

45<sup>TH</sup> ANNUAL  
**detroit**  
**Jazz**  
FESTIVAL














AUGUST 30 – SEPTEMBER 2, 2024



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# Hart Plaza.

DETROIT RIVER

RIVER WALK

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# 45<sup>TH</sup> ANNUAL detroit Jazz FESTIVAL

## 2024 Detroit Jazz Festival Poster Artist Jess Fendo

At just 25 years old, Jess Fendo is a passionate painter deeply immersed in Detroit's vibrant art community. She specializes in murals, acrylic painting, and graphic design. Fendo is a junior at the College for Creative Studies, majoring in Illustration and Entertainment Arts. Fendo takes most of her inspiration from the human experience, our connections, and community-building. This year, she will also be featured at the Arts, Beats, and Eats festival in a live painting art installation next to her colossal cleat statue, commissioned by City Walls and the City of Detroit from the recent NFL Draft.

@jessfendo





## A WELCOME MESSAGE FROM THE PRESIDENT

## Chris Collins

It is my distinct pleasure to welcome everyone to the 45th Detroit Jazz Festival!

Can you believe we are on our way to celebrating five consecutive decades of this unparalleled all-jazz/all-free global music phenomenon? It is proof that Detroit continues to be a gravity center of innovative music, supported by a tenacious culture; a culture that values art, creativity, history, mentorship and vision as means to create opportunity, propel the aspirations of each generation and reduce the barriers that stand in the way of a better and more united world. These values have remained constant through the best and worst of times. And, while it is not uncommon to encounter misconceptions and flawed assumptions about our city, throughout the world, there is ubiquitous recognition and reverence for Detroit's artistic legacy and its profound influence on the global culture. Fueling this legacy, fostering opportunities to propagate this legacy, and creating an environment that invites everyone to witness and participate in the evolution of this legacy is what the Detroit Jazz Festival is all about! The 2024 Detroit Jazz Festival continues the tradition with a diverse collection of carefully curated world premieres, a diverse and multi-generational collection of Detroit artists who are maintaining and evolving the legacy, collaborations between jazz icons and Detroit Legacy musicians and, much needed, carefully researched tributes to Detroit legacy artists (like Alice Coltrane and Dorothy Ashby) sure to add new knowledge and music to our understanding of the complete Detroit Jazz Legacy.

Few cities can lay claim to the unquestionable symbiotic relationship that exists between jazz and Detroit. In other words, the Detroit jazz legacy has helped to shape the language and history of jazz. Likewise, the music, philosophies and creativity of jazz have helped shape the culture of Detroit. Like the auto industry, the monumental contributions of African Americans, that have influenced nearly every aspect of American life, and other symbionts of Detroit, understanding the jazz legacy is a prerequisite to fully understanding the Detroit culture.

But what is the Detroit JAZZ legacy? Why is The Detroit Sound so unique, influential and revered? Is it being accurately preserved and holistically propagated? How does it inform the art/craft? Is it still evolving...and where will it go next? These questions have been grappled with in lectures, books, films, performances and late-night hangs. Helping to answer these questions, celebrating the diverse totality of the legacy and equally honoring the history, living legacy and future prospects is at the core of the Detroit Jazz Festival Foundation's mission and behind every decision we make. For me, as a Detroit born jazz musician, I have come to believe the key to propagating the true Detroit jazz legacy and unique Detroit culture is to internalize the past but strive to develop your own identity.

All that said, because great jazz is so visceral, communicative, hip and...well...human, you do NOT have to become a Detroit Jazz Legacy scholar to love this premier jazz festival and enjoy being engaged, inspired, entertained and transported by the plethora of diverse and gifted jazz artists on the 2024 stages! In fact, the jazz experience is often more profound when you live in the moment with the artists and other patrons (an intimate audience of 300,000+ in-person and 1.5 million+ on our free live-streams). Just know you are part of a musical moment that will never be heard in exactly the same way again. So, enjoy, explore, revel in the amazing artistry, and know you are now part of the living, breathing and ever-evolving Detroit jazz legacy.

Peace,  
Chris Collins  
President and Artistic Director, Detroit Jazz Festival Foundation



# Invested in Detroit's future

At JPMorganChase we're making a difference in the communities where we live and work by supporting the neighborhoods, businesses, programs and ideas that are moving our communities forward.

We proudly support the 2024 Detroit Jazz Festival and applaud its commitment to preserving Detroit's iconic music culture and to presenting a truly world class event.

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## A MESSAGE FROM GOVERNOR

# Gretchen Whitmer

Dear Friends,

As governor of Michigan, it is my distinct honor to welcome you to the 45th Annual Detroit Jazz Festival.

The Detroit Jazz Festival is an iconic Michigan tradition that brings together people from all backgrounds to celebrate Detroit's incredible jazz legacy. This year's lineup presents a dynamic and eclectic group of talented jazz artists representing the festival's commitment to growing jazz of all forms and introducing jazz to a whole new generation of Michiganders in the process.

I am proud that Michigan is home to such a vibrant city like Detroit, with its rich musical history. The Detroit Jazz Festival is the perfect stage to honor Detroit's musical roots and build a lasting appreciation for jazz across Metro Detroit and beyond. I would also like to extend my welcome and gratitude to all the talented musicians who have brought their music to the City of Detroit and my thanks to everyone who worked tirelessly to make this beloved event happen.

I send my best wishes to all attendees and musicians for another outstanding weekend of fun, friends, and great music.

Sincerely,



Gretchen Whitmer  
Governor of Michigan



Follow us for Facebook Live interviews and performances; regular Spotify playlists created by celebrities, artists and Detroit Jazz Festival Foundation staff; Instagram takeovers; and live performance tweeting. Our goal is to keep you engaged with and uplifted by the art of jazz all year long.



@detroitjazzfest



@detroitjazzfestival



@DetroitJazzFestivalFoundation



A man with glasses and a wide smile is playing a double bass. He is wearing a light-colored suit jacket over a white shirt. The background is dark, making the man and his instrument stand out. The lighting is dramatic, highlighting the wood of the bass and the man's face.

# **DTE** Foundation

# WE'RE JAZZED

The arts enrich communities and foster unity like few other experiences. That's why the DTE Foundation proudly supports the Detroit Jazz Festival, where music, community and culture blend in the heart of Detroit.



## A MESSAGE FROM COUNTY EXECUTIVE

## Warren Evans

On behalf of the citizens of Wayne County, I would like to extend my sincere appreciation to all of the Detroit Jazz Festival (DJF) staff for continuing to make our county a tourist attraction to jazz lovers from around the state, the country, and the world.

The fact that the festival has remained a free event for 45 years is remarkable. Kudos to all the sponsors, supporters and funders who have made this a possibility. And of course, there will always be a special place in our heart for the late Gretchen Valade, Detroit's "Angel of Jazz", whom we lost in January of 2023. Her extraordinary commitment to metro Detroit's jazz community has been a cultural lifesaver for the region.

Thanks especially to Gretchen, but also once again to the DJF staff and support team, as well as the thousands of jazz lovers who come out to support this event every year, the Detroit Jazz Festival is back in full force! This continues to be the largest and most awesome free jazz festival in the world. No one does it like Detroit, and no other city could even dream of doing one time what we do every single year.

Sincerely,



Warren C. Evans  
Wayne County Executive

## A MESSAGE FROM MAYOR

## Michael Duggan

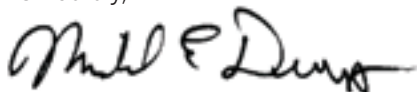
Dear Friends: *A thousand welcomes!*

Greetings and welcome to the 2024 45th Annual Detroit Jazz Festival held August 30 – September 2, in Downtown Detroit – Hart Plaza!

Under the leadership of President and Artistic Director Chris Collins, the Detroit Jazz Festival Foundation is an independent, non-profit organization that presents jazz and educational workshops throughout the year. The Foundation produces the Detroit Jazz Festival, which is the signature event for the Foundation and the largest free jazz festival in the world. The festival is also a major tourist attraction for the City of Detroit, with 26 percent of its audience coming from out of state.

On behalf of the City of Detroit, I commend the members of the Detroit Jazz Festival for the critical work that you do in our community and across the nation. Thank you to the organizers, volunteers, and supporters who will help produce and make the 45th annual Detroit Jazz Festival a success. Please accept my wishes for another successful event and incredible year! Again, many thanks to you for all that you do.

Sincerely,



Mike Duggan  
Mayor, City of Detroit

# 2024 DETROIT JAZZ FESTIVAL SCHEDULE

## Friday, August 30

### JPMORGAN CHASE MAIN STAGE (Cadillac Square)

#### KEEP IT FREE. MAKE A GIFT.

To remain the world's largest free premier jazz festival, we rely on the generosity of individuals. Help us keep it free, text DJFF to 243725 to give.

The Detroit Jazz Festival Foundation is a 501(c)(3) organization

### CARHARTT AMPHITHEATER STAGE (Hart Plaza)

- 6:40** Dr. Valade's Brass Band featuring Herlin Riley
- 7:00–8:15 p.m.** TRANSLINEAR LIGHT The Music of Alice Coltrane featuring Ravi Coltrane with special guests Brandee Younger, Reggie Workman, and the Detroit Jazz Festival Chamber Orchestra. ●
- 9:15–10:30 p.m.** 2024 Artist-In-Residence Brian Blade & The Fellowship Band

### ABSOPURE WATERFRONT STAGE (Hart Plaza)



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### MIDTOWN AFTER HOURS SPECIAL (Gretchen C. Valade Jazz Center @ WSU) 4743 Cass Ave. at Hancock

- 10:00 p.m. – 1:00 a.m.** Flash Point Quintet, Srisley, The Birdman Sextet, The Jauron Perry Quintet  
Dee Dee Bridgewater's at the Gretchen C. Valade Jazz Center

## Saturday, August 31

- 1:15–2:15 p.m.** Wendell Harrison and Tribe ●
- 3:00–4:15 p.m.** Walter White Big Band ●
- 5:00–6:15 p.m.** The Bad Plus
- 7:00–8:15 p.m.** Nate Smith
- 9:00–10:15 p.m.** Cameron Graves

- 12:00–1:00 p.m.** Wayne State University Jazz Big Band under the direction of Professor Vincent Chandler ●
- 1:30–2:30 p.m.** The Ron English Crew ●
- 3:15–4:30 p.m.** Charlie Sepulveda & The Turnaround Plus Special Guest
- 5:15–6:30 p.m.** Monty Alexander D-Day
- 7:15–8:30 p.m.** Melanie Charles
- 9:15–10:30 p.m.** Christian McBride & Inside Straight

- 11:00 a.m. – 12:30 p.m.** MSBOA Showcase – Northville High School Jazz Ensemble, Ludington High School Jazz Ensemble, Meridian High School Jazz Ensemble
- 1:15–2:15 p.m.** Detroit-Tottori Young Lions Jam Session
- 3:00–4:15 p.m.** Harmolodics ●
- 5:20–6:05 p.m.** J Rowe/Jordan Schug Sextet ●
- 6:35–7:35 p.m.** Isaiah J. Thompson Quartet
- 8:05–9:10 p.m.** Mimi Fox Organ Trio
- 9:40–10:40 p.m.** Sean Dobbins Ensemble Presents The World We Know ●

