

EURORADIO JAZZ SEASON

2007-2008

September 28th 2007 - SESR (Lars-Göran Ulander - Sweden)

Peter Danemo Meloscope

Linda Pettersson / Krister Jonsson Duo

Plunge + Bobo Stenson piano & Tomas Stanko trumpet

October 19th 2007 - BGBNR (Int. rel.: Svetla Mateeva - Bulgaria)

BNR Big Band - Yanko Miladinov, conductor

October 26th 2007 - DKDR (Producer – Morten Wilhelm - Denmark)

Chris Potter and the DRJ Big Band

November 23rd 2007 - SIRTVS (Producer: Hugo Sekoranja - Slovenia)

Big Band RTV Slovenija + soloist: Jon Hendricks, vocal

December 14th 2007 - EEER (Producer: Anne Erm - Estonia)

«Willane Bluus» with guitar player Tanel Padar and singer Gerli Padar

January 25th 2008 - DENDR (International relations: Julia Wellershaus)

NDR Big Band

February 29th 2008 - USNPR (Becca Pulliam - USA)

Toast of the Nation

March 28th 2008 - CHRTSI (Paolo Keller - Suisse italienne)

Q 3 +

April 25th 2008 - CZCR (Jiri Stary - Czech Republic)

Open Sextet

May 30th 2008 - DEWDR (Bernd Hoffmann - Germany)

European Youth Jazz Orchestra with Niels Klein, composer/conductor

June 27th 2008 - HUMR (Robert Maloschik - Hungary)

Winner of the 2008 «Jazz Talent Competition» for young trumpeters

September 28th 2007 SESR (Lars-Göran Ulander - Sweden)

Peter Danemo Meloscope (ca 30')

Linda Pettersson / Krister Jonsson Duo (ca 30')

Plunge + Bobo Stenson piano & Tomas Stanko trumpet (ca 30')

A concert from KOPA Festival in Malmö

Venue: Jeriko in Malmö (The local jazzclub in Malmö)

This concert takes place on Thursday 27th of September and could be relayed on Friday night in edited form. Three very diversified settings.

Peter Danemo - Meloscope

Cennet Jönsson, Soprano Saxophone, Tenor Saxophone

Joakim Milder, Tenor Saxophone

Christian Spering, Bass

Peter Danemo, Drums

I'm born in 1961 and resident in Malmö, Sweden. I play drums, besides that I spend a lot of time writing music. Meloscope, a quartet with Cennet Jönsson soprano saxophone, Joakim Milder tenor saxophone, Christian Spering acoustic bass and myself on drums. Our first CD are released the 22nd of January 2007 on Kopasetic Productions. It's a live recording of our very first gig on Glenn Miller Café.

Meloscope is a double saxophone quartet fronted by Peter Danemo - for this concert augmented with the "classical" trio (Mats Rondin, cello, Henrik Frenдин, viola, Staffan Mårtensson, clarinet. But let just call it Meloscope.

Linda Pettersson (Vocal) / Krister Jonsson (Guitar) Duo

Plunge is a trio + 2 guests for this occasion. Bobo is something of a charter member he is in when he has the time Stanko is for the occasion. **Bobo Stenson** (SWE piano) and **Tomasz Stanko** (POL, trpt)



The Swedish trio Plunge consists of saxophonist Andreas Andersson, bassist Mattias Hjorth and drummer Peter Nilsson. This, the group's second CD, features the trio with renowned Swedish pianist Bobo Stenson as their guest! The rewarding collaboration between the trio and Stenson began in the fall of 2002, and has so far resulted in numerous tours of Sweden, several national radio broadcasts and this CD, "Plunge With Bobo Stenson" (KOPACD 007), released in 2005.

The record features a mix of collective improvisations and original compositions. This is acoustic music heavily based on organic interplay, intensity and spontaneity. Characteristic of the group is an identifiable nordic and personal sound, emphasizing a strong melodic core and a creative sense of form.

The quartet's music moves effortlessly between the coral-like and floatingly lyrical to vibrantly rhythmical pieces and full-blown free form playing. A lot of room is given to dynamic and textural variation, melodic improvisation and rhythmic playfulness.

"**Plunge With Bobo Stenson**" could be considered part of, and an extension of the creative Scandinavian jazz legacy established in the 1960's.

Saxophonist Andreas Andersson is one of Swedens most personal baritone players with his powerful sound and lyrical playing style. He's also active on the Swedish improv scene, for instance in bands such as Perch, and has also worked with Marilyn Mazur, Tomas Jäderlund and Herman Müntzing.

Mattias Hjorth is an in demand **bass player**. He is a member of Cennet Jönsson Quartet, Footloose and Loic Dequidt Trio. His firmly melodious and intuitive playing has also been heard with Anders Bergcrantz, Peter Danemo, Lennart Åberg and Fredrik Ljungkvist.

Peter Nilsson has established himself as one of the most in demand **drummers** in Sweden. His varied and organic playing has been heard with Cennet Jönsson Quartet, Double Standards, Palle Danielsson, Tolvan Big Band, Marilyn Mazur, Tim Hagans, Sten Sandell and others. He has toured extensively all over Europe and in Mexico and the US.

Pianist Bobo Stenson is one of the most internationally acclaimed Scandinavian jazz musicians of all time. He has been one of the leading figures on the Swedish jazz scene since the early 1960's. He has worked with Börje Fredriksson, George Russell, Jan Garbarek, Charles Lloyd, Kenny Wheeler, Tomasz Stanko, Paul Motian, Dave Liebman and many others. Bobo Stenson is an ECM recording artist since the early 1970's.

October 19th 2007**BGBNR (Int. Rel.: Svetla Mateeva - Bulgaria)****BNR Big Band****Yanko Miladinov, conductor**

Venue: Bulgarian National Radio, Studio 1

The Big Band of BNR was founded in 1960. Several generations of talented Bulgarian jazz musicians and distinguished Bulgarian composers, arrangers, singers and instrumentalists have contributed to its development. Seven albums have been produced. The first bandleaders were Jul Levi, Benzion Eliezer and Emil Georgiev. The brilliant jazz musician Milcho Leviev innovated the repertory of the band. Vili Kazasyan was bandleader between 1965 and 1998. The Big Band of BNR has been involved in numerous recordings, concerts, festivals, TV shows and in all significant events in Bulgarian pop and jazz music. It participated in the "Golden Orpheus" Festival for 30 years, also at the pop music television competition "Song of the Year". BNR Big Band has realized concert tours in Russia, Switzerland, Germany, Serbia, Greece, Romania, Poland and Cuba. It had successful appearances at the Jazz Fair in Zagreb, Croatia and International Jazz Festival in Nish, Serbia. Since 2001 the Band has also participated in the International Jazz Festivals in Bankya and Bansko, Bulgaria. Yanko Miladinov has been its leader since 1998.

For the 70th anniversary of the Bulgarian National Radio (BNR), the BNR Big Band has been supplying jazz, pop, rock, sympho-jazz music to BNR faithful fans. Some of Bulgaria's best -known musicians have been part of or have guest-performed with the Band, which has appeared at international forums too. It maintains an awesome repertoire of several thousand pieces.

