



2012 Parliamentary Jazz Awards

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Nominees

Jazz Musician of the Year

Bobby Wellins

Renowned for his fluent technique and the mournful tenderness of his tenor-sax tone, this tough wee Glaswegian has become a national institution. Under Milk Wood, his 1965 classic with Stan Tracey, remains his calling card, but at 76 he is branching out anew, recording with new admirers including pianist Kate Williams and vocalist Tina May. Critics and fans agree that he is playing as well as at any other time in a remarkable six decades in the vanguard of British jazz.

Jim Mullen

No apologies for finding another Glaswegian on our short-list: that wondrous guitarist Jim Mullen. A formidable improviser chosen by such US stars as Gene Harris, Jimmy Smith and Mose Allison, his work is respected and enjoyed all over the jazz world. Whether co-leading his organ trio or the fine quartet he co-leads with trumpeter Henry Lowther, Jim's hard-swinging, blues-inflected, quote-packed, bop-informed and uniquely thumb-picked solos are a constant source of delight.

Shabaka Hutchings

Born in Birmingham and raised in Barbados, multi-reedman Shabaka Hutchings became aware of jazz while studying classical clarinet on a Guildhall School of Music course. After informal lessons from Soweto Kinch and Courtney Pine, he added bass-clarinet, tenor and baritone saxophones to his armoury. Now 28, a BBC Radio Three New Generation Artist and leader of a new group, Sons of Kemet, he's a rising star with a distinctive sound and a wealth of original ideas.

Jazz Album of the Year

Liane Carroll 'Up and Down'

McCormack & Yarde Duo 'Places Other Spaces'

Phil Robson 'The Immeasurable Code'

The Impossible Gentlemen 'The Impossible Gentlemen'

Jazz Ensemble of the Year

Beats & Pieces Big Band

Beats & Pieces is a four year-old big band formed from a core of Manchester music students under the wing of young composer/arranger Ben Cottrell, and since its debut at Ronnie Scott's in 2011 it has become one of the most talked-about new jazz orchestras to emerge in Britain since Loose Tubes in the 1980s. Like The Tubes, Beats and Pieces thrill audiences with their energy and confident attack, and they constantly subvert expectations with the originality of their material - much of it written by Cottrell himself, who also conducts the band. While clearly aware of and inspired by the jazz-orchestra tradition of Duke Ellington, Charles Mingus and Gil Evans, they also reflect the work of composers much closer to their homeland and their era - notably Michael Gibbs, Colin Towns and Matthew Herbert. A Beats and Pieces gig might unleash a free-jazzy Mingus-like collective squall out of a walking-bass groove, turn

Radiohead's *Nude* or *Fifteen* Step into an unsentimental rhapsody or a fast bebop swinger, and spark powerful solos from a clutch of fine young improvisers including saxophonists Ben Watts and Sam Healey, and trumpeter Nick Walters. The band wound up the best year of their lives together by recording the debut album *Big Ideas* in 2011.

Kate Williams Septet

Pianist and composer Kate Williams may have had a headstart in her musical nurturing (her mother is a classical pianist and her father is classical-guitar star John Williams), but her jazz development has been all her own. She has released five acclaimed CDs, won the John Dankworth Award For Talent Deserving Wider Recognition, and worked with some of the UK's most inventive jazz musicians including saxophonists Stan Sulzmann, Karen Sharpe, Allison Neale and Chris Biscoe - taking the piano role in Biscoe's tribute band *Mingus Moves*. She also performs frequently in an eloquent duo with Scottish saxist Bobby Wellins. Since Williams began writing for larger groups with 2008's *'The Embrace'* (featuring understatedly powerful arrangements for tenor sax and flute), she has revealed a growing originality of timing, phrasing and swing. Her 2011 album *'Made Up'* shows how sophisticated Kate Williams' grasp of a broader tonal palette has become - with connections to classical music and to the samba-jazz of Eliane Elias, hints of the ethereal 'clouds of sound' feel of Miles Davis's *Birth of the Cool*, and some snappy uptempo writing for a high-class band including bebop trumpeter Steve Fishwick, saxists Ben Somers and Julian Siegel, and flute virtuoso Gareth Lockrane. She currently teaches on the jazz degree course at Middlesex University.