- 10:30–11:30 p.m.** Kurt Rosenwinkel Trio  
Detroit Jazz Hall at the Gretchen C. Valade Jazz Center

## Sunday, September 1

- 12:15–1:15 p.m.** Michigan State University Jazz Orchestra 1 – “The Bebop Spartans” under the direction of Professor Rodney Whitaker ●
- 2:00–3:15 p.m.** Collegiate Combo Competition Winner presented by Central Michigan University
- 4:00–5:15 p.m.** The Vibraphone Summit: Warren Wolf – Joe Locke – Jason Marsalis & Chien Chien Lu
- 6:00–7:15 p.m.** THREE VISITORS featuring Edward Simon, Scott Colley, Brian Blade and special guest Becca Stevens and The Detroit Jazz Festival String Octet ●
- 9:00–10:15 p.m.** Kyle Eastwood – Eastwood Symphonic; Detroit Jazz Festival Symphony Orchestra ●

- 12:00–1:00 p.m.** Downbeat Blindfold
- 1:30–2:30 p.m.** HAKi! ●
- 3:15–4:30 p.m.** James “Blood” Ulmer Music Revelation Ensemble
- 5:15–6:30 p.m.** Chief Adjuah (formerly Christian Scott)
- 7:15–8:30 p.m.** Joshua Redman Group  
ft. Gabrielle Cavassa ‘where are we’ tour
- 9:15–10:30 p.m.** Ghost-Note

- 10:45 a.m.** MSBOA – Northview High School Jazz Band
- 11:15 a.m.** MSBOA – Rockford High School Jazz Band
- 11:45 a.m.** University of Detroit Jesuit High School Jazz Orchestra
- 1:00–2:00 p.m.** Tottori Jazz Mission: The Bop’s
- 2:45–3:45 p.m.** Vince Abbracciante Nocturno –  
in collaboration with the Italian Cultural Institute of Chicago – Solo Accordion
- 4:15–5:30 p.m.** JK6; Takatsuki, Japan Jazz Street’s Exchange Band
- 6:15–7:15 p.m.** Russ Macklem Detroit Quintet ●
- 8:00–9:15 p.m.** Carmen Lundy

- 10:30–11:30 p.m.** Jon Cowherd Solo Piano  
Detroit Jazz Hall at the  
Gretchen C. Valade Jazz Center

## Monday, September 2

- 12:00–1:15 p.m.** University of Michigan Jazz Showcase under the direction of Professor Ellen Rowe ●
- 2:00–3:00 p.m.** Anthony Stanco Quintet ●
- 3:45–5:00 p.m.** Zig Zag Power Trio: Vernon Reid – Melvin Gibbs – Will Calhoun
- 5:45–7:00 p.m.** Pablo Ziegler Quintet Featuring Roberta Gambarini
- 7:45–9:00 p.m.** 2024 Artist-In-Residence Brian Blade and The Fellowship Band with the Detroit Jazz Festival Jazz Orchestra arranged and conducted by Jim McNeely

- 12:00–1:15 p.m.** J.C. Heard JazzWeek@Wayne All-Stars under the direction of Professor Chuck Newsome / Youth Jazz Vocal Competition Winner presented by Bingham Legal
- 2:00–3:15 p.m.** Kasan Belgrave Sextet ●
- 4:00–5:15 p.m.** Marquis Hill: Composers Collective
- 6:15–7:30 p.m.** Billy Childs Quartet, Special Guest Sean Jones

- 11:45 a.m.–1:15 p.m.** Detroit Public Schools Showcase – Henry Ford High School  
Renaissance High School  
Detroit School of Arts  
Cass Technical High School
- 2:15–3:15 p.m.** Joe De Gregorio Trio
- 4:00–5:15 p.m.** OOPAPADA/Dr. Prof. Leonard King ●
- 6:15–7:15 p.m.** Monika Herzig’s Sheroes

- **Detroit Signature Series Artists**  
Presented by Rocket Companies
- **Mentor-Disciple Series**

All performances are subject to change.

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2024 Sorento SX Prestige X-Pro AWD and 2025 Sorento Hybrid SX Prestige AWD shown with optional features. Some features may vary. Quantities may be limited.



## 2024 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, 2024 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.

## The Mentor Disciple Series

Identified by ● in the schedule

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.

**Wayne State University Jazz Big Band under the direction of Professor Vincent Chandler**

Saturday at 12:00 p.m. on the Carhartt Amphitheater Stage

**Michigan State University Jazz Orchestra 1 “The Bebop Spartans” under the direction of Professor Rodney Whitaker**

Sunday at 12:15 p.m. on the JPMorgan Chase Main Stage

**University of Michigan Jazz Showcase under the direction of Professor Ellen Rowe**

Monday at 12:00 p.m. on the JPMorgan Chase Main Stage





Rocket Community Fund is proud to support the Detroit Signature Series and the amazing artists pushing the boundaries of music and culture.

**ROCKET**  
Community Fund

# Detroit Signature Series

Presented by **Rocket Companies**, identified by ● in the schedule

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 Detroit Signature Series presented by Rocket Companies will feature performances by significant jazz artists, many who began their careers in the Detroit area and may 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.

**TRANSLINEAR LIGHT The Music of Alice Coltrane featuring Ravi Coltrane with Special Guest Brandee Younger, and the Detroit Jazz Festival Chamber Orchestra** – Friday at 7:00 p.m. on the Carhartt Amphitheater Stage

**Wendell Harrison and Tribe** – Saturday at 1:15 p.m. on the JPMorgan Chase Main Stage

**The Ron English Crew** – Saturday at 1:30 p.m. on the Carhartt Amphitheater Stage

**Harmolodics** – Saturday at 3:00 p.m. on the Absopure Waterfront Stage

**Walter White Big Band** – Saturday at 3:00 p.m. on the JPMorgan Chase Main Stage

**J Rowe/Jordan Schug Sextet** – Saturday at 5:20 p.m. on the Absopure Waterfront Stage

**Sean Dobbins Ensemble Presents The World We Know** – Saturday at 9:40 p.m. on the Absopure Waterfront Stage

**HAKi!** – Sunday at 1:30 p.m. on the Carhartt Amphitheater Stage

**THREE VISITORS featuring Edward Simon, Scott Colley, Brian Blade and special guest Becca Stevens and The Detroit Jazz Festival String Octet** – Sunday at 6:00 p.m. on the JPMorgan Chase Main Stage

**Russ Macklem Detroit Quintet** – Sunday at 6:15 p.m. on the Absopure Waterfront Stage

**Kyle Eastwood – Eastwood Symphonic; Detroit Jazz Festival Symphony Orchestra** – Sunday at 9:00 p.m. on the JPMorgan Chase Main Stage

**Anthony Stanco Quintet** – Monday at 2:00 p.m. on the JPMorgan Chase Main Stage

**Kasan Belgrave Sextet** – Monday at 2:00 p.m. on the Carhartt Amphitheater Stage

**OOPAPADA/Dr. Prof. Leonard King** – Monday at 4:00 p.m. on the Absopure Waterfront Stage

**BRIAN BLADE & THE FELLOWSHIP BAND with the Detroit Jazz Festival Jazz Orchestra arranged and conducted by Jim McNeely** – Monday at 7:45 p.m. on the JPMorgan Chase Main Stage



## 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.





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## DETROIT JAZZ FESTIVAL FOUNDATION

# New Jazz Infusion Project

**Detroit Jazz Festival Foundation is proud to partner with the Fred A. and Barbara M. Erb Family Foundation to support the 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 Fred A. and Barbara M. 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!

**Detroit Public Schools Community District Showcase – Monday at 11:45 a.m. on the Absopure Waterfront Stage**



### ABOVE LEFT

Allen Dennard works with students from Detroit School of Art.



### ABOVE MIDDLE

Wesley Reynoso demonstrating for a student at Duke Ellington Academy.



### ABOVE RIGHT

Victoria Fernholz with a student from Detroit School of Art.

### RIGHT

Student from Nolan Elementary School.





**The Dirty Dog Jazz Cafe is proud to honor the  
legacy of Detroit's Angel of jazz,  
Gretchen C. Valade.**



## 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.

**Detroit-Tottori Young Lions Jam Session** – Saturday at 1:15 p.m. on the Absopure Waterfront Stage

**Tottori Jazz Mission** – Sunday at 1:00 p.m. on the Absopure Waterfront Stage

**Vince Abbracciante Nocturno** – in collaboration with the Italian Cultural Institute of Chicago –

**Solo Accordion** – Sunday at 2:45 p.m. on the Absopure Waterfront Stage

**JK6; Takatsuki, Japan Jazz Street's Exchange Band** – Sunday at 4:15 p.m. on the Absopure Waterfront Stage

## CULTURAL FUSION

# One-World Jazz Orchestra

SEEKING OUT,  
CELEBRATING AND  
COLLABORATING  
WITH THE CULTURAL  
INFLUENCERS SHAPING  
THE FUTURE OF  
JAZZ

The One-World Jazz Orchestra, co-led by Danilo Pérez (Founder and Director of the Berklee Global Jazz Institute), Marco Pignataro (Managing Director of the Berklee Global Jazz Institute), and Chris Collins (Valade Chair in Jazz at Wayne State University and President/Artistic Director of the Detroit Jazz Festival Foundation), brings together aspiring artists from Berklee's Global Institute and Wayne State University's Jazz Program with special guests to present new music that fuses jazz with diverse root-musics, styles and instrumentation from across the globe. This rich environment of sharing, collaboration, diversity and performance results in music that belongs to everyone and unites us all as a one-world culture.





**EXPERIENCE THE**

# COOL NOTES

**OF HYDRATION**



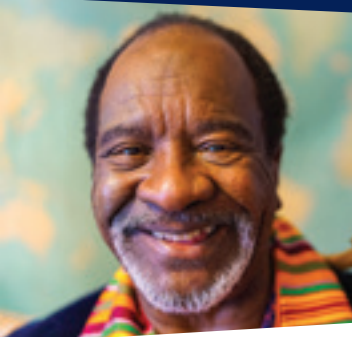
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## Legacy Artist

**CELEBRATING WENDELL HARRISON**

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 we honor the multi-talented Wendell Harrison, read more about him on page 42.

**Wendell Harrison and Tribe** – Saturday at 1:15 p.m. on the JPMorgan Chase Main Stage

## 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.

This year's award will be presented Friday at 8:15 p.m. on the Carhartt Amphitheater Stage.

# The Grand Opening of the Gretchen C. Valade Jazz Center!

Just days after what would have been Gretchen C. Valade's 99th birthday, her love of jazz, education and Detroit came alive with the Grand Opening of the Gretchen C. Valade Jazz Center on the campus of Wayne State University.

Valade's generous gift to Wayne State University funded the Gretchen C. Valade Jazz Center (GVJC), featuring the Detroit Jazz Hall, a main performance space designed specifically for jazz and a club-style venue named Dee Dee Bridgewater's. Our Angel of Jazz's generosity has cemented the important partnership between Wayne State University and the Detroit Jazz Festival Foundation, working together to propagate the art of Jazz for generations to come.

Gretchen's passion, commitment and vision were a legacy in itself and we are honored to keep that legacy at the forefront of the Detroit Jazz Festival.





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DETROIT JAZZ FESTIVAL FOUNDATION

# 2024 Collegiate Combo Competition

Proudly supported by Central Michigan University Detroit Office



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 2024 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.

