

Pre 1900	<p><b>Jazz is Conceived</b></p> <p>The music to become known as ‘jazz’ is generally thought to have been conceived in America during the second half of the nineteenth century by African-Americans who combined their work songs, melodies, spirituals and rhythms with European music and instruments - a process notably accelerated after the abolition of slavery in 1865. Black entertainment was already a reality however, and in 1873 the Fisk Jubilee Singers - an Afro-American <i>a cappella</i> ensemble - came to the UK on a fundraising tour during which they were asked to sing for Queen Victoria. The Fisk Singers were followed into Britain by a wide variety of Afro-American presentations including minstrel shows and full scale revues running into the early twentieth century.</p> <p>The Fisk Jubilee Singers c1890s © Fisk University</p>
1900s	<p><b>New Strands, New Sounds</b></p> <p>Ragtime music was published from the late 1890s for dance and theatre orchestras in the USA, and the availability of printed sheet-music for the piano (as well as player-piano rolls) encouraged American – and later British - people to explore Ragtime for themselves; early rags like Charles Johnson’s ‘Dill Pickles’ and George Botsford’s ‘Black and White Rag’ were widely performed by parlour-pianists. Ragtime became a principal musical force in American and British popular culture (notably after the publication of Irving Berlin’s popular song ‘Alexander’s Ragtime Band’ in 1911 and the show ‘Hullo Ragtime’ staged at the London Hippodrome the following year) and was a central influence on the development of jazz. Scott Joplin, dubbed ‘The King of Ragtime’ gained fame after the 1899 publication of his "<i>Maple Leaf Rag</i>" and wrote many of the genre’s most famous compositions</p>

1910s	<p><b>A Unique Genre is Recognised</b></p> <p>During this period, jazz (or 'jass' as it was originally called) became fully established as a distinctive new musical genre. Drawn from a rich variety of sources including ragtime, blues and popular songs – and based principally on 'improvisation' rather than reading from the score - a thriving community of jazz musicians (including cornettist Charles 'Buddy' Bolden; born 1877 and romantically credited as 'the first jazzman') as well as later players including cornettists Joe 'King' Oliver and the young Louis Armstrong had firmly established New Orleans as the home of jazz by 1920. The music was played for a wide variety of social functions including dances, picnics, street events – and funerals! Via recordings, news of the music was spreading throughout the USA too, and the jazz record considered to be the first of its kind is "<i>Dixie Jass Band One Step/Livery Stable Blues</i>," recorded by the (all-white) Original Dixieland Jazz Band (ODJB) in February 1917. The arrival in London of the ODJB and also the (all-black) Southern Syncopated Orchestra featuring soprano-saxophonist Sidney Bechet two years later in 1919 were central inspirations for an aspirant community of musicians and fans in Britain and launched our own 'jazz age'.</p> <p>ODJB programme from The Palladium, Argyll Street, London, 1919. Archive collection.</p>
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1920s	<p><b>The Dawn of the British Jazz Age</b></p> <p>By the mid-1920s jazz was a thriving preoccupation in British culture, and publication of the newspaper 'Melody Maker' from January 1926 as well as the BBC's first broadcasts (principally of dance music) helped to fan the flames. By now jazz records were (generally) available too, and most of the first to arrive in Britain from America were by white artists including cornettist Red Nichols and trombonist 'Miff' Mole. But recordings by Afro-American players – including Louis Armstrong and Duke Ellington – quickly followed and it was Armstrong (recently dubbed 'The Shakespeare of jazz' by trumpeter Wynton Marsalis) whose solo recordings from 1925 with his 'Hot Five' and 'Hot Seven' definitively established jazz as a soloist's art form rather than an ensemble-based music.</p> <p>Aspiring British jazz musicians were learning from these records, but also from American musicians who were incorporated into British dance bands before government restrictions made this difficult. The best example is probably Fred Elizalde's Anglo-American band. From 1927, British bandleader Bert Ambrose was noted for incorporating jazz into his orchestrations and others – including Billy Cotton, Roy Fox and Lew Stone – followed his example. This year also saw the publication of the first British book on jazz R.W.S Mendl's <i>The Appeal of Jazz</i></p> <p>Home grown British jazz stars such as double-bassist Patrick Cairns "Spike" Hughes also achieved prominence at this time. Hughes' career as musician, composer, author, arranger, journalist and prolific recording artist culminated in a visit to New York City where, in 1933, he arranged three historic recording sessions for his 'All-American Orchestra' featuring many of his own compositions as well as black American stars including saxophonist Coleman Hawkins, trumpeter Henry "Red" Allen and trombonist Dickie Wells.</p>
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### Influence and Establishment

