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JAZZ

50! LJUBLJANA JAZZ FESTIVAL

Ljubljana Jazz Festival 1960–2009

*In the Archives and
in Living Memory*



*Rehearsal/jam session at the 2nd Bled Jazz Festival that took place between 8 and 11 June 1961.
(National Museum of Contemporary History, photo: Edi Šelhaus, 1961)*



Urban Koder, PhD.

The First Ten Years

Ati Soss (RTV Ljubljana Dance Orchestra) rehearsing, Yugoslav Jazz Festival with international participation, Bled, 6-9 June 1963. (National Museum of Contemporary History, photo: Marjan Ciglič)

The golden jubilee of the Bled and Ljubljana jazz festivals takes me back under a large fir tree in the Ljubljana Tivoli Park. It was there that in May or the beginning of June 1945 Bojan Adamič was auditioning and enlisting members of a dance band in the making.

We especially took pleasure in the sheet music by the American big bands, i.e. compositions by Goodman, Ellington, Miller, Artie Shaw, the Dorsey Brothers and Count Basie, brought by Mario Rijavec as courtesy of the American Library in Belgrade.

In the beginning of November we were invited to Belgrade, where we were supposed to perform in two concerts. We were accompanied by Soviet singer Tatiana Okuniewska, who sang Russian chansons and war songs. (...) At the end, we played Beat by Boogie by the legendary trumpeter Harry James, featuring a prolonged and effective trumpet solo. The audience went mad. They chanted Harry James, Harry James... During the night, it backfired: Adamič and Novak were summoned to report to the Communist Party Central Committee. (...) Bojan was sent to Albania to teach the piano and we were through with jazz for a few years.

Subsequently, the battle against jazz was fought by professor of philosophy, Boris Zihel, President of the Commission for the Ideology and Education of the SZDL Presidency and Commission of Ideology of the Slovenian League of Communists' Central Committee. What's ironic is that his brother Miloš, who died as a partisan, was one of the most important musicians of Adamič's wartime orchestra.

In 1959, during the Pop Song Festival in Opatija, where we played in backup bands, jazzmen gathered at the city cafe and decided to launch the first jazz festival following year, in 1960. The proposal was supported by the Yugoslav RTV, the Ljubljana Jazz Musicians' Association, the Light Music Artists' Association Zagreb and Serbian Jazz Musicians' Association.

When asked to organise the festival, the Tourist Association Bled gladly accepted. Bled offered Yugoslav jazz musicians a wonderful setting and sundry opportunities for socialising. Predominantly international, in 1966 the festival was held in Bled for the last time.

In 1967 the festival was transferred to Ljubljana. For the sake of the audiences. But the Hala Tivoli in Ljubljana was poorly attended. Being transferred to Križanke open-air theatre, on the initiative of Aleksander Skale and the Jazz Association, the festival regained its reputation and attracted copious music lovers.

What did the Festival's first decade bring? Self-confidence, which was of momentous importance. Let me substantiate the abovesaid by citing a Zagreb musicologist Nenad Turkalj, Yugoslavian music connoisseur, who after the first festival in Bled wrote: "More than in any other artistic practice, jazz musicians draw inspiration from the interaction with other like-minded musicians, since a flesh-and-blood communication between artists at festivals, concerts and jam sessions simply cannot be replaced with listening to records..."



Marjana Deržaj and the Ljubljana Jazz Ensemble (with trumpeter Urban Koder and tenor saxophone player Dušan Veble), the 1st Yugoslav Jazz Festival, Bled, Kazina Hall, 15-18 Sept 1960. (National Museum of Contemporary History, photo: Edi Šelhaus, 1960)



Lado Jakša

Sunny Road 1970–80

With the onset of free jazz in the Seventies, many jazz lovers and connoisseurs recognised it as a new sonic opportunity. The innovative and impassioned style practised by Ornette Coleman, characterised by broken rhythms, atonal harmonies, and improvised melody, was overtly inspiring, while Cecil Taylor with his avant-garde music, an organic fusion of the highly advanced harmonic structures of classical music and free improvisation, evoked an enthusiastic response from the more knowledgeable jazz audiences.

During this period, Slovenian jazz music lovers had the rare opportunity to listen to such music firsthand, and the Ljubljana jazz festival, also steering this course, had annually been meeting new, higher expectations.

As with most previous Ljubljana jazz festivals, the Seventies did not bring any explicit change in programme. The festival regularly featured all three most important Yugoslav big bands – Ljubljana, Zagreb and Belgrade – as well as some smaller Yugoslav ensembles.

In 1973, Ljubljana first offered a better insight into Scandinavian jazz, which instilled this genre with elegant spatial sonority, and a stylistically looser formal composition, from which

slowly, but with subtle energy there emerged the unique “Nordic” soundscapes, so uncharacteristic of the American jazz.

In 1976, the Ljubljana Jazz Festival cooperated with the European Broadcasting Union EBU, and under its auspices as many as nine, mostly North European, ensembles appeared.

In 1978, the Ljubljana Jazz Festival was special for me, as I wasn't only a spectator but as member of Sončna pot (Sunny Road) also one of the featured artists. This appearance helped the band receive numerous invitations to perform and also make a record.

Running for five days, the festival's programme was overambitious, and even scheduled to conclude at 11.30pm, which made many artists finish off their gig beforehand for fear of being cut short by power disconnection.

In 1979, the Ljubljana Jazz Festival celebrated its 20th anniversary. It again wisely downsized to manageable four days and three to mostly four bands or performers per night. More homogenous, its concept was fairly progressive.

*A scene from the 4th Yugoslav Jazz Festival with international participation), Bled, 6-9 June 1963.
(National Museum of Contemporary History, photo: Marjan Ciglič, 1963)*



Jože Privšek (National Museum of Contemporary History, photo: Tomaž Skale, 1976)



Zoran Pistotnik

Setting and Transcending Limits

At the beginning of the 1970s, the Ljubljana International jazz festival had already experienced a successful first decade. Its programme had been more or less established resounded continually also outside Yugoslavia.

Apart from blues, gospel, Dixieland, a capella singing and other precious jazz traditions, it featured jazz by Eastern Europeans from the friendly Socialist countries as well as its “capitalist” neighbours. The rare but treasured American appearances, brought over to Slovenia by various friends in terms of packets of humanitarian aid, were combined with concerts by Austrian, Italian and German artists. Although they nicely fitted the mainstream policy adopted by the festival’s programme, the East Europeans would astound with their progressive sound.