**Hear The Jauron Perry Quintet, winner of the 2024 Detroit Jazz Festival Foundation Collegiate Combo Competition**

Sunday at 2 p.m. on the JPMorgan Chase Main Stage

**SEEKING  
OUT AND  
PRESENTING  
NEW TALENT**

DETROIT JAZZ FESTIVAL FOUNDATION

# 2024 Youth Jazz Vocal Competition

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

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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.

**Hear Afiya Userkaf, winner of the 2024 Detroit Jazz Festival Foundation Youth Jazz Vocal Competition**

Monday at 12:15 p.m. on the Carhartt Amphitheater Stage







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## DETROIT JAZZ FESTIVAL FOUNDATION VIRTUAL PROGRAMMING

# Jazz from the Cellar & After Hours Jam Session

In 2020, 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 Friday, the series live streams on the Festival's YouTube and Facebook channels. Every Friday at 9 p.m. (EST) the Detroit Jazz Festival Foundation presents AFTER HOURS JAM SESSION; a jam session format with an all-star house band and special guests...you never know who will show up.



## 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. Past chats have featured Ravi Coltrane, 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 or Instagram.

**Visit the Festival's YouTube channel to check out past episodes of JAZZ FROM THE CELLAR, AFTER HOURS JAM SESSION and JAZZCHAT LIVE!**

## SUPPORT THE DETROIT JAZZ FESTIVAL FOUNDATION YEAR-ROUND PROGRAMS

The mission of the Detroit Jazz Festival is to foster the history and nurture the development of jazz. We have several programs we manage year-round to do just that. If you would like to make a gift to the Detroit Jazz Festival to support one of these programs, please visit [detroitjazzfest.org/donations](https://detroitjazzfest.org/donations) or email [memberships@detroitjazzfest.org](mailto:memberships@detroitjazzfest.org).



# J.C. Heard JazzWeek@Wayne



## **Proudly supported by the Eric Heard and the J.C. Heard Family, as well as Cliff Bell's**

Now in its 19th 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 week long 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 2024 Detroit Jazz Festival under the direction of Chuck Newsome, the Festivals Education Director.

Initiatives this year included Dr. Valade's Brass Band (in honor of Gretchen C. 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 2024 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/outreach/jazz-week](https://music.wayne.edu/outreach/jazz-week) for audition dates and information.



**Dr. Valade's Brass Band featuring Shannon Powell** – Friday at 6:00 p.m. on the Carhartt Amphitheater Stage  
**J.C. Heard JazzWeek All-Stars** – Monday at 12:15 p.m. on the Carhartt Amphitheater Stage





# Alice Coltrane

The Year of Alice – Detroit Jazz Festival 2024

Today, in our home, we have many musical instruments. They include two grand pianos, woodwinds, drums, two organs, a guitar, a vibraphone, a violin, flutes, a koto, a sitar, a tamboura, and four harps.

– Turiyasangitananda Alice Coltrane, *Monument Eternal*, 1977



Jazz is where the home is. It is a music that first flowers in living rooms and bedrooms and basements, within earshot and with the nurturing of family and close friends. And if it happens to be the household of a jazz player, music is always heard and often performed, and roles are handed down from one generation to the next. Perhaps this is why when it comes to the idea of jazz shrines, it is homes more than nightclubs or theaters or recordings studios that proudly stand as symbols of this rich and varied tradition, like the Louis Armstrong House Museum in Queens, New York, or the House of Miles (Davis) in East St. Louis. Or the John and Alice Coltrane Home in Long Island, New York.

It is this last home and the legacy it now houses that concerns us here. 2024 has in fact been dubbed the Year of Alice Coltrane, a 12-month tribute to one of Detroit's most prestigious musical daughters, enduring legends, and – admittedly – one of its more enigmatic figures. As a musician and a spiritual leader, she was a pioneer who chose her own path. Her timeline stretches from the golden age of bebop and post-bop jazz of the 1950s, through the racial and spiritual awakenings of the 1960s, ultimately reaching the Eastern-influenced community building era of the 1970s. Through it all, there's an abiding sense of home that's inextricably linked to her music: during her childhood and early adult years in Detroit; her brief yet life-changing period married to John Coltrane on Long Island, New York; and her time as a mother and a *swamini*, establishing her ashram in California.

The following essay offers both a chance to appreciate this important throughline of her career, and why the Detroit Jazz Festival has chosen to celebrate Turiyasangitananda Alice Coltrane this year, in collaboration with the Coltrane Estate and family.

Before she was Alice Coltrane, she was Alice Lucille McLeod, born in 1937 in Detroit's East Side, the fifth of six siblings in a musical family. The McLeods first lived in a modest apartment on Farnsworth Avenue. As the family grew so did their means, and they moved on up while still keeping to the East Side, “into a spacious home closer to Wayne State University, on a more affluent block but still east of Woodward Avenue,” her biographer Franya Berkman noted. She added:

*The neighborhood's residents were predominantly poor and working-class families who lived in tenements and subdivided wood-frame houses. The jazz bassist Vishnu Wood (né William Clifford), a future collaborator who later introduced Alice to her guru, Swami Satchidananda, was a fellow East Sider at the time. He described the community as ‘Southern’ and ‘rough and tumble.’*

Alice was raised on church music and schooled in classical music from the age of seven. She was further inspired by her older brother, the bassist Ernest Farrow





who had dedicated himself to serious music study in his teenage years. Alice was fortunate to have a piano teacher as a neighbor, and to receive support for musical studies from the family's church, Mt. Olive Baptist, where her mother Ann sang and was particularly active. The church was large and well-attended, enough to boast three large choirs. Those vocalists required musical support and Alice was soon playing regularly at services and other events.

As Alice was reaching her teenage years in the mid- to late '50s, so Detroit's African-American community was expanding, becoming a city-within-a-city. The Black neighborhoods of Detroit counted more than 350,000 residents, fostering a healthy cultural scene, including a vibrant array of jazz clubs. It was the heyday of bebop and post-bop music, the big band era having given way to a more sophisticated, small-group sounds. Among pianists, Thelonious Monk and Bud Powell were revered as the harbingers of this new harmonically focused approach to the music. For young Alice, it was the latter who most captured her attention and would launch her into the next phase of her life.

While many African-American households allowed either gospel music or blues, R&B and jazz to be played at home, there's no evidence that Alice's parents were so hard line. That older brother Ernie was encouraged to pursue his music studies – which included entering the jazz scene – suggests the McLeod family were warm to all music, whether “Godly” or “worldly.” Alice herself began to explore Detroit's Black music scene: befriending and being mentored by Terry Pollard (another female jazz pianist); performing and recording with the R&B vocal group the Premiers; and sitting in with groups led by saxophonist Yusef Lateef and guitarist Kenny Burrell.

The clearest indicator of her parental support was when, sometime in 1959 or '60, Alice began to entertain the idea of traveling to Paris to meet and study with her musical hero, Bud Powell. According to her daughter and eldest child, the vocalist Michelle Coltrane, the attraction was both to Kenneth “Pancho” Hagood, a singer bound for Paris whom she had become romantically involved with, and to the city itself.



She told me about Paris, how it was so hip in that era. Jazz musicians were going there, as it was an artistic, musical kind of hub. But her parents told her what she had to do if she wanted to go with Kenneth Hagood. She said, “I wanted to go to Paris with your father, and [her parents] said that she had to get married. I didn’t have to do that actually...” Not to discount her relationship, but knowing her as I did I’m sure that it was the drive to be involved in music. She was young.

“I think that was really her primary motivation – to go play some music with these elder statesmen of jazz and to learn from them,” says noted saxophonist Ravi Coltrane, Alice and John’s second son.

She was there making great music, hanging out with Bud Powell, playing with [saxophonist] Lucky Thompson and [drummer] Kenny Clarke. They’d do a weekly TV broadcast from this club and my mother was featured in a few of those, one where she plays the tune “Woody’n You.” Those clips are on YouTube now. That was the 22-year old Alice McLeod Hagood.

Inspired, busy, and soon pregnant, Alice made the most of her time in Paris. But in short order, her marriage fell apart and she returned to her family with her infant daughter. She reconnected with the Detroit scene and began to host Sunday jam sessions at her family’s home near Wayne State.

Among the musicians who made those sessions at the McLeod residence in 1962 was bassist Cecil McBee, who would later record and perform with Alice. He recalls the family’s “big Victorian house with a large living room and a lot of space and a grand piano in the center of that room. It was sort of common for folks who were local and those who were passing through to join everybody there at about one in the afternoon on Sundays and play until about 7 or 8.” He adds that the sessions drew the likes of drummer Elvin Jones and pianist Barry Harris and recalls Alice at that point being a “very personal, serene, tender, gentle person that presented herself to you in very serious fashion pertaining to the music. But after that she was gone.”

In late 1962 on Terry Pollard’s urging, Alice joined vibraphonist Terry Gibbs’ touring band and – like many on Detroit’s frontline of jazz – relocated to New York City, to find her place among a new circle, and in the process, establishing her own home and family.

The details are well-documented of how Alice McLeod and John Coltrane first met and how the ensuing romance led to their union, including buying a home in Dix Hill – a small town in the open expanses of eastern Long Island. How Gibbs and his group found themselves sharing a run at Manhattan’s Birdland nightclub, bringing the 25-year old Alice together with her future husband.

Their initial spark was fanned by a number of mutual experiences and passions. Both were steeped in the blues and bebop. Both came from church backgrounds and were intensely focused on spiritual questions and healthy living: Alice a teetotaler and Coltrane had sworn off drugs and alcohol in ’57. Coltrane’s questioning nature had led him to unravel the singularity of his own Christian faith. He was reading the Baghavad Gita, the Quran, and other foundational, non-Christian texts. “All paths lead to God,” Coltrane later wrote on the cover of his famed album *A Love Supreme*, a blending of modal jazz and a universalist philosophy Alice would later adopt and espouse, entwining it with her own Eastern-based, spiritual path.

Imagine the impact John Coltrane had on his new wife, the woman who was at his side day by day, who played alongside him when his music pivoted towards a charged, avant-garde sound that challenged even the most stalwart fans. Imagine the home they shared together, in which John conceived and composed *A Love Supreme* (as Alice would later recount to many), that was filled with musical instruments, familiar and exotic, and a recording studio in the basement (as daughter Michelle recalls to this day.) This was the home in which John and Alice’s three sons were born in rapid succession – John, Jr., Ravi and Oranyan – before John passed away in July, 1967.

This is also the home that still stands at 247 Candlewood Path, Dix Hills, New York that today serves as a home to the Coltrane legacy. Saved from demolition, it is in the process of being rebuilt and repurposed by the

John & Alice Coltrane Home, an organization run by the Coltrane family. Its mission is derived from John Coltrane's own words, "to be a force for good," and on their website they explain that "The John and Alice Coltrane Home preserves and promotes the artistic and spiritual legacy of the Coltranes through the ongoing restoration of the Home and the creation of an educational workshop series serving all ages."

The John and Alice Coltrane Home represents but one of the Coltrane family's most significant projects. Another was establishing 2024 as the Year of Alice Coltrane, a campaign that the Detroit Jazz Festival is proud to partner with. In a way, the collaboration was a forgone conclusion, as it connects to Alice's earliest days growing up in a music-filled home on Detroit's Eastside, entranced by all the sounds and styles that the city had to offer.

