CD releases. He holds a position in the Tivoli Big Band. He has played with The Danish Radio Big Band, The Orchestra, Lisa Nilsson, Fredrik Lundin, Katrine Madsen, Billy Cobham, Jimmy Heath and Tom Harrell. Since 1994 the Henrik Gunde Trio has focused on the extrovert style of legendary pianist Erroll Garner. Gunde has "big ears" and "burns" for the music.



**JESPER BODILSEN** – Danish bass player and composer, born January 5, 1970.

Bodilsen began on the trumpet. He got his first bass in 1985 and graduated from the Royal Academy of Music, Århus, Denmark in '96. He has toured all over the world, appeared at a number of big jazz festivals and on an increasing number of CDs, and he has played

with a long list of leading Danish jazz musicians.

Bodilsen is a bass virtuoso – his playing is authoritative, tasteful and imaginative, propelling a rhythmic drive – even considering the rich bass-tradition of Denmark. His sound and intonation are exquisite and his ability to form a team with the drummer is exceptional. The timing, and the precision and flexibility of his walking bass lines are superb. And he has a good grasp of melody in his solos.

Bodilsen has received recognition for his part in prize-winning records. Previously Bodilsen has been a JAZZPAR Artist with Erling Kroner Dream Quintet feat. Dino Saluzzi and in 2002 he was backing JAZZPAR Prize Winner Enrico Rava. He has also played and recorded with Tom Harrell, Joe Lovano, Ed Thigpen, George Colligan and Stefano Bollani (JAZZPAR Artist 2002) among many others.

