

AFRO-MUSICA

Saturday July 19 | Main Stage Series | Main Stage Festival Tent | 8pm

Ed 'Edo-King' Matwawana *vocals*

Peter Drakes *piano*

Elidjo Mpati *guitar / vocals*

Jeff Mosher *saxophones*

Jody Lyne

Hilya Katjinjotjimue

Maggie Joseph

Silvio Pupo *keys*

Leo Grouse *vocals / bassist*

Jerome Tomas *drummer / percussionist*

Afro-Musica, a Halifax-based African world-beat ensemble, has delighted audiences since 1992. A visually stunning audio feast, **Afro-Musica** showcases the cultural diversity of the African continent in music and dance through a repertoire of mostly original music, presented in a multitude of languages. The carefully crafted sound of **Afro-Musica** has combined traditional African roots with a fresh new sound and dazzling dance choreography that moves the spirit and the body.

Founder and bandleader **Edo-King (Ed Matwawana)** began his musical career over 25 years ago in the Kingdom of Kongo (Northern Angola), where he was born. Graduating from high school in Kinshasa, Democratic Republic of Congo (former Zaire) in 1981, a country "where music is as important as food", **Edo-King** learned all he could from the country's many street musicians. In 1983, **Edo-King** joined his family in Canada and the Afro-Musica concept began to take shape. He has performed with or without Afro-Musica before diverse audiences across Canada at events such as Calgary's AfricaDey, Harvest Blues and Jazz Festival, PEI Jazz Festival, G7 Summit, East Coast Music Awards showcases, and the Atlantic Jazz Festival.

Collaborating with other artists inside and outside of Canada, he has opened for Mary J. Blige and appeared on the same stage with artists such as Brian McKnight and Grover Washington at the St. Lucia Jazz Festival. Ed is also the owner of "Matwaking Beat Productions", and has helped develop, enhance, profile, mentor and promote many young artists in Nova Scotia and beyond.

In August 2002, Ed was honored by UMAC with a Special Achievement Award for his work in promoting urban music in eastern Canada, and in 2003, he received the National Humanitarian Griot Award for Community Service. As an ensemble, **Afro Musica** has been a five-time recipient of the African Nova Scotia Music Awards.

Discography

Diaspora Touch

Kongo ConneXion, 2003

Roots: The Current Generation, 1996

Makambo, 1996

www.afromusica.ca

Andrew Downing's Arts and Letters Ensemble

Friday July 18 | Cathedral Concert Series | Cathedral Church of All Saints | 9pm

Kevin Turcotte *trumpet*
David Occhipinti *guitar*

Andrew Downing *cello*
Max Kasper *double bass*

This new ensemble of creative instrumentalists from all walks of musical life have come together to shape and interpret all kinds of music in their own riveting, spontaneous and beautiful way.

The unique instrumentation places the group somewhere between a chamber ensemble, a string band and a jazz trio, but their musicianship and instrumental mastery allows them explode with millions of different colours and textures to create a sound that is unique and diverse. Their repertoire consists of mostly original material from within the group inspired by the likes of Kurt Weill, Erik Satie, Bernard Hermann, Johnny Cash and Elvis Costello, as well as some carefully placed covers by Michel Legrand, Duke Ellington and The Beatles.

The group features **Kevin Turcotte** on trumpet (eight-time winner of the National Jazz Award for trumpeter of the year), **David Occhipinti** on guitar (composer, bandleader and JUNO nominee who frequents the stage with some of Canada's finest jazz artists including Mike Murley and Barry Romberg) and the leader, **Andrew Downing** on cello (best known as a double-bassist and bandleader for silent film accompanists Melodeon and the JUNO Award winning Great Uncles of the Revolution).

For this performance, the group is honoured to be joined by Halifax double-bassist **Max Kasper** for the second half of the concert in which the silent film, "Impossible Voyage" will be accompanied by an original score by **Andrew Downing**.

www.andrewdowning.com

Andy Milne & Gregoire Maret

Tuesday July 15 | Commons Room Concert Series | Commons Room, Holiday Inn Select | 9pm

Andy Milne *piano*

Grégoire Maret *harmonica*

"When Milne and Maret attempted the same feats onstage, it was clear there was no safety net: relying solely on gumption and guile, the duo took chances that ultimately paid off... Milne and Maret generate significant heat." - All About Jazz

Andy Milne and **Grégoire Maret** are a groundbreaking duo. Their debut release, *Scenarios*, is an ethereal and accessible collection of interpretations, compositions and improvisations that include fresh twists and takes on Dizzy Gillespie's "Con Alma," Henry Mancini's "Moon River," as well as original tracks by both **Milne** and **Maret**.

For Geneva-born **Grégoire Maret**, who by the age of 30 was, and remains, one of the most sought after harmonica players through his work with legends Toots Thielemans and Stevie Wonder, the release marks his debut as co-leader. But with formal training from Geneva's prestigious Collège de Saussure, the Superior Conservatory of Music, and the New School for Social Research's Jazz Program, not to mention his ability to merge jazz, pop, rock, funk and R&B, he's more than up for the challenge.