What was especially noteworthy about the Ljubljana festival was the already mentioned rich picking of the East European artists and consequentially the rare opportunity of first-hand interaction between artists from the East and the West.

Subsequently, this concept proved rather unconvincing and the wideness of its range more or less fictitious and unexploited. To put it blandly: it was put to use only bit by bit, compromisingly and belatedly. Thus, the Festival entered jazz history as late as... in the beginning of the 1980s.

To illustrate these findings one has to make an overview of its programme.

In 1980s the Ljubljana jazz festival still featured a rather inconstant concept.

Contemporary versions of jazz or jazz blended with other music genres became a noticeable, but too faint a mainstay at the Križanke open-air theatre, which was designed by the famed Slovenian architect Jože Plečnik. It was only that the programme was selected too compromisingly, with not enough attention devoted to groundbreaking artists. The selection was limited by a certain judgement, based on the arbitrary belief what jazz actually was.

The conflict between the “old” and the “young” jazzmen was in the air, manifesting itself in the critical reviews of jazz events and controversies flared up in the media. Almost fortuitously, the festival was then “taken over”; the cultural policy entrusted it to Cankarjev dom, then still in its initial stage of activity. Thus the festival gained an additional repute as an outstanding event in the interest of the general public, and had to be managed accordingly. (...) The programme and organisational

boards were set up, and first programme selectors engaged.

A real, radical breakthrough in programming came about in 1982.

For the first time in the history of the festival one night was dedicated to a single artist; nevertheless the Križanke venue had never been thus elated; filled with audiences, emotions, rapture, and unforgettable music.

The milestone concert was well received. Perhaps also because the younger concertgoers were thirsty for new, different things.

In 1983 two new things were introduced. The accompanying programme, which featured a musical workshop, and the so-called “punk jazz” assailing the sacred stage of Križanke. Who knows, perhaps also because of the “desecrated” Križanke, but also for other reasons, organisation of the festival was assumed by Cankarjev dom the following year. It was the Orwellian year, the move was not welcomed gladly, and the programme resumed the previous years’ concept, although being somewhat relented owing to the previous year’s protests.

After the festival in 1984 there began a gradual break-up of the festival’s programme team. But the jazz festival’s programme was still compelling, variegated and featured artists of various nationalities.

In 1986 the programme concept remained almost unchanged, with other performers only. It still embraced some European artists, a few natives, and a good measure of well-known although increasingly less radical Americans.

It was then that it happened. The thing some people justifiably warned us about. The enthusiasm for America brought about the uncalled-for limiting of the programme’s orientation. In 1987 the festival invited only the Americans. Although most excellent, even stellar, and featuring diverse genres, the programme was nonetheless unadventurous, entirely predictable. Something was lacking, the unknown, the undiscovered, and the audacious.

The trend then continued for the next two years, only to embrace two native artists and some lesser-known Americans.

Thus the festival’s 1980s could be summed up as a certain programming hotchpotch. During the disintegration of Yugoslavia, it for the last time encompassed various republics’



Miha Zadnikar

Chaotic “Transition” for the Future, for the Present

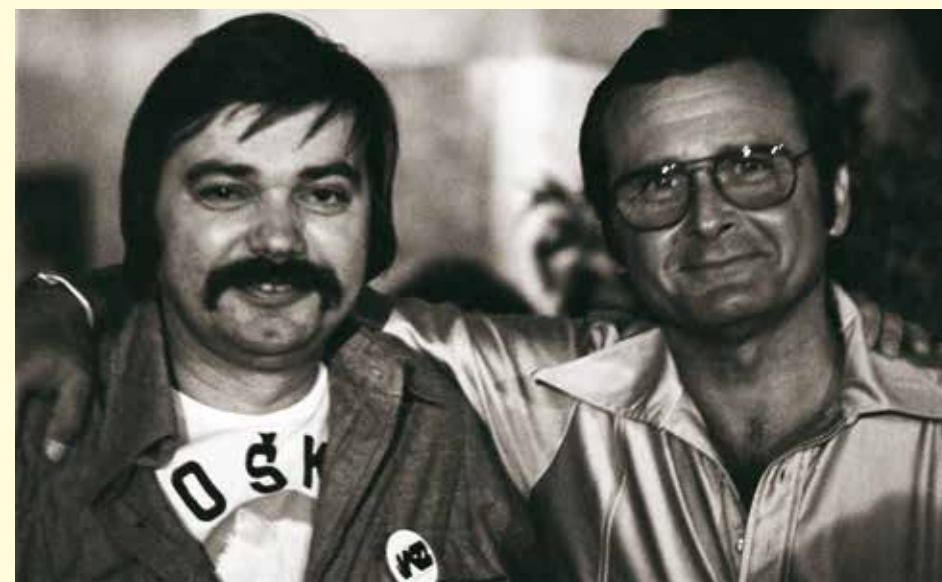
With a combination of rapid changes, “a story of success” and feeling at ease owing to ostensibly distant manslaughter happening “somewhere else”, the 1990s provide quite compelling material. We will address it from the standpoint of jazz, its esteemed festival, its parallels and offshoots.

Glaringly obvious is the basic paradox, to a certain degree connected to the often mysterious, unjust and winding history of jazz as such: in a decade when the privatisation of public property was a major issue, when free trade was vigorously asserted, the Ljubljana Jazz Festival continued to be organised by a public institute. No matter how you put it and no matter how much it resembles stateism, it is indisputable that it was advantageous for the festival to be established and asserted under the auspices of Cankarjev dom, whoever its selector. Besides the interest exhibited by the national radio and television, professional associations, societies and eager individuals, for decades having an insatiable appetite for the Jazz festival, it was the performers who were also interested in a monopoly, if not performance as such. The first festival decades concluded; it was a time when the national RTV played a crucial role in the enthusiastic initial organisation, by prioritising its own orchestra, permanently employing highly educated musicians, by engaging pan-Yugoslav orchestras, as well as regularly recording all concerts.

A disappointing recapitulation was made precisely in the 1990s when many an archive this side of the former iron curtain was lost. For instance the formerly plentiful Soviet archives were then sold to the West for a song, while owing to a lack of magnetic tapes some crucial Ljubljana Jazz Festival performances were erased – all in vain I endeavoured repeatedly to recover a great rarity: a TV-recording of the outstanding performance by Cecil Taylor Quintet (Križanke, 1976).