Atanas Miladinov, piano
Dimitar Shanov, bass guitar
Ognyan Veskov, electric guitar
Stefan Kojuharov, percussion
Kiril Yordanov, alto saxophone
Vassil Enchev, tenor saxophone
Boris Petrov, alto saxophone
Apostol Apostolov, tenor saxophone
Ivan Kalchev, baritone saxophone
Vladimir Slavchev, trombone
Tzvetan Troyanski, trombone
Christo Tzakov, trombone
Dimo Bratzov, bass trombone
Dilyan Davidkov, trumpet
Mihail Yossifov, trumpet
Ivan Dimov, trumpet
Gencho Vartovski, trumpet

October 26th 2007

DKDR (Producer - Morten Wilhelm - Denmark)

Chris Potter and the DRJ Big Band
Nikolaj Bentzon, conductor
Music by Chris Potter

Differed broadcast by a few days

Copenhagen Jazzhouse, Denmark

Links:

www.chrispottermusic.com

www.dr.dk/bigband

Danish Radio Jazz Big Band



Danish Radio Big Band (DRBB) was established in 1964. Niels Joergen Kaiser, then head of the entertainment department of the Danish Broadcasting Corporation (DBC), decided to expand jazz programming at the DBC by launching a big band. This was an addition to the Radio Jazz Group that existed from 1961-1986. The idea was to create an orchestra that had the freedom to produce and develop new jazz sounds.

The first leader of the Danish Radio Big Band was Ib Glindemann, who already had 13 years of experience with his own band. Glindemann and drummer Bjarne Rostvold were able to persuade the American bandleader Stan Kenton to send compositions and arrangements from his own book to the DRBB. These arrangements featured the works of Bill Holman and Lennie Niehaus. Stan Kenton came to Denmark as the first guest conductor of the DRBB in 1966.

Ib Glindemann was the bandleader from 1964 - 1968. At that time, there was a wonderful jazz milieu in Copenhagen. Two clubs, Montmartre and Vingaarden, featured many American jazz musicians who visited, stayed or lived in Denmark during that period. Montmartre was one of the most active jazz clubs in Europe at the time. The clubs policy was to hire top musicians from the US for weeks, sometimes even months at a time. Among the many musicians were such fantastic artists as Dexter Gordon, Ben Webster, Stuff Smith, Don Cherry, Eric Dolphy, Don Byas, Archie Shepp and Cecil Taylor. Danish musicians had the opportunity to hear and play together with these jazz magicians.

Many of the leading soloists in the DRBB also played in different groups and constellations performing at the clubs during the mid- and late 60s. There was definitely jazz magic in Copenhagen at the time and the DRBB was part of it. Luckily, some of this magic has been documented on film and in recordings.

When Glindemann left the band in 1968, the policy was initiated of occasionally using guest conductors, composers and arrangers to lead the band. This practice built the musical foundation on which the band rests today. Most notable from those early years of the band were such artists as Oliver Nelson, Frank Foster, Robert Cornford, Jimmy Heath, Clark Terry, Mary Lou Williams, Michael Gibbs and Mike Westbrook. Over the years more than 100 Danish conductors and soloists have performed with the band. One of the most revered conductors is pianist Niels Joergen Steen, who was instrumental in using Ben Webster, Harry Sweets Edison and Charlie Shavers as soloists. Steen wrote all the arrangements for these great American soloists, and many of his arrangements are still favored pieces in the bands repertoire today.

The prolific composer and arranger George Russel who performed with the DRBB on several occasions made a great impact on future composers for the band like Palle Mikkelborg, Ray Pitts and Thomas Clausen.

From 1971-1973, the DRBB returned to the practice of having a chief conductor: American tenor saxophonist and composer Ray Pitts. Pitts who was living in Copenhagen at the time composed for the bands first album, "Brownsville Trolley Line." His intimate knowledge of the band and its soloists made it possible for him to write music much in the same way Ellington had written for his great orchestras. Pitts wrote in a manner that focused on the individual sound of each soloist while complementing the ensemble sound as well. Prior to this, there had been very little original music in the bands repertoire. Pitts composed with the sole intention of creating a universe of sound as he called it, for DRBB. Today many of his compositions are standards in the repertoire of the band.

When the DRBB celebrated its 10th anniversary in late 1974, jazz legend Dizzy Gillespie took part in the celebrations as guest conductor and soloist.

In 1975, trumpeter and composer Palle Mikkelborg became the bandleader. At this time, the band included some of the finest soloists in Europe: tenor players Bent Jaedig and Jesper Thilo and altoist Per Carsten. The trumpet section included veterans Benny Rosenfeld, Palle Bolvig and Idrees Sulieman. New talents who later joined were trumpeter Jens Winther and trombonists Ture Larsen and Jens Engel. The trombone section had exceptional soloists in Vincent Nilsson, Erling Kroner and Richard Boone, also a fine big band vocalist who brought his experience from the Count Basie orchestra to the DRBB. The rhythm section included Swede Bo Sylvén on guitar, Ole Kock Hansen on piano and Bjarne Rostvold on drums -- to be replaced by Lennart Gruvstedt in 1978. The bass chair was shared by Niels-Henning Orsted Pedersen, Bo Stief and Mads Vinding.

Erik Moseholm was the production leader and manager of the DRBB from 1964 until 1992, when he left the DRBB to become rector at the Copenhagen Conservatory of Rhythmic Music. Moseholm, a bass player himself, took the initiative to invite Thad Jones to conduct the DRBB for the first time in the autumn of 1977.

Thad Jones was a bandleader, composer and trumpet player. He left the Thad Jones-Mel Lewis Orchestra to settle in Copenhagen and work with DRBB. Jones ambition was to create a sound unique unto the orchestra. It was his idea that you had to make your identity felt. Jones succeeded in creating a trademark sound for DRBB. The results of his collaboration can be heard on recordings with Jones and the band from the Montmartre jazz club.

In 1984 the DRBB celebrated its 20th anniversary with Miles Davis. Davis received the Leonie Sonning Music Prize in 1984; this was the first time the prestigious award had been given to a jazz musician. Manager Erik Moseholm arranged to have the band perform under the leadership of Palle Mikkelborg at the Sonning Prize concert. Mikkelborg composed a suite for the occasion entitled "Aura." Miles Davis enjoyed the suite so much he chose to have it recorded. The recording took place with the DRBB at the Easy Sound Studio in Copenhagen in January 1985. When the record was finally released in 1989, it won two Grammy Awards.

In 1986 under the direction of new chief conductor Ole Kock Hansen, the DRBB toured Germany, Holland, Belgium, France and Italy. That autumn the Brazilian multi instrumentalist and composer Hermeto Pascoal wrote original music for the band. Guest artists included George Russell, Bob Brookmeyer, Jose Privcek and Van Morrison. 1987 saw the band touring England and Scotland. The music from two of the concerts on this tour has been recorded and can be found on CD.

1989 was the year the band performed in New York City for the first time. This was the fulfilment of Thad Jones dream but sadly he did not live to see it. Jones passed away in 1986.

The DRBB performed at the Beacon Theater on Broadway under the leadership of Ole Kock Hansen with guest soloists Van Morrison, Michel Camilo, Etta Cameron and Abdullah Ibrahim (Dollar Brand). The program was arranged in cooperation with the human rights organization Vox Humana." After two sold-out concerts at the Beacon Theater, the band did three gigs -- also sold-out -- at the West Village jazz club "Sweet Basil." The audiences and the major New York music critics were highly enthusiastic.

The band returned to the US in 1991, playing in New York City, Boston, Grand Rapids, Michigan and New Orleans. That same year the band toured Britain, playing 13 concerts in two weeks under the leadership of arranger and composer Ernie Wilkins. The music from this tour can also be found on CD.

