



3	Message from the President & Artistic Director
4	Detroit Jazz Festival Foundation Special Projects, Homecoming Series and Jazz Guardian Award
5	New Jazz Infusion Project and the Mentor-Disciple Series
6	Untitled Series and Legacy Artist
7	The Latino Jazz Project, International Initiatives and the Detroit Jazz Festival Orchestra
8	Collegiate Combo Competition and Youth Jazz Vocal Competition
9	Jazz From the Cellar
10	JazzChat Live!
11	J.C. Heard JazzWeek@Wayne
12	Dee Dee Bridgewater talks to Chris Campbell
16	Economic Impact
17	Streaming Success and Detroit Music Award
18	Legacy Artist Gary Schunk
22	Detroit Jazz Festival Foundation Donor Programs
24	2021 Detroit Jazz Festival Foundation Donors
26	Who We Are
27	2021 Financials
28	Board of Directors



2021 DETROIT JAZZ FESTIVAL POSTER ARTIST

Judy McReynolds Bowman is a mixed-media collage and fine art print artist who was born in 1952 and raised in Detroit, Michigan. Her art practice centers on exalting America's Black culture that move beyond institutional racism and disparaged perspectives of the Black experience. Considering herself a visual griot, she pays tribute to personal memories from of her coming-of-age in Detroit's Eastside and Black Bottom neighborhoods.

Her original artwork for the 2021 Detroit Jazz Festival Poster embodies the spirit, vibrance and legacy of Jazz in Detroit and the Detroit Jazz Festival. Her work is a stunning addition to the Detroit Jazz Festival's 42 years of poster art.

A MESSAGE FROM THE DETROIT JAZZ FESTIVAL FOUNDATION PRESIDENT & ARTISTIC DIRECTOR CHRIS COLLINS

Like many of you, during this challenging year, I have been reminded of the fragility of life, love, togetherness, and the unique environments that allow us to gather as a community and celebrate music, art and all the things that define our culture and humanity.

In 2020, the Detroit Jazz Festival Foundation team worked creatively and carefully to create a safe, live and free Detroit Jazz Festival that has been cited as the Miracle at the Marriott. The award-winning broadcast-only event emanated from four custom built sound stages at the Marriott complex resulting in 40+ hours of live jazz from Detroit that was seen by nearly one million viewers in 32 countries. I was overwhelmed by the craftsmanship, creativity and professionalism of our team, crews and artists along with the commitment and understanding of our sponsors and donors. Our Angel of Jazz, Gretchen Valade led the way allowing this historic event to engage the world at the highest level of artistic and technical excellence. The world experienced the amazing fortitude, tenacity and skill of Detroiters!

As we looked forward to 2021, we were hopeful the pandemic would clearly end long before Labor Day weekend. We carefully followed the guidance of experts, the CDC and the state and local powers to assess what was appropriate and above all, safe!

Ultimately, the trajectory of the pandemic coupled with needed city renovation projects, that reduced our footprint and interfered with our health and safety protocols, compelled us to present our 2021 signature event as a live broadcast-only experience. The difficult decision, made in the best interest of our artists, patrons and crew, came with a silver-lining. Not only did our one million virtual viewers return to enjoy and celebrate world-class live jazz presented at an exceptional level of broadcast excellence, they each brought a friend resulting in over 2.5 million attendees, a host of new donors and a global audience from 40+ countries.

On behalf of our chairperson Gretchen Valade, the Foundation's board and Detroit Jazz Festival Team, I thank all of you for making the 2021 Detroit Jazz Festival presented by Rocket Mortgage a global jazz phenomenon – and, YES, we are already making plans for the return of our world-class, in-person jazz festival experience with new elements that will keep the largest free premiere jazz festival on the world stage.

– Christopher B. Collins



2021 DETROIT JAZZ FESTIVAL FOUNDATION SPECIAL PROJECTS

The propagation of jazz as an art form relies on the wisdom of jazz masters and the constant influx of new creative voices. Additionally, since jazz is a truly interactive craft, it is sustained through regional activity and the existence of venues where generations can gather, share, explore and create.

The Detroit Jazz Festival Foundation recognizes its responsibility to perpetuate the history, culture, language, art and craft of jazz. Therefore, 2021 will continue its tradition of presenting new programming initiatives designed to highlight the significant contributions of past and present Detroit jazz artists, seek out artistic excellence and celebrate the time-honored traditions of passing the jazz vocabulary from one generation to the next.

HOMECOMING SERIES

Jazz and Detroit have historically shared a symbiotic relationship — each feeding the other. Many legendary jazz artists have come from the rich, diverse culture of Detroit and gone on to shape the very fabric of this music. The Homecoming Series will feature performances by significant jazz artists who began their careers in the Detroit area and have since moved on to other locales. The series brings home artists with their own ensembles and rekindles old musical relationships in celebration of the Detroit Sound.

ROBERT E. McCABE JAZZ GUARDIAN AWARD

Named for the Festival's founder, the Robert E. McCabe Jazz Guardian Award is presented annually by the Detroit Jazz Festival Foundation in recognition of an individual with Michigan ties who, through advocacy, teaching, philanthropy and/or musical achievement, has made an extraordinary contribution to the elevation and perpetuation of jazz.

THE DETROIT JAZZ FESTIVAL FOUNDATION

NEW JAZZ INFUSION PROJECT

In celebration of the Detroit Public Schools Community District's (DPSCD) legacy of producing leading jazz artists, the Detroit Jazz Festival Foundation places professional artist-educators in up to seven DPSCD middle and high schools. The program is carefully designed to support students and teachers in schools with established and burgeoning jazz programs. Detroit Jazz Festival Foundation Artist Educators work in schools twice per week throughout the school year mentoring students, workshopping bands, providing private lessons and engaging with the music teacher to grow the program and expose students to new opportunities, artistry and guidance. This program is made possible by the generosity of the Erb Family Foundation.

The Detroit Jazz Festival Foundation works to provide additional performance opportunities for students of the DPSCD and collaborates with DPSCD to create the Detroit All-City High School Jazz Band.

There are few things in life that rival the joy one experiences from teaching and learning. We all are teachers. We all are students!



THE MENTOR-DISCIPLE SERIES

The transmission of jazz history, repertoire, styles and vocabulary relies on the willingness of one generation to share their wisdom with the next. Whether in a formal academic setting or in an informal in-the-streets environment, the relationship between mentor and disciple is essential for the propagation of the art. This series brings together artists from across the country with their mentors to honor the importance of this tradition and reunite generations of artists for what will be sincere and powerful performances.