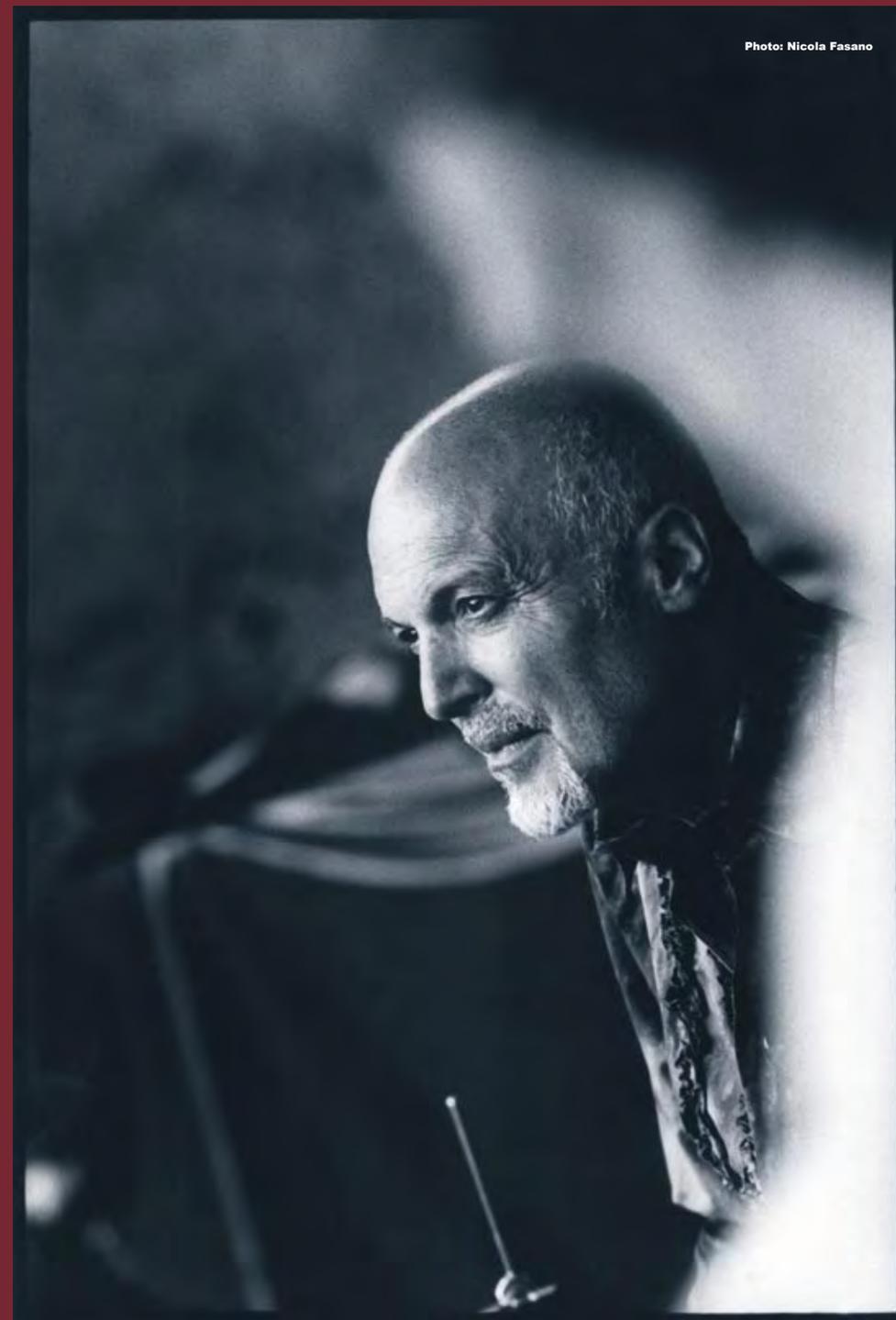


Photo: Nicola Fasano

# JAZZPAR Discs — AT THE CONCERTS A STAND OFFERS THESE CDs

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## JAZZPAR Prize Winners

### 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 Tchi-

cai 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 jazz-participants 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* (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...* (Stunt) • Thomas Agergaard JAZZPAR Octet: *Little Machines* (Stunt X)

### 2003

Andrew Hill JAZZPAR Octet: *The Day The World Stood Still* (Stunt) • Lars Møller, Geri Allen, Buster Williams, Billy Hart: *JAZZPAR 2003* (Stunt)

1990: **Muhai Richard Abrams** — US (p, comp, leader and organizer). Cond. The Danish Radio Jazz Orch. in Cop., Århus, Odense and Paris.

1991: **David Murray** — US (ts, b-cl, leader). Performed with Pierre Dørge's New Jungle Orchestra in Cop., Odense and Århus.

1992: **Lee Konitz** — US (as, leader). Performed with Jens Søndergaard's JAZZPAR Nonet in Århus, Toftlund and Cop.

1993: **Tommy Flanagan** — US (p, comp, leader). Performed with his Trio and The JAZZPAR Windtet in Holstebro, Århus and Cop.

1994: **Roy Haynes** — US (d, leader). Performed with Thomas Clausen's Jazzparticipants in Ålborg, Toftlund and Cop.

1995: **Tony Coe** — UK (s, cl, comp). Performed with The JAZZPAR Combo and The Danish Radio Jazz Orchestra in Randers, Tønder and Cop.

1996: **Geri Allen** — US (p, leader, comp). Performed with her Trio and with Uffe Markussen's JAZZPAR Nonet in Randers, Tønder and Cop.

1997: **Django Bates** — UK (comp, keyb, tenor hrn). Performed with The Danish Radio Jazz Orchestra, Human Chain Plus and Delightful Precipice feat. Iain Ballamy in Randers, Esbjerg and Cop.

1998: **Jim Hall** — US (g, leader, comp). Performed with Chris Potter, Thomas Ovesen, Terry Clarke and the Zapolski string quartet in Randers, Holbæk and Cop.

1999: **Martial Solal** — F (p, leader, comp). Performed with Daniel Humair and Mads Vinding — and with The Danish Radio Jazz Orchestra cond. by Jim McNeely - in Randers, Holbæk and Cop.

2000: **Chris Potter** — US (s, fl, b-cl, leader, comp, arr). Performed with Kasper Tranberg, Peter Fuglsang, Kevin Hays, Jacob Fischer, Scott Colley & Billy Drummond in Vejle, Randers and Cop.

2001: **Marilyn Mazur** — DK (perc, d, leader, comp, voc, 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 Mikkelsen in Vejle, Randers and Cop.

2002: **Enrico Rava** — I (tp, flh, leader, comp). Performed with Gianluca Petrella, John Abercrombie, Stefano Bollani, Jesper Bodilsen & Morten Lund in Vejle, Randers and Cop.

2003: **Andrew Hill** — US (p, comp, leader). Performed with Staffan Svensson, Klaus Löhner, Peter Fuglsang, Thomas Agergaard, Liudas Mockunas, Scott Colley and Nasheet Waits in Kristianstad, Randers, Vejle and Cop.

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](mailto:jazzpar@mail.tele.dk) • [www.jazzpar.dk](http://www.jazzpar.dk)

Cover photo: Niccolò Fasano • A/D: Layout: Mic Reyem • Print: PE Offset

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