In 1992 the DRBB returned to England and Scotland, this time under the leadership of one of its numerous guest conductors: Canadian trombonist and arranger Bob McConnell. The fall of 1992 saw a new meeting with Hermeto Pascoal as well as a highly successful concert in Rome. The orchestra also toured Scandinavia with the American vocal group 'Manhattan Transfer'.

The 1992 season ended with the DRBB featured at the evening concert of the 10th Annual Duke Ellington Conference, which was held in Copenhagen. Soloists included veteran Ellington artists: trumpeters Clark Terry, Rolf Ericson, Willie Cook and trombonist Buster Cooper.

In 1992 Peter H. Larsen, a former newspaper editor and music journalist, replaced Erik Moseholm as production leader and manager of the band. One of the first changes that Larsen instigated was a name change: The Danish Radio Big Band became the Danish Radio Jazz Orchestra. This was also meant to show a change in direction for the band; instead of functioning as a mainstream jazz band, the DRJO would become more of a jazz orchestra emphasizing its original compositions.

In practice the intention was to make the DRJO less dependent on old material from its repertoire, choosing instead to work with new material. This certainly requires all of the skills of the musicians in the band: constantly having to learn new material and new ways of playing jazz, instead of being able to rely on formulas that are tried and true. Of course, this kind of music challenges the audience to a greater degree than a repertoire of standard jazz tunes played in a familiar manner.

This change of direction for the DRJO paved the way for arrangers and composers Kenny Werner and Maria Schneider to present material performed for the first time in Europe with the DRJO. The shift in policy has led to some outstanding constellations: the band performed with pianist McCoy Tyner in 1992, trumpet player Tom Harrell in 1994, pianist Eliane Elias in 1996 and 97, British wizard Django Bates in 1996, tenor saxophonist Joe Henderson in 1994 and 1996, David Sanborn in 1993 and 98, French pianist "Martial Solal in 1999 and Japanese composer Toshiko Akiyoshi in 2000. Also, in 2000 Palle Mikkelborg wrote a new major work for the band, a suite entitled Voice of SilenceÓ in honor of the Danish modern art museum, Louisiana. During this period the band toured Australia, China and Brazil without diminishing its activities in Europe.

In 1995 Peter H. Larsen was able to sign a contract with veteran composer Bob Brookmeyer as the new chief conductor of the orchestra. Brookmeyer served his tenure in the same year that Copenhagen celebrated its status

as European Cultural Capital, 1996. Having already composed several pieces for the DRJO and conducted it on several occasions prior to this, Brookmeyer was well known by the band and its audience.

From 1998 Jim McNeely replaced Brookmeyer. McNeely, a fine pianist who worked with Phil Woods and Stan Getz and as co-leader of the Vanguard Jazz Orchestra in New York, has already made a strong influence on the band as a composer and arranger. His first projects with the DRJO included a George Gershwin centennial tour, the Jazzpar Award tour with Martial Solal and new and daring arrangements of Bill Evans pieces.

The DRJO was one of the first cultural institutions to play a major role in The Copenhagen Cultural Capital celebrations. In February 1996, the orchestra performed the music for a ballet in collaboration with the New Danish Dance Theater. The ballet was based on the life of one of Copenhagen's musical heroes, the legendary tenor saxophone giant Dexter Gordon. The production was entitled DEX - a Jazz Odyssey." The ballet was choreographed by Warren Spears with original music by the one of the band's former chief conductors, Ray Pitts. The story was written by journalist and writer Leonard Skip Malone, an American who had lived and worked in Denmark since 1961 writing, among other things, about jazz and documenting jazz stories and music on film.

In September 2001, Morten Vilhelm was appointed new manager of the orchestra, and on his arrival, DRJO reassumed its original name, DR Big Band. Prior to his appointment, Morten Vilhelm was head of his own booking and management agency operating within the fields of jazz, pop, and rock. His point of departure as new manager was to broaden the popularity of DRBB while preserving the band's original trademark: high-quality jazz.

As a result, DRBB, among other things, introduced a new tradition in 2002: an annual Christmas Tour of Denmark - presenting an all-jazzy repertoire, of course, and co-starring varying Danish vocalists. Thus, December 2002 saw DRBB touring the country with Søs Fenger and Jimmy Jørgensen while the tour of December 2003 presented the band in collaboration with Søs Fenger and Anders Blichfeldt. The DRBB Christmas Tour has proved a great success with all fifteen concerts last year drawing crowded houses. This year, Danes can look forward to yet another grand tour in December introducing two new stars in the DRBB universe: Caroline Hendersson and Steen Jørgensen. Another great success of 2003 was DRBB's stage and studio performances with Etta Cameron in January resulting in an album of jazz standards and soul classics.

During the 2001/2002 season, DRBB set up a magnificent saxophone project starring three international saxophonists: Benny Golson, Bob Mintzer, and David Sanborn.

2002/2003 included a tour of Europe with jazz legend Toots Thielemans, Brazilian singer and composer Ivan Lins, and conductor (and concert program arranger) Maria Schneider. A warm meeting between DRBB and six representatives of the new generation of great Cuban musicians completed this season.

DRBB's future plans are heavily influenced by the economic restrictions placed on the orchestra since government funds were cut away in 2003. Accordingly, DRBB must strive to broaden its popularity even further in the years to come in order to increase the band's profits in commercial projects such as the Christmas Tour. However, DRBB will assuredly remain faithful to the orchestra's long-standing reputation of a high-quality jazz band.

Future seasons will typically consist of three different types of project that will have a very broad appeal as a whole. In other words, there will be an overall representation of music graded from 1) new compositions (with minority appeal) to 2) rearrangements of recondite compositions (with majority appeal) and 3) popular compositions (with general appeal). All future projects will of course be up to DRBB's usual high standards.

The aim of Morten Vilhelm's job is to ensure the survival of DRBB as such and the legitimacy of jazz within the DBC as a whole. By allowing new material to slip into the magic hat of jazz, he hopes to reach a broader and larger audience. In time, he and DRBB will then try to introduce the audience to music of a much "jazzier" kind than they ever thought they would want to listen to!

Having played jazz for international audiences for more than 40 years, DRBB can easily claim to be one of the finest big bands in Europe and a jazz orchestra that has created its own traditions.

Of course, one should always be cautious when using superlatives. However, in this case the superlatives have a firm foundation. DRBB has an impressive history, having worked with the most outstanding soloists, arrangers, composers and conductors in the world of jazz. Consequently, the band has a tradition that distinguishes it from other state supported bands in Europe. Although having worked with these talented artists (many of whom, unfortunately, have not been named in this article) the band itself is its own major soloist; it is the ensemble as a whole and how it responds to its varied and changing repertoire that makes the DRBB outstanding.

At home in Denmark or abroad, DRBB is an ensemble that has proven its versatility and ability to rise to the challenge of being a jazz orchestra in the finest sense: making music, making history and proving high tradition and experience that this band is quite unique.

Chris Potter, tenor saxophone

Born in Chicago on New Year's Day 1971 and moving to Columbia, South Carolina as an infant, the prodigious youngster began fooling around on guitar and piano at the age of three. He took the alto sax at the age of ten and played on his first jazz gig at age of 13. But his eclectic musical education really began with personal investigation of his parents' record collection. Spanning everything from Bach to Schoenberg, and gamelan music to the Beatles, Chris explored it all avidly, taking a special interest in albums by Miles Davis and Dave Brubeck.



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When piano legend Marian McPartland first heard Chris at 15 years old (an encounter that eventually led to his contract with Concord Records in 1994), she told his father that Chris was ready for the road with a unit such as Woody Herman's. But finishing school was a priority and by the time he graduated, he was playing alto, tenor and soprano saxophone, bass clarinet and alto flute.