As at Cankarjev dom the core organisational board had been instituted, the lines of force were then re-established. Thenceforth, the problems were also somewhat different.

When one turns back to the period following the Slovenian independence, things were difficult even for the highly skilled administration. Switzerland, for example, even in mid-Nineties refused to rent cars to Slovenia-bound travellers, claiming it was situated in a “war zone”. At times it seemed that the accounting procedures, border regulations, taxation policy, visas and temporary labour status of foreign performers in Slovenia altered over night. There are certain things in culture which are manageable only by a large public institute or a subculture, both of which extreme cultural manifestations, where the former is strong and the latter eager to acquire knowledge and combat obstacles. Any other organiser of such large-scale jazz event would have had his nerves frayed once and for all by the then occurring rapid changes.



Boško Petrović and Stan Getz (National Museum of Contemporary History, photo: Tomaž Skale, 1976)

Anthony Braxton (photo: Žiga Koritnik, 2000)

Betty Carter (photo: Žiga Koritnik, 1990)



As far as competitiveness was concerned, the programming was easier then, as the festival euphoria did not appear until later. Jazz in other respects did not offer any radicalisations or conceptualisations, as was customary before and after. What should be complimented on is the acting in the nick of time (i.e. concerts by Miles Davis and Nusret Fateh Ali Khan) as well as ultimate assertion of The Latin, Brazilian and Afro-Cuban »subgenres«. Although the Ljubljana Jazz Festival was one of the very few organisers of large-scale concerts, besides the Druga Godba International Festival, everything fell into place - we wanted for nothing and no one.

Many a thing was gone, and a decisive jazz blow at the turn of the century was only implied. The chaotic situation even had its bright side, as the organiser here and there even gave an impression of a regular concert promoter by moving the Festival from Križanke to the Slovenia's "central cultural centre". The attendance fluctuated dramatically, since each year during the festival it tended to rain at least once, yet the event was relentless in its course. At the end of the decade Druga godba and

Jazz Festival again merged (which is quite appropriate as regards the nature of music they promote), while in Ljubljana new festival niches opened. The war was over, and one could indulge in jazz by travelling to Zagreb, Pula or Sarajevo aside from our closest Saalfeld. Ljubljana especially bonded with Skopje – the Skopje and Ljubljana festivals are still closely related as regards their philosophy, staff, duration as well as concept.

In concluding, let me cite an example: towards the end of the 1990s, when our daily newspapers again featured a letter by the eternally indignant reader, complaining about the oddness of jazz played at Križanke, the Musical Youth in Vienna included jazz in its regular programme. And not any jazz but the one inspired by the Jazz Forefathers, whereby it refrained from mythicising them in any way – but questioned the past and, when taking heed of the time-honoured teachings, was oriented towards the sky and spiced up things in its own way. Of course, Ljubljana witnessed such occurrences also in the chaotic 1990s. Namely, jazz simply loves a bit of confusion, but not too much.

Tito Puente (photo: Žiga Koritnik, 1997)





Tania Maria (photo: Žiga Koritnik, 1999)



Paul Bley (National Museum of Contemporary History, photo: Tomaž Skale, 1979)



Ornette Coleman (photo: Nada Žgank, 2002)

Luka Zagoričnik

Looking for a Common Sound

As a central jazz concert platform, the Ljubljana Jazz Festival's programme embraces various aesthetics, which had in the previous century emerged from jazz; from the precious products of the early tradition, the radical avant-garde, the search for individual statements and various departures from the African American tradition (from free improvisation to introduction of elements of various music traditions), to tinges of contemporary classical music and toying with various forms of popular music (from rock, funk, to up-to-date electronic dance music, hip hop, etc.) as well as search for common ground, the various jazz sprouts. In these challenging circumstances the festival has been more or less successfully treading the path and inviting legendary and foremost performers, celebrities who are to thank for the "success" of the festival, the up-and-coming singers (Slovenian or international) and celebrated, prominent figures of marginal practices. The last named give shape to the critical axis of the festival, which manifests the daring of its programming policy, and ultimately carry the greatest responsibility for the controversies aroused in the public

arena. Thereby, the festival's concept follows the example of the established contemporary festivals, combining well-known names – the festival's main attractions – with lesser-known performers at its central venue at Križanke, while the more radical artists, experimenting with sound or expression, perform at more intimate concert venues, as a sort of additional programme. Speaking from the viewpoint of the Slovenian music arena, the festival has commendably become established at the CD Club, which has become a central venue for contemporary jazz in Slovenia, while the programme directors have been responsive enough to include some venues (e.g. Gromka Club on Metelkova) that have for the last few years greatly contributed to the soundscape of the Slovenian capital in terms of jazz and its various facets. Thus, the festival has broadened its horizons and shaken off the image of a supercilious, introverted, self-sufficient event, while at the same time the festival's sound and venue may leave a lasting impression, an event to resound also during its suspended activity.