The first arrival in London of seminal American jazz musicians including Louis Armstrong (1932) and Duke Ellington (1933) were monumental inspirations for the British jazz community, garnering enthralled publicity, interest – and occasional controversy. American visitors who swiftly followed set challenging performing standards for their British colleagues included pianist Garland Wilson (1933), violinist Joe Venuti, saxophonist Coleman Hawkins (1934), saxophonist Benny Carter (1936) pianists Art Tatum and Thomas ‘Fats’ Waller and singer Adelaide Hall (1938).

Another British visitor in this decade was the Belgian guitarist - and phenomenal virtuoso - Django Reinhardt. Reinhardt (who played with only two fingers of his left hand after injury in a fire) patented a style that has since become a living musical tradition within French gypsy culture. Together with violinist Stéphane Grappelli (regularly heard in the UK thereafter), he co-founded the ‘Quintette du Hot Club de France’ which played in London in 1938 and has since been described by critic Thom Jurek as "one of the most original bands in the history of recorded jazz."

1930s

However, this decade also saw the imposition of restrictions on American musicians performing in Britain which meant a greater reliance on indigenous musicians for jazz performance. Amongst these was Ken ‘Snakehips’ Johnson and his West Indian Dance Orchestra, an all-black band consisting of recent immigrants from the West Indies alongside British-born black musicians.

The first British ‘Rhythm Club’ opened in London in June 1933 and thereafter more clubs were formed in London and beyond fostering specialized interest in (and serious intellectual consideration of) the music.

The BBC’s gradual introduction of jazz into its programming made the reach of this music greater still and dance music (usually broadcast live from London hotels and clubs like the ‘Monseigneur’, No.1 Piccadilly) reached a national audience too - though jazz was regularly considered too hot a property for general listening. London nightclubs like the ‘Bag o’ Nails’, ‘Nuthouse’ and ‘Nest’ therefore provided informal outlets for British jazz musicians to let off steam as well as playing willing host to American visitors.

By the later 1930s, many British musicians including trumpeter Nat Gonella, trombonist George Chisholm and saxophonist Freddy Gardner were achieving high solo reputations. With his ‘Georgians’ Gonella toured nationally as a bill-topping attraction in music-hall and visited America in 1939 to play and record with American contemporaries including Benny Carter.

Silver Sax Six promotional card c1934. Archive collection.

## Divide and Conquer

During the Second World War many British musicians were called up into the armed services, but the need for entertainment to maintain morale was greater than ever and the danceable and highly-skilled music of the Swing Era (1935-45) was provided – for both American and British ears - by star bandleaders including Benny Goodman (known as the ‘King of Swing’) , Artie Shaw, Harry James, Tommy and Jimmy Dorsey and Glenn Miller. In a world which had, by now, embraced radio, records, film and a vibrant publicity mechanism in the popular press, such musicians were the equivalent of today’s rock stars. Miller (whose most well-remembered hit is ‘In The Mood’) enlisted in the American Army in 1942, at the age of thirty-eight, and led his all-American Allied Expeditionary Forces (AEF) band in Britain in 1944 before his aircraft went missing over the English Channel and he was pronounced dead a year later. (A posthumous – and still popular - film tribute ‘The Glenn Miller Story’ was released in 1953). In Britain the ‘Squadronaires’ – formed in 1940 as the principal dance orchestra of the RAF and starring many of Britain’s best-known jazz musicians - achieved comparable national fame and would not disband until 1964.