UNTITLED SERIES

PRESENTED BY ROCKET MORTGAGE

Artists that speak to a new generation with fresh concepts and an eye (and ear) to the future.
The 2021 Untitled Artists include:

**Keyon Harrold presents Jazz and the Birth of Hip Hop with special guests “Elzhi,”
Georgia Anne Muldrow & Chris “Daddy” Dave**

Keyon Harrold with the Collegiate Detroit Jazz Festival Orchestra

Alicia Olatuja



CELEBRATING THE ARTISTRY OF GARY SCHUNK

LEGACY ARTIST

Each year the Detroit Jazz Festival Foundation selects a significant artist from the rich history of Detroit jazz as a magnate for all of us to discover or revisit, celebrate, and emulate. The idea is not to merely copy or tribute the legacy artists, but to draw new inspiration from those that have come before us and built the foundations of the Detroit Sound.

This year the Detroit Jazz Festival Foundation celebrates the legendary Gary Schunk.



CULTURAL FUSION

THE LATINO JAZZ PROJECT

Jazz is for everyone. Jazz is about everyone. The contributions of Latino cultures continue to be a driving force in the creation of jazz and American music. Through concert series, backstage tours, translation of print and electronic media, community outreach, and even a Jazz Parrandas, the Detroit Jazz Festival Foundation is seeking new ways to collaborate, break down barriers to participation and create opportunities to engage with the diverse communities in Southwest Detroit and throughout the region. Thanks to our friends at the Ford Resource and Engagement Center, the diversity and open-mindedness of Detroit communities, and the creative spirit of artists around the world, the Detroit Jazz Festival Foundation is creating new collaborative relationships that span cultural and geographic borders.

THE DETROIT JAZZ FESTIVAL FOUNDATION

INTERNATIONAL INITIATIVES

The Detroit Jazz Festival Foundation, like jazz itself, is a global entity. Every year the Foundation creates and maintains international exchanges and Detroit Jazz Festival Foundation All-Star performances around the world. The artists in the All-Stars serve as ambassadors of Detroit culture and artistry presenting concerts, educational workshops and hosting jam sessions in Europe, Panama, Japan and other countries.

THE DETROIT JAZZ FESTIVAL ORCHESTRA

Assembled by the Detroit Jazz Festival Foundation and led by President and Artistic Director Chris Collins, the Detroit Jazz Festival Orchestra can take many forms. Tapping into the vast line-up of professional jazz and orchestral musicians from the Detroit region, the Detroit Jazz Festival Orchestra rotates different musicians into the ensemble according to the stylistic needs of the music being performed. In this way, the Detroit Jazz Festival Orchestra can present a diverse collection of styles and engage the majority of ensemble musicians in the community.

DETROIT JAZZ FESTIVAL FOUNDATION 2021 COLLEGIATE COMBO COMPETITION

Generously supported by Bingham Legal Group and Central Michigan University

Where once jazz was viewed as an inappropriate area of study in colleges and universities, now jazz degree programs and ensembles are a central part of many music departments across the country. These programs are led by some of the leading jazz artists in the world and offer students powerful mentoring, valuable information, creative directions, and unique performance opportunities. The 2021 Collegiate Combo Competition seeks to reward those student musicians who have developed the discipline, artistry, and professionalism to thrive in this competitive and demanding environment.



2021 winner L Stop from New York University

DETROIT JAZZ FESTIVAL FOUNDATION YOUTH JAZZ VOCAL COMPETITION

SEEKING
OUT AND
PRESENTING
NEW TALENT

Fueling the Detroit sound is a powerful vocal tradition that emerged from the intermingling of blues, jazz and gospel.

The admiration for historical models, and the creative spirit that pervades our diverse community of artists has produced generations of expressive vocalists. This powerful tradition continues to motivate young singers to develop the technical skills and emotive nuance required to preserve and build upon this Detroit treasure.

The Detroit Jazz Festival Foundation Youth Vocal Competition is designed to celebrate the Detroit jazz vocal tradition and provide mentoring and diverse performance opportunities to young vocalists. Talented young jazz vocalists from Detroit Area high schools compete at the Dirty Dog Jazz Cafe accompanied by The Detroit Jazz Festival All-Star trio.

This past June, 2014 winner Emma Aboukasm and her quartet were the featured artists for the Jazz From the Cellar Series.

The Coronavirus pandemic forced cancellation of the 2020 and 2021 Youth Vocal Competitions.

THE DETROIT JAZZ FESTIVAL FOUNDATION JAZZ FROM THE CELLAR

Generously supported by MGM Grand Detroit

Last year, the Detroit Jazz Festival Foundation launched the virtual Jazz From the Cellar series, featuring live performances from leading Detroit artists followed by an intimate chat on the Big Red Couch. Taking place every third Friday of the month, the series is broadcast live on WDET 101.9 FM, and streams on the Detroit Jazz Fest LIVE! app and on the Festival's YouTube and Facebook channels.

2021 JAZZ FROM THE CELLAR ARTISTS:

Detroit All-Stars

Sean Dobbins

Gayelynn McKinney

Cliff Monear Trio

Emma Aboukasm

Tariq Gardner

(AK) Squared

(2020 Collegiate Combo Competition Winner)



THE DETROIT JAZZ FESTIVAL FOUNDATION JAZZCHAT LIVE!

JazzChat LIVE!, a live and engaging conversation around everything jazz, is moderated by Detroit Jazz Festival Foundation President and Artistic Director Chris Collins and features an array of national and local jazz musicians. They are available live on Zoom every fourth Tuesday. Past chats have featured Dee Dee Bridgewater, Robert Hurst, Bob James & Eddie Daniels, Keyon Harrold, Omar Sosa and more! Fans can be a part of the conversation by submitting questions thru the Festival's Facebook, Twitter or Instagram.

Visit the Festival's [YouTube](#) channel to check out past episodes of Jazz From the Cellar and JazzChat LIVE!

2021 JAZZCHAT LIVE! ARTISTS:

Women Leaders in Jazz – with Dee Dee Bridgewater,
Marion Hayden, Gayelynn McKinney and Hanna Marks

Celebrating Dave Brubeck's 100th – Chris Brubeck,
Jerry Bergonzi and Norah Duncan

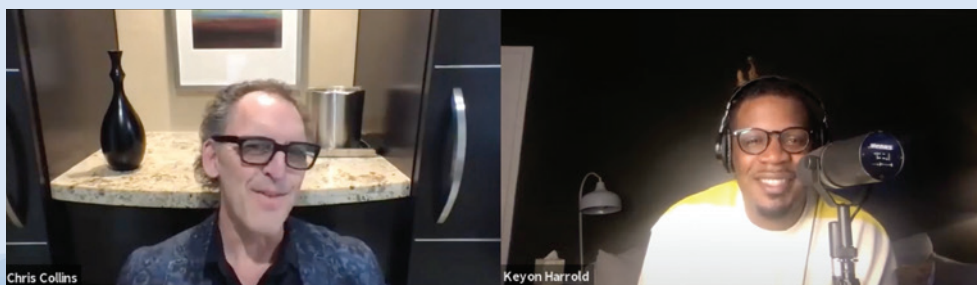
Omar Sosa

Bob James and Eddie Daniels

Keyon Harrold

Robert Hurst

Kurt Elling and Bryan Farina



J.C. HEARD JAZZWEEK@WAYNE

While the Coronavirus pandemic forced cancellation of the 2020 and 2021 J.C. Heard JazzWeek@Wayne, we are already planning the 2022 program and will share the details soon. In the meantime, read about the history and goals of this one-of-a-kind jazz education program and the visions and individuals behind it's success and longevity (reprinted from the 2019 Festival Program).