For **Andy Milne**, a native of Toronto, the project offered a chance to explore his own compositions in a fresh context. Drawing inspiration from various forms of music, politics, philosophy, comedy, and science fiction, the 2007 French America Jazz Exchange Commission invited him to compose with noted French pianist Benoit Delecq, and he was voted "Rising Star Keyboardist" by Down Beat Magazine in 2004. **Andy Milne** has collaborated with artists like Ravi Coltrane, Bruce Cockburn and Carla Cook and holds an honors degree in music from York University.

Together, the album has thrust the two friends into a journey of mutual self-discovery and boundary stretching. The result is a bewitching and evocative sound, and songs that suggest cinematic visions and intriguing images with every note.

Discography

Scenarios, 2007

www.myspace.com/milnemaret

www.obliqsound.com/artists/maret_milne.html

www.gregoiremaret.com/

www.andymilne.com/

The Barriomatic Trust

Wednesday July 16 | Cathedral Concert Series | Cathedral Church of All Saints | 7pm

Mark Grant Adam *drums, vocals, noise, marimba*

Kevin Lacroix *keyboards, samples loops*

The Barriomatic Trust is the playground where **Mark Adam** and **Kevin Lacroix** get to bust out all of their toys. Between the two of them, drums, marimba, guitar, synthesizers, loops, filters, drum machines - so many buttons, so many wires, so few limbs, so much sound. Stylistic fearlessness, industrial rigour, soaring sounds, and intelligent confusion coincide to make the much talked about the **Barriomatic Trust**. It's a take no prisoners creation in response to years of jazz and classical training and performance.

Kevin Lacroix keyboards / samples loops

Kevin is a songwriter and multi-instrumentalist originally who settled in Toronto 10 years ago via Vancouver, New York, and originally Montreal. Writing, recording and performing under the pseudonym **Frank Atom**, **Kevin** has been awarded 2 Music Creator's Grants from the Toronto Arts Council. His ongoing collaboration with New York songwriter/illustrator Gideon Kendall, Cooling Pies, has yielded two independent releases and led to Kevin joining the cast of the rock-opera Dr. Wei-Wei and the Fake Brain in 2005-2006 as a one man orchestra pit, animator and projectionist. He has co-composed film and television documentary scores. In 2003, he engineered and mixed *Fig Trees* - a media installation opera by John Greyson and David Wall. In 2002, Kevin worked with David Wall as a sound designer for Bruce Mau's video installation, *Stress*. Most recently, Kevin contributed a remix to the Butchersomething release *Slaughtered*. Kevin is currently working on completing a one hour concept album that is a lament/renunciation of the American Empire. He is also getting ready to mix a record for his electro-lo-fi partnership with Dylan Hudecki (Cowlick, ex- By Divine Right) called *Guantanamo*.

Mark Grant Adam drums / vocals / noise / marimba

Drummer/percussionist **Mark Adam** has made a versatile career across Canada and around the world as a strong, creative musical voice and has lent his support to a diverse array of the best musicians this country has to offer. Mr. Adam has played with the Calgary Philharmonic Orchestra, Symphony Nova Scotia, the Evergreen Gamelan Club, has been an ensemble member and guest soloist in the New Works Calgary Ensemble, principal percussionist of the Banff Center for the Arts Orchestra under Krzysztof Penderecki and a frequent performer on CBC. His jazz credits include work with Mike Murley, Hugh Fraser and Andrew Downing as well as tours with The Dave Restivo Quintet, Carol Welsman and Tom Daniels. As well as works with the live group, **The Barriomatic Trust**, **Adam** does studio and live work with a wide range of Atlantic artists from classical to jazz to rock & pop, folk and country. **Mark** teaches at Acadia University and is one of the East Coast's most in demand percussion/music educators having been a guest artist of many universities, school boards and music festivals. Based in Wolfville, Nova Scotia, Mark shares his life with his best friend and wife Trina, their son Oliver and daughter, Avi Mae.

www.myspace.com/barriomatictrust

Bill Stevenson & Tom Easley with Geoff Arsenault

Saturday July 12 | Main Stage Series | Main Stage Festival Tent | 8pm

Bill Stevenson *piano, vocals*

Geoff Arsenault *guitar*

Tom Easley *upright bass*

"Of the hundreds, maybe thousands, of musicians I have worked with over 30-plus years in broadcasting, few have the innate talent of Bill Stevenson...his abilities and vision as an arranger, composer and performer are truly astounding." - Glenn Meisner, CBC Radio

Bill Stevenson has been performing music for over 40 years, which has led him to touring with The Doors and performing with such legends as John Lee Hooker and Amos Garrett. As a sideman Bill has recorded and/or performed with Garrett Mason, Linda Carvery, Hot Toddy, Morgan Davis, Joe Murphy and a long list of other maritime artists that reads like the who's who of Atlantic Canada's best. As radio host, music director, bandleader and now front man vocalist, **Bill Stevenson** gives life to exciting renditions of well-traveled and original material within the ten tracks included on his newest album, *For The Record*, which won Best Jazz Recording of the Year at the 2008 East Coast Music Awards.