Scottish National Jazz Orchestra

The Scottish National Jazz Orchestra is the result of one remarkable musician's pursuit of a dream - requiring the Edinburgh-born saxophonist Tommy Smith to have done everything from playing the saxophone and designing the flyers to cajoling promoters and driving the van. Smith was the first UK jazz musician ever to record for America's famous Blue Note label when he was only 21, and he could have had an illustrious career as a player without ever troubling himself with the headaches of running an orchestra. But after living in the States and Paris, he returned to Scotland in the mid '90s, determined to give something back.

The Scottish National Jazz Orchestra thus began with rehearsals in Smith's living room in 1995, but it steadily moved forward to become an orchestra some of the best jazz musicians in the world welcome working with - like Americans Gary Burton (vibraphone), John Scofield (guitar) and Kurt Elling (vocals), Scotland's Bobby Wellins and Brian Kellock (sax and piano), Norwegian bass star Arild Andersen, and many more. The band's ambitious programmes have included imaginative tributes to the famous ECM record label and to the repertoire of Weather Report, traditional ventures dedicated to the big-band swing of Benny Goodman and Woody Herman, and world-music adventures with Japanese taiko drummers.

In 2011, the Orchestra rousingly backed American vocal star Kurt Elling in Scotland and London, collaborated with Bobby Wellins on the saxophonist's Culloden Moor suite and Robert Burns-dedicated Caledonian suite, and presented Tommy Smith's own unusual compositions, *Torah* and *Beauty and the Beast*.

Live Jazz Award of the Year

Jazzlines, Birmingham

Jazzlines promotes up to 110 events a year in various venues around the city of Birmingham. There are three strands, The Concert Series, The Club Series and the Friday night Rush Hour Blues sessions at Symphony Hall. These include 30 to 35 concerts at various concert halls and Arts Centres, specifically the CBSO Centre, The Adrian Boult Hall, the Recital Hall at Birmingham Conservatoire, Concrete club space, the Town Hall and club venues, notably the Rainbow Pub, The Jam House and the Yardbird Jazz Club, programming bands that appeal to a largely young audience. Birmingham Jazz also runs the very popular Rush Hour Blues commuter jazz sessions every Friday at Symphony Hall in the Level 3 Bar. Birmingham Jazz believes strongly in the development of contemporary jazz and new work. It takes a broad definition of 'jazz' and is interested in collaborative projects that draw on other musics.

Worth noting the memorable quote from one of the ex-proprietors of the short-lived Ronnie Scott's Birmingham which sank with all hands in 2002, who said that '...you can't sell jazz in Birmingham!' *Roger Thomas, Editor, JazzUK*

Scarborough Jazz Festival

Scarborough Jazz festival is a three day live music event run by Mike Gordon, which takes place annually every September, at the Scarborough Spa Conference & Entertainment Venue.

The event has recently been rated as being in the top five UK Jazz Festivals by the Guardian Festival Guide.

Celebrating its tenth birthday in 2012, the festival's line-up includes Quentin Collins/Brandon Allen Quartet, Darius Brubeck Quartet, Martin Taylor and Alan Barnes. The festival has always tried to "put on a fresh and balanced programme and unashamedly relies heavily on the plethora of outstanding British musicians." There is often a good gender balance in the line-up and an effort to attract jazz fan of all ages, with a capped price for under 25's. Audiences and performers have acknowledged the consistently high quality of the artists and find the variety and range of the programme refreshing with the physical setting giving the festival an added appeal.

The Spin, Oxford

Located in the heart of Oxford, The Spin Jazz Club was set up in 1999 by Oxford musicians Pete Oxley, Mark Doffman, and Raf Mizraki. The club has since put on over 500 gigs, has twice won the Performing Rights Society Awards (2001/2002), and has been shortlisted four times in the Parliamentary Jazz Awards (2006 - 2009).

Situated upstairs at The Wheatsheaf pub, Pete, Mark and Raf have invested much time, thought and dedication into all aspects of running a club. They have presented the very best of UK jazz including artists such as John Etheridge, Gilad Atzmon, Bobby Wellins, Art Themen, Tim Garland, Chris Garrick, Dave O'Higgins, to name but a few. On occasion, they have presented musicians from abroad including Jeff Ballard, Lonnie Plaxico, and Wolfgang Muthspiel.