At 18 Potter moved to New York to study at the New School, and then Manhattan School of Music. There he formed a lasting friendship with one of his professors, pianist Kenny Werner, later making a duet recording together. He also re-connected with trumpet great Red Rodney, with whom he had played earlier at a jazz festival

in Columbia. He spent four important years with Rodney, honing his skills at the side of the bebop heavyweight, until shortly before Red's passing in 1994.

Graduating from Manhattan in 1993, Potter began a long series of sideman activities with top names like the Mingus Big Band, Paul Motion, Ray Brown, Jim Hall, James Moody, Dave Douglas, Mike Mainieri and many more.

After playing on Marian McPartland's 1993 Concord recording, *In My Life*, the adventurous saxophonist became a surprising member of the Concord roster, eventually recording five CDs for the label, as well as the aforementioned duo with Werner. His final Concord CD, 1998's *Vertigo*, was named one of the year's top ten CDs by both *Jazziz* and *The New York Times*.

Chris also performed on Steely Dan's Grammy-nominated, gold album *Two Against Nature*, touring with them in 1994, which also resulted in the live CD, *Alive in America*.

Potter received his own Grammy nomination for Best Instrumental Jazz Solo for his work on Joanne Brackeen's *Pink Elephant Magic*. And he's the youngest recipient ever to receive the annual Danish Jazzpar Prize.

Although he's performed extensively with the incredible bassist/composer Dave Holland's various ensembles, Potter has been performing all over the world with his own groups since the release of *Gratitude* early 2001. He has performed all over Europe (including Paris, London, Florence and the North Sea Festival), Canada (festivals in Montreal, Toronto and Vancouver) and in top clubs in the U.S. as well as a featured performance at the Monterey Jazz Festival.

Following a European tour with Steve Swallow's Trio in December 2001, Potter recorded *Traveling Mercies* in January, 2002, before taking his quartet out on a West Coast tour in February. In March and April, he toured the U.S. with Holland's and Dave Douglas' quintets respectively, and in the fall, he began his extensive touring with his own group, working throughout the U.S. in September and October, and in Europe during November and December.

Multi-reedman/composer Chris Potter is often cited by critics, musicians, and a steadily increasing number of fans as the finest saxophonist of his generation. Like most young jazz musicians, Chris is well schooled in the masters. His critically acclaimed 2001 album, *Gratitude* (Verve) pays tribute to many of those titans who've influenced him, including John Coltrane, Sonny Rollins, Joe Henderson, Eddie Harris, Wayne Shorter, Lester Young, Coleman Hawkins, Ornette Coleman and Charlie Parker.

But like many other of his contemporaries in and out of jazz, Chris' musical influences come from many and varied sources.

"My aesthetic is based in Bird and Lester Young and Sonny [Rollins]. I want my music to have that emotional impact. What I learned from them in terms of phrasing, sound, approach to rhythm will never be outdated. I would like to basically use the same aesthetic sensibility with more contemporary harmonic and rhythmic concepts, being influenced by classical, world music, funk, rock, rap, country, whatever...digesting new ideas, new influences to keep the freshness alive."

Along with limitless creativity, a vibrant sense of swing, and a full awareness of past, present and future, that broad-based musical sensibility has brought Chris into the line of vision of a diverse and heady array of artists,

including James Moody, Jim Hall, Marian McPartland, Dave Douglas, Larry Carlton, Steely Dan, and Dave Holland, with whom Chris has been performing regularly since 1999.

"Each band leader, each great musician I've had the chance to work with has inspired me in a certain way...Without all those experiences I don't think I'd be ready to be doing this now."

The "this" to which he refers, is leading his own ensemble, an endeavor that has been consistently bringing him greater acclaim and new fans all over the world. An unabashedly rhythmic player, Chris' most recent CD *Traveling Mercies*, his second for Verve, is a groove-oriented date that makes no sacrifices or compromises in the quest for musical integrity and communication with his audience.

"I want people to dance if they can, to feel the music and not think of it as something complicated and forbidding. I want to be communicating something. You can do that and not sacrifice anything artistically."

November 23rd 2007

SIRTVS (Producer: Hugo Sekoranja - Slovenia)

Big Band RTV Slovenija + soloist: Jon Hendricks, vocal

Venue: Cankarjev dom

<http://www.rtvsllo.si/bigband/history.php>



Jon Hendricks is not only one of the world's favorite jazz vocalists, but is widely considered to be the "Father of Vocalese", the greatest innovator of the art form. Vocalese is the art of setting lyrics to recorded jazz instrumental standards (such as the big band arrangements of Duke Ellington and Count Basie), then arranging voices to sing the parts of the instruments. Thus is created an entirely new form of the work, one that tells a lyrically interesting story while retaining the integrity of the music. Hendricks is the only person many jazz greats have allowed to lyricize their music, for no one writes hipper, wittier, or more touching words, while extracting from a tune the emotions intended by the composer, more sympathetically than Hendricks. For his work as a lyricist, jazz critic and historian Leonard Feather called him the "Poet Laureate of Jazz" while *Time* dubbed him the "James Joyce of Jive."

Born in 1921 in Newark, Ohio, young Jon and his fourteen siblings were moved many times, following their father's assignments as an A.M.E. pastor, before settling permanently in Toledo. As a teen Jon's first interest was in the drums, but before long he was singing on the radio regularly with

another Toledo native, the extraordinary pianist Art Tatum.

After serving in the Army during WWII, Jon went home to attend University of Toledo as a Pre-law major, courtesy of the G.I. Bill. Just when he was about to enter the graduate law program, the G.I. benefits ran out, and he realized he'd have to chart a different course. Recalling that Charlie Parker had, at a stop in Toledo two years prior, encouraged him to come to New York and look him up, Hendricks moved there and began his singing career.

In 1957 he teamed with Dave Lambert and Annie Ross to form the legendary vocal trio Lambert, Hendricks, and Ross. With Jon as lyricist, the trio perfected the art of vocalese and took it around the world, earning them the designation of the "Number One Vocal Group in the World" for five years in a row from *Melody Maker* magazine. After six years the trio disbanded for solo careers, but not before leaving behind a catalog of legendary recordings, most of which have never gone out of print. Countless singers cite the work of LH&R as an influence, from the Manhattan Transfer to Al Jarreau to Bobby McFerrin.

Pursuing a solo career, Hendricks moved his young family to London in 1968, partially so that his five children could receive a better education. While based in London he toured Europe and Africa, performed frequently on British television, and appeared in the British film *Jazz is Our Religion* and the French film *Hommage a Cole Porter*. His sold-out club dates drew fans such as the Rolling Stones and the Beatles. Five years later the Hendricks family settled in California, where Jon worked as the jazz critic for the *San Francisco Chronicle* and taught classes at California State University at Sonoma and the University of California at Berkeley. A piece he wrote specifically for the stage about the history of jazz, *Evolution of the Blues*, ran an unprecedented five years at the Broadway

Theatre in San Francisco and another year in Los Angeles. His television documentary, *Somewhere to Lay My Weary Head*, received Emmy, Iris, and Peabody awards.

Hendricks recorded several critically-acclaimed albums on his own, some with his wife Judith and daughters Michele and Aria contributing. He collaborated with old friends The Manhattan Transfer for their seminal 1985 album, *Vocalese*, which won seven Grammy Awards. He's served on the Kennedy Center Honors committee under Presidents Carter, Reagan, and Clinton.