Now in its 13th year, the J.C. Heard JazzWeek@Wayne is truly a one-of-a-kind jazz camp that offers select high school age students unique connectivity to Detroit Jazz Festival artists, professional jazz faculty, and performance opportunities. Conceived and carefully organized to create a rich learning and music-making environment by Artistic Director Chris Collins in 2006, JazzWeek provides talented youth (selected thru audition and at no cost) an intensive weeklong study of jazz improvisation, small group, repertoire, styles, and communication under the instruction of Wayne State Jazz Faculty and leading Detroit and National artists. A cooperative effort between Wayne State University, the Detroit Jazz Festival Foundation, Ms. Carolyn Wanzo, and the family and legacy of jazz legend J.C. Heard, the J.C. Heard JazzWeek program blends jazz education with unique performance opportunities at Detroit area jazz clubs and the Detroit Jazz Festival.

J.C. Heard JazzWeek@Wayne faculty select an All-Star group of students to play a feature set at the 2019 Detroit jazz Festival under the direction of special guest and 2019 Homecoming Artist, Ali Jackson.

Initiatives this year included Dr. Valade's Brass Band (in honor of Gretchen Valade's 2016 Honorary Doctorate from Wayne State University). Led by New Orleans legend Shannon Powell, JazzWeek students studied the repertoire, style, and history of traditional New Orleans music and will present Dr. Valade's Brass Band as part of the 2019 Detroit Jazz Festival Opening Night Festivities.

J.C. Heard's legacy as jazz drummer extraordinaire, Detroit band leader, and mentor has been woven into the program's curriculum and presentation. This initiative has redefined the summer jazz camp concept! With all students being chosen thru competitive audition, and no students burdened with a tuition fee, the program brings together a highly diverse collection of talented youth from urban, rural, and suburban settings. The program has enjoyed 100% attendance every year, significant numbers of returning students, and a reputation for excellence throughout the Southeast Michigan area. The positive impact of this collaborative and carefully designed program is evidenced by high success rate and scholarship offers to J.C. Heard JazzWeek@Wayne students who chose to continue their jazz education at the university level.

This is a historic educational and collaborative initiative in Detroit. The program nurtures students with a time-tested curriculum that blends formal academic discipline with the historic models of the Street-School.

Led by the expertise of Wayne State University's jazz faculty, guest artists from the Detroit community, national guest artists Ali Jackson (sponsored by Carolyn Wanzo) and Shannon Powell, students studied jazz improvisation, history, theory, styles and ensemble playing. They work in master class settings, jam sessions and small and large ensemble rehearsals. The long-term commitment of all collaborators ensures that J.C. Heard JazzWeek@Wayne will continue to be a free experience for those young artists in the region who secure their place through competitive audition. This design ensures diversity of participants and rewards young jazz artists that have achieved a superior level of ability. Every year J.C. Heard JazzWeek@Wayne faculty go to great lengths to provide numerous audition dates in Detroit and surrounding areas – providing access to the broadest possible collection of interested students. Go to: music.wayne.edu/jazzweek.php for audition dates and information.

2021 ARTIST-IN-RESIDENCE

DEE DEE BRIDGEWATER

DEE DEE BRIDGEWATER

TALKS TO
CHRIS CAMPBELL

Dee Dee Bridgewater talks to Chris Campbell, host of
The Progressive Underground on 101.9 WDET, Detroit's
NPR Station, Sunday nights from 8-10 p.m.



CC Well, speaking of jazz, you were named the artist-in-residence for the 2021 Detroit Jazz Festival. And being from Michigan, this has to have special meaning for you. Just kind of unpack your feelings of being named the artist-in-residence. And then as a compound question, what will you have in store for jazz lovers at this year's festival? Let's just talk about your feelings of being named the artist-in-residence.

DDB Oh, it was amazing. There are so few women who are given this opportunity, to be the artist-in-residence. So I was thrilled. I was absolutely thrilled. I've developed a wonderful relationship with this festival over the years, and especially in recent years. And I really love what this festival stands for, what it is doing. I love the foundation. I love their educational outreaches.

I grew up in Flint, so Detroit was always the go-to place for me. And when I was old enough to come to, I left the state, so now it's my go-to moment. It's a huge compliment. It means for me that the festival trusts my artistry and my choices enough that they would allow me to have this kind of a moment, to be the artist-in-residence and to deal with different musical settings, like most instrumentalists do, recreating different musical settings and different bands and all of that. So I'm really excited about it, and I'm really grateful. I'm grateful to the festival, the foundation. I have a lovely relationship with Chris Collins, who is so dedicated, and Gretchen Valade is someone who is also very important and has really come into my radar in the last like three, four years.

And I'm just very happy to have this opportunity, and I hope that it's going to open the doors further for festivals around the country and even internationally to think about having women. I don't know how people are going to respond to my residency. I'm introducing some young women that I mentor.

"It means for me that the festival trusts my artistry and my choices..."

I have a mentoring program that I started two years ago, and it's called the Woodshed Network and we're funded by the Doris Duke Charitable Foundation. And we do it in partnership with an organization out of Brooklyn called 651 ARTS.

And so I'm going to introduce the women from the first year's program, eight amazing women. And that's going to be the opening night of the festival. Then the second night, I'm doing a project with Kurt Elling, so I will not speak about that. And then the third night, I'm doing a duo performance with the wonderful pianist Bill Charlap, who people would know about, I would say probably because of his involvement with Tony Bennett over the years. And then the closing night, I'm creating a big band of all female musicians. After I had seen a documentary on the sweethearts of jazz, the big band back in the what, was it the thirties, the forties, I thought, let me try and do that. And I know a lot of amazing young women. And so yeah, we're doing this big band on the last night.

CC Well, let's talk a little bit about the seventies, because that was a great period for you, because you joined the Thad Jones, the Mel Lewis Jazz Orchestra. You were the lead vocalist in that, and that was kind of like, I would say the starting point of your jazz career, right?

DDB Oh, that was definitely. Well, I mean, I had done the University of Illinois jazz band. I was with that band for a year. But after that, well, I say constantly that that was my music school. I didn't go to music school, and that was my music school. And to stand in front of that band and stand next to Thad and to have him just change things up on the spur of a moment, it was one of the best things that could happen to me, because I have an understanding of the quick change.