The audience demographic is as eclectic as the jazz programming and the club welcomes old and young alike. Students can get into any gig for £6, and drinks are served at pub rather than club prices. The Spin is a very popular venue amongst jazz performers due to its good acoustics, warm atmosphere, and all round support from its founders. The club runs every Thursday over three programmes: Autumn (Sept-Dec), Spring (Jan - April) and Summer (May - Aug). Tickets can either be booked on line in advance, or on the door. www.spinjazz.com

Jazz Journalist of the Year

Jon Newey

Jon Newey's 35 year career in music press publishing started at the music weekly *Sounds* in 1977 where, as Advertisement and Promotions Manager, he played a key part in growing the title to become the biggest circulation UK music weekly in 1981. From 1991-1999 he was Publishing Director of Tower Records' *TOP* magazine. Under his management *TOP* became the UK's biggest ABC audited free music monthly. He was also Editor/Publisher of *the Tower Records Guide to Jazz*. In January 2000 Jon joined Jazzwise as Editor /Publisher and re-launched *Jazzwise Magazine* in May of that year. Now acclaimed as the most vibrant and authoritative jazz magazine in the UK, it outsells all other UK jazz titles and its new iTunes App was selected by Apple in November 2011 as the sole jazz title in a major promotion across a wide range of online magazines. In 2003 Jon initiated *The Write Stuff* scheme in conjunction with the London Jazz Festival and BBC Radio 3, has played a significant role in developing new writing talent.

Rob Adams

Originally a double bassist, Rob has had a distinguished career as a promoter as well as a journalist. He worked for Scottish jazz promoter Platform in the late 1970s, then moved to Jazz Services in London and was acting director there before the appointment of Chris Hodgkins as Director. Widely regarded as Scotland's leading jazz journalist, he has been the jazz columnist for *The Herald* (one of the two leading Scottish "quality" dailies) for many years, where he is renowned for his in-depth features on Scottish and international artists. He is regularly commissioned to write programme notes for major events such as the Glasgow Jazz Festival and concerts by the SNJO with visiting artists. Rob is very supportive of Scottish jazz talent, and his acute ears and lively writing style – along with his perseverance - have done much to raise the profile of jazz in Scotland.

Stephen Graham

Stephen Graham has been involved with Jazzwise Magazine since its launch in 1997 first as Editor and then, with its re-launch in 2000 as its Co-Editor, working alongside Jon Newey. He developed his passion for jazz music at Queens University, Belfast, and after graduation Stephen travelled extensively throughout eastern Europe, before finally settling in Warsaw, Poland. There he met Pawel Brodowski, Editor-in-Chief of Jazz Forum magazine who recruited him as the Editor of its English language edition. Jazz Forum was the publication of International Jazz Federation whose President, Charles Alexander, was also the M.D. of Jazzwise Publications in London. Together Stephen and Charles developed a business plan for a new British jazz magazine that would emphasise contemporary jazz activity, and which they finally launched in 1997. Since then Stephen's literary and editorial skills, combined with his compendious knowledge of jazz music across all periods and styles and his interest in new talent, have played a major role in the development and continuing success of Jazzwise.

Jazz Broadcaster of the Year

Jamie Cullum

Jamie Cullum's BBC Radio 2 programme gives jazz a mainstream platform on one of the BBC's most popular radio stations. He showcases an eclectic mix of jazz and music rooted in jazz, celebrating the heritage of the music as well as emerging artists. The programme is also now syndicated to stations around the world, from France to Canada, and in 2011 won medals at the New York Festivals Radio Awards for 'Best Jazz Format' and 'Best Regularly Scheduled Music Program'. Having sold four million albums, and with multiple awards under his belt, Jamie is the UK's most successful jazz artist.

Kevin LeGendre

Kevin LeGendre regularly presents BBC Radio 3's Jazz Line Up, appears on Radio 4's Arts programme Front Row and is a key contributor to BBC Radio 3's Jazz On 3, winner of the Sony Award for Best Specialist Music Programme in 2011. Kevin's show Now's The Time, which aired on BBC London from 2000-2002, and subsequently on Resonance FM, epitomised an ethos that is still at the heart of his work today: in his words, "the raison d'etre of Now's The Time was to embrace the many different artists from both the outer reaches and inner core of improvised music without disproportionate emphasis". Deputy Editor of Echoes magazine, he also writes for publications including Jazzwise, MusicWeek, Vibrations and the Independent on Sunday.