1940s

Night clubs maintained their activities amid the war and in 1942 Feldman’s Club at 100 Oxford Street, London opened its doors; the venue (under various new ownerships) would feature jazz for more than forty more years. New musicians like George Shearing and Harry Parry arrived on the national scene and broadcast on the BBC, and Britain’s jazz population was further enriched by its community of West Indian musicians; some of them survivors from ‘Snakehips’ Johnson orchestra which suffered a direct hit while playing at London’s Café de Paris in 1941. As well as the Café, (which specialised in Afro-Caribbean bands but was an upper class club for predominantly white audiences) nighteries like ‘Jig’s Club’ encouraged the enrichment of jazz by specifically promoting cross-cultural interaction between Afro-Caribbean and British performers and audiences.

During the war, jazz began its self-division into two musical groups; modern jazz (or ‘bebop’) and Traditional jazz Revivalism. The term ‘bebop’ was (probably) first officially coined at Minton’s Playhouse in New York where young innovators including trumpeter Dizzy Gillespie, guitarist Charlie Christian and pianist Thelonius Monk gathered to explore new and then-revolutionary jazz approaches. Bebop – whose most enduring icon is probably alto-saxophonist Charlie Parker - was characterised by the use of complex (and often fast-moving) melodic lines, exploratory harmonic approaches to improvisation and instrumental prowess. After the war ‘bebop’ became synonymous with modern jazz and found its musical home in Britain with the ‘Club Eleven’, a group of ten musicians and their manager based in London and including pianist/musical adviser Denis Rose as well as saxophonists John Dankworth and Ronnie Scott. This group of pioneers gained their induction into this new music by enrolling as dance band musicians on the transatlantic liners and hearing its innovators first hand in the jazz clubs of New York.

In direct opposition to the revolutions of bebop came the ‘Revivalist’ movement which sought to re-engage jazz with its traditional New Orleans roots. In America the movement was headed by New Orleans originals including clarinettist George Lewis and trumpeter ‘Bunk’ Johnson and their younger admirers including Lu Watters and his Yerba Buena Jazz Band. Prominent Revivalists in Britain after the war included pianist George Webb’s Dixielanders and trumpeter Humphrey Lyttelton (a former Webb sideman) who, with his band, espoused Traditionalism for several years after. Amid these two new and opposing movements pre-war musicians were largely excluded from Britain’s jazz scene.

	<p>'Jazz Journal' – Britain's longest-running jazz periodical – began publication in May 1948 under the editorship of Sinclair Traill.</p>
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	<p>Programme from the Queensbury All Services Jazz Club, 1942. Archive collection.</p>
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### Transatlantic Exchange

The 1950s are remembered for steady social change following the war and as the final decade in which jazz would flourish as a widely-experienced youth culture. It would produce a galaxy of emergent British jazz stars; amongst (many) others, saxophonists Ronnie Scott and Edward 'Tubby' Hayes, trumpeters Lyttelton and Kenny Baker and big band leader Ted Heath. Women musicians including saxophonists Kathleen Stobart and Betty Smith and trumpeter Gracie Cole would also, in their various ways, make important contributions to Britain's jazz scene during this time.

John Dankworth, a premier figure of British jazz, had been a founding member of Britain's bebop movement at the 'Club Eleven' and in 1950 formed his own group, the 'Johnny Dankworth Seven' to showcase his compositions and arrangements as well as celebrated young contemporaries including pianist Bill Le Sage and saxophonist Don Rendell. Thereafter, from 1953-64 he led his own fulltime orchestra and in 1958 (after seven years of musical partnership) married jazz singer Cleo Laine. His first performances in the USA (1958) made him an early ambassador for British jazz and he was also a committed supporter of civil rights: aware of the racial inequalities of the time, Dankworth became chair of the Stars Campaign for Inter-Racial Friendship (set up to combat the fascist White Defence League) and also boycotted tours of South Africa

Other leading ensembles in the 1950s included Ronnie Scott's nine-piece group (1953) the Jazz Couriers (co-led by saxophonists Scott and Edward 'Tubby' Hayes, 1957-9) and Humphrey Lyttelton and his band.