And also, there were so many amazing musicians in that band that I really had to bring it in order to be at the same level. You know what I'm saying? And so for me, it was about figuring out the scatting, even though I intrinsically knew how to scat, and I believe that that was because my mother had played Ella Fitzgerald albums when she was

pregnant with me. Ella was her favorite singer. And my mother swore that I could sing before I could, I mean, scat before I could speak. But the Thad Jones/Mel Lewis Orchestra, that was my music school.

CC Yeah. Well, let's jump over to Afro Blue, 1974, your first solo album. And let me tell you a little story about this, because I had that on vinyl, and I've always been a serious collector with my vinyl. I put them all in these sleeves. And at one time I had about 20,000 records.

DDB What?

CC Yes, yes. And so when I was living in New York, somehow some of my collection got stolen. And in that, Afro Blue was one of the records that was stolen. But later on, I was able to find that album in Tokyo, Japan. I paid a hundred dollars for that.

DDB Get the fluff out of here.

CC And didn't bat an eyelash, did not bat an eyelash.

DDB Oh, my word.

CC That was a caveat in my collection. So we have to talk about Afro Blue.

DDB Afro Blue was, it was wonderful, it was frustrating. It was all kinds of things. I was approached by the gentleman that produced the album after a concert with Thad Jones and Mel Lewis in Tokyo, and he said that he would like to do this album with me. And he had this small label called Trio Records. And it seemed like a good idea. And so a contract was put together really fast. And I was married with Cecil Bridgewater, where I got my name.

CC And that album was kind of a family affair because Cecil played on it, as did Ron.

DDB And his brother, Ron. Yeah. And they were both in the Thad Jones/Mel Lewis Orchestra at the time, the three of us were. So yeah, we recorded it after some concerts in Tokyo. And so I had Roland Hanna on piano and I had George Mraz on bass, because George Mraz had replaced Richard Davis, who was with the band when I joined the Thad Jones/Mel Lewis Orchestra. And then I had this amazing

Japanese drummer. Oh my goodness, he was amazing, Motohiko Hino.

CC Yes.

DDB And his brother, Toshiko Hino. They were some playing cats. And Motohiko and his brother Toshiko, and their father were all tappers. They tap danced, like Roy Haynes.

CC Oh, you're kidding.

DDB Yeah. They could all tap. But they would not, well, Motohiko, I asked him if he would do a couple of moves in the studio. So he did for me. I mean, but amazing, amazing. And then Cecil and Ron, and Cecil did all the arranging, and we did a tune of Ronnie's called Get With It. And it was fun.

CC You know, in addition to being a musician, vocalist, I mean, you're a triple threat because you're also quite the thespian.

DDB Thank you.

CC And I want to kind of get into some of the acting that you've been involved in. I know that you were Glinda the Good Witch in The Wiz back in the seventies. I want to say you won the Tony Award. I want to say, is that 1975? 76?

DDB 75.

CC 75. Yeah. Yeah. Best featured actress. Tell me a little bit of how being an actress has informed what you do on the music side.

DDB Oh, well, you know, as an actress, when you are developing a character, you have to create the whole world of this character. You have to give the character a beginning, a middle, and an end. Then you have to, when you go on the stage, you have to be able to project the emotions of the words that have been written for that character. And you have to be able to project this emotion so that everyone in the theater, whether it's a large theater, like a 3000 seat theater, or a 500 seat theater, or a 200 seat theater, or even a 50 seat theater, whatever the situation is, you've got to be able to be in the space

and get these emotions across through the words and your interaction with the other actors on the stage with you in a way that the audience is going to be able to take something home from that.

So I learned how to be in space. I learned how to project the emotions through my voice, by how I would sing a phrase and how I would pronounce a particular word. If this particular word and this particular line of a lyric is what is pushing that lyric forward and pushing the story forward, then I learned how to put more emphasis on those words. So

“So doing theater helped me to understand my sense of space...”

doing theater helped me to understand my sense of space, understand how to project my emotions so everyone feels like I am singing just to them individually, just being on the stage and using the stage, just working the stage.

Also, I kind of self-direct myself when I’m singing, and sometimes I’ll be thinking about, oh, you’ve been on stage right too long. Go to the middle, go to the middle. Okay, now let’s walk over to the stage left. Okay, now let’s walk upstage a little bit here and let’s go be by this musician that’s playing, because he’s doing a solo. So let’s take the attention of the people to that particular musician. Okay, this is a kind of break. Okay, we can go back to the center. Okay, turn your back to the audience when you’re drinking your water. You don’t want to have them see you guzzling.

DDB I mean, I go through all that kind of stuff. Okay, let me just stay in this light. Ooh, they fixed this light. I can feel that this light is really tight. I’m going to stay in this light and I’m going to try and milk this moment, because I know that they’ve got a ... light on me. It’s that kind of stuff that I learned from doing theater, that I can take and put into my performance.

CC So last question, and just bringing it all back to the festival, and all of your life experiences, and some of these legacy items that we’ve talked about,

bringing it back to the 2021 Detroit Jazz Festival, you are the artist-in residence. How will all these experiences that we talked about today sort of inform what you do for Detroit audiences, and what can they expect to take away, the major takeaway from your artist-in-residence at the Detroit Jazz Festival?

DDB Holy cow, Chris, I haven’t even given that any thought. I’m not there yet. I mean, I’m not there yet. What do I want them to take away? Ooh, great question. I don’t know. Wait a minute. This is a pause. I guess I want them to take away the fact that a woman can have this type of a position and bring the professional stature that is necessary or that position demands, and I’m going to present them, I guess what I want them to take away with is my ... I don’t know what I want them to take away. I don’t know. I’m going around as I’m talking to you and working it out.

I want them to take away the fact that women are powerful human beings and that we have as much power in the music as the men do. I think that’s, I want people to stop looking at us through that societal lens of being the woman means you’ve got to be the wife or you’ve got to be behind the person. Why can’t you stand beside? And why can’t you lead? You know, we have a few women who have broken through like that, and I am one of them, but I’m trying to create more of these individual thinkers who are unafraid, who are knowledgeable, who have all of the business knowledge that they need to run a career, but also, I want the people to take away the strength of these young women and their musicality.

CC Yes.

“I want them to take away the fact that women are powerful human beings and that we have as much power in the music as the men do.”

ECONOMIC IMPACT

The Detroit Jazz Festival presented by Rocket Mortgage is a major contributor to the region's economy according to an economic impact report commissioned by the Detroit Jazz Festival Foundation.

"This study sends a clear and welcomed message: **the Detroit Jazz Festival is an investment that supports jobs, generates local and state revenue, is the cornerstone of tourism and economic development, and drives a cultural and creativity-based economy,**"

said Detroit Jazz Festival Foundation President and Artistic Director Chris Collins. "We continue to thank all of our sponsors and supporters for their continued investment in Detroit's gift to the world."