A final thought on this idea of connection between home and music: when John departed from this mortal plane, Alice was just 30 years old, an African American woman alone with four young children, burdened with a variety of tasks before her: managing her husband's estate; producing recordings for commercial release; learning to play the harp, then organ, and establishing her own musical career as a recording artist and bandleader.

In the years that followed, Alice shouldered and excelled at all of those, and, finding strength and salvation in the teachings of the Indian-born guru Swami Satchidananda, added spiritual acolyte to her roles. After visiting India a number of times, she decided to become a swamini herself. She adopted the Sanskrit name Turiyasangitanda, meaning the Lord's highest song of praise. She relocated her family to California in the early '70s and in 1977 established a spiritual retreat that was non-denominational and open to all religious paths and beliefs. Two years later, Alice gave up her musical career to focus on her duties as a spiritual leader, while raising her children. In 1983, she bought a parcel of land in Agoura Hills, California, erected a cluster of buildings and moved her following there, calling it the Sai Anantam Ashram. Music was always in the air, a rich, heady blend of jazz, gospel and Hindu devotional songs, as a part



of the ashram's rituals and being taught to those who wished to learn. (Keyboardist Surya Botofasina, now part of André 3000's touring band, is a noted graduate of music and spiritual study at the Ashram.)

Meanwhile, the same musical mix was often heard in the Coltrane home in Woodland Hills, California, as Alice's children still remember.

"I've woken up in that house, hearing this beautiful harp music playing at dawn, when your eyes are still closed and ears open first," says Michelle. "This beautiful, tranquil, heavenly music." Her brother Ravi recalls his mother's afternoon routine.

I'd come home from school and she'd just be sitting at the organ playing hymns and things. It wasn't like she was practicing or getting ready for a performance or a gig...it was like, you go home and your dad's reading the paper, your mom's reading a book or watching the television. That's what that music was for her. It was this sustenance that was a part of her existence, her daily existence.

Welcome to the Detroit Jazz Festival and welcome to the Year of Alice Coltrane. Om shanti.

— Ashley Kahn, music historian and author of *A Love Supreme: The Story of John Coltrane's Signature Album*.







# alice

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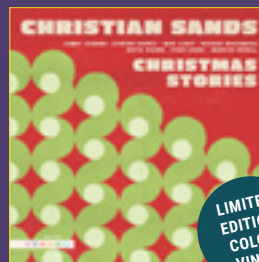
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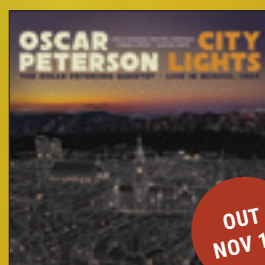


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# Q&A

with 2024 Artist-In-Residence Brian Blade  
and 90.9 WRCJ Jazz Host John Penney



**JOHN PENNEY:** I'm John Penney from 90.9 WRCJ in Detroit, your home for classical days and jazz at night, and I'm here today with Brian Blade, who is the artist-in-residence for the 2024 Detroit Jazz Festival. Brian, it's a pleasure to be back with you again this year to have you back with us.

**BRIAN BLADE:** Yes, John.

**JP:** You are celebrated as one of the greatest jazz drummers playing today. I mean, 20 years with Wayne Shorter, and now you're out touring with your brothers from that band, Danilo Perez and John Patitucci. You have a Grammy from the trio work you did with Chick Corea and McBride and your own group, The Brotherhood. Your own group The Fellowship Band has been playing together since the late nineties. You've played with Joshua Redman and our Kenny Garrett, but I think to call you a jazz drummer doesn't really cut it. It's sort of myopic.

There's a new word that I've adopted that I like a lot that I heard on social media to describe people whose musical interests and the scope of their musical sensibility is beyond any of the artificial boxes of genre: polyjamorous.

**BB:** Polyjams.

**JP:** ... and I love it. I love it. And today, of course, you might be talking about Beyonce, but I first used the word on the air talking about Joni Mitchell.

**BB:** Oh yeah.

**JP:** And you've done like four albums with her. You've performed with her a lot. You recorded with Bob Dylan, you recorded with Emmylou Harris and Marianne Faithfull, as I recall. And Daniel Lanois, who produced your first Fellowship Band record.

**BB:** Yeah.

**JP:** So that's polyjamorous to start with, but you started, your roots, are in the church in Shreveport your father was the pastor at, I think it was the First Zion Baptist Church.

**BB:** Oh, just Zion.

**JP:** And that's where you started drums. In fact, I love the story that you were playing the gentile instrument, the violin, and then you discovered the drums in church. So that's the root and that's sort of the way that your music has gone. And it's interesting when I listen particularly to the Fellowship Band or if I listen to the The Children of the Light, Louis Gates and his program, Gospel, one of my favorite lines in that was what Thomas Dorsey and the Mahalia Jackson were doing back in the twenties was bringing Saturday night into Sunday morning.

And what I hear you doing with those two bands particularly, and I think throughout your music, is bringing Sunday morning back to Saturday night. So given that, and given all of these different types of music that you've been involved with, what are the threads that sort of tie together and that animate your journey through music?

**BB:** Thank you for all that insight and really history of things that I've been blessed to be part of, and the fact that The Fellowship Band is enduring since 1997. Really, the genesis of the band came from meeting Jon Coward, my bandmate and pianist and composer. We met in New Orleans at Loyola University, 1988.

But when you talk about the roots and church and the gospel, it really is the root of everything is coming up from, no matter where I find myself at the school, or in that concert hall, or in that dive bar, the mission is still the same. And touching souls with your conviction and what you feel like calling is important to me. And the music has to speak that same praise that happens on

Sunday morning. Like you say, we're trying to bring it back into the rest of the week, so to speak.

So that thread remains unbroken. God's been so good to me and this opportunity to be here at the Detroit Jazz Festival, this 45th year. That is a testimony in and of itself and that it remains such a jewel of this community people can experience.

**JP:** Yeah. When was your first time actually at the festival?

**BB:** That's a good question. I cannot recall my first time at the festival. Several times with Wayne Shorter within our 20 years playing as a quartet. And I don't know if I ever got to play with Kenny Garrett here, strangely enough, the hometown hero and a true champion for me. I get to see him though, so I don't know my first time.

**JP:** Do you have any particular memories? I'm sure there's several you can't talk about.

**BB:** No, no, it's funny. One of the most memorable experiences was Wayne in his continual just genius, and composition, and writing, and developing for orchestral ensembles, portions of the Detroit symphonic community were brought together to play some of this music that he had prepared for his residency here at the festival.

And we had a beautiful rehearsal and maybe two rehearsals. Everyone's excited, torrential deluge, rain of epic proportions. So we're everybody in the orchestra and we're all sitting backstage, and unfortunately we did not get to perform that year.

But Wayne in his most unique and beautiful way, just, he said, "Well, we had the time we had."

**JP:** And you had the rehearsals and you had the time together.

**BB:** True, and it's unfortunate to just not have been able to share it with everyone. So maybe this year we can pay tribute to Wayne in some way, just at least speaking his name and knowing that he shared so much with us and loved us and we still love him very much.

**JP:** Yeah. Going back to sort of the spirituality, which is something that I feel from you, particularly The Fellowship Band and with the brothers, you guys have been playing together for so long, but there's just a sense of not just playing. Good musicians talk about one of the most important lessons is to learn how to listen, but this is much beyond that. There's a certain sort of empathy

that you guys seem to have and that Wayne nurtured, it seems to me.

**BB:** Very much so. Wayne, back at the beginning of our time as a quartet, John Patitucci had been playing with Wayne off and on since the mid-eighties, late eighties. And Danilo and I were forming and becoming a quartet, becoming one, which is the goal really.

I was already seeing this place I think, the development of our collective improvisation, our collective composition unfolding. He was seeing it, but we had to really get on his shoulders there as a mentor does for the next generation.

He lifted us up and trusted us enough to say, "Okay, you have what's needed. I want you to bring it to the moment."

So it took me a while to also trust that, "Oh, okay, I'm where I'm supposed to be. He's called me to be here, so he wants us to step out on the wire with him, just walk out in faith."

And so once I truly accepted my role and part in it, then I think Wayne got even more encouraged and excited and sort of gave us comments as we would play and he would listen, and sometimes not playing for long stretches of time, but he's listening to this, to what's being built so that he can add his part. He was always composing and always giving, even in silence.

**JP:** There's a reason why they called that record *Without a Net*.

**BB:** *Without a Net*, because he was there, there was no net. One thing he told me and it stuck with me. He's thinking that I was making errors or mistakes. He's like, "It's just an opportunity. You use that moment because that moment's gone."

**JP:** I think it was Wayne who said, "There are no wrong notes, just the next one."

**BB:** That sounds like something he probably said. Of course with him, his vision and his gift was so clear and strong that it made us better.

**JP:** All right. So, Wayne of course had played with Joni Mitchell, and you spent a lot of time with Joni, and I'm curious about that relationship, and how that evolved. And how those threads, again, like Wayne on the one hand, Joni, Bob Dylan, that whole thing, how that all fits together into your musical character.

**BB:** Wow. The fitting together part, that is the mystery and the great beyond blessings in my life. Things you cannot see coming. A dear friend in my hometown, Shreveport, Louisiana, gives me two cassettes when I started driving at age 16 of Joni's music, *Hejira* and *Mingus*. So, I'm listening to these recordings, these tapes, I was driving to school, and it's something I didn't grow up with, and it's speaking to me in a big way.

And I'd heard Wayne obviously on Weather Report music with Miles Davis essentially, and his own records, some of the first records I bought. But I could have never seen the decade ahead, all of a sudden sharing time with my heroes essentially, making music with my heroes. And I owe agree that to Daniel Lanois, who you mentioned.

**JP:** I was going to mention him again, because he obviously had a very big import.

**BB:** Exactly. He had known Joni, not just because they're both Canadians, but because of the small world of music, I suppose. But I had been recording with Daniel in New Orleans, and he introduced some of those recordings to Joni, and she responded to what she heard. And that's how that relationship began, really.

And I thought in a way, coming to Wayne and Wayne reaching out to wanting to play, I thought perhaps it came from my relationship with Joni. But I'm never so sure. I don't think I ever asked Wayne. I was just glad to be in that number, as it were.

**JP:** I love that. So, coming up as the artist in-residence at the Jazz Festival this year, you're going to have a few performances and bring some sensibilities to it. What can we look forward to?

**BB:** Well, initially a Fellowship Band concert with the six of us, John Cowart, as I mentioned, Myron Walden on alto and bass clarinet, Melvin Butler, tenor and soprano, and Roland Garrens playing bass, and Kurt Rosenwinkel's playing guitar. Then I'm collaborating with two dear friends of mine, Edward Simon, a pianist from Venezuela. I've known him a very long time. And Scott Colley, bassist. We have a project called Three Visitors, appropriately titled for this occasion, and it'll feature Becca Stevens, a great singer and songwriter, and a string octet composed of Detroit symphonic musicians.

**JP:** Wonderful.

**BB:** I'm looking forward to that. And then a big band that in its core is The Fellowship Band conducted by Jim McNeely, and his arrangements of some of my music

and John's music for The Fellowship Band. So, it's connecting to our admiration of Mel Lewis, and Thad Jones, and Bob Brookmeyer. But Jim McNeely is of this lineage and ilk, and just such a great composer and arranger himself. So, I'm excited about sharing all this with the community here in Detroit.