On the Stage 1960–2009 **1960** Osječki jazz ansambel (Jugoslavija); Nino Robić z ansamblom Mojmirja Sepeta (Jugoslavija); Trio Vasilija Beloševića (Jugoslavija); Ozren Depolo s kvartetom Borisa Frančičkovića (Jugoslavija); Senka Veletanlić (Zagreb) s kvartetom Aleksandra Subote (Jugoslavija); Duo Davor Kajfeš & Krešimir Remeta (Jugoslavija); Kvartet Revisin-Davidović (Jugoslavija); Kvintet Aleksandra Koraća (Jugoslavija); Kvartet Aleksandra Subote (Jugoslavija); Trio Boška Petrovića (Jugoslavija); Željko Savić s kvintetom Boška Petrovića (Jugoslavija); Predrag Krstić s kvartetom Aleksandra Subote (Jugoslavija); Trio Vitas (Jugoslavija); Milan Stojanović (Jugoslavija); Dragutin Diklić (Jugoslavija); Dixieland ansambel 7 mladih (Jugoslavija); Kvartet Borisa Frančičkovića (Jugoslavija); Kvintet Radomirja Milivojevića (Jugoslavija); Tihomir Petrović s kvintetom Radomirja Milivojevića (Jugoslavija); Trio Branka Kende (Jugoslavija); Vokalni kvartet Melos (Jugoslavija); Kvartet Jožeta Privška (Jugoslavija); Ati Soss z ansamblom Mojmirja Sepeta (Jugoslavija); Ljubljanski jazz ansambel (Jugoslavija); Marjana Deržaj z Ljubljanskim jazz ansamblom (Jugoslavija); Kvintet orglic Branka Kralja (Jugoslavija); Vokalni kvintet Disk (Jugoslavija); Trio Josipa Lorbeka (Jugoslavija); Ansambel Mojmirja Sepeta (Jugoslavija); Zagrebški jazz kvartet (Jugoslavija); Marijan Domić s kvartetom Borisa Frančičkovića (Jugoslavija); Ivan Kelemen s kvartetom Borisa Frančičkovića (Jugoslavija); Gaby Novak in Ansambel udruženja jazz muzičara Beograda (Jugoslavija) **1961** Veliki zagrebški jazz orkester, dirigent Stanko Selak (Jugoslavija); Trio Saše Radojčića (Jugoslavija); Ivica Krajač z Zagrebškim jazz kvartetom (Jugoslavija); Gaby Novak z Zagrebškim jazz kvintetom (Jugoslavija); Ruud Kuyper (Nizozemska); Beograjski dixieland ansambel 7 mladih (Jugoslavija); Bjelovarski jazz ansambel (Jugoslavija); Kvintet Ladislava Fidrija & Vokalni kvartet Duga (Jugoslavija); Kvartet Aleksandra Subote (Jugoslavija); Rastko Čukić, orglice, s Kvartetom Aleksandra Subote (Jugoslavija); Sekstet Aleksandra Koraća (Jugoslavija); Kvartet Stjepana Plavca (Jugoslavija); Veliki akademski jazz orkester Branka Krsmanovića, dirigent Milan Kotlić (Jugoslavija); Splitski jazz ansambel (Jugoslavija); Tihomir Petrović (Jugoslavija); Sekstet Mirka Šouca (Jugoslavija); Trio Dražena Boića (Jugoslavija); Betty Jurković s triom Dražena Boića (Jugoslavija); Ljubljanski jazz ansambel, dirigent dr. Urban Koder (Jugoslavija); Amadeo Tommasi Trio (Italija, Jugoslavija); Jazz orkester RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Trio Vasilija Beloševića (Jugoslavija); Septet Dragutina Diklića (Jugoslavija); Beograjski jazz trio (Jugoslavija); Zagrebški jazz kvartet (Jugoslavija); Trio Borislava Rokovića (Jugoslavija, Z. Nemčija); Plesni orkester RTV Ljubljana, dirigent Jože Privšek (Jugoslavija) **1962** Jazz orkester RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Trio Saše Radojčića (Jugoslavija); Kvartet Zdeslava Surine (Jugoslavija); Kvintet Predraga Krstića (Jugoslavija); Splitski jazz ansambel (Jugoslavija); Albert Mangelsdorff Quintet (Z. Nemčija); Kvintet Ladislava Fidrija (Jugoslavija); Trio Josipa Lorbeka (Jugoslavija); American Jazz Ensemble (ZDA, Z. Nemčija); Ansambel Mojmirja Sepeta (Jugoslavija); Quartetto Moderno di Udine (Italija); Ansambel Dragutina Diklića (Jugoslavija); Plesni