THE FESTIVAL GENERATED
\$24.5 MILLION
IN TOTAL ECONOMIC ACTIVITY

\$4.5 MILLION
direct spending from
the Detroit Jazz Festival
Foundation

\$20 MILLION
event-related spending
by Festival attendees

THE FESTIVAL GENERATED
\$12.6 MILLION
IN HOUSEHOLD INCOME
TO LOCAL RESIDENTS

&

SUPPORTS NEARLY
500
full-time equivalent jobs

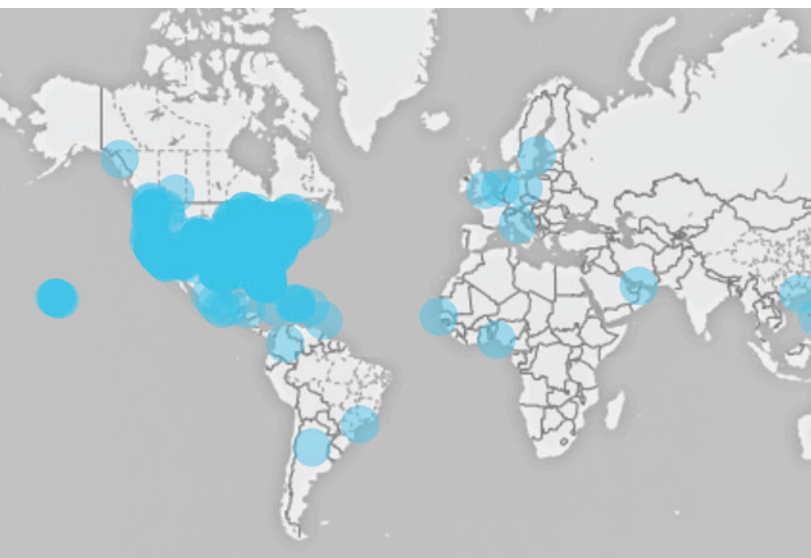
APPROXIMATELY
\$3 MILLION
in local and state government revenue

MORE THAN

50% of attendees
live outside
Wayne county

Source – Arts and Economic Prosperity 5 report conducted by American for the Arts with support from Quicken Loans Community Fund.

STREAMING SUCCESS



DETROIT JAZZ FESTIVAL REACHES GLOBAL AUDIENCE

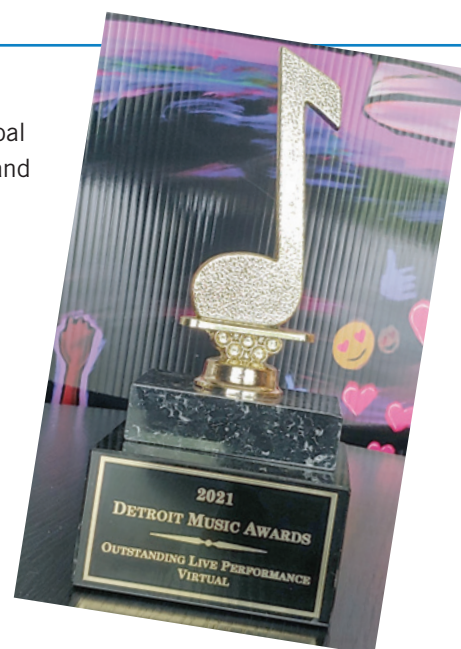
- We have served streams to 32 countries (heaviest concentration – North American, Japan, Latin America).
- Across our two primary digital properties (website, live.detroitjazzfest.org), social media, YouTube, Facebook, and our server we have a combined unique hit rate of more than 340,000 visitors.
- We have served nearly 10,000 streams from our Detroit Jazz Fest LIVE App alone daily.
- Nearly 500,000-600,000 unique visits from our global audience by the close of the 2020 festival.

DETROIT MUSIC AWARDS

RECOGNIZE THE 2020 DETROIT JAZZ FESTIVAL AS THE BEST OUTSTANDING LIVE PERFORMANCE (VIRTUAL)

The 2020 Detroit Jazz Festival presented by Rocket Mortgage attracted a virtual global audience of nearly one million listeners/viewers. Jazz enthusiasts locally, nationally and in more than 32 countries enjoyed the first-ever virtual jazz festival, streamed and broadcast LIVE for free!

“Looking back, we can now deeply appreciate the cultural event we created for the worldwide jazz community and all of the effort to keep our mission of free jazz alive during a global pandemic that sidelined most of the other major music festivals around the world. We’re humbled by the support we received to make the Detroit Jazz Festival presented by Rocket Mortgage happen last year and especially thankful for our Angel of Jazz Gretchen Valade, and everyone else who helped us achieve what is considered an unprecedented moment in jazz history.” – Chris Collins, Detroit Jazz Festival Foundation Artistic Director & President



Written by Jim Gallert and Lars Bjorn
Photography by Jeff Dunn

GARY SCHUNK

a key piano man

FOR EVERY DETROIT MUSICIAN who left the city and went on to worldwide acclaim, there are many more who chose to remain and sustain Detroit's reputation through performance and teaching. The brilliant pianists Willie Eugene Anderson (1923-1972) and Gary Elwin Schunk (1953-2021) are two such musicians.

Both Anderson and Schunk were tall and slender, with large hands and prodigious keyboard technique. They were lyrical players. Both died young. Anderson was self-taught and made only a few 78 rpm records. Gary was born thirty years after Willie. He was formally trained, grew up in the digital age, and played on hundreds of recording sessions.



Gary was easy going, occasionally obstreperous. His mother, Dorothy, sang for fun. George, his dad, was an accountant. Gary was an only child.

Schunk started piano lessons at a young age. By the time he entered Warren High School, he was impressing fellow music students. Gary and Hugh Squier, a percussionist, played in the backup band for the Varsity Chorus. "He was better than anyone around him," Hugh remembered. "He knew music better than

the music teacher!" The boys "played jazz, and rock. Gary was into Jazz," recalled Hugh. He was into European classical music too and in 1971 he competed in the 16th annual Grinnell Foundation of Music "weekend playoff recital" for a \$1,000 Piano Scholarship.



"HE KNEW MUSIC BETTER THAN THE MUSIC TEACHER!"



SCHUNK'S MUSICAL UNIVERSE WAS LARGE.

He made it to the final round, losing to a twenty-year old from Michigan State University.

Schunk studied organ, piano, and choral music at the Palestrina Institute of Ecclesiastical Music (a pioneer in catholic liturgical music education in Detroit), from 1965 to 1970. He received his B.A. in Piano Performance from Michigan State University in 1975. He then studied privately with the celebrated European classical pianist, Gyorgy Sandor. Schunk would have excelled performing Classical repertoire, but by the time he graduated, Gary had been infused with Jazz. "He would always cite Vladimir Horowitz and Bill Evans if he mentioned his major influences," drummer Tom Starr remembered. "He would always say they were 'bad m.f.'s' when similar players were discussed."

Schunk cut a wide swath in the Detroit music scene and had a full schedule. He appeared on the Detroit Jazz Festival at least a dozen times with his own outfit and many more times with other bands.