1950s

During the 1950s Britain experienced mass immigration and this brought a new influx of players from the Caribbean. Amongst others, saxophonists Joe Harriott, Harold McNair and trumpeter Dizzy Reece (all from Kingston, Jamaica) joined the established West-Indian population of jazz performers in Britain that already included trumpeter Leslie 'Jiver' Hutchinson, (father of singer Elaine Delmar), pianist-singer Cab Kaye, bassist Coleridge Goode and saxophonist Bertie King.

In 1956 Lord Montague initiated the UK's first Jazz Festival in the grounds of his stately home in Beaulieu, Hampshire, which became an annual event until 1961. In 1960, a riot between opposing fans of modern and traditional jazz gave rise to lurid headlines and when this was repeated a year later the noble Lord declared 'enough was enough' and cancelled future events.

Ronnie Scott's Jazz Club opened its doors in Gerrard Street, London in 1959 moving to Frith Street in 1967 where it continues to flourish as one of the world's greatest jazz clubs .

In 1956 the Ministry of Labour's ban on American musicians performing in the UK was finally lifted after 21 years and Stan Kenton's orchestra opened in London in March of that year to a blaze of publicity. Resolution of the Ministry's concerns was based on an 'exchange system' (later abandoned) and Ted Heath's Orchestra was sent to America in exchange for Kenton's. Later in the year Louis Armstrong's All Stars were similarly 'exchanged' for cornettist Freddy Randall's British band and more American visitors to follow into Britain soon after included Lionel Hampton and Sidney Bechet.

During the 1950s Traditional jazz band leader Chris Barber, always one to explore the perimeters of the music, sowed the seeds of

	<p>what would become a major popular musical revolution in the 60s. He toured the UK with American guests from the blues tradition including Muddy Waters and Sister Rosetta Sharpe and from within his band (as well as that of Barber's former sideman, trumpeter Ken Colyer) came the folk-based Skiffle phenomenon, later turned into a foundation-stone of British pop music by a major star (and Barber's former banjo player) Lonnie Donegan. These movements inspired a new generation of rock performers including the Beatles (originally The Quarrymen Skiffle Group) and the Rolling Stones, Eric Clapton and Van Morrison, all inspired by the blues.</p>
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### **A CHANGE IS GONNA COME.....**

From 1960-62 the British 'Trad Boom' headed by Traditional stars including trumpeter Kenny Ball, clarinettist Acker Bilk and trombonist Chris Barber, all of them invading the charts with top-selling hit records – would (for at least four decades) mark jazz's final departure from mass popularity in Britain. From 1963 however, the revolutions of the Rock generation – the most profound about-turn in the history of twentieth-century popular music - began their long-term attack on jazz as a youth culture. Bands including the Beatles and Rolling Stones rapidly became the focus of popular music as the decade progressed and many jazz clubs quickly transferred their affections to new trends. However, a new generation of British musicians (including guitarist John McLaughlin and bassist Dave Holland, both of whom were working with Miles Davis in the USA by the decade's end) were nonetheless making their mark, and most fully-established performers from the post-war era continued to perform regularly and reasonably successfully.

Throughout the decade however established icons of American jazz – including Louis Armstrong, Duke Ellington, Norman Granz's 'Jazz at the Philharmonic' and Woody Herman – continued to tour Britain to full theatres; Ronnie Scott's club also continued to present premier American stars including – amongst hundreds more – Zoot Sims, Dizzy Gillespie, Stan Getz, Ella Fitzgerald and Sarah Vaughan; a policy which has maintained until the present despite changing times and names.

1960s

Following the American innovations of Ornette Coleman, Don Cherry and John Coltrane, the exploration of 'free jazz' by British artists achieved national focus. In 1960, Joe Harriott had already recorded "Free Form," an influential contribution to the genre which consciously dispensed with most of the previous central elements of jazz – rhythm, melody and harmony – in order to concentrate on musically unrestricted improvisation. Later artists from the 1960s who pioneered this area included pianist Mike Taylor, guitarist Derek Bailey, drummer John Stevens (with his 'Spontaneous Music Ensemble') and saxophonist Evan Parker.

Between 1964-66 BBC TV transmitted an important series; 'Jazz 625' featuring both British and American musicians including Duke Ellington, Tubby Hayes and Kenny Baker. In 1967 Humphrey Lyttelton broadcast the first of his BBC radio series 'The Best of Jazz' which continued for four decades.

