

CHRIS MINH DOKY New Nordic Jazz

Chris Minh Doky heads New Nordic Jazz as they explore the enigma of Nordic storytelling through the sounds of acoustic jazz. Together with Nordic jazz stars Jonas Johansen on drums and Peter Rosendal on piano, Chris Minh Doky's world-acclaimed unique style of bass playing is the voice you'll hear as the tales unfold in lush melodies and solos.

Chris Minh Doky's rare ability to perform with ample portions of creativity and dynamism--either as a solo artist or sideman--consistently place him in the top-5 lists of reader polls around the world. Carrying on the Danish tradition of spotlighting the bass as the lead instrument, his distinctive styling of each note reflects his roots in American East Coast grooves seasoned with the lyrical traditions of Scandinavia.

He earned the respect of the American jazz elite as member of Michael Brecker Quartet, David Sanborn, Mike Stern Band, Michele Camilo Trio, Ryuichi Sakamoto and many more. As a result, he is today the internationally most widely acclaimed jazz musician of his native Denmark. **As a leader** and recording artist, Chris Minh Doky has multiple gold and platinum awards, Grammy® nominations - and has even been knighted by HM Queen Margrethe II for his contributions to the arts. **In the world beyond jazz**, Chris Minh Doky is also receiving wide acclaim. Most recently, in collaboration with famed choreographer Twyla Tharp in her hit production of Come Fly Away where Chris Minh Doky leads and conducts his orchestra for the Royal Danish Ballet.

In a world obsessed with bottom lines, Chris Minh Doky has created bottom lines that have perked the ears of jazz fans around the world. For more than two decades he has been recognized as an original master of the upright bass.

He continues the Danish bass heritage founded by Niels Henning Ørsted Pedersen while exploring new musical paths to new levels. Whether caressing the strings in a seductive lull or taking his instrument to the edge, Chris Minh Doky is the bottom line.

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DownBeat magazine: " ... there is a softness and crisp clarity that is very different from the sound others derive from the acoustic instrument."

The New York Times: "...a commanding presence..."

JazzTimes; "A powerful bassist"