Mike Chadwick

On his Jazz FM show The Cutting Edge, DJ and presenter Mike Chadwick gives a platform to an eclectic mix of the best new jazz from around the world. Based in Manchester, Mike is a champion for that city's emerging jazz talent. Also for Jazz FM, Mike presents the Sony Award winning The Big Easy, focusing on the music of New Orleans, The Latin Party and The Saturday Night Experience. He is Programme Manager at iconic venue Band On The Wall.

Jazz Publication of the Year

Jazz in London

Mary Greig has been producing Jazz in London for nearly 40 years. It was started in May 1971 as a single page A4 leaflet. Today, it is a multi-page publication featuring reliable and comprehensive jazz listings with current editions consisting of 16 pages of tightly-packed

details of the impending gigs in the capital. Printed copies are made available for collection at various locations in and around London and are generally distributed about a week before the end of the month via a network of pick-up points. Meanwhile, visitors to www.jazzinlondon.net can download the publication as a convenient pdf. The Listings Section contains a very useful collation of gigs by a specific day of the week (e.g. Mondays in March 2012), making choosing the preferred performance that much easier for the gig-going Londoner each month. An admirable, free service, no charge is made for submitting information for inclusion in the listings via email. Jazz in London is valued enormously by the jazz community and has been established as a key fixture in supporting and promoting live music for four decades.

Jazz UK

Jazz Services produces the magazine Jazz UK as the grassroots news journal of the UK jazz community with a print-run of over 30,000. The magazine is not aimed solely at specialists, but seeks to spread appreciation of the music, and to expand the opportunities for its performers. Featuring reviews, listings, interviews and reports on the scene by a highly respected team of contributors, Jazz UK is distributed freely to hundreds of clubs, pubs, concert halls, colleges, shops and libraries throughout the UK. Jazz UK, which also operates a subscription scheme, is committed to securing appropriate recognition for UK jazz musicians in addition to fostering a healthy jazz scene. With the Jazz Services website carrying both the latest news and a valuable archive of previous issues of the magazine, these services are also supported by Jazz UK providing several pages of gig listings throughout the UK drawn from the Jazz Services website. Visitors can use user-friendly search fields provided to find a gig in a specific area or to find out where to catch a particular act.

<http://londonjazz.blogspot.com>

Sebastian Scotney's popular web blog provides news, reviews, features and comment from the London jazz scene together with a list of recommended gigs. An online centre for jazz online, links to the facility's Facebook page and constant updates courtesy of Twitter feeds, ensure a contemporary up-to-the-minute service for jazz musicians, promoters, journalists and fans. The reviews section covers both recordings and live performances, with the opportunity for visitors to add comments and ideally generate a debate about a jazz-related topic. Many reviews and features also contain a You Tube video of the relevant gig or release and subsequently offer an immediate multi-media experience. With updates available free by email subscription, the site also offers an archive of comments and reviews over the last three years. Sebastian's broad experience – both as clarinettist and saxophonist and as a former professor at the Royal College of Music - ensures a very solid foundation from which he is able to act as a scene leader and the Blogspot crucially allows the jazz community to both find out about and discuss any jazz related issue of the moment.

Jazz Education Award

Abram Wilson

A regular member of the 'Dune/Jazz warriors' education team Abram has made his mark not only as a performer but also as an educator. Most recently he led some workshops for toddlers incorporating dance and storytelling. Birmingham jazz and the symphony hall had Abram leading a series of workshops in local schools, combining local groups and mentoring young musicians. The project culminated in some of the music developed being performed in a 'Musical picnic' last November at the Symphony Hall, Birmingham. Over the years he has taught trumpet, held the post of head of music at a London school, gained an international reputation as a world class trumpeter performing with Roy Hargrove, Julian Joseph, Soweto Kinch and Jazz Jamaica.

Gary Crosby OBE

Gary has been making his mark as a jazz educator and bass player since 1991 when he formed the group 'Tomorrow's warriors' as a platform for young musicians who want to pursue a career in jazz. This group still exists and there are now other bands which fall under the 'warrior' umbrella (based at the Southbank Centre) from junior warriors (aged 9-15) up to

Nu Civilisation orchestra' which showcases past and present warriors. The senior group won the 19 and under section of the 'Yamaha jazz competition' in 2010.