The Blue Notes, a multi-racial band led by pianist Chris McGregor, arrived in London as refugees from the South African apartheid. They mixed South African rhythms with free improvisation, an unprecedented fusion that created a completely original, unmistakable style, which had a considerable influence on British players.

In 1965 the National Youth Jazz Orchestra (NYJO) was founded by Musical Director Bill Ashton. Under its director NYJO provided the first official training-ground for young jazz musicians and has continued to celebrate its cause as well as to play (and record) the music of British composers and arrangers ever since. Among its (hundreds of) famous graduates are trumpeter Guy Barker, saxophonist Nigel Hitchcock and (more recently and briefly) Amy Winehouse. This year also saw the beginning of formal jazz education in the UK at the City of Leeds College of Music.

	<p>During the mid-1960s London's 606 Club opened its doors for the first time at 606 Kings Road, but was taken over by owner Steve Rubie in 1976. Today – after a move to its current location in Fulham in 1988 – the club is one of Europe's busiest venues.</p> <p>From the 1960s onwards, jazz in Britain and beyond began to build a European identity, consciously moving away from its formative American inspirations. The works of new British composer-musicians including Mike Westbrook, Graham Collier and Michael Garrick were recorded on major labels during the decade and continued to receive reasonable public exposure despite changing musical fashions. Jazz also responded to the new sounds of the rock revolution, incorporating the vocabulary of both genres in groups such as Robert Wyatt's 'Soft Machine (1966-81) and drummer Jon Hiseman's 'Colosseum' (1968-71) while rock included blues and jazz influences in groups like Cream.</p>
<p>1970s</p>	<p><b>MERGING AND CONSOLIDATION.....</b></p> <p>Trumpeter Ian Carr's 'Nucleus', a pioneering British jazz-rock band formed in 1969, gained crossover popularity, playing and recording music based loosely on the jazz-rock innovations of Miles Davis. Carr's band played at the Newport Jazz Festival in 1970 and his important book 'Music Outside' portraying influential contemporary British musicians was published in 1973.</p> <p>Multicultural ensembles including pianist-arranger Chris MacGregor's 'Brotherhood of Breath', saxophonist Dudu Pukwana's 'Spear', and soloists including trumpeter Harry Beckett continued to bring new and vivid musical influences to Britain's jazz scene.</p> <p>From 1970, based at their Wavendon home, John Dankworth and Cleo Laine founded the 'Wavendon All Music Plan' (an organization which celebrated and presented musical performance in all genres including jazz and instituted educational projects including Summer music camps and jazz courses ) and from 1973 as a musical duo they would conquer America playing at Carnegie Hall and similar venues throughout America and Europe for the next thirty years. John Dankworth became a Fellow of the Royal Academy in 1973 and was awarded the CBE a year later.</p> <p>The innovations of Derek Bailey, Evan Parker and John Stevens continued to explore the genre of 'free jazz'; continuing to broaden the music's boundaries in the process. Pianist Keith Tippett rose to prominence leading his 100-piece 'Centipede' ensemble; then 'Ovary Lodge' (1973) and the 22 piece band 'Ark'. He also duetted regularly with pianist Stan Tracey later in the decade.</p>

From the mid-1970s Peter Boizot's 'Pizza Express' venue in Dean Street London began presenting American artists from the classic era, thereby complementing the modern jazz policy of Ronnie Scott's. Artists to make frequent appearances – alongside British contemporaries - included (amongst dozens of others) cornettist Ruby Braff, trumpeter Billy Butterfield and clarinettist Michael 'Peanuts' Hucko as well as new-generation performers in the style including tenorist Scott Hamilton and cornettist Warren Vache Junior.

The Arts Council maintained its position as a strong supporter of jazz commissions for important artists in need of financial subsidy amid the rock revolution.

In 1969, The Jazz Centre Society (JCS) was founded as a national centre for jazz development, and remained active until 1984. The JCS's involvement in all areas of national jazz activity (including promotion) continues today under the aegis of Jazz Services Ltd. Other promotional groups including Scotland's 'Platform Jazz' were formed in the 1970s to increase opportunities both to hear and play jazz.