orkester Radia Novi Sad, dirigent Stevan Radosavljević (Jugoslavija); Jazz on the Air (Italija); Zagrebški jazz kvartet (Jugoslavija); Hellen Merrill, John Lewis & Zagrebški jazz kvartet (ZDA, Jugoslavija); Kvartet Stjepana Plavca (Jugoslavija); Ljubljanski jazz ansambel, dirigent dr. Urban Koder (Jugoslavija); Kvartet Aleksandra Subote (Jugoslavija); Andrzej Kurylewicz Quintet & Wanda Warska (Poljska); Kvartet Dragana Popovića (Jugoslavija); International Jazz Trio (Italija, Z. Nemčija, Poljska); Jazz sextet RTV Beograd, dirigent Mirko Šouc (Jugoslavija); Dixieland ansambel 7 mladih (Jugoslavija); Jimmy Pratt Trio (ZDA, Italija, Jugoslavija); Herb Geller Quartet (ZDA, Italija, Jugoslavija); Kvartet Radana Bosnera (Jugoslavija); Plesni orkester RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija) **1963** Plesni orkester RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Sarajevski jazz trio (Jugoslavija); Kvintet in trio Andrzeja Trzaskowskega (Poljska); Hungarian Jazz Trio (Mađarska); Dieter Glawischnig Trio (Avstrija); Dixieland ansambel Veseli bendžo (Jugoslavija); Jazz orkester Ad hoc, dirigent France Kapus (Jugoslavija); Italian Jazz Quartet (Italija, ZDA); Joe Viera-Erich Ferstl Duo (Z. Nemčija); Jazz orkester RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Dr. Neuwirth Trio (Avstrija); Dixieland ansambel 7 mladih (Jugoslavija); Klaus Doldinger Quartet (Z. Nemčija); Trio Josel (Avstrija); Zagrebški jazz kvartet (Jugoslavija); John Lewis z Zagrebškim jazz kvartetom (ZDA, Jugoslavija); Kvartet Stjepana Plavca (Jugoslavija); Ljubljanski jazz ansambel, dirigent dr. Urban Koder (Jugoslavija); Jazz studio Radia Praha dirigent Ludek Hulan (Češka); Septet Združenja glasbenikov plesne in zabavne glasbe Hrvatske (Jugoslavija); Hans Koller Quartet (Avstrija, Nemčija); Michael Hausser Trio (Francija, Jugoslavija); London City Stompers (Velika Britanija); Trio Saše Radojčića (Jugoslavija); Plesni orkester RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija) **1964** Koncertni jazz orkester Tomice Simovića (Jugoslavija); Zagrebški jazz kvartet (Jugoslavija); Jazz orkester RTV Beograd dirigent Vojislav Simić (Jugoslavija); Vokalni kvartet Predraga Ivanovića (Jugoslavija); Oktet Janeza Gregorca (Jugoslavija); Eje Thelin Quintet (Švedska, Nizozemska, Poljska); Spree City Stompers & Nica Williams (Z. Nemčija, Velika Britanija); Metronom Quintet (Švica); Aladar Pege Trio (Mađarska); Svend Asmussen & Zagrebški jazz kvartet (Danska, Jugoslavija); Michel Hausser Trio (Francija, Jugoslavija); Plesni orkester RTV Zagreb, dirigent Miljenko Prohaska (Zagreb); S & H Quintet (Češka); Trio Vasilija Beloševića (Jugoslavija); Modern Jazz Quartet & Laurindo Almeida (ZDA, Brazilija); Poljski jazz kvartet (Poljska) **1965** Jazz orkester Ad hoc, dirigent France Kapus (Jugoslavija); Plesni orkester RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Buck Clayton z Zagrebškim jazz kvartetom (ZDA, Jugoslavija); Plesni orkester RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Franco D' Andrea Trio & Enrico Rava (Italija, Poljska); Zagrebški jazz kvartet (Jugoslavija); Junior Trio & Vlasta Pruchova Češka); Big Joe Turner z Zagrebškim jazz kvartetom (ZDA, Jugoslavija); Krzysztof Komeda Quintet (Poljska); Trio Miodraga Todorovića (Jugoslavija); Ljubljanski jazz ansambel (Jugoslavija); Ansambel Inštituta za jazz Gradec, dirigent