**JP:** Well, I'm really excited that you're going to be doing this and that you're the artist in-residence this year.

**BB:** Me too.

**JP:** You've been at Detroit, as we talked about earlier, many times, but what is your impression of Detroit?

**BB:** Wow. I think it was Aretha Franklin, really, and the music of Motown, but I associate all that greatness and those roots, this great gospel root that exists in this city.

**JP:** Taking the Sunday bath on Saturday night.

**BB:** That's right. I feel like she embodies what the Motor City's about. And so the fact that this festival is open to the public, free, it's really incredible to me. In the world it's unique, not just in the country, I must say.

**JP:** Unique?

**BB:** It's a unique festival. It's a unique gathering. It's a unique provision, really, because I think it is necessary. People need to step out and congregate, come together and enjoy things together. Listen together. It brings us closer.

**JP:** It does. And it has. And the Jazz Festival brings people from all over the world. The audiences, as most musicians I've talked to who come from out of town are, well, I wouldn't say they're forgiving. You better know what you're doing, but they really, really appreciate the music and we never have any problems.

**BB:** Well, thankfully Chris Collins, I owe him such a debt of gratitude for thinking of me and the entire body of folks that curate the festival and the artists that play it. It is well-thought-out and well organized. It's all meant for everyone's best foot to be placed forward. So it's great.

**JP:** Well, the festival has been my home away from home for some thirty-something years now. So I am really looking forward to hearing you and all of the different configurations over the course of the festival this year. Brian Blade, the 2024 artist-in-residence at the 45th annual Detroit Jazz Festival. Thank you so much for being here.

**BB:** Thanks, John.





WAYNE STATE  
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## *Celebrating Detroit's Jazz History Together*

John Coltrane said, "Invest yourself in everything you do."  
We couldn't agree more. It's just one reason why Wayne State  
University proudly sponsors the Detroit Jazz Festival. Here's to  
two Detroit icons celebrating their rich history together.

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2024 DETROIT JAZZ FESTIVAL ARTIST-IN-RESIDENCE

# Brian Blade

Friday at 9:00 pm on the  
Carhartt Amphitheater Stage  
**2024 ARTIST-IN-RESIDENCE  
BRIAN BLADE & THE FELLOWSHIP  
BAND**

Sunday at 6:00 pm on the  
JPMorgan Chase Main Stage  
**THREE VISITORS** featuring Edward  
Simon, Scott Colley, Brian Blade and  
special guest Becca Stevens and The  
Detroit Jazz Festival String Octet

Monday at 7:15 pm on the  
JPMorgan Chase Main Stage  
**BRIAN BLADE & THE FELLOWSHIP  
BAND** with the Detroit Jazz Festival  
Jazz Orchestra arranged and  
conducted by Jim McNeely



The Fellowship Band





## DR. VALADE'S BRASS BAND FEATURING SHANNON POWELL

**Friday, 6:00 p.m. on the Carhartt Amphitheater Stage**

Shannon Powell is a highly sought after drummer and percussionist who has achieved international acclaim for his commanding technique and style. He has performed all over the world with notables in jazz. Currently, Powell is a bandleader and has recorded his own CD, *Powell's Place*, which showcases a mix of traditional and original jazz songs and also features Powell on vocals. Powell is considered a leading force on the traditional jazz circuit and also serves as an educator and clinician. He has been featured at workshops presented at universities and jazz festivals all over the world. Considered a living legend in New Orleans music, Shannon Powell is heralded as "The King of Treme," the neighborhood where he grew up in New Orleans, which has given birth to countless musical inspirations and innovations.



Herlin Riley

## TRANSLINEAR LIGHT THE MUSIC OF ALICE COLTRANE FEATURING RAVI COLTRANE WITH SPECIAL GUESTS BRANDEE YOUNGER, REGGIE WORKMAN, AND THE DETROIT JAZZ FESTIVAL CHAMBER ORCHESTRA

**Friday, 7:00 p.m. on the Carhartt Amphitheater Stage**

Critically acclaimed Grammy®-nominated saxophonist, bandleader, and composer, Ravi Coltrane brings a premiere project celebrating the creative legacy of his mother, Alice Coltrane, to open this year's Detroit Jazz Festival. Entitled "Translinear Light" after Alice Coltrane's final studio recording (produced by her son), the concert features new orchestral arrangements of her works, and Alice Coltrane's refurbished harp, played for the first time here by the radiant Brandee Younger.

The "Translinear Light" concert is a centerpiece to The John & Alice Coltrane Home's series of events honoring Alice Coltrane. "The Year of Alice" features concerts, an Oral History, dance collaborations, an exhibition, meditation classes, and a broad offering of educational programming ([www.thecoltrane.org](http://www.thecoltrane.org)).

Alice Coltrane began her life in Detroit and there is no more fitting place to debut this concert.

We would like to extend our thanks to the Detroit Jazz Festival and its audience, and we hope you will enjoy this special evening.



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## HARMOLODICS

**Saturday, 3:00 p.m. on the Absopure Waterfront Stage**

The Harmolodics band was formed in 2018 by Benjamin Green as a tribute to the great improviser Ornette Coleman and has since grown into a redefinition and continuation of the idea and concept of harmolodics music. Utilizing electronics and electro acoustic manipulation, the Harmolodics trio strives to push the boundaries of “the trio.” From meandering improvisational textures to soaring melodies, hard hitting grooves to tender explorations of emotion, the Harmolodics seek to convey real feeling, passion, and unabashed sonic freedom.



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## WENDELL HARRISON AND TRIBE

**Saturday, 1:15 p.m. on the JPMorgan Chase Main Stage**

Wendell Harrison is an award-winning jazz guru who is known the world over as a world class jazz clarinetist, saxophonist, composer, recording artist, and jazz entrepreneur. Wendell and his cadre of musicians includes Pamela Wise (piano), Damon Warmack (bass), Ali Jackson (drums), and Jacob Schwandt (guitar). Born in Detroit, his early days as a young musician included being amongst future world-famous jazz icons who encouraged and groomed him including pianist Barry Harris, trumpeter Lonnie Hillyar, bassist James Hankins, and drummer Roy Brooks. He has garnered many awards including the 2024 Ron Brooks award from SEMJA, 2021 Jazz Journalist Award, 2018 Kresge Eminent Artist Award, 2021 New Music USA, and 2020 Chamber Music USA award. Wendell is also a dynamic educator – schooling students in jazz improvisation. Many perform with him, training, and teaching others about Jazz. Wendell has more than 30 recorded releases on the international Jazz market and has authored two publications; *The Be Boppers Method Books Volumes I & II*.

## WALTER WHITE BIG BAND

**Saturday, 3:00 p.m. on the JPMorgan Chase Main Stage**

My focus as a bandleader, composer, arranger, centers around cultivating an uplifting transference of energy between the band and audience; something I experienced first on stage as a kid trumpeter at Interlochen, and later, more vividly and upfront, on the bandstand of Maynard Ferguson, one of the true ‘Jedi-Masters’ of Leader-Band-Audience connectivity. My hope for our Detroit Jazz Festival 2024 performance is that we’ll be successful transmitting and sharing a magnetic, magical, and moving musical energy-experience with the audience.

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## CHARLIE SEPULVEDA & THE TURNAROUND PLUS SPECIAL GUEST

**Saturday, 3:15 p.m. on the Carhartt Amphitheater Stage**

World-class trumpeter, composer, bandleader, educator, and Latin Grammy®-winner, Charlie Sepulveda is a pivotal figure in Latin Jazz. A graduate of New York City College, he studied with masters like William Fielder and Ron Carter, emerging from the vibrant New York City music scene of the 1970s and 1980s. This rich environment allowed him to tour and record with greats such as Eddie Palmieri, Tito Puente, Dizzy Gillespie, Wynton Marsalis, and Paul Simon. Sepulveda is the musical director of Jazz at Lincoln Center and the Rockefeller Foundation in Puerto Rico, and a professor at the Conservatory of Music of Puerto Rico. With 12 albums as a bandleader, including the Latin Grammy®-winning *To Benny with Love* (2017), Sepulveda has received two Grammy® nominations and a Billboard Award. His latest recordings, *This is Latin Jazz* (2021) and *Mr. EP: A Tribute to Eddie Palmieri* (2017), showcase his virtuosity with Afro-Caribbean rhythms, deep swing, and intricate ensemble playing.

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## THE RON ENGLISH CREW

**Saturday, 1:30 p.m. on the Carhartt Amphitheater Stage**

Guitarist Ron English has enjoyed a long, varied career rooted in blues, Broadway, bebop, avant-garde, funk, Motown, and gospel. He toured with the Four Tops, Martha Reeves, and the Supremes' Mary Wilson, and recorded with Gladys Knight. He played in the pit orchestras for Broadway shows and in the Detroit Symphony's 1986 recording of Gershwin's *Porgy and Bess*. Ron played jazz and blues with Bud Spangler and Benny Poole. He joined the Detroit Contemporary Five in the mid-60s and was part of the Detroit Artists Workshop collective. During the 70s, Ron was involved with the Tribe and Strata organizations, producing records like Lyman Woodard's *Saturday Night Special*. Ron was Minister of Music at Rosedale Park Baptist Church and released *Devotions* with his Psalm 150 Ensemble. He has led jazz groups in Detroit since the late 70s, with notable performances at the Detroit Jazz Festival and the Dirty Dog Jazz Cafe. His latest CD, *Dance/Cry/Dance*, was released in 2018.

## ISAIAH J. THOMPSON QUARTET

**Saturday, 6:35 p.m. on the Absopure Waterfront Stage**

Isaiah J. Thompson is the winner of the 2023 American Pianists Awards and the Cole Porter Fellowship in Jazz of the American Pianists Association. Originally from West Orange, New Jersey, the pianist, bandleader, and composer began studying at The Calderone School of Music from an early age. Soon after, Isaiah continued his studies with Jazz House Kids and NJPAC Jazz For Teens and was later admitted to The Juilliard School graduating with both his Bachelor's and Master of Music degrees. Isaiah has performed with major artists, including Ron Carter, John Pizzarelli, Christian McBride, Cécile McLorin Salvant, Steve Turre and Buster Williams. His recording debut was featured on Jazz at Lincoln Center's Blue Engine Records' *Handful of Keys* album with the Jazz at Lincoln Center Orchestra with Wynton Marsalis. He worked on the Golden Globe nominated soundtrack for *Motherless Brooklyn*, was named a Steinway Artist, was awarded the 2018 Lincoln Center Emerging Artist Award, and second place in the 2018 Thelonious Monk Competition.

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## THE BAD PLUS

**Saturday, 5:00 p.m. on the JPMorgan Chase Main Stage**

The Bad Plus are the ultimate originals – a democratic unit with a clear vision and a refusal to conform. For the past two decades they have played with spirit and adventure, made their own rules – and done so with a bold sense of creativity and intent. The Bad Plus has won critical acclaim and legions of fans worldwide with their unique sound and flair for live performance. They continue to push boundaries, as founding members Reid Anderson (bass) and Dave King (drums) embark on a new piano-less incarnation of the band with Ben Monder (guitar) and Chris Speed (tenor saxophone) – instigating a new wave of excitement and anticipation within the band that is re-energizing their sound and inspiration. The Bad Plus have constantly searched to bridge genres and techniques while exploring the infinite possibilities of exceptional musicians working in perfect sync. Their 18th album via Mack Avenue Records is scheduled for a November 8th release.