1980s	<p><b>Jazz is Alive and Well</b></p> <p>In the 1980s a new generation of black British musicians helped to re-energise the UK jazz scene: amongst them pianist Julian Josephs and saxophonists Steve Williamson and Courtney Pine. In 1984 Pine formed 'Abibi Jazz Arts' with the intention of interesting young black British musicians in the music and one year later this led to formation of his 'Jazz Warriors' which fused jazz with other musical styles.</p> <p>In 1984 again, pianist composer and arranger Django Bates became a founder member of 'Loose Tubes'; an ensemble which presented a challenging and original fusion of most jazz styles and was the first jazz group to play at the BBC Proms in 1987. The band contained several musicians who would have considerable influence in subsequent years including Julian and Steve Arguelles and Iain Ballamy. Later in the decade Bates concentrated on new projects including his 'Delightful Precipice' in the early 1990s. Other important musicians to emerge during the 1980s included saxophonists Tim Garland, Dave O'Higgins and pianist Jason Rebello.</p> <p>Author and man about jazz Jim Godbolt published his definitive two-volume History of Jazz in Britain which covers the period 1919-1970.</p> <p>The Association of British Jazz Musicians (ABJM) was founded in 1987 and the National Jazz Archive (NJA) in 1988. The NJA, located in the Central Library in Loughton, Essex was founded by trumpeter Digby Fairweather with the aim of collecting the written and printed history of jazz, blues and related music as well as associated ephemera including periodicals, photographs, letters and personal collections. The archive was re-launched in larger premises at Loughton in 1994 and is supported by Essex County Council.</p> <p>The UK organization 'Jazzwise' was established in 1984 by guitarist-entrepreneur Charles Alexander to promote all areas of the music including educational publications.</p>
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1990s	<p><b>Jazz on the Airwaves and beyond.....</b></p> <p>In 1992 Britain greeted its first jazz radio station, Jazz FM, located in Castlereagh Street, West London and founded by pianist-composer Dave Lee. The station however, after early financial crises, was re-branded consecutively as 'JFM' (1994) and 'Smooth FM' in 1995 but returned to its original title in 2008 and continues to broadcast today.</p> <p>Digby Fairweather founded the Jazz Section of the British Musicians' Union in 1992.</p> <p>Leeds International Jazz Education Conference launched in 1993</p> <p>Singer Cleo Laine was elevated to Dame Commander (DBE) in 1997.</p> <p>The Jazz Café in Camden, London, opened in 1990 and continues to be a popular venue celebrating all music forms.</p> <p>Acid jazz - combining elements of jazz, funk and hip-hop and utilising looped beats – continued to grow in popularity in the UK throughout the 1990s, pioneered by new-wave DJs and presenters including Gilles Peterson, Jez Nelson and Chris Phillips.</p> <p>Jazzwise Publications launched their award winning 'Jazzwise' monthly magazine in 1997.</p> <p>Female jazz performers continued to grow in numbers and strength; amongst them singer Tina May and pianists Nikki Yeoh and Nikki Iles.</p> <p>1999 sees the start of the ABRSM Jazz Examinations.</p>
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2000s	<p><b>A new century.....</b></p> <p>By now seven of Britain's music conservatoires offered full-time degree courses in jazz: Leeds College of Music (the first to offer such a course from 1965), Birmingham Conservatoire, the Royal Academy of Music, the Royal Scottish Conservatoire, the Royal Welsh College of Music, Trinity Laban Conservatoire of Music and Dance, and Newcastle School of Music (in 2012 the degree offered by Newcastle has been re-located to the city's 'Sage Centre').</p> <p>Classic FM's sister station, 'The Jazz' - dedicated to jazz in most styles and broadcasting 24 hours a day - was launched in December 2006 (on Christmas Day) but closed down in 2008 following a drop in its controlling body's share values. The internet-based 'UK Jazz Radio' station was launched in 2010.