prof. Friedrich Kürner (Avstrija) **1966** Beograjski jazz ansambel (Jugoslavija); Randy Brecker Quartet (ZDA); Mal Waldron Trio (ZDA, Švica, Z. Nemčija); Pierre Favre Trio & Lilian Terry (Švica, Z. Nemčija, Italija); Qualton Quintet (Mađarska); Enzo Randisi & Pierre Favre Trio (Italija, Švica, Z. Nemčija); Albert Mangelsdorff Trio (Z. Nemčija, Švica); Wolfgang Dauner Trio (Z. Nemčija); Plesni orkester RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Jazz orkester Ad hoc, dirigent France Kapus (Jugoslavija); Zagrebški jazz kvartet (Jugoslavija); Attila Garay Trio (Mađarska, Avstrija); Ljubljanski jazz ansambel, dirigent dr. Urban Koder (Jugoslavija); Erich Kleinschuster Sextet (Avstrija); Art Farmer & Zagrebški jazz kvartet (ZDA, Jugoslavija); Jazz balet: komorni ansambel slobodnog plesa, vodja Milana Broš, Zagrebški jazz kvartet (Jugoslavija); Ansambel Inštituta za jazz (Avstrija); Quintette du Hot – Club de Rotterdam (Nizozemska); New Emily Jazz Orchestra (Italija); Randy Brecker & Ansambel Inštituta za jazz (ZDA, Avstrija); Boris »Tex« Benini afro jazz ansambel (Jugoslavija); Vokalni kvartet Novi (Poljska); Plesni orkester RTV Ljubljana, dirigent Jože Privšek (Jugoslavija) **1967** Big Band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Gunter Hampel Quartet (Z. Nemčija, Nizozemska); Pepito Pignatelli Quartet (Italija); Jimmy Stanić s Triom Franca D' Andrea (Italija); Jean-Luc Ponty (F); s Triom Georgesa Arvanitasa (Francija); Ted Curson Quintet (ZDA, Francija); Jazz orkester Ad hoc, dirigent France Kapus (Jugoslavija); The Golden Gate Quartet (ZDA, Jugoslavija); Jerzy Milian s Triom Franca D' Andrea (Poljska, Italija, Jugoslavija); Leo Wright (ZDA) **1968** Ljubljanski jazz ansambel (Jugoslavija); Memphis Slim (ZDA); Original Storyville Jazz Band (Avstrija); Phill Woods Quartet (ZDA, Švica, Francija); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, Trinidad); Martial Solal Trio (Francija, Švica); Benny Bailey Quartet (ZDA); Lee Konitz Trio (ZDA, Jugoslavija); S & H Quintet (Češka); Jiří Linha Singers & S & H Quintet (Češka); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Curtis Jones (ZDA); Zagrebški jazz kvintet (Jugoslavija); Johnny Griffin & Art Taylor Quartet (ZDA) **1969** Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, ZDA); Mitsuki Kano Quartet (Japonska); Kimiki Kasai & Akira Tanaka (Japonska); Teddy Wilson Trio (ZDA, Avstrija); Duško Gojković International Quintet (Jugoslavija, Danska, Švica, Južna Afrika); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija, ZDA); Art Farmer (ZDA); Eddie Boyd Trio (ZDA, Švica); Janez Gregorc International Band (Jugoslavija, ZDA, Poljska, Avstrija); Maynard Ferguson Group (Kanada, Velika Britanija); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija, ZDA, Kanada, Velika Britanija); Dave Pike Set (ZDA, Z. Nemčija, Avstrija); Zagrebški jazz kvintet (Jugoslavija); Big Brass Band & Zagrebški jazz kvintet (Jugoslavija, ZDA, Japonska); Edelhagen All Stars (Z. Nemčija, Avstrija, Jugoslavija, ZDA, Indija) **1970** Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Jazz orkester Gustav Brom (Češka); Monty Sunshine Band (Velika Britanija); Zagrebški jazz kvintet (Jugoslavija, ZDA); Mladi levi (Jugoslavija); Flavio Ambrosetti All Stars (Švica, Francija); Sadao Watanabe Quartet (Japonska); Bobby Hutcherson – Harold Land Quintet (ZDA); The Swingle Singers (Francija) **1971** Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Dan Mindrila Quartet (Romunija); Chris Barber Band (Velika Britanija); Ottilie Patterson & Chris Barber Band (Velika Britanija); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija, ZDA); Duško Gojković International Quintet (Jugoslavija, Nizozemska, Španija, Z. Nemčija); The J.P.J. Quartet (ZDA); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Jazz group Radia Romanske Švice (Švica, ZDA, Belgija); Hal Singer Quartet (ZDA); Boško Petrović Quartet (Jugoslavija); Boško Petrović Quartet & Non Convertible All Stars (Jugoslavija, Češkoslovaška, Poljska, Bolgarija, Romunija); New Jazz Trio (Z. Nemčija); Richard Boone & Kenny Drew Trio (ZDA, Danska); Richard Boone & Hal Singer (ZDA) **1972** Dražen Boić trio (Jugoslavija); Acker Bilk and his Paramount Jazz Band (Velika Britanija); Boško Petrović Convention (Jugoslavija); Klaus Doldinger Passport (Z. Nemčija); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Dieter Glawischnig Quintet (Avstrija, Jugoslavija); Guido Manusardi Quartet (Italija); Paradox (Poljska); J. R. Monterose & Boško Petrović Quartet (ZDA, Jugoslavija); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, ZDA); Bill Evans Trio (ZDA, Velika Britanija); Americans in Europe (ZDA, Z. Nemčija); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Mladi levi (Jugoslavija); Johnny Thompson Singers (ZDA); Reform Art Unit (Avstrija, Indija); Ram Chandra Mistry (Indija) **1973** Zagrebški jazz kvartet (Jugoslavija); Karin Krog & Arild Andersen (Norveška); Sarmanto – Koivistoinen Group (Finska); East-West European Violin Meeting (Velika Britanija, Danska, Mađarska, Poljska, Jugoslavija); European All Stars (Velika Britanija, Z. Nemčija, ZDA, Jugoslavija); Asmussen – Thigpen Quartet (Danska, ZDA); Silvo Stingl trio (Jugoslavija, Avstrija); Terumasa Hino Quintet (Japonska); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, ZDA); Interbrass & Zsuzsa Kosa (Mađarska); George Maycock Trio (Panama, Z. Nemčija, ZDA); Summit (Jugoslavija, ZDA, Z. Nemčija); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Ron Russel Quartet (Velika Britanija); B.P. Convention (Jugoslavija); Archie Shepp Quintet (ZDA) **1974** Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Aladar Pege Quartet (Mađarska); B. P. Convention (Jugoslavija); Barney Kessel Trio (ZDA, Danska); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Hans Koller Free Sound (Avstrija, Poljska); Stivin–Dašek Tandem (Češka); Pop jazz group »Ljubljana« (Jugoslavija); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Gianni Basso Quintet (Italija); Mickey Baker (ZDA); Yosuke Yamashita Trio (Japonska); Yu-Export Jazz Stars (Jugoslavija); Odetta (ZDA); Wolfgang Dauner (Z. Nemčija); Jasper van't Hof (Nizozemska); Clark Terry – Ernie Wilkins Quintet (ZDA) **1975** Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Duo Czeslaw Gladkowski & Krzysztof Zgraja (Poljska);