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## J ROWE/JORDAN SCHUG SEXTET

**Saturday, 5:20 p.m. on the Absopure Waterfront Stage**

The J Rowe/Jordan Schug Sextet performs original compositions by Rowe and Schug. Their arrangements explore the vein of British progressive jazz from the early '70s, like Soft Machine and Ian Carr's *Nucleus*, while staying rooted in the sounds of Detroit legends Marcus Belgrave, Larry Nazaro, Roy Brooks, and Lyman Woodard. As the rhythm section leaders (Rowe on drums, Schug on double bass), the compositions rely heavily on their navigation, creating a strong, driving rhythmic pulse often associated with Latin music and rock/jazz fusion. Formed in winter 2022/2023, and featuring trumpet, saxophone, and Mellotron, the Sextet has already recorded their debut album, *Missant*, with producer/engineer Warren Defever (of His Name Is Alive) in Detroit, and it will be released in late 2024.

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## MONTY ALEXANDER D-DAY

**Saturday, 5:15 p.m. on the Carhartt Amphitheater Stage**

Monty Alexander, a Grammy®-nominated pianist from Kingston, Jamaica, has been delighting audiences worldwide with his vibrant personality and soulful message for more than six decades. He has toured with various projects, earning him a spot as a perennial favorite at Jazz festivals and venues globally.

Alexander's spirited conception is characterized by endless melody-making, effervescent grooves, and sophisticated voicings, all infused with a romantic spirit and a predisposition to "build up the heat and kick up a storm." His repertoire spans a broad range of Jazz and Jamaican musical expressions, including the American songbook, blues, gospel, bebop, calypso, and reggae. With more than 75 recorded works and recognized as one of the greatest jazz pianists of all time, Alexander has received numerous accolades, including a Commander in the Order of Distinction from the Jamaican government and the University of The West Indies bestowed him with an honorary doctorate. His latest release, *D-Day* (2024), commemorates his 80th birthday and the 80th anniversary of the Normandy Landings.

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## MIMI FOX ORGAN TRIO

**Saturday, 8:05 p.m. on the Absopure Waterfront Stage**

Following in the footsteps of hero Wes Montgomery, guitarist Mimi Fox leads a hot B3 organ trio. After touring and recording with such organ masters as Joey DeFrancesco and Barbara Dennerlein, she'll showcase the format's dynamic sound with a show covering everything from greasy blues and funk to luscious ballads and blazing bebop. Mimi has been hailed by *Guitar Player* magazine as "a prodigious talent who has not only mastered the traditional forms but has managed to reinvigorate them." The internationally acclaimed guitarist and composer has been recognized in six consecutive *DownBeat* magazine international critic's polls. Fox has performed and recorded with many jazz greats, including fellow guitarists Charlie Byrd, Stanley Jordan, and Charlie Hunter; Grammy®-nominated saxophonists Branford Marsalis and Houston Person; vocalists Abbey Lincoln and Diana Krall; and powerhouse drummer Terri Lyne Carrington. She has also shared the stage with music legend Stevie Wonder.

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## NATE SMITH

**Saturday, 7:00 p.m. on the JPMorgan Chase Main Stage**

Nate Smith is a drummer, composer, and producer from Chesapeake, Virginia. His visceral, instinctive, and deep-rooted style of drumming has led to three Grammy®-nominations and work with esteemed artists, including: Pat Metheny, Dave Holland, Brittany Howard, Van Hunt, The Fearless Flyers, Norah Jones, and Somi. Smith fuses his original compositions with an eclectic mix of music, including everything from jazz to R&B to hip-hop to pop. His latest album, *Kinfolk 2: See the Birds* (released September 2021 on Edition Records) is the highly-anticipated follow up to his 2017 Grammy®-award-nominated album, *Kinfolk: Postcards From Everywhere*. In recent years, Smith's viral videos have been viewed by millions of people, underscoring his popularity as one of the most influential drummers of his generation.

## MELANIE CHARLES

**Saturday, 7:15 p.m. on the Carhartt Amphitheater Stage**

Melanie Charles is a Brooklyn-born singer-songwriter, actress, and flutist of Haitian descent, with a creative fluidity spanning jazz, soul, experimental, and Haitian roots music. Charles' indie release *The Girl with the Green Shoes* and *Y'all Don't (Really) Care About Black Women* released under the Verve imprint established Charles as a progressive voice in Jazz gaining features in *The New York Times*, as well as *The Village Voice*. Charles graduated from the New School for Jazz and Contemporary Music and has worked with Herlin Riley, Terri Lyne Carrington, Jean Grae, SZA, the Gorillaz, Mark De-Clive Lo, and others. Charles will play alongside Zacchaeus Paul on keyboards and vocals, Jonathan Michel on bass, Rogers Charles on sax, with a surprise special guest.

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## SEAN DOBBINS ENSEMBLE PRESENTS THE WORLD WE KNOW

**Saturday, 9:40 p.m. on the Absopure Waterfront Stage**

*The World We Know!* featuring The Sean Dobbins Ensemble: Dwight Adams (trumpet), Peyton Miller (vibraphone), Rick Roe (piano), Brandon Rose (bass), Athena Johnson (vox), Sean Dobbins (drums, leader). This project features an original repertoire written by Sean Dobbins that includes Hard-Bop, Afro-Cuban R&B and Soul music. It's aimed at creating dialog and discussion to solve the cultural and social challenges that plague our community. Drawing inspiration from John Coltrane's "Alabama" (a song composed for the four Alabama girls killed in a church bombing and Max Roach's *We Insist! Freedom Now Suite* which addressed the current state of civil rights for African Americans), Dobbins decided to use the approach of the "artistic journalist" as Coltrane and Roach displayed in their recordings. He also wanted to add an element of call-to-action to inspire ideas for change.

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## CHRISTIAN McBRIDE & INSIDE STRAIGHT

**Saturday, 9:15 p.m. on the Carhartt Amphitheater Stage**

Christian McBride is an eight-time Grammy®-winning bassist, composer, and bandleader. He is the Artistic Director of the historic Newport Jazz Festival, the New Jersey Performing Arts Center (NJPAC), the TD James Moody Jazz Festival, and the National Jazz Museum in Harlem. As a respected educator and advocate for youth, he serves as Artistic Director of Jazz House KiDS and the Jazz Aspen Snowmass Summer Sessions. He hosts NPR's "Jazz Night in America" and "The Lowdown: Conversations With Christian" on SiriusXM. From jazz to R&B, and pop/rock and hip-hop/neo-soul to classical, he is a luminary with one hand ever reaching for new heights, and the other extended in fellowship – and perhaps the hint of a challenge – inviting us to join him. For this show, Christian will be joined by Warren Wolf, Peter Martin, Carl Allen and Jaleel Shaw.

## CAMERON GRAVES

**Saturday, 9:00 p.m. on the JPMorgan Chase Main Stage**

Cameron Graves, a founding member of the genre-blurring Los Angeles collective West Coast Get Down, is shaking up the modern jazz scene with his innovative thrash-jazz. After immersing himself in jazz and classical studies, Graves combined his training with a love for heavy metal, creating a consciousness-expanding sound. His music now garners acclaim worldwide. Graves' new release on Artistry Music/Mack Avenue Music Group showcases his thrash-jazz style. Influenced by his upbringing in metal-rich Los Angeles, where he grew up head banging to Living Colour, Pantera, and Slipknot, Graves' album *Seven* is a follow-up to 2017's *Planetary Prince*. His father, soul singer Carl Graves, inspired him, as did Marvin Gaye and Otis Redding, evident on "Eternal Paradise," Graves' vocal debut. Influenced by 1970s jazz-rock fusion pioneers like Mahavishnu Orchestra and Weather Report, Graves aims to continue their legacy. "Stanley Clarke, Chick Corea, Herbie Hancock – they told us, 'You've got to carry this on,'" Graves shares.



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## TOTTORI JAZZ MISSION: THE BOP'S

**Sunday, 1:00 p.m. on the Absopure Waterfront Stage**

Formed in 2020 by members of the Tottori University Jazz & Fusion Club, the band performs a monthly gig at After Hours in Tottori City – mainly playing bebop and hard bop. They practice day and night under the guidance of many musicians including Himiko Kikuchi (Pf) and Masatsugu Matsumoto (Gt). They performed at Tottori Jazz – April 29 and Takatsuki Jazz Street – May 3. Now, they welcome up-and-coming player Shun Katayama (Fl,As), a close friend of The Bop's members, to help them bring jazz music from Tottori.



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## HAKi!

**Sunday, 1:30 p.m. on the Carhartt Amphitheater Stage**

Born from a collaboration between Mark Royzenblat and Louis M Jones III during the pandemic, HAKi! emerged from Detroit's vibrant music scene. Officially performing live since 2022, the band combines the virtuosic improvisations of jazz with the intensity of metal, the complexity of prog, and the innovation of electronic music. Drawing on influences from Brazil, Cuba, and Africa, HAKi! seamlessly incorporates traditional jazz elements into their modern soundscapes. Their hit single "Putindoinjudo" was released in 2023 and their all-original debut album is set to release in fall 2024. The concept behind the band HAKi! is to make people move, groove, and feel – in tandem with the fusion of a multitude of musical genres. The band features Mark Royzenblat on guitar/synthesizers, Jacob Shadik on saxophone/electronics, Allison Radell on keyboard/synthesizers, Ben Wood on bass guitar, and Louis M Jones III holding it down on the drums.

## VINCE ABBRACCIANTE NOCTURNO IN COLLABORATION WITH THE ITALIAN CULTURAL INSTITUTE OF CHICAGO – SOLO ACCORDION

**Sunday, 2:45 p.m. on the Absopure Waterfront Stage**

Born in Ostuni, Italy in 1983, Vince Abbracciante began studying music at age eight with his father, Franco. He attended masterclasses with renowned musicians like Franco D'Andrea, Richard Galliano, and Steve Potts and graduated in jazz music from the Nino Rota Conservatory in Monopoli and in classical accordion from the E. R. Duni Conservatory in Matera. In 2000, he won the 25th International Prize and Award in Castelfidardo, followed by the 53rd World Trophy in 2003. Vince has performed globally, including in Germany, Brazil, the U.S., Indonesia, and many other countries, playing with top musicians such as Javier Girotto, Gabriele Mirabassi, and John Medeski. In 2009, he helped design a new system for accordion registers, leading to his Signature accordion's debut in 2011. He won the VOCE D'ORO award that same year. Vince has released several acclaimed albums and won the Orpheus Award in Jazz Music for his albums *Terranima* (2021) and *Santuario* (2022).



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## JAMES “BLOOD” ULMER MUSIC REVELATION ENSEMBLE

**Sunday, 3:15 p.m. on the Carhartt Amphitheater Stage**

James “Blood” Ulmer has been a jazz icon for nearly 50 years. His music is an amalgam of the diverse influences he has encountered. As a child in South Carolina, he taught himself guitar, sang in a gospel group, and was the leader of various small groups through the years. In his early 20s, Ulmer went to Pittsburgh where he first began gigging as a professional musician on the Midwest’s chitlin’ circuit playing with R&B and organ jazz bands. It was after meeting Ornette Coleman upon moving to New York in the early 1970s that Ulmer truly found his voice. Ulmer has made a substantial international impact and has been described by *Downbeat* writer Larry Birnbaum as “a cross between Jimi Hendrix, Bob Dylan and Mike Bloomfield.” His music is a captivating fusion of influences, and the Music Revelation Ensemble remains a testament to their innovative spirit.