In 2000, Hendricks returned to his hometown to teach at the University of Toledo, where he was appointed Distinguished Professor of Jazz Studies and received an honorary Doctorate of the Performing Arts. He was recently selected to be the first American jazz artist to lecture at the Sorbonne in Paris, a university established in the year 1248. His fifteen voice group, the Jon Hendricks Vocalstra at the University of Toledo, performed to a standing ovation at the Sorbonne earlier this year. As if perfecting one original art form weren't enough, Hendricks now finds himself happily penning lyrics to some of the world's most beautiful classical pieces. The Vocalstra is currently preparing to give the world premiere of a vocalese version of Rimsky-Korsakov's lush "Scheherazade" with the Toledo Symphony in February 2003.

Summer of 2003 will find Jon on tour with the "Four Brothers", a quartet consisting of Hendricks and three of the best-known male vocalists in jazz: Kurt Elling, Mark Murphy, and Kevin Mahogany. Next for Dr. Hendricks is lyricizing and arranging Rachmaninoff's 2nd Piano Concerto, as well as work on two books, teaching, and continued touring with his Vocalstra. He also makes an appearance in the upcoming Al Pacino film, *People I Know*.

62 YEARS OF BIG BAND RTV SLOVENIJA

The Slovenian Radio and Television Big Band (Big Band RTV Slovenija) has existed continuously since 1945 and prides itself with being among the oldest orchestras of its kind worldwide.



Its beginnings and first successes can largely be attributed to Bojan Adamič (1912 - 1995), a conductor and composer who already led his own orchestra during World War II. Immediately after the war, in May 1945, he started reassembling the band, which soon made its first public appearance at the reopening of the Postojna Cave in June 1945. At a time of Socialism that strongly favoured regime-oriented repertoires over 'Imperial American Music', Adamič nevertheless subtly enriched his music with jazz elements. Whenever the opponents of this new music voiced their concerns and demanded censorship, Adamič would resort to his political connections and fend off attacks. As early as fall 1945 the orchestra was officially taken under the auspices of Radio Ljubljana. Adamič,

justifiably called "maestro" due to his prolific and ingenious musicianship, remained conductor of the Radio Ljubljana Dance Orchestra (PORL) until the early 60s. The most prominent soloists of that period were Ati Soss, Dušan Veble, Mojmir Sepe, Zoran Komac, Albert Podgornik, Franci Puhar, and the producers Dušan Hren and Jože Kampač.

In 1961 the baton was taken over by young Jože Privšek (1937-1998), an extremely talented piano and vibraphone player, whose greatest skills later proved to be composing, arranging and orchestra leadership. Under Privšek, the Radio Ljubljana Dance Orchestra evolved into a top quality band which not only dominated the scene within ex-

Yugoslavia, but received high recognition abroad. In 1978 the band was awarded the prize of the German "Deutsche Phono Akademie" for the best record, competing - and winning - against rivals such as James Last and Max Greger Orchestra. Privšek was a man of exceptional musical talent; he had absolute pitch, near-photographic memory, extreme diligence and precision and above all an accomplished artistic vision. He knew his musicians thoroughly and wrote his arrangements - over the years about 4000 - according to their specificities and outstanding skills. In this way he created the conditions for the development of leading soloists, who represented the pillars of Slovenian jazz for several decades: Petar Ugrin, Andrej Arnol, Tone Janša, Silvester Stingl, Ratko Divjak, Ladislav Rebrek, Milan Ferlež. Pavel Grašič dutifully fulfilled the highly exposed and responsible post of the first trumpet player until his retirement. The producer Jože Kampič was joined by Janez Gregorc, and a new generation of soloists such as Lojze Krajncan, Emil Spruk and Milko Lazar appeared on the horizon. The Dance Orchestra was eventually renamed into the Ljubljana Radio and Television Big Band, which in turn became the Slovenian Radio and Television Big Band after Slovenian independence in 1991. After Privšek's retirement in 1992 the orchestra was taken over by Lojze Krajncan, together with Petar Ugrin, Milko Lazar, Emil Spruk, Tomaž Grintal and some others. We frequently hosted musicians from abroad, including some of the biggest jazz conductors (Peter Herbolzheimer, Mercer Ellington, Maria Schneider, Jerry van Rooyen, Carla Bley, Herb Pomeroy, Mathias Rüegg, Miljenko Prohaska, David Murray, George Lewis, Bill Holman, Michael Abene, Bob Mintzer) and soloists (Clark Terry, Stjepko Gut, Johnny Griffin, Ack van Rooyen, Toots Thielemens, N.H.Ø. Pedersen, Jiggs Whigham, Albert Mangelsdorf, Bobby Shew, Mario Gonzi, Duško Gojković, Bosko Petrović, John Riley) of our time. Most of them were impressed by the musicians, the professionalism of the orchestra and by the remarkable level of orchestral jazz production in Slovenia.

Today the band is rejuvenated - the average age of its members is just over 30. Most have studied at various jazz academies abroad and each of them masters their instrument with virtuoso skill. From 2002 the artistic director and manager is Hugo Sekoranja. The soloists who keep conquering jazz audiences in Slovenia and abroad are Primož Grašič, Tadej Tomšič, Dominik Krajncan, David Jarh, Blaž Jurjevčič, Miro Kadoi, Matjaž Mikuletič, Milko Lazar, Aleš Avbelj, Ratko Divjak, Aleš Suša, Blaž Trček and others. Since 1997 the first trumpet has been played by one of the best European "screamers" Andy Pesendorfer. Dečo Žgur and Grega Forjanič are the band's faithful sound producers.

Among the qualities of our Big Band are its diversity and the ability to fulfil the needs of various radio and television programmes. It has excelled in musical genres as diverse as film, dance, popular and classical music. Jazz, however, is the music we play with the greatest dedication and pleasure. It is an honour and commitment for us to continue the tradition that has been unwinding for six decades. A deep respect for history coupled with a huge artistic potential are both our legacy and foundations on which we build the future of orchestral jazz in Slovenia. To the joy of all who like to listen to our music.

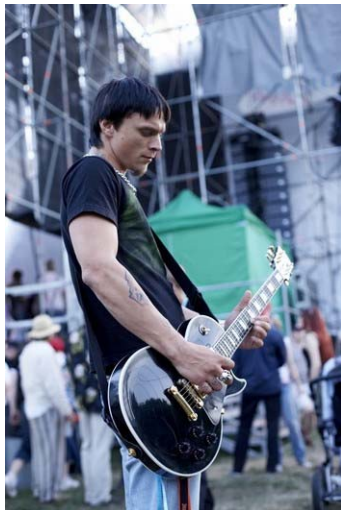
December 14th 2007

EEER (Producer: Anne Erm - Estonia)

«Willane Blues» with guirar player Tanel Padar and singer Gerli Padar

Tanel & Gerli Padar are brothers and sisters.

Tanel Padar is a winner in Eurovision, singing blues and rock, very good composer, winner in all categories in Estonian rock-pop chart.



Gerli Padar is singing everything. Star in musicals in dancing, etc.