Dave Liebman's Lookout Farm (ZDA); International Quartet Tone Janša (Jugoslavija, Švica, Avstrija); Joachim Kühn (Z. Nemčija); Pork Pie (ZDA, Nizozemska, Belgija, Brazilija, Italija); Rhythm Combination and Brass, dirigent Peter erbolzheimer (Kanada, ZDA, VB, Danska, Z. Nemčija, Nizozemska, Portoriko); B. P. Convention and guests (Jugoslavija, ZDA, Z. Nemčija); Cedar Walton Quartet (ZDA); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, ZDA); Sergio Fanni Quintet (Italija); Elvin Jones Quartet (ZDA) **1976** Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija, ZDA); Olli Ahvenlahti Quartet (Finska, EBU); Paraphernalia (Velika Britanija, EBU); Bob Porter Quintet (Belgija, EBU); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Basic Train (Nizozemska, EBU); Eje Thelin Quartet (Švedska, EBU); Cecil Taylor Quintet (ZDA); Magog (Švica, EBU); Swing Machine (Francija, EBU); Stanko–Makowicz Unit (Poljska); The Jazz Messengers (ZDA); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Rao Kyao Quartet (Portugalska, EBU); Jazztrack (Z. Nemčija, EBU); Stan Getz Quartet (ZDA) **1977** Domači mladi ansambli (Jugoslavija); Big band ZGBI (Jugoslavija); Opus-X (Jugoslavija); Trio Popović (Jugoslavija); Mirni ljudi (Jugoslavija); Mannheim American High School Jazz Band (ZDA); Mombasa (Kenija); Ernst-Ludwig Petrowski Trio (V. Nemčija); Eddie Davis – Harry "Sweets" Edison Quintet (ZDA); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Zbigniew Namyslowski Quartet (Poljska); Sam Rivers Trio (ZDA); Big band RTV Beograd, dirigent Vojislav Simić (Jugoslavija); Bergendy Group (Madžarska); Itaru Oki Quartet (Japonska, Francija, Švica, ZDA); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); New Terje Rypdal Group (Norveška); Horace Silver Quintet (ZDA) **1978** Beogradski jazz kvintet (Jugoslavija, Italija); Sončna pot (Jugoslavija); Leb i sol (Jugoslavija); Toranj 77 (Jugoslavija); Om – Swiss Electric Free Jazz & Dom Um Romao (Švica, Brazilija); Big band RTV Beograd, dirigent Zvonimir Skerl (Jugoslavija); Vibraphon Summit 78 (ZDA, Z. Nemčija, Poljska); Dewey Redman Quartet (ZDA); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Vukan–Lakatos Trio (Madžarska); Tone Janša Quartet (Jugoslavija, Švica, Avstrija); Johnny Griffin – Art Taylor Quartet (ZDA, Nizozemska, Švica); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Helen Humes & Her Trio (ZDA); Rod Mason Band (Velika Britanija); Beryl Bryden with Rod Mason Band (Velika Britanija); Bud Freeman Quartet (ZDA, Velika Britanija); Andrej Arnol Quartet (Jugoslavija, ZDA); Giorgio Gaslini Quintet (Italija); Woody Shaw Quintet (ZDA) **1979** Ansambel Oddelek 8 (Jugoslavija, Z. Nemčija); Joanne Brackeen Trio (ZDA); Beaver Harris Quintet (ZDA); Šafranov–Koivistoinen Quartet (Finska); European Jazz Consensus (Jugoslavija, Z. Nemčija, Avstrija); Joe Henderson Quartet (ZDA); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Paul Bley (ZDA); Nucleus (Velika Britanija); Dave Liebman New Quintet (ZDA, Japonska); Ronnie Scott Quartet (Velika Britanija); Gary Burton Quartet (ZDA, Japonska); Duško Gokjović–Lala Kovačev: Trumpets 8 Rhythm Unit (Jugoslavija) **1980** Big band RTV Novi Sad, dirigent Rudolf Tomšič (Jugoslavija); Mirrors (Z. Nemčija, Nizozemska, Švica, Jugoslavija); Rainbow (ZDA, Indija); Big band RTV Zagreb, dirigent Miljenko Prohaska (Jugoslavija); Marković – Gut Sextet (Jugoslavija); Yusef Lateef Quartet (ZDA); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Bill Hardman – Junior Cook Quintet (ZDA); Airo Moreira Group (Brazilija, ZDA, Japonska); Big band RTV Beograd, dirigent Zvonimir Skerl (Jugoslavija); European Jazz Quintet (Z. Nemčija, Poljska, Velika Britanija, Nizozemska); Dexter Gordon Quartet (ZDA, Velika Britanija) **1981** Andrej Arnol Quartet & Ack Van Rooyen (Jugoslavija, Avstrija, Z. Nemčija, Nizozemska); Mingus Dynasty (ZDA); Big band RTV Beograd, dirigent Zvonimir Skerl (Jugoslavija); Lou Donaldson Quartet (ZDA); David Schnitter Quartet & Martin Mabin (ZDA); Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Betty Carter & Her Trio (ZDA); Schnuckenack Reinhardt Quintet (Z. Nemčija); Changes (Z. Nemčija); Toto Blanke – Rudolf Dašek Guitar Duo (Z. Nemčija, Češka); Pharoah Sanders Quartet (ZDA) **1982** Sončna pot (Jugoslavija); Steve Lacy & Mal Waldron (ZDA); Leo Smith & New Delta Ahkri (ZDA); Miloš Petrović Trio (Jugoslavija); Jack De Johnette's Special Edition (ZDA); Antonello Salis Cadmo Quintet (Italija); Sun Ra Arkestra (ZDA); Tone Janša International Quartet (Jugoslavija, Z. Nemčija); Irene Schweizer–Rüdiger Carl (Švica, Z. Nemčija); Lester Bowie Ensemble "From The Roots To The Source" (ZDA) **1983** Dennis Gonzales New Music Workshop Ensemble (ZDA, Jugoslavija); John Lindberg & George Lewis (ZDA); Willem Breuker Kollektief (Nizozemska); Noodband (Nizozemska); Loved By Millions (ZDA, medn.); Roscoe Mitchell Sound & Space Ensemble (ZDA); Trio Bulatović–Pignon–Vit (Jugoslavija); Chico Freeman Quintet (ZDA) **1984** Dennis Gonzalez New Music Workshop Ensemble (ZDA, Jugoslavija); Trevor Watts Trio (Velika Britanija); Johnny Griffin Quartet (ZDA); Lol Coxhill (Velika Britanija); Lala Kovačev Balkan Impressions (Jugoslavija); Vocal Summit (ZDA); Dr. Umezu Band (Japonska); Keith Tippett–Peter Brötzmann Quartet (Velika Britanija, Z. Nemčija, V. Nemčija); George Adams Quartet (ZDA); Lester Bowie Brass Fantasy (ZDA) **1985** Vienna Art Orchestra, dirigent Matthias Rüegg (Avstrija, medn.); Paquito D'Rivera Quintet (Kuba); Big band RTV Ljubljana, dirigent Erling Kroner (Danska, Jugoslavija); Quatebriga (Jugoslavija); Anthony Braxton Quartet (ZDA); Nana Quartet (Z. Nemčija); Enrico Rava Quartet (Italija, Velika Britanija); Julius Hemphill Jah Band (ZDA) **1986** Dieter Glawischnig Neighbours (Avstrija); Tony Coe Trio (Velika Britanija); Dave Holland Group (Velika Britanija, Kanada); Gianluca Mosole Quartet (Italija); Aladar Pege (Madžarska); 29th Street Saxophone Quartet (ZDA); Dudu Pukwana & Zila (Velika Britanija, Južna Afrika); Pečenko–Gajić Trio (Jugoslavija, Avstrija); Dennis Gonzales & John Purcell (ZDA); Third Kind Of Blue (ZDA); McCoy Tyner Trio (ZDA) **1987** Paul Bley (ZDA); Hamiet Bluiett, Andrew Cyrille, Santi DeBriano (ZDA); Cecil Taylor (ZDA); Art Ensemble Of Chicago (ZDA); Billy Harper Quintet (ZDA); Abbey Lincoln & Trio (ZDA) **1988** Dejan Pečenko (Slovenija); Leonid Ptaško (ZSSR); Silvo Stingl (Jugoslavija); Joanne Brackeen (ZDA); Cassandra Wilson & Trio (ZDA); James Newton Quartet (ZDA);