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## THE VIBRAPHONE SUMMIT: WARREN WOLF – JOE LOCKE – JASON MARSALIS & CHIEN CHIEN LU

**Sunday, 4:00 p.m. on the JPMorgan Chase Main Stage**

The Vibraphone Summit brings together four of the most outstanding vibraphonists of our time: Joe Locke, Jason Marsalis, Warren Wolf, and Chien Chien Lu, in a concert program dedicated to Milt Jackson. Locke is widely considered to be one of the major voices of his instrument. Marsalis is the son of pianist and music educator Ellis Marsalis and the youngest sibling of Wynton, Branford, and Delfeayo. Together, they comprise New Orleans’ venerable first family of jazz. Wolf is a multi-instrumentalist from Baltimore, Maryland and is known as an international touring musician and performed throughout North America, South America, Europe, Asia, and Africa, among others. Classically trained in contemporary percussion in her native Taiwan, Chien Chien Lu, the emergent vibraphonist best known, to date, for recording and touring with Jeremy Pelt Quintet, is excited to release *The Path*, her genre melding debut as a leader.

## JK6; TAKATSUKI, JAPAN JAZZ STREET’S EXCHANGE BAND

**Sunday, 4:15 p.m. on the Absopure Waterfront Stage**

Formed in 2022, this band was originally a quintet (JK5) comprised of musicians who formerly belonged to a jazz study group at Kansai University. The origins of “JK” are two-fold: the initials of “jazz study” (jazz kenkyu) in Japanese and JK Café, the name of the jazz club in Takatsuki, Japan where the band mainly performs. With the addition of trombone, in November 2023, the band expanded into a sextet with three horns to further explore the sophisticated harmonies and intricate phrasing of the hard bop-based, contemporary compositions written by each member specifically for the group. Leaders of their own bands, each member contributes his/her personal perspective to forge a highly unique, collective sound.



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## CHIEF ADJUAH (FORMERLY CHRISTIAN SCOTT)

**Sunday, 5:15 p.m. on the Carhartt Amphitheater Stage**

Chief Xian aTunde Adjuah (formerly Christian Scott) is a two-time Edison Award-winning, six-time Grammy®-nominated trumpeter, multi-instrumentalist, composer, producer, and designer of innovative musical instruments. He created the Adjuah Trumpet, Siren, Sirennette, and Chief Adjuah's Bow (acoustic and electric). As founder and CEO of the Stretch Music app company and record label, he is also Chieftain of the Xodokan Nation of the maroon and black Indian tribes of New Orleans. Grandson of legendary Big Chief Donald Harrison Sr. and Guardians Institute founder Herreast Harrison, Adjuah is the nephew of NEA jazz innovator Donald Harrison Jr. and activist Cherice Harrison Nelson. Since 2001, Adjuah has released 13 studio albums, four live albums, and a greatest hits collection, earning six Grammy® nominations. He has received numerous awards, including the Doris Duke Award, Jazz Journalist Association Trumpeter of the Year, and The Herb Alpert Award. NPR lauds him for "ushering in a new era in jazz."

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## THREE VISITORS

**FEATURING EDWARD SIMON, SCOTT COLLEY, BRIAN BLADE AND SPECIAL GUEST BECCA STEVENS AND THE DETROIT JAZZ FESTIVAL STRING OCTET**

**Sunday, 6:00 p.m. on the JPMorgan Chase Main Stage**

Three Visitors, featuring Edward Simon, Scott Colley, Brian Blade, and special guest Becca Stevens with The Detroit Jazz Festival String Octet, conjures the idea of ephemerality, exploring transient realms through art and music. With improvisation as the constant, these musicians come together to explore various currents and influences, visiting each other's mind-streams through their compositions. Brian Blade, born in Shreveport, Louisiana, grew up with gospel music and has played with legends like Wayne Shorter and Bob Dylan. Scott Colley, from Los Angeles, studied with Monty Budwig and Charlie Haden, performing with artists such as Herbie Hancock and Dizzy Gillespie. Edward Simon, from Venezuela, blends jazz with Latin American sounds and has accolades like the Guggenheim Fellowship. Together, these Three Visitors form a unique gathering, sharing a deep sensitivity to each other's musical voices.



## RUSS MACKLEM DETROIT QUINTET

**Sunday, 6:15 p.m. on the Absopure Waterfront Stage**

The Russ Macklem Detroit Quintet, led by trumpeter/composer Russ Macklem, is a powerhouse group made up of some of the city's finest musicians, including the prodigious favorite son of Detroit, Kasan Belgrave (saxophones), winner of the 2023 Rubato International Piano Competition Jordan Anderson (piano), longstanding first-call-sub with Branford Marsalis' Quartet, and member of legendary piano master Abdullah Ibrahim's trio Noah Jackson (bass), and in-demand drummer/recording artist Louis Jones III (drums). The quintet developed through Russ Macklem's monthly residency at MotorCity Wine in Corktown, and the exploration of his compositions written specifically for the group. Influenced by all styles of music under the Detroit umbrella, the Russ Macklem Detroit Quintet plays with an explosive no-holds-barred, take-no-prisoners level of intent and intensity. Russ Macklem's first album, *The South Detroit Connection*, was nominated for a 2024 JUNO-award for Jazz Album of the Year.



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## JOSHUA REDMAN GROUP FT. GABRIELLE CAVASSA 'WHERE ARE WE' TOUR

**Sunday, 7:15 p.m. on the Garhartt Amphitheater Stage**

Virtuoso tenor saxophonist-composer Joshua Redman, a household name in jazz since he launched his career in the mid-'90s, returns to The Detroit Jazz Festival with the Joshua Redman Group featuring Gabrielle Cavassa. This new project marks the first time that Redman, an unsurpassed melodist, has collaborated with a vocalist. Cavassa is a New Orleans-based rising star, who, Redman says, "has an expressive quality and an intimacy and a vulnerability in her sound that is singularly captivating." Performing material from his latest album *where are we*, his first on the venerable Blue Note label, the band marches across the United States, asking us to take a critical examination of what we find: "*where are we* is a meditation on the power and importance of place – the unique human beauty created when we locate ourselves in shared physical spaces together with others; the loss, anomie, and angst suffered when we divide ourselves unnaturally and unjustly apart," says Redman.

## CARMEN LUNDY

**Sunday, 8:00 p.m. on the Absopure Waterfront Stage**

Currently on the Afrasia Productions label, Carmen Lundy won a Grammy® for her composition "Show Me A Sign" on Terri Lyne Carrington's 2011 *Mosaic Project*, is a two-time Grammy®-nominated artist for her albums *Fade to Black* (2022) and *Modern Ancestors*, both for Best Jazz Vocal Album. Her previous releases have topped *JazzWeek*, *Downbeat*, and *JazzTimes* lists. In 2016, Lundy received the Lifetime Achievement Award in Jazz by Black Women in Jazz and The Arts and was honored as a HistoryMaker by The HistoryMakers.® Miami-Dade's County Office of the Mayor and Board of County Commissioners proclaimed January 25th as "Carmen Lundy Day" and gave her the keys to the City of Miami. Lundy's catalogue includes over 150 published songs, recorded by artists like Kenny Barron and Regina Carter. Her discography features collaborations with musicians such as Ray Barretto, Roy Hargrove, and Robert Glasper. Lundy has also acted in theatre and is a celebrated mixed media artist, with exhibitions in New York, Los Angeles, and Detroit.

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## KYLE EASTWOOD – EASTWOOD SYMPHONIC; DETROIT JAZZ FESTIVAL SYMPHONY ORCHESTRA

**Sunday, 9:00 p.m. on the JPMorgan Chase Main Stage**

The Eastwood Symphonic Project was initiated by Kyle Eastwood with the goal of bringing together his jazz quintet and an orchestra to perform the movie themes from his father Clint Eastwood's films such as "Gran Torino," "Letters from Iwo Jima," "Flags of Our Fathers," and "Bridges of Madison County." (The orchestral arrangements were done by Luxembourg composer and arranger Gast Waltzing.) A testament to Kyle Eastwood's musical talent and his ability to blend jazz and orchestral music seamlessly, The Eastwood Symphonic Project has brought unique and captivating performance to audiences around the world, solidifying Eastwood's place as a respected musician and composer. With nine albums, the last of which, *Eastwood Symphonic*, is a symphonic spin-off on Clint cult movie themes. Heading a brand-new quintet made up of talented young British musicians, perfectly attuned to his new musical choices, the bass player sets the groundwork for a music that is melodious and full of swing – simple in its form and refined in its expression.

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## GHOST-NOTE

**Sunday, 9:15 p.m. on the Carhartt Amphitheater Stage**

Ghost-Note is an explosion of sound led by Snarky Puppy's multi-Grammy®-winning percussion duo, Robert "Sput" Searight and Nate Werth. Featuring musicians from Prince, Snoop Dogg, Erykah Badu, Herbie Hancock, Kendrick Lamar, and more, the band pushes funk music into the future. They build on foundations laid by James Brown and Sly & The Family Stone, infusing their sound with Afrobeat, hip-hop, psychedelia, and world folklore. Sput and Werth's collaboration began over a decade ago in Snarky Puppy. Their musical kinship developed through countless gigs, leading to improvised solos that fans mistook for composed pieces. This synergy birthed Ghost-Note, evolving from a beat CD idea into a dedicated band. Their 2018 release, *Swagism*, showcased a developing lineup. With Mustard n'Onions, Ghost-Note has solidified its identity, reflecting the camaraderie and chemistry gained over time. While Sput remains the primary writer and musical director, the band now collaborates closely, with nearly every member contributing to the writing process.

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## KASAN BELGRAVE SEXTET

**Monday, 2:00 p.m. on the Carhartt Amphitheater Stage**

Multi-woodwind-instrumentalist and Detroit native Kasan Belgrave is well-rounded within the Detroit music community. Like his father, late trumpeter Marcus Belgrave, he is passing down musical knowledge and exposing Detroit youth to its heritage. The Kasan Belgrave Sextet consists of a collection of Detroit's current young rising talents: Jordan Anderson, Brendon Davis, Jonathan Muir-Cotton, Louis Jones III, Allen Dennard, and Michael Abbo. The collective came together March 18th to record for Belgrave's debut album *Dual Citizen*, set to release in September. The sextet will showcase Belgrave's original compositions derived and directly influenced from the music of Sam Rivers, Chick Corea, Wynton Marsalis, and Detroit's own Lawrence Williams. The set will also feature original music of other members of the band, including Muir-Cotton and Louis Jones III. This group tells a compelling story and truly connects jazz's golden age and the current age of modern improvisation.



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## ANTHONY STANCO QUINTET

**Monday, 2:00 p.m. on the JPMorgan Chase Main Stage**

Anthony Stanco, a trumpet virtuoso from Southeast Michigan, embodies the essence of Detroit's musical legacy. Influenced by the city's vibrant rhythms, Stanco honed his craft under the guidance of local legends like Marcus Belgrave and Rodney Whitaker. His musical journey took him to Manhattan, where he studied at the Manhattan School of Music under Laurie Frink. Returning to Michigan State University, he made a mark by winning first place in the 2013 International Trumpet Guild's Jazz Improvisation Competition. As the leader of The Crucial Elements, Stanco captivates audiences worldwide. Their music has crossed borders, serving as cultural ambassadors through the U.S. State Department's "American Music Abroad" program. They have graced stages like the Java Jazz Festival and the Cairo Jazz Club. Stanco's albums, including *The Crucial Elements* and *Stanco's Time*, showcase his innovative soundscapes. Stanco is an assistant professor at Michigan State University and a proud Bach Trumpet artist.