January 25th 2008

DENDR (International relations: Julia Wellershaus)

NDR Big Band

conductor Dieter Glawischnig

trumpets

- | | |
|------------|------------------------------------|
| 1. Trumpet | Thorsten Benkenstein & flugelhorn |
| 2. Trumpet | Ingolf Burkhardt & flugelhorn |
| 3. Trumpet | Claus Stötter & flugelhorn |
| 4. Trumpet | Reiner Winterschladen & flugelhorn |

saxophones

- | | |
|----------|---|
| 1. alto | Fiete Felsch & sopranosax., clarinet, flute, piccolo flute |
| 2. alto | Peter Bolte & sopranosax., soprano, clarinet, flute |
| 1. tenor | Christof Lauer & soprano saxophone, limited clarinet, flute |
| 2. tenor | Lutz Büchner, soprano saxophone., tenorsax., altosax.,
clarinet, flute, piccolo flute baritone |
| | Frank Delle, bassclarinet, clarinet, flute |

trombones

- | | |
|-------------|---|
| 1. trombone | Dan Gottshall |
| 2. trombone | Nils Landgren |
| 3. trombone | Stefan Lottermann, basstrombone
Ingo Lahme, and tuba |

rhythmsection

- | | |
|------------|--|
| guitar | Stephan Diez, electric guitar |
| bass | Lucas Lindholm, electric bass, double bass |
| piano | Vladislav Sendeci , grand piano, synthesizer |
| percussion | Marcio Doctor, all around hand percussion, no mallet instruments |
| drums | N.N., will be hired due to the project |

If one of the above mentioned instruments will not be needed please give us this information at least 14 days before the rehearsal starts.

THE NDR-BIGBAND – a much too sober name for a first-class, 18-piece formation...Lionel Hampton, the grand old Master of Swing, said after his first concert with the Bigband, he would love to go on tour with these musicians. Chet Baker, who has had two concerts with the Band, which are published on CD, admitted to his audience, that these had been outstanding events for him. Al Jarreau's short statement was: „.....a wonderful Band.“ The list of jazz musicians who have been in concert with the NDR-Bigband is nearly endless and reads like a Who's Who Of Jazz. All the same, the NDR-Bigband presents a highly professional ensemble of jazz soloists. Each of the 18 musicians has his very own,



expressive style and his own musical predilections and interests. Their wide range of abilities, which will be hard to find elsewhere, enable the NDR-Bigband to play concerts in all kind of fields – compositions by Jimi Hendrix, as well as Charles Mingus, Miles Davis or Benny Goodman. Crossing over into fields closely related to Jazz does not present a problem either: take the world of Astor Piazzolla, for example. Added to all this, concerts with original compositions and arrangements from within the Bigband come naturally....

For many years now the jazz big band has been a decidedly endangered species. In the days before rock 'n' roll, big band sound of Benny Goodman, Jimmy Dorsey, Artie Shaw, Duke Ellington, Woody Herman or Les Brown were what people danced to in the United States.

I was with the NDR Bigband for 28 years and the ensemble got progressively better over the years. It is really great that a radio station can produce and sustain such an excellent band at a time when big bands tend to be an economic liability. The musicianship of the NDR Bigband is really first class - there are two former students of mine in the saxophone section and they are both terrific musicians. The band also has the benefit of some great arrangers and it plays everything from swing to funk to fusion to latin to avantgarde. It is salutary that bands like this exist to play great big band music - it's important to keep this music alive. - Herb Geller

Today, big bands are almost as rare as honest politicians - thanks, as Johnny Griffin puts it, „to a deadly combination of electronics and economics.“

Yet the jazz big band is such a vital, indispensable element in the jazz pantheon. A great treasury of magnificent big band music has been established over the past seven decades. And this music, together with that currently being written by a new generation of talented arrangers, deserves to be kept alive. It is a vital part of our jazz heritage.

I guested with the NDR Bigband many times through the Sixties, Seventies and part of the Eighties and what struck me was how much the band improved over the course of the years. It is one of the best big bands around today. It has some fine writers and it plays with great precision and attack. - Benny Bailey

The first jazz concert by the NDR Bigband took place at the Fabrik in Hamburg in May 1974 and featured some star guest soloists - trumpeter Dusko Goykovich, tenor saxophonist Dexter Gordon, trombonist Slide Hampton, pianist Horace Parlan and drummer Tony Inzalaco.

More than 200 guest soloists have appeared with the band over the years. They include Chet Baker, George Coleman, Albert Mangelsdorff, Dee Dee Bridgewater, Tomasz Stanko, Benny Wallace, Art Farmer, Clark Terry, Steve Lacy, Sal Nistico, Ray Anderson, Palle Mikkelborg, Abdullah Ibrahim, Don Cherry, Heinz Sauer, George Adams, Joe Pass, McCoy Tyner, Lionel Hampton, Michael Gibbs, Benny Golson, Johnny Griffin, Georgie Fame, Stan Tracey, Lauren Newton, Carla Bley, Joachim Kühn, Guy Lafitte, Pedro Iturralde, Richard Galliano, Daniel Humair, Philipp Catherine, George Gruntz, Glenn Ferris, Martial Solal, Al Jarreau, Wayne Shorter, Paquito D'Rivera, Pat Metheny and...

I played with the NDR Bigband when Howard Johnson, Herb Geller and Roman Schwaller were in the line-up. They did nine or ten tunes of mine and the arrangements were excellent. This is a fantastic band by any standards - very good musicians, full of enthusiasm. A real pleasure to play with. - Johnny Griffin

In January 1980 the Austrian pianist Dieter Glawischnig became the musical director of the ensemble, a conductor with an excellent rehearsal technique. Although he made his reputation as an avant garde musician, he is open to all styles of jazz - from the roots, through swing, bebop and beyond.

Undoubtedly a vital motivating force as far as the Bigband's musicians are are projects - such as „The Theatre Of Kurt Weill“ or „Aus der Kürze des Lebens“ with poems by Ernst Jandl and music specially written by Dieter Glawischnig.

In April 1999, the band played a sell-out concert in the Hamburg Musikhalle in celebration of the centenary of Duke Ellington's birth, with guest stars Clark Terry, Tomasz Stanko, Heinz Sauer and Etta Cameron. It was in May 2001 that the band made its first appearance in the UK – at the Barbican Centre – with Abdullah Ibrahim as special guest, and the concert received excellent reviews. In September 2001 the NDR Bigband played to a huge crowd at the Chicago Jazz Festival and won tremendous praise from public and critics alike. Pete Miller described the band's performance as “a model of what really insightful, daring programming can do for a festival” and Down Beat contributor John Corbett described the concert as “triumphant.”

In November 2001, the NDR Bigband played in the London Jazz Festival, performing “The Theatre Of Kurt Weill”, directed by Colin Towns, and “Nonsequence” directed by Michael Gibbs.

And in May 2002 the band was back in the UK for appearances with Abdullah Ibrahim at the Brighton, Cheltenham and Norwich festivals and for concerts in Blackheath and Warwick.

I have worked with the NDR Bigband, on and off, since 1973 and have always had a ball with them. I am particularly attuned to the current personnel as I have worked with them frequently in the past eight to ten years and, as I now know them individually, writing for them is more than just writing big band charts – it is always a treat to write with their particular personal characteristics in mind. This gives me a special satisfaction. The musicians have a wonderful, vibrant spirit and the kind of jazz sensibilities that suit my own particular tastes. I love their flexibility, too. - Michael Gibbs

Over the years the band has grown continuously in stature and accomplishment and has constantly extended its repertoire range. One factor in this progressive development is undoubtedly the arrival on the German jazz scene of a new generation of highly talented, dedicated and thoroughly professional musicians - the product of a most sophisticated and efficient German music education system.