</p> <p>A range of books on jazz in Britain and British jazz are published, representative of the burgeoning scholarly interest including Catherine Parsonage (2005) <i>The Evolution of Jazz in Britain, c. 1880-1935</i>; George McKay (2005) <i>Circular Breathing</i>; Hilary Moore (2007) <i>Inside British Jazz</i>. In 2000, Northway Books, a London-based publishing house directed by Ann Cotterrell and regularly devoted to British jazz subjects, produced their first book; an autobiography by veteran saxophonist Harry Gold. Over the next decade their eighteen publications included (amongst others) autobiographies by alto saxophonist Peter King and trumpeter John Chilton and a revised edition of Jim Godbolt's 'A History of Jazz in Britain, 1919-1950'.</p> <p>In 2001 Humphrey Lyttelton's band collaborated with 'Radiohead' on the track 'Life in a Glass House' from their 'Amnesiac' album.</p> <p>The 'Parliamentary Jazz Awards' and 'British Jazz Awards' provided welcome recognition for new and established talent and funding for jazz projects was provided by both the Arts Council of Great Britain and Jazz Services Ltd.</p> <p>After pianist-singer Jamie Cullum made his first television appearance on the Michael Parkinson television show in April 2003, he signed first for Candid Records and then a £1m contract for three albums with Universal. His second studio album, 'Twenty-something', released in October 2003, went platinum and became the No. 1 selling studio album by a jazz artist in the United Kingdom. Cullum ended 2003 as the UK's biggest selling jazz artist and continues a busy career today as both performer and broadcaster. During the decade he was joined by pianist-presenter Jools Holland as a second popular new face for jazz and blues, presenting for both radio and TV and leading his 'Rhythm and Blues Orchestra'</p> <p>Like Jamie Cullum, Yorkshire born singer Clare Teal signed first for Alan Bates' Candid label and then for Sony Records, after which her 2004 album 'Don't talk' reached number one in the UK jazz chart.</p> <p>In 2006 John Dankworth CBE was awarded a knighthood for his services to music</p> <p>More new musicians continued to refresh the British jazz scene; notably saxophonist Soweto Kinch and pianist Gwylm Simcock.</p>
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<p>2010-</p>	<p><b>The Present – and what follows.....</b></p> <p>After almost a hundred years of British history, jazz in every style continues to enjoy success despite limited media recognition and artists attracting new recognition in 2012 include trumpeters Laura Jurd and Jeremy Brownfield and saxophonist Amy Roberts. Funk, hip hop and rap continue to influence Britain's jazz scene encouraging regular crossover between these genres</p> <p>Dutch singer Caro Emerald's jazz-influenced debut album '<i>Deleted Scenes from the Cutting Room Floor</i>' set an all-time record on 20 August 2010, spending its 30th week at number one on the Dutch album chart, and beating the previous record set by Michael Jackson's pop album <i>Thriller</i>. Her album reached number 4 in the UK chart too, while Irish crossover jazz-funk singer Imelda May reached number 1 in the Irish charts in 2010 with her third album 'Mayhem'.</p> <p>Black British traditions in jazz have been strengthened by the re-assessment of musicians such as saxophonist Joe Harriott via Northway's publication of a Harriott biography and an autobiography by his collaborator, bassist Coleridge Goode. Harriott may be rightly viewed as a renewed symbol of Black British jazz achievement and identity.</p> <p>Other established contemporary jazz musicians in the second decade of the 21<sup>st</sup> century include pianist Zoë Rahman and saxophonist Karen Sharp as well as groups including 'Beats and Pieces' and the Manchester-based 'Go Go Penguin' which opened the 2012 London Jazz Festival. Artists such as Rudresh Mahanthappa's quartet 'Gamak' and composer-saxophonist Trish Clowes continue to explore jazz's crossovers to other musical areas and perform at many of the UK's vibrant and popular jazz festivals.</p> <p>Jazz as a serious musical form is recognised by the award of two major research grants <i>What is Black British Jazz?</i> and <i>Rhythm Changes</i> while the Heritage Lottery Fund awarded the National Jazz Archive significant funds to conserve and digitise its collections and develop educational tools to tell the Story of British Jazz.</p> <p>"Stand by for further announcements (and more good news).....!" (Lionel Hampton, June 1939)</p>
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