Bassist **Tom Easley** has earned a reputation as one of Eastern Canada's finest jazz bassists. Tom co-leads the 2005 East Coast Music Award winning group, Hot Toddy with whom he has co-produced and released seven CDs while performing at major jazz and blues festivals all across Canada, Europe and the United States. Tom has been nominated three times for Bass Player of the Year by Toronto's Maple Blues Society and holds a Music Degree from St. FX in Honors Jazz Performance.

www.billstevensonmusic.ca

www.myspace.com/tomeasley

Chris Tarry Group

Wednesday July 16 | Commons Room Concert Series | 9pm

Chris Tarry *bass*
Dan Weiss *drums*
Henry Hey *piano*

Pete McCann *guitar*
Kelly Jefferson *saxophone*

"*Almost Certainly Dreaming* finds bassist Chris Tarry's quintet in electrifyingly tight form!"
- Downbeat Magazine, March 2008

The Chris Tarry Group is based in New York City and has been in existence in many different incarnations since 1994. **The Chris Tarry Group's** latest offering *Almost Certainly Dreaming* has just won a 2008 Juno Award (Canadian Grammy) for Best Contemporary Jazz Album. With seven award-winning albums ranging in scope from trio's to 15 piece mini-big bands, **Chris Tarry** has constantly pushed the envelope of jazz with the presentation of his music. Seven sold out concert tours and many festival appearances have made **The Chris Tarry Group** one of the most successful jazz groups in North America. Regular appearances in New York, Los Angeles, and Europe have increased the band's international exposure. Chris' experience playing all styles of music is a huge influence on the type of music he writes. Always eclectic, always soulful, and always memorable, The Chris Tarry Group brings you the history of contemporary jazz warmly wrapped with the ability of some of the greatest players in the world.

Chris Tarry *electric bass*

NYC based Chris Tarry hails from Canada and is one of the countries most successful and celebrated electric bass exports. With three Juno Awards for best Jazz Album, eight Juno Award nominations, and other high profile accolades he has established himself as one of North America's top musicians.

Chris's work since moving to New York in 2003 has seen him share the stage and recording studio with top musicians such as John Scofield, Bill Evans, Ben Monder, Mino Cinelu, Dave Binney, Jim Rotondi Group, Keith Carlock, Anton Fig, Donny McCaslin, Lew Soloff, Chris Cheek, Oz Noy Trio, Gene Jackson, DJ Logic, and many others.

Chris has produced 8 critically acclaimed albums under his own name and has appeared on over 100 albums around the globe as one of the world's most sought after electric bass players.

Dan Weiss *drums*

A native of New Jersey, Dan Weiss first gained wide notoriety for his unique drumming within the group of saxophonist Dave Binney. He has since gone on to become a drummer of choice for many jazz stars such as Lee Konitz, Kenny Werner, Ravi Coltrane, Wayne Krantz, Ritchie Beirac, the Jazz Mandolin Project, Uri Caine and others. Dan is a composer and bandleader in his own right and continues to wow fans with his signature sound.

Henry Hey *piano*

Henry Hey has enjoyed a widely diversified musical career in New York. He has toured and recorded with everyone from Jeff Watts, Alex Sipiagin, Bill Evans, Bill Bruford, Monday Michiru and Till Broenner to Harry Belafonte, PM Dawn, Phil Ramone, Richard Perry, and most recently extended world touring and television appearances as pianist and shared musical director for Rod Stewart. Of late, Henry has been a regular with the Alex Sipiagin

Quartet as well as the Jeff 'Tain' Watts Quartet and continues to enjoy appreciative audiences worldwide.

Pete McCann *guitar*

A regular sideman with Lee Konitz as well as the New York Nonet, Palmetto recording artist Pete McCann has carved out a place in the jazz world as a true individual on his instrument. Along with three CDs as a leader, he can be heard on recording and live with countless other greats such as Kenny Wheeler, Dave Liebman, Peter Erskine, Gary Thomas, Curtis Stigers and the Mahavishnu Project. Pete's playing and style have received wide praise and critical acclaim in many musical arenas.

Kelly Jefferson *saxophone*

One of Canada's most vaunted Tenor Saxophone players, Kelly Jefferson has gained international acclaim playing with many diverse artists around the world. Appearances with the Montreal Symphony Orchestra, The Vanguard Jazz Orchestra, Maria Schneider, Bill Holman, Ray Anderson, Phil Woods, Clark Terry, Michel LeGrand, Nicholas Payton, Brian Blade, as well as Ray Brown, Sonny Fortune, and Renee Rosnes keep Kelly busy year round.

More Praise for The Chris Tarry Group

"Tarry's excellent American debut is a resonant, single-minded bit of contemporary jazz ..."

- Downbeat Magazine (****)

"One of the best jazz groups working today!"

- All About Jazz

"(Almost Certainly Dreaming) is a very solid new album!"

- New York Times

"I don't think I've heard a tighter, more consistently cooking, more continuously uninhibited improvising jazz band than The Chris Tarry Group..."

- The Chronicle Herald

"The Chris tarry group plays contemporary jazz just as I like it, challenging and accessible!"

-Peter Kuller, Radio Adelaide, Australia

"Almost Certainly Dreaming is Chris's masterpiece!"