The NDR Bigband is, without question, one of the best big bands in the world. Its musicians are all great professionals who play with a genuine enthusiasm and who give a most favourable reception to the works of guest composers. They are manifestly concerned to perform with warmth and commitment the compositions put before them. I have had the opportunity to play several concerts with this ensemble and it has always been a great pleasure, thanks to the talent of all the members and to their profound knowledge of jazz. – Martial Solal

The NDR Bigband has been building an international reputation over the past few years. It has not only appeared at festivals in Hamburg, Nuremberg, Berlin, Salzgau, Burghausen and Freiburg, but has also performed in Chicago, New York, London, Paris, Beijing, the Netherlands, Austria, Switzerland, Scandinavia and Central- and South America, South Africa, Spain and Portugal.

... there are not so many Big Bands on this planet, but Hamburg has one of the best... this is a wonderful band. To work with the band was an incredible experience. I loved it!

Al Jarreau

February 29th 2008 USNPR (Becca Pulliam - USA)

Toast of the Nation

Highlights from New Year's Eve 2008 (4 bands) - A tradition!

Sweep across the US from East to West «ringing» in the New Year!

Text to be updated for 2008

NPR's 27th annual New Year's Eve special, Toast of the Nation, celebrates the arrival of 2007 with performances from east to west. We begin with the 2006 Big River concert, featuring New Orleans musicians in a reunion at Orchestra Hall in Chicago's Symphony Center. This concert took place one year after Hurricane Katrina permanently altered many lives. The performers include Nicholas Payton, trumpet; Victor Goines, tenor and clarinet; Ellis Marsalis, piano.

We continue from a funky downtown club called Tonic in Manhattan, where Steven Bernstein's Millennial Territory Orchestra re-imagines the music of the Midwest territory bands of the 1920s and 30s. Bernstein, the trumpeter / leader / arranger, throws in more recent music as well.

Bernstein is a 2007 Grammy nominee, as is vocalist Karrin Allyson, star of "New Year's Eve at the KC Rep" (Kansas City Repertory Theatre).

Ms. Allyson spent the 1990's in Kansas City, singing and playing piano in the small, comfortable jazz rooms that characterize the sprawling Midwestern center. Her career has grown, yet musicians from Kansas City play in her band today. Her New Year's Eve concert – with a countdown to midnight – is a homecoming.

Midnight marches across the United States through four time zones – Eastern, Central, Mountain and Pacific. It's already 2007 on the East Coast and in the Midwest when McCoy Tyner, piano, and Joe Lovano, tenor saxophone, begin to play with support from Christian McBride, bass, and Jeff "Tain" Watts, drums, at Yoshi's Jazz Club in Oakland, California. As they ring in the New Year on the West Coast, we conclude our EBU broadcast of highlights of NPR's Toast of the Nation.

<http://www.npr.org/templates/story/story.php?storyId=6729178>

About NPR

Since its launch in 1970, NPR has evolved into a premier Media company, primary news provider, cultural and arts innovator and dominant force in American life. In partnership with 815 public radio stations, it attracts nearly 26 million listeners to the 140 hours of broadcast programming it produces and distributes weekly. NPR also programs two 24/7 public radio channels on Sirius Satellite Radio. Its www.NPR.org site features extensive original online content, hourly newscasts, audio streaming and comprehensive NPR archives; NPR's 33 podcasts are among the most-downloaded of any media organization. NPR programming is available in more than 140 countries through NPR Worldwide and American Forces Network.

About WBGO

RWBGO/Jazz88.3FM serves the New York/New Jersey metropolitan area with mainstream jazz, blues, and award-winning news and public affairs programming. Non-commercial WBGO is supported by nearly 20,000 annual members and has over 400,000 weekly listeners. WBGO also streams its broadcast signal to audiences worldwide at www.wbgo.org. Jazz88 was named the "Jazz Station of the Year" for 2001 by *The Gavin Report* and is also the recipient of the Blues Foundation's "Keeping the Blues Alive Award" for Achievement in Non-Commercial Radio. WBGO is a publicly-supported, cultural institution that champions jazz, an American art form, and presents news to a worldwide audience through radio, other technologies and events.

March 28th 2008

CHRTSI (Paolo Keller - Switzerland)

Q 3 +

Nolan Quinn trumpet, rhodes

Simon Quinn doublebass

Brian Quinn drums

+ guests (tba)

www.qtrio.ch



Q3

The shared interest in jazz and excellent relationship are the main reasons for starting the Q³ project by the three brothers Nolan, Simon and Brian Quinn. The repertoire of the trio comprises almost exclusively original compositions characterized by the clever combination of jazz and drum'n'bass elements. The compositions, carefully arranged and structured by means of interludes and ostinatos, leave ample space for single and collective improvisation, while the enthusiastic search for alternative and innovative techniques allows the execution on solely acoustic instruments of electronic drum'n'bass music. In October 2005 *On Cue*, the first album of the trio co-produced by the national radio RSI Rete Due, part of the Swiss Radio network, and distributed by the label Altrisuoni, has been released. Q³ is winner of the Nescafé Gold Jazz Award 2005, finalist of the ZKB Jazzpreis 2006 and will be featured at the festival Suisse Diagonales Jazz 2007. So far, the trio has performed at numerous venues and festivals in Switzerland, Italy and The Netherlands and has collaborated with artists such as Roberto Pianca, Ruud Wiener and DJ Sosa.

Nolan Quinn

Born in Lugano, Switzerland, in 1986. At the age of 9 he begins studying the trumpet with Luigi Ghisletta. In 1999 he is admitted to the advanced study course offered by the Cantonal Band Federation (FeBaTi), which he concludes in 2003, obtaining highest marks from expert Paolo Milesi. In 2000, at 13, he participates in the first FeBaTi musicians' contest, achieving the best score in his category and best score over-all. From 2001 to 2003 he studies with Mauro Ghisletta. He has played in the Youth Orchestra of the Conservatorio della Svizzera Italiana, and in the Arcadia Orchestra, as well as with numerous wind bands. In 2003 he enrolls at the Scuola di Musica Moderna in Lugano, where he continues his trumpet studies with Emilio Soana and pursues general music studies with Duca Marrer, Giorgio Meuwly, Guido Parini, Mario Rusca, and Stefano Romerio. In 2006 he participates in the second contest for young jazz soloists organized by the festival Jazzparade in Fribourg, Switzerland. He has attended workshops held by Daniel Humair, David Friesen, Franco Ambrosetti, Paolo Tomelleri, Mornington Lockett, Yellowjackets. He is featured in the 2005 publicity spot of the Swiss national radio network Rete Due.

Simon Quinn

Born 1988 in Lugano, Switzerland, he begins studying the piano at age ten with Aubert Weinzinger. In September 2000 he is accepted in the beginners' course of the Scuola di Musica Moderna in Lugano, where he continues his piano studies with Duca Marrer. In 2002, fourteen years old, he enters the pre-professional course of the same school, studying piano with Mario Rusca, double bass with Marco Ricci, ear training with Duca Marrer, rhythmic solfège with Guido Parini, and ensemble with Giorgio Meuwly. He completes the preprofessional course in 2006. He plays double bass in the Scuola di Musica Moderna student group at Villaggio Estival Jazz Lugano. He has attended workshops held by Antonio Faraò, Daniel Humair, David Friesen, Franco Ambrosetti, Paolo Tomelleri, Mornington Lockett, Yellowjackets.