Gary could fit into any musical situation. He had a seemingly limitless flow of fresh ideas and could channel them as needed. Schunk performed solo for "happy hour" gigs, in small combos playing straight-up BeBop, and he created cutting edge Jazz fusion sounds with the Schunk-Starr-Dryden power trio, his longest musical association. "He really was amazing," Starr recalled. "You always knew where the music was going when he controlled it." The two met in 1983 as

members of guitarist Joe LoDuca's band. Their ideas resonated, and when LoDuca disbanded, Tom and Gary added bassist Jack Dryden. They remained friends and sometime musical partners until Gary's death.

Schunk's musical universe was large. It included sixteenth century piano music, music from key figures in Jazz and European arenas, but it was in the realm of electronica that he put down deep roots. "His house was like a museum of early Synthesizers and electronic keyboards," Starr remembered. "But on gigs, he always had the latest and greatest, had the best stuff. And he loved it...he knew how to program, tune, and adjust any keyboard...he tuned his Steinway grand."

Schunk's superior reading skills and keyboard versatility landed him lots of studio work, waxing jingles and commercials. He also was called for concert appearances backing retro stars like Peter Noone of Herman's Hermits.

He was equally comfortable (and brilliant) with Donald Walden or Marcus Belgrave or in Johnny Trudell's orchestra. Belgrave admired Schunk, as he related to Jazz activist Nkenge Zola: "He really studied the music and every aspect of it; he doesn't shirk any responsibilities of the music..." He was first-call pianist at Baker's Keyboard Lounge for years, playing with visiting Jazzers like Pepper Adams and Sonny Stitt.

Jim recalled a conversation about Jazz pianists one evening with Schunk at the WDET-FM studios. Gary was seated at the piano. "I asked if he liked Art Tatum, and he immediately went into "Humoresque" as Tatum recorded it. It felt like Gary really understood Tatum."

Schunk was a gifted accompanist. It takes a special talent to play behind a singer without getting in the way. Vocalist Naima Shamborguer worked with Gary over the years in bands both large and small. "Great piano player," she stated. "He was an amazing talent." Sheila Landis, another fine Detroit singer, agreed. "...if I were to suddenly decide to change the key of a song mid-stream, Gary would seamlessly transpose it...his command of jazz harmony was vast."

Schunk had another deep-rooted passion. He loved drag racing. "He loved to build scale model racing cars," his ex-wife Joan remembered. "Complete with paint and decals." Veteran jazz supporter/broadcaster Michael G. Nastos has the same passion; he was the race announcer at Milan Dragway for fifteen years. "Gary and I were kindred spirits," Nastos explained. "We loved colorfulness, drama and the excitement of jazz and quarter mile competition. We were 'Mopar Men,' loving the Dodge/Chrysler/American Motors divisions of the Chrysler corporation."

Gary appeared on the 1983 Grammy nominated *Mark Murphy Sings the Nat King Cole Songbook* alongside guitarist Joe LoDuca and bassist Bob Magnusson. In 1995 came Schunk's first release under his own name, *The Key Player*, with Dryden and Starr.

Gary's 2017 Detroit Music Factory CD *Kayak* is probably his major artistic statement. It's a trio date with bassist Ray Parker and world-renowned drummer Peter Erskine. They had performed at the Michigan Jazz Festival a year earlier and they really jelled on this recording. The trio swings through an inspired collection of originals and standards that hold together like an intimate conversation among old friends. "It's a three-way conversation," said Schunk. Contributing to the album's variety of styles are several of Erskine's tunes, including "Twelve" and "Something I Said." Schunk shines throughout, but particularly on the opening standard, "I'll Take Romance" a hard swinger where Schunk's lyricism is in full bloom. Lyricism is a characteristic often associated with Detroit pianists.

"When it works, it's like a conversation," said Schunk. He was speaking of creating *Kayak*, but his comments are apropos of any performance. "You create popular ideas, comment on the music, playing off what you hear. Everyone gets their licks in; everyone has their say." That's a capsule description of Gary Schunk's music philosophy.

Tom Starr captured the essence of Gary Schunk's artistry: "What Gary played wasn't contrived; there was no pretense. He was authentic, in command of his art. His playing made so much sense. He expressed himself with complete confidence. Gary was the real deal."

Kayak is available on Detroit Music Factory records.

Special thanks to Tom Starr, Joan Odorowski, Hugh Squier, Naima Shamborguer, and Michael G. Nastos.



DETROIT JAZZ FESTIVAL FOUNDATION DONOR PROGRAMS

The Detroit Jazz Festival Foundation is a major cultural institution, providing year-round performances and educational programming that culminate in the world's largest admission free jazz festival on Labor Day weekend in downtown Detroit. The Foundation perpetuates Detroit's significant jazz legacy through accessible education and community outreach programs.

With three stages and more than 35 acts over four days; we rely on support from corporate partners, foundations and the generosity of individual donors and volunteers.

THE JAZZ GUARDIAN

Jazz Guardians advance the Detroit Jazz Festival Foundation's mission to produce the world's largest admission free jazz festival, provide jazz education to youth, and deliver unique year-round cultural events for the public. Jazz Guardians are ambassadors for the Detroit Jazz Festival, keepers of the legacy and history of jazz in our community.

Jazz Guardians are some of our most treasured partners, who through their advocacy and philanthropy make an extraordinary contribution to the Foundation.

- Invitation to the Detroit Jazz Festival Preview Announcement
- Advanced notice of all Detroit Jazz Festival public and virtual events
- Invitation to an exclusive Merchandise Kick-Off Sale (Includes a \$100 credit towards overstock inventory)
- One year subscription to DownBeat magazine (limited quantities available, while supplies last)
- Electronic download of the 2021 Official Detroit Jazz Festival Program Book
- Recognition in the 2021 Official Detroit Jazz Festival Program Book (for donations received by July 15)
- Subscription to The Guardian, a monthly electronic Detroit Jazz Festival Publication

Jazz Guardian donations do not include admittance to the Detroit Jazz Festival reserved seating sections or hospitality area.

THE RHYTHM SECTION

\$1 and up

Individual contributions support the Detroit Jazz Festival Foundation in its mission to provide educational and performance opportunities for Metro-Detroit area youth and free cultural access for individuals and families. Charitable contributions from individuals or foundations of \$500 or more will be classified as annual fund gifts and are not eligible to receive Festival VIP perks.

- Recognition in the 2021 Official Detroit Jazz Festival Program Book (for donations received by July 15) and on website
- Electronic download of the 2021 Official Detroit Jazz Festival Program Book
- Subscription to The Guardian, a monthly electronic Detroit Jazz Festival Publication

OPENING NIGHT PARTY

\$199 Per Person

Kick off Labor Day Weekend at the Detroit Jazz Festival's Opening Night celebration with cocktails and a gourmet strolling dinner. Then sit back, relax and enjoy a music-filled night with performances by the 2021 Artist-in-Residence, Grammy and Tony award winner, singer-songwriter Dee Dee Bridgewater, Herbie Hancock and other special guests.