- Bass Musician Magazine

" (Chris') eighth and best CD stresses his ensemble writing, from the brisk bopper "An Unlikely UFO" to the swirling samba "Alien Blueprints."

- Bass Player Magazine

"After listening to this production for just a few moments, it becomes completely apparent that Almost Certainly Dreaming is contemporary jazz performance at its highest level."

- Institute of Bass Magazine

"An album that echoes with the spirit of the New York jazz scene"

- Info Monkey

Discography

Almost Certainly Dreaming, 2007

Sevyn, 1996

Sorry To Be Strange, 2006

Unition, 1995

Project 33, 2002

Groups Project, 1994

Battles of Unknown Mysteries, 2001

www.christarry.com

Dave Restivo

Doug 'Dr. Music' Riley Tribute Jam | Sunday July 13 | Stayner's Wharf Late Night Series | 11:30pm

W/ Tom Roach, & Jamie Gatti | Tuesday July 15 | Stayner's Wharf Late Night Series | 11:30pm

W/ ERA & Erin Costelo | Sunday July 13 | Commons Room Concert Series | 9pm

"...quite simply one of the finest jazz pianists of his generation that Canada can boast of..." -Roger Levesque, Edmonton Journal

Dave Restivo is one of Canada's most respected and influential jazz artists. He is a 3-time winner of the National Jazz Awards' Pianist of the Year Award, and is listed in the current edition of Canadian Who's Who. He is well known for his work with Rob McConnell's Boss Brass and Tentet, the Mike Murley Quintet, and legendary songwriter Marc Jordan. He has also performed and recorded with Dave Holland, Kenny Wheeler, John Abercrombie, Jerry Bergonzi, Mel Torme, Pat LaBarbera, Ingrid Jensen, Christine Jensen, Molly Johnson, Moe Koffman, Joe LaBarbera, Mark Whitfield, Marcus Belgrave, Joey Baron, Curtis Fuller, Stacy Rowles, Jane Bunnett, Phil Dwyer, Tim Hagans, Steve Kirby, Jeff Hamilton, Alex Acuna, Gene Bertoncini, Phillip Harper, Don Thompson, Ed Bickert, Guido Basso, P.J. Perry, Trudy Desmond, Joe Lovano, Judi Silvano, Dave Pietro, Owen Howard, John Hollenbeck, Ratzon Harris, Sheila Jordan, Jay Clayton, Donny McCaslin, Metalwood, Charles McPherson, Dave Young, Norman Marshall Villeneuve, Memo Acevedo, Dave Valentin, Luis Conte, and many others.

Dave has served on the music faculty at the Banff Centre for the Arts and St. Francis Xavier University, and currently teaches at Humber College and the University of Toronto.

<http://www.myspace.com/daverestivo>

David Virelles Quintet

Tuesday July 15 | Commons Room Concert Series | Commons Room, Holiday Inn | 9pm

David Virelles *piano*

Luis Denis *alto sax*

Devon Henderson *bass*

Ethan Ardelli *drums*

Luisito Orbegoso *percussion*

Born in Santiago de Cuba in November 1983, **David Virelles** began studying classical piano at prestigious music schools in Cuba at the age of seven, which offered a variety of influences that shaped his musical personality.

In 1999, *David* met Canadian jazz flautist/saxophonist Jane Bunnett during one of her visits to his hometown's conservatory. Recognized for her contributions to the world of Latin jazz, Bunnett would play a pivotal role in David's career and musical evolution. At 16, **Virelles** came to Canada as Bunnett's protégé. He was invited to appear on her Grammy and JUNO award nominated album, *Alma de Santiago*, which also featured some of the most remarkable artists from Santiago de Cuba.

David has toured with Bunnett's band, *Spirits of Havana* throughout the USA, Canada, Western Europe and Cuba, playing many major jazz festivals. In addition, David was featured as an arranger and performer on Jane Bunnett's JUNO nominated CD, *Red Dragonfly*.

In May of 2001, Virelles performed at the Toronto Arts Awards and began studying with some of the most prominent jazz musicians on the Toronto scene, such as Don Thompson and Brian Dickinson. Now 23, David Virelles has received numerous accolades recognizing his outstanding talent. In 2006, his quintet won the Grand Prix de Jazz General Motors - the highest distinction awarded at the Montréal Jazz Festival. The same year, he was nominated for the Canadian National Jazz Awards as Best Latin Jazz Artist, and won the CBC Galaxy Award for Rising Star. In October of 2003, he was chosen as the recipient of the first Oscar Peterson Prize, presented by Peterson himself at the ceremony held at Humber College.

David Virelles Quintet's debut album, *Motion*, highlights David's virtuosity and his bold endeavour to break free from predictable music forms.

Discography

Motion, 2007

www.myspace.com/davidvirellesquintet

Dawn Hatfield

Monday July 14 | A Love Upstream Series | 1313 Hollis St. | 9pm

Dawn Hatfield with her baritone sax, has been performing professionally since 1988. During that time, her baritone sound has been the anchoring voice of many ensembles, from sax quartets, blues bands, rock bands to contemporary music orchestras.