The ethos of the organisation is to encourage young people from all backgrounds but there is a positive move to encourage people of the African diaspora. Many women have come through the warrior's training bands and have now secured places at leading music colleges. Gary Crosby through his organisation and outstanding teaching has achieved in 20 years what many would think would take a lifetime in regards to ethnic minorities and gender imbalances.

Paula Gardiner

Paula is head of jazz at the Welsh college of music and Drama. She initiated the course and over the last few years the college has become a leading establishment for studying jazz. She is also a professional bass player with a successful performance career. As well as local community projects and outreach work Paula has just embarked on a major community arts project between South Wales and South Africa (called the 'Mzansi project'). There have been workshops and roadshows in the Welsh Valleys and partnerships with other arts organisations such as the 'Zip zap circus'. It will culminate in 2012 as part of the Cultural Olympiad (Wales) with performances in the Wales Millennium centre in July 2012 and at Artscape in Cape Town in October 2012.

Pete Churchill

Pete Churchill is a well known jazz educator and pianist and has an outstanding reputation. His posts have included professor of jazz studies at the Guildhall school of Music in harmony, vocal director and arranger. The Royal Academy of music employs Pete currently as a professor of jazz composition and vocal training. As well as working in the higher education sector Pete is also in demand for his community work and he has led projects in boroughs (Merton sing project, Sefton jazz week), schools (St Marylebone school for girls, Sark school, Loretto school Edinburgh) and prisons. Pete is also recognised internationally and has worked all over the world. More recently he completed a 3 week stay in Australia running a professional jazz development course for music teachers in jazz skills. Pete Churchill manages to engage people of all areas of life from higher education students who sing his praises to community projects where he can get good music from the most inexperienced.

Services to Jazz Award

Bill Kyle

Bill Kyle has been spreading the jazz gospel since he discovered the music for himself in his early teens. A musician, organiser, promoter, sometime record producer and all-round enthusiast, he has furthered countless young musicians' careers over the past forty years and has been instrumental in presenting jazz from rehearsal band level to international attractions.

In 1972, Kyle masterminded Platform, an organisation that initially promoted concerts in Edinburgh and Glasgow, including Miles Davis, Gil Evans and Art Pepper, before developing a national presence in Scotland over the next fifteen years, and after launching Edinburgh Jazz Projects' regular concert programme, in 2002 he opened his own venue, the Bridge Jazz Bar.

When disaster struck, with the venue completely destroyed in Edinburgh's Cowgate fire, Kyle searched tirelessly for a replacement, eventually opening The Jazz Bar in Edinburgh in July 2005. He promotes some 200 gigs annually and has recently launched a complementary programme in Glasgow Art Club.

John Cumming

There can be few jazz enthusiasts in Britain whose enjoyment of the music hasn't benefited from John Cumming's work over the past forty years. Blending a background in theatre with a determination to present jazz of the highest order, Cumming became involved with the Jazz Centre Society in London during the 1970s and established major festivals including Bracknell and Camden and subsequently London Jazz Festival.

His programming philosophy of presenting the best of British jazz alongside leading international players has resulted in many major commissions and his involvement with the Arts Council's Contemporary Music Network gave audiences across the country the opportunity to see musicians including George Russell, Gil Evans and Carla Bley for the first time.

Cumming is a creative director with the energy and know-how to bring ideas to fruition. His company, Serious, is among the world's leading jazz advocates and his plentiful contacts have established London Jazz Festival as one of the world's leading jazz events.

Mike Westbrook

Pianist-composer Mike Westbrook has been an inspirational figure in British jazz since arriving in London in 1962. From an early sextet that gave saxophonist John Surman his first exposure, he has worked in an extraordinary range of settings from solo piano to trio, jazz-rock group, his elastic concert band, and the orchestra which recorded his classic Metropolis album.

The remarkable breadth of interest that has seen him introduce terms of reference including poetry, theatre, European classical and pop music to jazz was apparent from his earliest recordings and he has gone on to celebrate Duke Ellington, Rossini and the Beatles in performances all over the world.

His settings of William Blake's poetry, Glad Day, have been especially important in giving the many youngsters who have participated in its performances with school choirs first hand experience of jazz and now well into his seventies, he remains one of Europe's most imaginative jazz musicians.