The Detroit Jazz Festival's Opening Night celebration will be held in the Lincoln Gardens with performances at the Carhartt Amphitheater Stage in Hart Plaza. Upper-level seating is limited and on a first-come, first-served basis.

THE LINCOLN GARDENS VIP EXPERIENCE

\$200 Per Day Per Person

The Lincoln Gardens VIP Experience is an exclusive area for Jazz Enthusiasts to view performances at the Carhartt Amphitheater Stage, socialize, relax and dine on the Festival footprint.

- Access to private restrooms and upper-level reserved seating section in the Lincoln Gardens overlooking the Carhartt Amphitheater Stage (seating is available on a first-come first-served basis)
- Complimentary gourmet-to-go meal and two (2) alcoholic beverages (additional bar service available for purchase)
- Recognition in the 2021 Official Detroit Jazz Festival Program Book and on website (if purchased before July 15)
- Electronic download of the 2021 Official Detroit Jazz Festival Program Book (one per person)
- Subscription to The Guardian, a monthly electronic Detroit Jazz Festival Publication

THE JAZZ PAZZ

\$125 Per Day Per Person

The Jazz Pazz is valid Friday, Saturday, Sunday, or Monday and perfect for those who want a personalized Festival experience.

- Access to reserved seating sections at the stages (seating is available on a first-come first-served basis)
- Electronic download of the 2021 Official Detroit Jazz Festival Program Book (one per person)
- Recognition in the 2021 Official Detroit Jazz Festival Program Book (if purchased before July 15) and on website
- Subscription to The Guardian, a monthly electronic Detroit Jazz Festival Publication

Jazz Pazz are available in limited quantities and can only be purchased in advance.

Jazz Pazz holders do not receive access to the Lincoln Gardens VIP hospitality area.

To become a donor at any level please visit www.detroitjazzfest.org.

All sales and donations are tax-deductible by IRS standards.

2021 DETROIT JAZZ FESTIVAL FOUNDATION DONORS

THE DETROIT JAZZ FESTIVAL FOUNDATION APPRECIATES YOUR GENEROSITY AND UNWAVERING SUPPORT OF THE 2021 DETROIT JAZZ FESTIVAL PRESENTED BY ROCKET MORTGAGE.

On behalf of the Detroit Jazz Festival Foundation, THANK YOU for your investment. Your financial gifts create access to the arts for hundreds and thousands of jazz fans, and life-long performance and learning opportunities for emerging artists and youth from under-resourced schools and communities.

Contributions from the following donors are in support of the Foundation's year-round education, cultural outreach programs and the Festival. These donations are tax-deductible by IRS standards.

JAZZ GUARDIANS

Rod Arroyo
Sue Cutler and Jeff Fessler
Dr. Sanford Koltonow and
Dr. Mary Schlaff
Marford Charitable Gift Fund
William and Wesenyelesh Peterson
Thomas Robinson
Jane Rosebrough
Lawrence Stewart
Eric B. Vaughn
Lawrence Walker
Carolyn P. Wanzo
Zatina Family Fund

THE RHYTHM SECTION

Rod Arroyo
Brett Ashley
Raymond and Karon Caloia
Jean Casey
In Memory of Steve Cauzillo
Kathy Cavanaugh
Craig Erickson Charitable Fund

Rick Goheen
John Gryniewicz and
Sophie Dobriansky
Robert and Christine Hage
Walter Heron
George Hill
David and Judith Jorgensen
Michael Kelley
Edward Kimball
Douglas M. Kimble
Terry Levins
Suite 2012
Judy Malina
Joyce A. McKinney
Susan Michlin and
Daniel Schottenfels
Jeffery Muhammad
Kelly O'Hara-Gardner
Denise Pinto
Craig Purdie
Jeff Reece
James Simpson
Christine Sommer

Laura Stowell
Ann Wegrzynowicz

LINCOLN GARDEN VIP EXPERIENCE AND JAZZ PAZZ

Debora Allen
Stephen Antkiewicz
Andrea Archer
Earl Bell
Kathy Bergman
Lars Bjorn
Jane Boettcher
Sean Brennan
Kay Buckner-Seal
Anthony Buxton
Chris Cain
Kathy Cavanaugh
Prudence Cole
Roger Barry Davis
Richard Deno
Doug Ferrari
Viva Foster

Thomas Gawlik
Robert and Christine Hage
Joseph Harris
Judith Heady
Charlene Hogan
Steven Hopkinson
Denise Houle
Donald R. Hunter
Alton Huntley
Robert Last

Andrew Levette
Roger Melenberg
Gloria Butler Miller
Joe Miller
Lee Mobley
Deborah Noffert
Lawrence Paczkowski
William and Wesenyelesh Peterson
Melvin Phillips
Jeffrey Renaud

Beverly E. Schneider
Christine Sommer
Sharman Spieser
Claire Stroker
Grace Tate
William Trammell
Monica L. Williams
Suzanne Zwiren

Listing reflects contributions as of July 15, 2021. Every effort has been made to accurately reflect donor names and levels. To notify the Detroit Jazz Festival Foundation of any errors or omissions, please email memberships@detroitjazzfest.org

To become a donor at any level please visit www.detroitjazzfest.org

SUPPORT THE DETROIT JAZZ FESTIVAL FOUNDATION WHEN SHOPPING WITH **AMAZON OR **KROGER** AT NO ADDITIONAL COST TO YOU!**

For the **Amazon Smile** program, simply follow the instructions at:
www.amazon.com/gp/help/customer/display.html?nodeId=201365360
and select Detroit Jazz Festival Foundation as your charitable organization.

To sign up for the **Kroger Community Program**, visit the website and follow the instructions to Create a Digital Account: www.kroger.com/i/community/community-rewards.

WHO WE ARE

Detroit Jazz Festival Foundation, Inc., is a 501(c)3 non-profit corporation, exclusively created to **“foster the history and nurture the development of Jazz...to perpetuate Detroit's significant Jazz legacy.”**

The Detroit Jazz Festival Foundation also receives funding from:

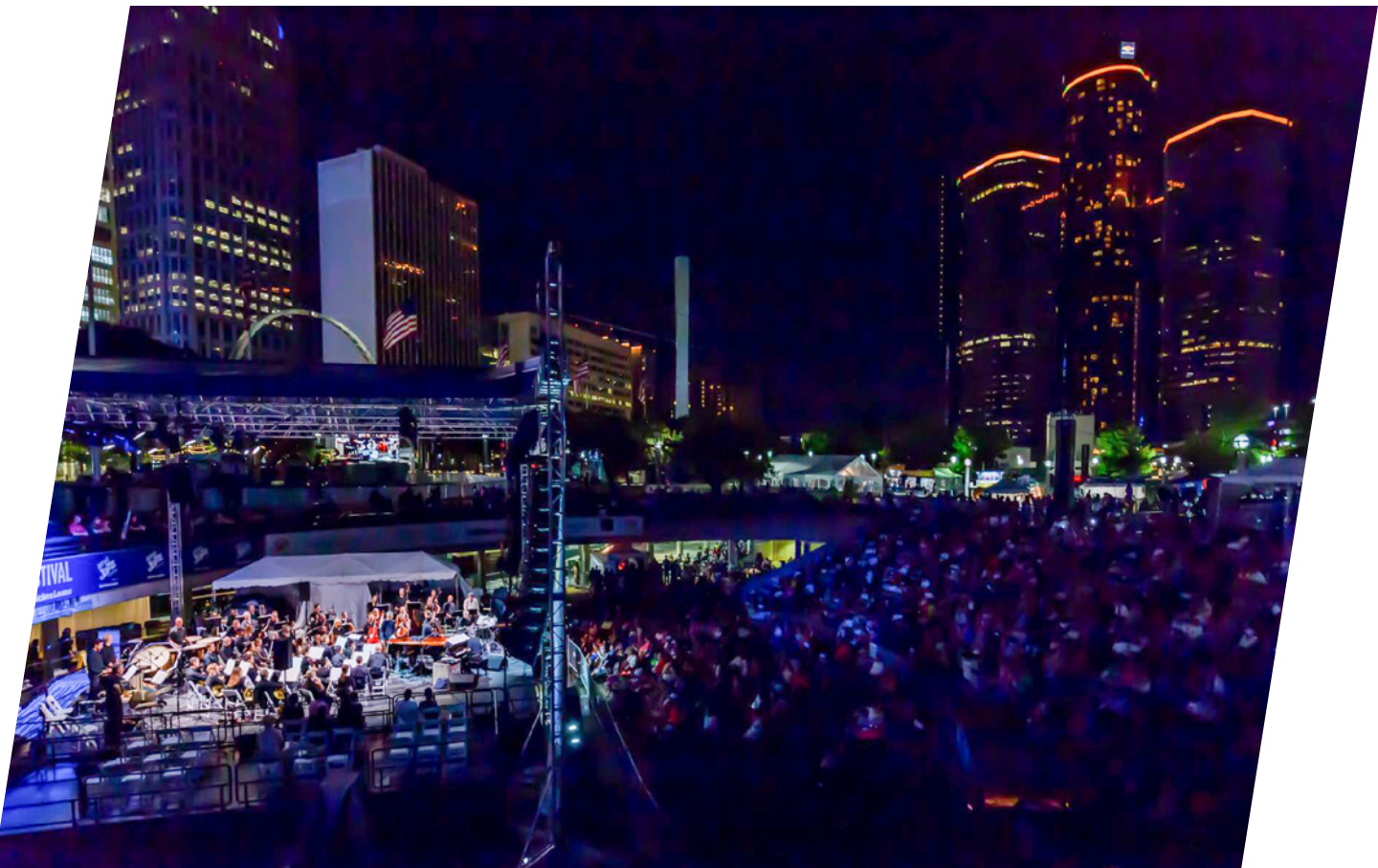
- Individual donors
- Corporate sponsors
- Federal, state and private foundation entities, such as



THE KRESGE FOUNDATION



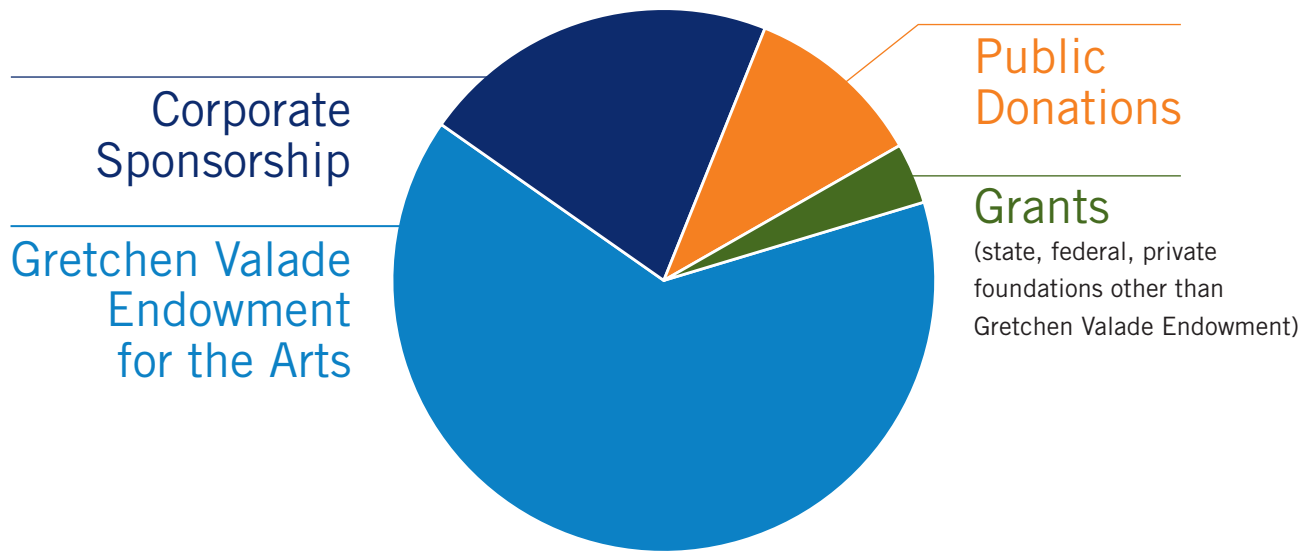
Fred A. and Barbara M.
Erb Family Foundation



FINANCIALS

FUNDING SOURCES FOR THE DETROIT JAZZ FESTIVAL FOUNDATION

Receiving funding from multiple sources strengthens partnerships between the Detroit Jazz Festival Foundation and other community-minded, urban-centric entities.



FINANCIALS AT A GLANCE

2020			
Revenue		Expenses	
Contributions	2,970,400	Program Services	2,355,940
Sponsorships	621,000	General and Administrative	268,144
Annual Event	5,547	Fundraising	211,538
In-Kind Donations	69,573		
Sales and Other Revenue	27,633		
			2,835,622
	3,694,153		

EXECUTIVE BOARD OF DIRECTORS

Gretchen C. Valade, *Chairman*

Mark Valade, *Secretary*

Chris Collins, *President*

Tom Motschall, *Treasurer*

M. Roy Wilson

BOARD OF DIRECTORS

Stanley M. Berry, MD

Janice Cosby Adams, APR

Jasmin DeForrest

George Hill

Gerald Smith

Jason Tinsley

David Usher

Alexis Wiley

William Patrick Young



2021 Sustainability Initiative

This year the Detroit Jazz Festival Foundation upcycled over 3,000 square feet of festival banners and signage, turning them into tote bags and backpacks any musician can love!