As a member of the Johnny Favorite Swing Orchestra, she has received both a Juno and an East Coast Music Award and has toured Canada and the U.S. extensively.

Dawn is a member of the Maple Blues Award Winning and ECMA nominated Shirley Jackson and Her Good Rockin' Daddys, The Sidecats, The Upstream Music Orchestra, The Guerilla Orchestra, The Halifax Sax Quartet, Butfunknowhere, The Josh Parkinson Project, Frank MacKay and the experimental music ensemble, Cure for Pain. When not performing with these ensembles, she frequently freelances with other artists.

Her desire to venture into many musical styles has made her a versatile musician, capable of going from the theatre stage to rock club with ease.

www.myspace.com/dawnhatfield

Duane Andrews & Bjorn Thoroddsen

Monday July 14 | Main Stage Series | Main Stage Festival Tent | 8pm

Duane Andrews guitar

Bjorn Thoroddsen guitar

"(Andrews') music might be best described as folk music played by a top jazz guitarist, and the result is refreshing and stunning. Highly recommended." -Folkworld Magazine, Germany

A virtuosic guitarist, **Duane Andrews** melds traditional Newfoundland music with its mix of French, Irish, Portuguese and English influences with Manouche (Gypsy Jazz) in the same way that Django Reinhardt infused Jazz with Gypsy melody.

An award winning multi-instrumentalist, record producer and filmmaker, **Andrews** has worked with a variety of artists including Canadian Jazz legends such as Mike Murley and Doug Riley, folk icon Ken Whiteley, Afro-Newfoundland group Mopaya, Irish fiddle master Seamus Creagh and the Chieftains to name a few. From his home in Newfoundland he has literally toured around the world with stops at the Ten Days on the Island Festival in Tasmania, the Newport Folk Festival in Rhode Island and the Montreal Jazz Festival.

A graduate of the Jazz Studies program at St. FX University, **Duane** spent several years studying music composition initially at the Conservatoire International de Paris with Michel Prady and eventually with Georges Boeuf and Regis Campo at the Conservatoire National de Region in Marseille, France.

It was during his time in France that Reinhardt's music had a profound impact on Duane. Upon returning to his home province of Newfoundland and Labrador in 2002 Duane began fusing traditional Newfoundland music with Reinhardt's style and his own original compositions. This work resulted in the release of his dynamic debut solo CD, simply titled, *Duane Andrews* and the 2006 release of his latest recording, *Crocus*.

Discography

Crocus, 2006

Duane Andrews, 2004

Bjorn Thoroddsen guitar

"I've been a fan of Björn Thoroddsen for a long time. He has in a short time become one of our greatest guitarists and even one of Europe's best jazz musicians." - Ólafur Stephensen / Dagblaðið Iceland

A previous rock renegade, Björn Thoroddsen graduated from the Guitar Institute of Technology in Hollywood, CA. in 1982. His formative years in jazz were spent in the combo of the late and soon legendary pianist Guðmundur Ingólfsson. Thoroddsen also has played in the theatre, on radio and TV, as well as with various ensembles such as The State Radio Big Band, The Iceland Chamber Orchestra, Kuran Swing and The Egill Ólafsson Tamla Band. He has appeared with numerous international artists like Niels-Henning Ørsted Petersen, Philip Catherine, Doug Raney, Jukka Lincola, Alex Riel, Deter Lockwood, Sylvain Luc, Jacob Fischer, Richard Gillis, Kristian Jörgensen and many others. Last year saw the forming of Guitar Islancio, an acoustic "chamber" jazz trio with Björn

and pop/rock veteran guitarist/composer Gunnar Þórðarson on guitars and Jón Rafnsson on double bass.

Björn started composing at an early age, his official début taking place in 1982 with the release of his first record. By now seven records with his own compositions have been published, in addition to several works of his recorded on other composers' records. Founding his first trio in 1993, Björn Thoroddsen has also been active in the field of musical education, first as a teacher at the Musicians' Union (FÍH) School of Music. He was principal of the New Guitar School (Nýi Gítarskólinn) 1987-1992. A charter member of the New Music School (Nýi Músikskólinn), he has held the post of headmaster there since 1994, and has to date written 3 books for guitar students, Jazz, Rock and Blues (1982), Gítarbókin, vols. 1 (1993) and 2 (1995).

Discography

Jazz í Reykjavík, 2002

Gítar Íslandico, 1999

Hvar sem sólin skin, 1999

BT Jazz gítar, 1997

Af Niðafjöllum, 1992.

Við göngum svo léttir, 1993.

Quintett, 1988.

Plús, 1986

Björn Thoroddsen, 1984

Svíf Hljóðriti, 1982

www.duaneandrews.ca

www.bjornthoroddsen.is

Ensemble Rémi-Jean LeBlanc

Friday July 18 | Stayner's Wharf Late Night Series | 11:30pm

Samuel Joly drums
Jean-Sébastien Williams guitar
John Roney piano and keyboards
Rémi-Jean LeBlanc bass

Ensemble Rémi-Jean LeBlanc is composed of four exceptional musicians that all perform in different musical circles in the Montreal region. The influences, mostly deriving from jazz, funk and pop music, create a distinct ensemble sound because of the unique musical background of each member.