Craig Harris Quintet (ZDA); Eddie Palmieri Orchestra (ZDA); Max Roach solo (ZDA); Gilberto Gil & Ensemble (Brazilija) **1989** Big band RTV Ljubljana, dirigent Jože Privšek (Jugoslavija); Plesni orkester RTV Zagreb, dirigent Silvije Glognjarić (Jugoslavija); Džez orkestar RTV Beograd, dirigent Zvonimir Skerl (Jugoslavija); Royal Society (Velika Britanija); Dennis Gonzalez & Dallas-London Quartet (ZDA, Velika Britanija); Popularnaja Mehanika Sergeja Kurjohina (ZSSR); Tone Janša–Lee Harper Quintet (Jugoslavija, ZDA); Reggie Workman Ensemble (ZDA); Henry Threadgill Sextet (ZDA) **1990** Betty Carter & Her Trio; Sonny Sharrock Band; Curlew; Jazz Passengers; Myra Melford Trio; Yonced; Miracle Room; Bosh; Steve Coleman's Five Elements; Miladoyka Youneed **1991** Miles Davis; Sam Rivers Trio; Nusrat Fateh Ali Khan & Party; Abercrombie–Johnson–Erskine Trio; Cassandra Wilson; Yu Jazz Selekcije; Elvin Jones Jazz Machine; Pau Brasil; Greentown Jazz Band; Franc Band; Greg Osby Sound Theatre **1992** Gary Thomas' Seventh Quadrant; Ronnie Scott Sextet; Ray Anderson Quartet; Paul Bley–Gary Peacock; Vlatko Kučan–Michael Denner; Big band RTV Slovenija **1993** Araketu; Oregon; Art Ensemble of Chicago; Slovenski jazz večer **1994** Roots; Don Byron Klezmer Orchestra; Mike Stern Trio; Djavan & Grupo; Tania Maria's Nouvelle Vogue; Ray Barretto & New World Spirit Orchestra **1995** John Patitucci's "Mistura Fina" Band; Abbey Lincoln Quartet; The Geri Allen Trio; Bill Evans & Push; Quatebriga; Max Roach; Eddie Palmieri Octet; Rok Golob & Stop The Band; Vocal Sampling; Los Van Van **1996** McCoy Tyner & Michael Brecker Quartet; Lucky Peterson; Jazz Brass; The John Abercrombie Organ Trio; Joao Bosco E Grupo; New Strings; Bill Frisell Group; Defunkt **1997** Big band RTV Slovenija, dirigent Lojze Krajčan; The Nat Adderley Quintet; Big band Evropske radijske zveze, dirigent Jože Privšek; Melvin Taylor & The Slack Band; Vinx & Jungle Funk; Tom Harrell z oktetom; Pee Wee Ellis Assembly; Primož Grašič, Steve Swallow, Ratko Divjak; Ahmad Jamal; Tito Puente & His Latin Jazz Ensemble **1998** Renato Chicco Trio; Kenny Garrett Quartet; McCoy Tyner & The Latin All Stars; Big band RTV Slovenija, dirigent Herb Pomeroy; Terence Blanchard Group; Gary Burton: Astor Piazzolla Reunion; Primož Grašič Kvintet & Petar Ugrin; Caminhos Crusados; James Morrison Quartet **1999** Greentown Jazz Band; Wallace Roney Quintet; Tania Maria Quartet; Maria Schneider & Big band RTV Slovenija; Trio Three feat. Andrew Cyrille, Oliver Lake, Reggie Workman: posebni gost Marvin "Hannibal" Peterson; Herbie Hancock's Gershwin's World; T. T. Jazz Institution; Orchestre National de Jazz de Didier Levallet; James Morrison **2000** Anthony Braxton in Godalni orkester RTV Slovenija, sodelujejo: Christopher Jonas, James Fei, Jackson Moore; Wolfgang Muthspiel »Gold Standards«; Muhai Richard Abrams Quartet; James Carter Electric Band; Jerry Bergonzi Quartet predstavlja Renata Chicca; Zlatko Kaučič »Tribute to Bill Evans«; Anthony Braxton solo; Dewey Redman Quartet; Henry Threadgill »Make a Move«; Vinicius Cantuaria E Grupo; Vlatko Stefanovski–Miroslav Tadić »Kruževo«; Lolita **2001** Butch Morris & Big band RTV Slovenija; The Sun Ra Arkestra, dirigent Marshall Allen; Italian Instabile Orchestra; Al Di Meola; Rabih Abou-Khalil Quintet; Brizani Allstars Band; Plan 9; Boilers; David S. Ware Quartet; Marc Ribot Y Los Cubanitos Postizos **2002** Dejan Pečenko Nova Trio; Trevor Watts Celebration Band; Charles Lloyd Quartet; Igor Lumpert/Reggie Workman/Damion Reid; Peter Brötzmann »Chicago Tentet«; Wayne Shorter Quartet feat. Brian Blade, John Patitucci, Danilo Perez; Keith & Julie Tippett; Mark Taylor Circle Squared feat. Myra Melford; Femi Anikulapo - Kuti & The Positive Force **2003** Maya Homburger & Barry Guy; Big band RTV Slovenija & Bill Holman; Samo Šalamon Ornithology Quartet; Ron Carter Foursight; Randy Weston Trio; Jan Garbarek Group; Barry Guy solo; Rubalcaba–Sanchez Quartet; Monica Salmaso & Paulo Bellinati; Mercedes Sosa; Claudio Cojaniz Quartet **2004** Pat Metheny Trio; Luciano Caruso Quartet; Fake Orchestra; Ornette Coleman Quartet; Supersilent; Robert Jukič Oktet; Don Byron Quartet; Nils Petter Molvær **2005** Roy Haynes' Fountain of Youth; Abdullah Ibrahim solo; Yuri Honing Trio; Raw Materials: Vijay Iyer & Rudresh Mahanthappa; ICP Orchestra; Eivind Aarset Trio; The Yohimbe Brothers feat. Vernon Reid & DJ Logic **2006** Rabih Abou-Khalil & Joachim Kühn feat. Jarrod Cagwin; Zlatko Kaučič Project "Vizionarja" feat. Paul McCandless & Irene Aebi; Electric Barbarian featuring Kain; David Murray & The Gwo-Ka Masters; Val-Inc; Medeski Martin & Wood; Soweto Kinch; Mihaly Dresch Quartet; Trio Beyond feat. Jack DeJohnette, John Scofield & Larry Goldings; Jure Pukl Quartet feat. Aaron Goldberg & Howard Curtis; Alexander von Schlippenbach & Die Enttäuschung: play Monk **2007** Tomasz Stanko Quartet; Matthew Shipp Trio; Bill Laswell's Material feat. Nils Petter Molvaer, Bernie Worrell, Aiyb Dieng & Hamid Drake; Fool Cool Orchestra feat. Vlatko Stefanovski & Simone Zanchini »Suita Quasi Balkanika«; Geri Allen Trio feat. Carmen Lundy; Lee Konitz New Nonet; Oval; Maja Osojnik Sextet; Omar Sosa Trio; Steve Coleman & The Five Elements **2008** Roy Paci Aretuska; Kaja Draksler Acropolis Project; Zim Ngqawana's Zimology Quartet; Manu Katche Playground Project; The Bad Plus; Pharoah Sanders Quartet; Dhafer Youssef; Charlie Haden Quartet West; Roberto Fonseca; Vasko Atanasovski Septet; The Core **2009** Han Bennink & Guus Janssen; Roscoe Mitchell Chicago Quartet; Powerhouse Sound; Viva La Black feat. Keith & Julie Tippett, Louis Moholo and MinAfriC; Orchestra; Sidsel Endresen; Avishai Cohen; Bugge Wesseltoft; Ensemble 56; KK Contemporary Jazz Ensemble feat. Ambrose Akinmusire and Jimmy Greene; Statements feat. Reggie Workman; Paquito D'Rivera & Big Band RTV Slovenija; Nika Perunović & Marko Zaletelj; Joao Paulo; EMJO – The European Movement Jazz Orchestra, dirigent Izidor Leitinger; Richard Galliano Quartet feat. Gonzalo Rubalcaba, Richard Bona, Clarence Penn; Hamilton de Holanda Quintet; José James; Zlatko Kaučič & Evan Parker; Satoko Fujii ma-do Quartet; Improvisations feat. John Zorn, Marc Ribot, John Medeski, Jamie Saft, Trevor Dunn, Chris Wood, Cyro Baptista, Billy Martin, Kenny Wollesen and Joey Baron; The Dreamers; Medeski Martin & Wood play Book of Angels; Push Up



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