## JOE DE GREGORIO TRIO

**Monday, 2:15 p.m. on the Absopure Waterfront Stage**

Internationally awarded pianist (first prize of the Monte Carlo Competition for Jazz soloists in 2015) and composer, with a professional career spanning countries across Europe, North Africa, and North America, Giuseppe De Gregorio aka Joe De Gregorio is the incarnation of what Jazz is meant to be: not simply an art form but a lifestyle of social awareness rooted in a global perspective and experience. To encounter the Trio on stage is to enter a conversation with musicians who are highly attuned to one another, a link that allows for the execution of intricate arrangements. These performers are highly sensitive to the audience's energy and co-create an unforgettable experience of connectedness that lives in the moment. They seamlessly blend dynamic and innovative original compositions and beloved standards of the Jazz canon and have a repertoire infused with Funk, Bossa Nova, Swing, and the Blues.

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## ZIG ZAG POWER TRIO: VERNON REID – MELVIN GIBBS – WILL CALHOUN

**Monday, 3:45 p.m. on the JPMorgan Chase Main Stage**

Zig Zag Power Trio harnesses the formidable creative energy and versatility of three extraordinary musicians: powerhouse percussionist Will Calhoun (Living Colour, Wayne Shorter, Pharoah Sanders, Mos Def, Ron Carter, Marcus Miller, Public Enemy), genre-defying bassist Melvin Gibbs (Rollins Band, Sonny Sharrock, Defunkt, Harriet Tubman), and certified guitar hero Vernon Reid (Living Colour, Geri Allen, James "Blood" Ulmer, The Roots, DJ Logic), to deliver "A power trio that brings in the noise, the funk, the rock, and the jazz." – *The New Yorker*.



## OOPAPADA/DR. PROF. LEONARD KING

**Monday, 4:00 p.m. on the Absopure Waterfront Stage**

OOPAPADA is the brainchild of Detroit native, Dr. Prof. Leonard King, who has been a professional musician since age 12. OOPAPADA began in March 1995 as an organ trio. Since then, the instrumentation has evolved into a sextet consisting of trumpet, saxophones, trombone, bass, drums, and vocals. The musical viewpoint of the group is an eclectic one which encompasses a variety of sounds including original material plus the works of Lonnie Plaxico, Don Byas, George Duke, Joe Henderson, Andrew White, Bud Powell, and more.

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## MARQUIS HILL: COMPOSERS COLLECTIVE

**Monday, 4:00 p.m. on the Carhartt Amphitheater Stage**

Marquis Hill, a renowned trumpeter, composer, and bandleader, has spent his career breaking down genre barriers. Born on Chicago's South Side, Hill began playing drums at age 4 and later switched to trumpet. He was mentored by greats such as Bobby Broom, Willie Pickens, and Tito Carrillo, and his unique sound blends contemporary and classic jazz, hip-hop, R&B, and Chicago house music. His latest album, *Modern Flows Vol. II*, features seamless blends of jazz interplay, hip-hop-infused rhythms, and socially conscious spoken-word. Hill has released five acclaimed albums through his Black Unlimited Music Group imprint and has won numerous awards, including the Thelonious Monk Institute of Jazz competition. He is known for his virtuosic trumpet playing and has collaborated with Marcus Miller, Dee Dee Bridgewater, and others. Hill earned his bachelor's in music education from Northern Illinois University and his master's in jazz pedagogy from DePaul University.



## PABLO ZIEGLER QUINTET FEATURING ROBERTA GAMBARINI

**Monday, 5:45 p.m. on the JPMorgan Chase Main Stage**

Pablo Ziegler's new project is a unique collaboration with one of the most gifted Italian jazz vocalists, Roberta Gambarini, and Ziegler's quintet. Gambarini was called the greatest female jazz singer by Hank Jones. Ziegler had a long career as a songwriter since his 30s before he joined Astor Piazzolla's Quintet. His activities as a melody maker were briefly interrupted while he was touring internationally with the legendary composer and bandoneonist. However, his creativity and passion for composing beautiful songs never faded. Gambarini and Ziegler met at a private gathering in New York and both admired each other's arts since then. They have the same Italian origin, and Ziegler realized they share the same level of emotion, sensitivity, and musical identity.



## MONIKA HERZIG'S SHEROES

**Monday, 6:15 p.m. on the Absopure Waterfront Stage**

Monika Herzig's Sheroes *All in Good Time* is the fourth project under the banner Sheroes, an all-female band spearheaded by pianist, prolific composer and arranger Monika Herzig and produced by jazz legend Lenny White, simultaneously a celebration of the group's 10th anniversary and a salute to their perseverance. The group has toured the U.S. and Europe extensively over the past decade and special guests have included Camille Thurman, Ingrid Jensen, Leni Stern, Akua Dixon, Mayra Casales, Lakecia Benjamin, Ada Rovatti, Kristin Korb, Jasna Jovicevic, Mareike Wining, Jane Bunnett, and more. Featuring Jamie Baum (flute), Reut Regev (trombone), Monika Herzig (piano), Gina Schwarz (bass), and Chelsea Hughey (drums), the Detroit Jazz Festival 2024 appearance is part of the *All in Good Time* CD Release Tour and supported by a South Arts Jazz Road Touring Grant.

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## BILLY CHILDS QUARTET, SPECIAL GUEST SEAN JONES

**Monday, 6:15 p.m. on the Carhartt Amphitheater Stage**

Renowned pianist and composer, Billy Childs leads a quartet featuring acclaimed trumpeter, Sean Jones with bassist Matt Penman and drummer Ari Hoenig. A native of Los Angeles, Childs grew up immersed in jazz, classical, and popular music, which he blends in powerful and personal compositional and performing voice. A child prodigy who started performing at age 6 and studying at USC at 16, he was “discovered” by trumpet legend Freddie Hubbard, with whom he embarked on a successful performing and recording tour. He also recorded and performed with other influential jazz musicians, including J.J. Johnson, Joe Henderson, Wynton Marsalis, Jack DeJohnette, and Dave Holland. He’s also performed with Yo-Yo Ma, Sting, Renée Fleming, the Los Angeles Philharmonic, and the Kronos Quartet. *Downbeat* says, “The same creative spirit that’s propelled him from the bands of bop giants as a twenty-something side-player to a composer renowned throughout concert halls and across jazz festival stages remains unhampered.”

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## BRIAN BLADE & THE FELLOWSHIP BAND WITH THE DETROIT JAZZ FESTIVAL JAZZ ORCHESTRA ARRANGED AND CONDUCTED BY JIM MCNEELY

**Saturday, 7:45 p.m. on the JPMorgan Chase Main Stage**

In 1997, drummer and composer Brian Blade formed The Fellowship Band with pianist Jon Cowherd, featuring saxophonists Myron Walden and Melvin Butler, bassist Christopher Thomas, and guitarist Kurt Rosenwinkel. Over 26 years, they released seven recordings: *Fellowship* (1998), *Perceptual* (2000), *Season of Changes* (2008), *Landmarks* (2014), *Body and Shadow* (2017), *Live from the Archives* (2022), and *Kings Highway* (2023).

Jim McNeely, born in Chicago, began piano lessons at six and developed a lifelong love for theory, composition, and arranging. Influenced by his jazz education at the University of Illinois, McNeely moved to New York in 1975, joining the Thad Jones/Mel Lewis Jazz Orchestra in 1978. He later performed with the Stan Getz Quartet and Phil Woods Quintet. His work as a composer flourished, leading to collaborations with the WDR Big Band, The Stockholm Jazz Orchestra, and The Vanguard Jazz Orchestra. McNeely has received ten Grammy® nominations and a Grammy® award, and he is professor emeritus at the Manhattan School of Music.



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Friday, 10:00 p.m. – 1:00 a.m. Dee Dee Bridgewater's at the Gretchen C. Valade Jazz Center

### KURT ROSENWINKEL TRIO

**Saturday, 10:30 p.m. Midtown After Hours Special  
Detroit Jazz Hall at the Gretchen C. Valade Jazz Center**

Kurt Rosenwinkel has been a distinct and prominent creative voice at the forefront of modern music for more than three decades. The American multi-instrumentalist, composer, and producer has gained international recognition for his deft artistry and unabated individualism since he first appeared on the New York music scene in 1991. His legacy as the preeminent jazz guitar voice of his generation is plainly evident on his fifteen albums as a leader, each one the inspiration for legions of musicians young and old across the globe.



### JON COWHERD

**Sunday, 10:30 p.m. Midtown After Hours Special  
Detroit Jazz Hall at the Gretchen C. Valade Jazz Center**

The Kentucky-raised, New Orleans-schooled, New York-based Cowherd is best known for his long-running partnership with drummer/bandleader Brian Blade, with whom he co-founded the Grammy nominated Brian Blade and the Fellowship Band, whose acclaimed, influential albums showcase Cowherd's stellar keyboard work and singular compositional skills. Cowherd has worked extensively with a broad array of players and singers from the jazz, pop and rock worlds including Joni Mitchell, Norah Jones, Brandi Carlile, KD Lang, Rufus Wainwright, Rosanne Cash, Iggy Pop, Glen Hansard, Cassandra Wilson, John Scofield and Lizz Wright. As an arranger, Cowherd has scored for big band, strings and symphony orchestra for Brandi Carlile, Cassandra Wilson, Lizz Wright and Brian Blade and the Fellowship Band and also composed and arranged many works for Le Coq records vocalist Andy James.



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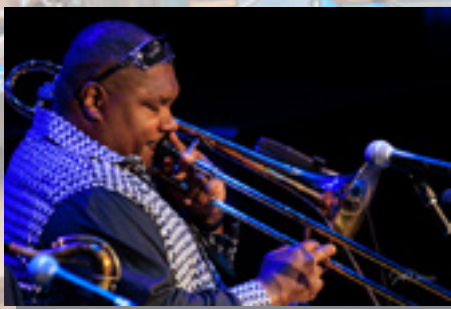
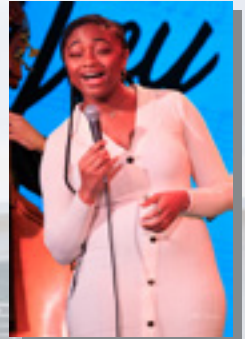
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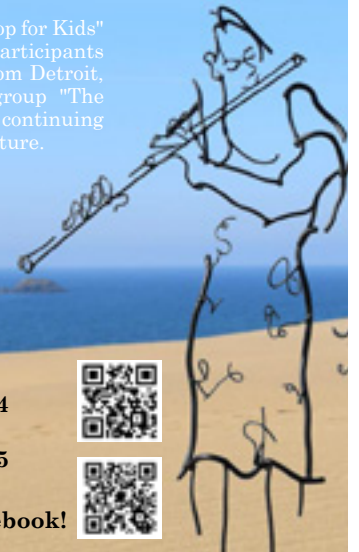
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