The music, deeply rooted in groove, is greatly generated by improvisation and spontaneity while always respecting the intricate arrangements. The meltingpot of influences offers an exciting direction in the music filled with many colors, dynamics, and textures.

After only one year, the group was able to perform in several Canadian cities, where they had unexpected success, forged a distinguishable sound, and record most of the repertoire, which will be released in the near future.

Samuel Joly drums

Protégé of the great Québec drummer, Paul Brochu, Samuel Joly is one of the most important talents that Quebec has produced in the new generation of musicians. At age 21, already very well established on the Montreal pop music scene, he performs with the most important pop artists, such as Ginette Reno, Grégory Charles, Pierre Robichaud, and Marie-Ève Janvier. Even before finishing his music degree at University of Montreal, he started touring Canada and the United States as well as recording and producing records for many up-and-coming pop artists.

Jean-Sébastien Williams guitar

From the Montreal region, Jean-Sébastien Williams is a graduate of the Concordia University music program. He quickly made a name for himself by performing and recording extensively with Montreal based musicians. Reputated as much in the jazz community as in the Montreal funk/R&B/world music scene, his talent enabled him to travel many times to Europe and Africa to perform in some of the most important jazz and world beat festivals. J-S is presently one the most in-demand guitarists in Québec.

John Roney piano and keyboards

John Roney is a prolific performer as much in the jazz world as in the classical world, a very talented composer, a recording artist on most of the Canadian jazz labels, and also a dedicated educator. Every year, you can catch him accompanying world-renowned classical singer Nathalie Choquette all over Canada, Europe, and Asia as well as performing in jazz contexts with ensembles like the Rémi Bolduc Ensemble, the Effendi Jazzlab, and the Chet Doxas Quartet. Outside of performing, he directs his own recording projects, writes music for film and musicals, and teaches at Cégep Marie-Victorin.

Rémi-Jean LeBlanc bass

Originally from New-Brunswick, Rémi-Jean LeBlanc graduated from the music program at Université de Montréal in 2005. After finishing his undergrad degree, he became very active on the Montréal jazz scene by performing with many established artists like Yannick Rieu, David Binney, Ginette Reno, Steve Amirault, Jean Beaudet, François Bourassa, and Frank Marino, just to name a few. Even at a very young age, music allows him to perform internationally several times a year. He has also recently been noticed as a talented composer.

www.myspace.com/remiJeanleblanc

ERA & Erin Costelo

Sunday July 13 | Commons Room Concert Series | 9pm

ERA

Dave Restivo – piano

Mark Grant-Adam – drums

Tom Easley – bass

Three of Canada's finest creative musicians come together to explore and perform music that culminates from the shared experience of their very diverse and acclaimed careers. Already featured on CBC's Jazzbeat, thoughtful, engaging, provocative and unexpected are a few of the words that might begin to describe the music of Dave Restivo and ERA. What is ERA? Well, it is Easley, Restivo and Adam, it is the Easily Restive Atom and heck, it is even the Equal Rights Amendment.

Dave Restivo piano

See David Restivo (pg. ??) for bio

Tom Easley bass

Bassist, composer, and educator Tom Easley has earned a reputation as one of Eastern Canada's finest jazz bassists. Tom co-leads the 2005 East Coast Music Award winning group, Hot Toddy. With Hot Toddy he has co-produced and released seven CDs while performing at major jazz and blues festivals all across Canada, Europe and the United States. The group also presents educational workshops to schools throughout the Maritimes, which focus on performance, professionalism and composition. Tom has twice been nominated for Bass Player of the Year by Toronto's Maple Blues Society. During the 1990's Tom co-lead and produced two CD's of original jazz for the maritime group Out of Order.

Tom began playing bass at the age of nine and eventually went on to graduate from St. Francis Xavier University with a B.A., Honours in Jazz Performance.

Mark Grant-Adam drums

Drummer/percussionist Mark Grant-Adam has made a versatile career across Canada and around the world as one of Canada's strong, creative musical voices and has leant his support to a diverse array of the best musicians this country has to offer. Mr. Adam's jazz credits include work with Mike Murley, Hugh Fraser and Andrew Downing as well as tours with The Dave Restivo Quintet, Carol Welsman and Tom Daniels. He currently works with his own band, The Barriomatic Trust and does studio and live work with a wide range of Atlantic artists from Classical to Jazz to Rock/Pop, Folk and Country. Mark teaches at Acadia University and is one of the East Coast's most in demand percussion/music educators having been a guest artist of many universities, school boards and music festivals

Discography

ERA: Live In Wolfville, 2006

Erin Costelo voice

From Willie Nelson to the Talking Heads, Erin Costelo's warm and accomplished vocals reflect an eclectic range of influences that have made both music fans and critics sit up

and take notice. Erin is a singer/songwriter, pianist, multimedia artist, composer, sound artist and electronic musician from Halifax, Nova Scotia, and from the first, ghostly notes of her debut release, *The Trouble and the Truth*, she sets the mood for what can only be described as a unique artistic experience.