Brian Quinn

Born in Lugano, Switzerland, in 1981, he begins studying snare drum and drum set at eleven with his father Michael, with Luigi Cavalieri and Lorenzo Malacrida. In 1995, 1996 and 1998 he attends jazz seminars held in Lanciano (Italy) by the drummers Giulio Capiozzo, Joe Ventitelli and Ocie Davis. In 1998, 2001 and 2002 he participates in the Swiss National Drummer and Percussionist Contest; he wins first

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place in 2002 and is awarded a scholarship at Drummer's Collective in New York, where he studies with Kim Plainfield. From 2000 he studies with Guido Parini at the Scuola di Musica Moderna in Lugano. In 2002 he begins his diploma studies in the jazz department of the Conservatorium van Amsterdam and graduates in 2006. He has performed with Roberto Pianca, Konstantin Uhrmeister, Sandro Schneebeli, Stefano Romerio, Ruud Wiener and DJ Sosa. He is artistic director of Sonvico in Jazz, a jazz festival held in his home village of Sonvico, Switzerland (www.sonvicoinjazz.ch).

April 25th 2008

CZCR (Jiri Stary - Czech Republic)

Open Sextet



Open Sextet plays almost entirely self composed music. The group is made up of three Czech and three Slovak musicians, which shows that despite the political disintegration of Czechoslovakia, Czech and Slovaks are very close to one another. The repertoire is compound of original compositions by almost all of the Open Sextet members. After the Montreux success in 2005, the group has decided to remain together and to write a completely new repertoire. The first performance of their new programme was held in December 2005 with international front jazz musicians Canadian trumpet player Ingrid Jensen (ingridjensen.com) and American saxophone player Rich Perry. From that time forward Open Sextet performs not only on Czech jazz scene but also abroad. Only a few days ago they played at Afyon Jazz Festival in Turkey and accepted the offer to perform at other Turkish Jazz Festivals. In the meantime, Open sextet is preparing debut

CD recording.

Pianist Beata Hlavenková (beatahlavenkova.com) is the best female instrumentalist on Czech music scene and cooperates with many front artists not only on the field of jazz. She is a leader of her own Trio with individual compositions and sound. She has graduated from the University of Massachusetts, Amherst - Master of Music in Jazz Composition and Arranging. She is also a classical music composer.

Rhythm section of OPEN SEXTET

Beata Hlavenková – piano, Daniel Šoltis – drums and Rastislav Uhrík – doublebase – make basis of group of Czech singer Lenka Dusilová (lenkad.com), that won two awards at this year Czech grammy „Anděl 2006“ in categories – Singer of the Year and Rock Album of the Year.

Horn Section

Marcel Bárta is part of leaders of Czech jazz scene and during his career he had the opportunity to cooperate with front musicians like Tony Lakatos, James Moody and Victor Mendoza. Another member of the sextet is young and talented trumpet player from Slovakia Oskar Török.

Band leader and guitarist

Patrik Hlavenka earned a Master of Music in Jazz Composition and Arranging at University of Massachusetts, Amherst. Together with his wife they were chosen as the first Czechs in history to perform at „Betty Carter Jazz Ahead“ in Kennedy Center, Washington D.C. While studying at UMASS he was a teaching assistant for jazz legend Yusef Lateef. In cooperation with composer doc. Ing. Ivo Medek, Ph.D., dean of JAMU - Music Academy in Brno, he is preparing the opening of the very first jazz department in Czech Republic at a University level.

May 30th 2008

DEWDR (Bernd Hoffmann - Germany)

European Youth Jazz Orchestra

Pre-recorded - Sunday May 4th WDR Big Hall, Cologne, Germany (EBU-recording)

Composer / Conductor / Saxophones, clarinets

Niels Klein

Niels Kleins' compositions for jazz-orchestra draw their inspiration from many different musical sources. The modern bigband-tradition of Gil Evans and Bob Brookmeyer sharpened his senses for dense chords and the variety of colour within the bigband instrumentation. The way he treats dynamic or static textures proves his love for classical 20th century composers like Ligeti, Shostakovich or Henri Dutilleux. His orchestrations often reach a visual quality, as he tries to bring architectonic shapes or movements to life in front of the inner eye of the listener. These transparent shimmering - or edgy, blocklike - forms are combined with grooves which remind of progressive drum&bass or triphop bands like Massive Attack or Radiohead. This creates highly explosive bigband-music in which the musicians are not only anonymous sectionplayers but are asked -and forced- to bring in their personal musical language. By dividing the orchestra in improvising sub-groups he generates "instant compositions" and sometimes the borders between composition and improvisation seem almost to disappear.

Born 1978 in Hamburg, Germany

Since 1998 studies in saxophone and composition at the Hochschule für Musik, Köln (Frank Gratkowski, Claudio Puntin, Bill Dobbins)

Concerts with many different bands and projects w/ WDR BigBand, Jeff Hamilton, Toots Thielemans, Nils Wogram, Underkarl, Victor Bailey, Albert Mangelsdorf, Charlie Mariano, Bob Brookmeyer a.o.

1998-2000 member of the German Youth Jazz Orchestra (BUJAZZO) as 1st tenor player and composer/ arranger. His big band compositions were played by the BUJAZZO, Cologne Contemporary Jazz Orchestra, Summit Jazz Orchestra, Jazzorchester Niedersachsen a.o.

2000 winner of the „Jazzpodium Niedersachsen 2000“ Prize with his NIELS KLEIN OKTETT.

Performances in New Music / Improvised Music with the Tippet Ensemble, Cologne, in the „Klangkörper Schweiz“ (Swiss Pavillon at the Expo 2000 in Hannover) with Mike Svoboda, Ernesto Molinari, Joelle Leandre a.o., with the James Choice Orchestra, Cologne.

Since 2001 steady member of the Band in the TV-Show TV TOTAL „The Heavytones“. With this band he played with international pop/ rock musicians as Lionel Ritchie, Anastacia, Busta Rhymes, Michael Buble, Mel C, and many others. The bands first album "heavytones no.1" appeared in May 2006.

2002 festival appearance at Jazzbaltica Salzau with the quartet „FIROMANUM“ (CD on schoener hoeren music)

2004 winner in the competition „jazzart crossing borders 2004“ as bigband composer and soloist.

2004 he received the NRW- Förderpreis.

2004

Release of his debut CD "NIELS KLEIN TRIO" with

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Dietmar Fuhr -bass and
Nils Tegen - drums
on Mons Records.

In June 2005 he put together his new Tentett for an studio-production of the WDR. This project was also presented on the Traumzeit Festival Duisburg, and the first jazzcologne-festival.

2005 Composition of a mass for choir and double wind quintet for the ensemble o:ton.

2005 he was chosen by the radio-station Deutschlandfunk as german representative in the EBU-European-Jazz-Orchestra for an extended tour in Europe and Canada.

November 2005 he was invited to the International Euroring Composers Workshop with Vince Mendoza. This was linked to a commission of a work for the Metropole Orchestra, Hilversum, Netherlands .

2005 he receives the “Förderpreis der Stadt Köln” for Jazz and improvised music. (Horst u. Gretl Will scholarship).

2006 composition of chamber music for the Helios Ensemble (Soprano, Piano, Cello, Trumpet).

2006 two concerts as conductor/composer with the Cologne Contemporary Jazz Orchestra in association with the composers Calle Rasmusson (Stockholm) and Nils Tegen (Cologne).

2006 Touring and Recordings with Underkarl “Goldberg Variations”, Frank Wingold Quartet “Clairvoyance, Florian Ross “EightBall”.

June 27th 2008 HUMR (Robert Maloschik - Hungary)

Winner of the 2008 «Jazz Talent Competition» for young trumpeters

Slightly differed broadcast by a few hours at the «Zsambek Jazz Open 2008» that opens on June 27th 2008 since the concert is going to be between 7 pm and 9.30 pm.

The winner of the jazz trumpet talent competition will be known in May 2008.

The 2008 for trumpeters under 30 years of age and is happening during spring of 2008!