Made up of piano led compositions that divide their focus between jazz-informed songwriting and playful experimental arrangements, the album's seven tracks avoid any kind of convention; instead, her work embraces a hushed intimacy through lyrics that deliver a depth and perspective rare so early in an artist's career.

Discography

The Trouble and the Truth, 2007

www.erincostelo.ca

Gypsophilia

Monday July 14 | Main Stage Festival Tent | 8pm

“Nova Scotia’s most outrageous party band!” Stephen Pederson, Chronicle-Herald

Gina Burgess violin
Ross Burns guitar
Adam Fine double bass
Alec Frith guitar
Dani Oore saxophones, flute
Sageev Oore piano, Fender Rhodes,
melodica, accordion
Nick Wilkinson guitar

Taking inspiration from the music of the legendary French jazz guitarist Django Reinhardt, Halifax’s Gypsophilia combines hot jazz and European gypsy music, adding their own modern edge and fusing elements of tango, klezmer, funk, and classical into their original music. Admired by listening and dancing audiences young and old, the group’s passionate, exciting and sophisticated sound has quickly catapulted them to unprecedented jazz popularity in Nova Scotia.

Not simply a Gypsy-jazz cover band, Gypsophilia’s unique voice comes from the fusion of the members’ diverse musical and artistic backgrounds, as well as from their own innovative and eclectic repertoire. Adam Fine’s dynamic and inventive bass work drives Gypsophilia, while guitarist Nick Wilkinson’s exciting, propulsive rhythm is the core of the band’s dynamic sound. Guitarist Ross Burns’ intense soloing and improv-ability is integral to the band’s hard driving swing, and guitarist Alec Frith’s contributes consistently smooth soloing and crafty compositions. Classically trained violinist Gina Burgess’ superlative technique and keen ear make her a first-rate improviser, and Sageev Oore’s multiinstrumental talent – on piano, harpsichord, Fender Rhodes, accordion and melodica – adds a variety of textures to music. In addition to his startling accomplishments as an improviser, composer, and saxophonist Daniel Oore’s incredible musical ability and charismatic stage antics have made him the band’s unofficial leader and dominant musical voice. You never really know what to expect when this seven-piece takes to the stage.

Since their immediately hailed debut at the 2004 TD Canada Trust Atlantic Jazz Festival, Gypsophilia has been busy playing numerous club shows, private functions, fundraisers and formal concerts, regularly attracting sold-out crowds. Performance highlights include a number of swing dance parties (co-produced by JazzEast), and performances at the TD Canada Trust Atlantic Jazz Festival (2004, 2005, 2006), the Rimouski FestiJazz International (2006), Fredericton’s Harvest Jazz and Blues Festival (2006) and the Deep Roots Festival in Wolfville (2006). In all of these contexts, Gypsophilia’s efforts to new musical ground have been met with great enthusiasm and support from listeners.

Discography:
Minor Hope 2007

www.gypsophilia.org

Harris Eisenstadt's Toronto Quartet

Friday July 18 | 1313 Hollis | 9pm

Harris Eisenstadt drums
David Mott baritone sax
Sara Schoenbeck bassoon
Matt Brubeck cello

Harris Eisenstadt's Toronto Quartet is an evocative and experimental ensemble sometimes bordering on the avant-garde. The group features an eclectic combination of instruments, with Eisenstadt on drums; Matt Brubeck, cello; David Mott, baritone saxophone and Sara Schoenbeck, bassoon. All four members compose the group's material, which can recall a variety of musical sources, ranging from Igor Stravinsky and Béla Bartók to Archie Shepp. Eisenstadt has performed with Yusef Lateef, Butch Morris, Sam Rivers and others. Brubeck, the son of jazz legend Dave Brubeck, has worked with a wide array of artists outside of jazz, including Tom Waits, the Dixie Chicks and Natalie MacMaster. Schoenbeck has performed with Anthony Braxton, Vinny Giola and Wayne Horvitz among others. Mott has shared the stage with a variety of performers, including Gil Evans, Stevie Wonder and Jane Ira Bloom.

www.myspace.com/jaliba

www.harriseisenstadt.com

Hilario Duran Trio

Monday July 14 | Commons Room Concert Series | 9pm

"Hilario Durán is an unparalleled pianist, as well as being a composer and arranger of the first order... one of the greatest Stone and Spin Cuban pianists of the 20th Century."

- Chucho Valdés

Widely known as one of the greatest virtuoso jazz pianists to emerge from Havana, Cuba, Hilario Durán is a JUNO award-winning composer, arranger, producer and performer of international acclaim.

He first became well-known as a member of Arturo Sandoval's band from 1981 to 1990; playing both piano and keyboard, he has shared the stage with legendary musicians such as the late Dizzy Gillespie, and composer/arranger Michael Legrand.

In 1990, Hilario formed his own band, Perspectiva, which toured successfully through Latin America and Europe. One year later, Hilario provided piano accompaniment on Jane Bunnett's JUNO Award winning CD, Spirits of Havana.

By 1995, he decided to launch a solo career, and has since gone on to become a JUNO Award winning artist on his own with his 2005 release, New Danzón.

Now residing in Canada, Hilario Durán has become an integral part of the Canadian music scene. He is a member of the jazz faculty at Humber College, acting as both an adjunct piano professor and ensemble director. Hilario is currently working as a composer with the classical ensembles of Gryphon Trio, and Quartetto Gelato.

Melding the traditional with sophisticated be-bop and technical savvy, his sound is a musical celebration that demonstrates the joy of the reunion, great energy, spontaneity, and creativity.

Discography
From the Heart, 2006

Encuentro en La Habana, 2005

New Danzón, 2004

Habana Nocturna, 1999

Killer Tumbao, 1997

Francisco's Song, 1996

Havana Remembered, 2001

www.hilarioduran.com

Holly Cole

Sunday July 13 | Main Stage Festival Tent | 8pm

"Cole's voice: smoky, though not quite sultry; as sly as it is sexy; and brimming with adventure bordering on recklessness. And it bears an alluring touch of darkness, though it's not without a mitigating hint of optimism" -The Wall Street Journal

Canadian vocalist Holly Cole isn't one of those artists who falls into any one category. Her smoky voice is sultry, yet she's ironically humorous and candid while reshaping traditional standards and pop classics.

Cole was a New Year's baby born in Halifax, Nova Scotia in 1963. When Cole was 16, her brother took off for the prestigious Berklee College of Music in Boston. Cole joined her brother and his pals for an eight-week stint one summer. This break would ultimately lead Cole to her musical calling.

In 1983, Cole left Halifax for Toronto in search of a musical start. She gigged in and around the Queen Street music scene. Within two years, she formed the Holly Cole Trio with bassist David Piltch and pianist Aaron Davis. They spent the next year crafting a warm jazz minimalist style. Alert Music's Tom Berry was taken by the trio's sharp presentation and offered the Holly Cole Trio a deal in 1989. Their debut, *Girl Talk*, was released in 1990 and the Holly Cole Trio were nearly stars in Canada. Two years later, they landed a contract with Blue Note's Manhattan imprint and issued the sensual *Blame It on My Youth*. It went on to sell 200,000 copies worldwide while also earning high praise in Japan.

The Holly Cole Trio was experimenting with pop elements by the time they recorded their 1993 effort *Don't Smoke in Bed*. The trio's rendition of Johnny Nash's "I Can See Clearly Now" became a crossover hit and highlighted the group's changing direction.

The edgy and unpredictable *Temptation* appeared in 1995. Cole's choice to cover classics by gravelly crooner Tom Waits was ambitious. The formula worked for her, and she reworked material by Joni Mitchell, Mary Margaret O'Hara, and the Beatles for *Dark Dear Heart* (1997). The Holly Cole Trio then went by Cole's solo moniker; Piltch and Davis remained with her, and *Romantically Helpless* followed in fall 2000. She released her first holiday-themed album, *Baby, It's Cold Outside*, in 2001, but returned to her eclectic style with *Shade* in 2003 and *Holly Cole* in 2007.

Discography

Girl Talk, 1990

Blame It On My Youth, 1991

Don't Smoke In Bed, 1993

Temptation, 1995

It Happened One Night, 1996

Dark Dear Heart, 1997

Treasure, 1998

Romantically Helpless, 2000

Baby It's Cold Outside, 2001

www.hollycole.com

John Taylor

Saturday July 12 | Commons Room Concert Series | 9pm

"Taylor played as if the piano were his orchestra, always intriguing and filled with sumptuous chords, groove-alerting cross-rhythms and nimble lines. His playing is strikingly original and immediate, as if the piano has revealed all kinds of secrets to him that are kept from most other musicians..." -Peter Hum, Ottawa Citizen

John Taylor first came to the attention of the jazz audience in 1969 when he partnered saxophonists Alan Skidmore and John Surman. He was later reunited with Surman in the short-lived group Morning Glory and in the 1980's with Miroslav Vitous's quartet. In the early 1970s he was accompanist to the singer Cleo Laine and started to compose for his own sextet.

In 1977 John formed the trio Azimuth, with Norma Winstone and Kenny Wheeler. The group was described by Richard Williams as "...one of the most imaginatively conceived and elicately balanced contemporary chamber-jazz groups'.

The 1980s saw John working with groups led by Jan Garbarek, Enrico Rava, Gil Evans, Lee Konitz and Charlie Mariano as well as performing in duo contexts with Tony Coe and Steve Arguelles. Composing projects included a commission for the English choir Cantamus with Lee Konitz and Steve Arguelles and pieces for the Hannover Radio Orchestra with Stan Sulzmann.

John is currently a member of Kenny Wheeler's quartet and large ensemble and performs in duo and quartet settings with John Surman. During the 1990s he made several recordings also for ECM with Peter Erskine's trio with Palle Danielsson on bass. In 2000 John made a new collaboration with Azimuth and the Smith Quartet for the Weimer Festival. Also in that year he recorded 'Verso' with Maria Pia De Vito and Ralph Towner.

John celebrated his 60th birthday year in 2002 with a Contemporary Music Network Tour in which he presented his new trio with the drummer Joey Baron and Marc Johnson on bass. The tour also featured the Creative Jazz Orchestra playing John's composition 'The Green Man Suite'. In July 2002 John received the BBC Jazz Award for 'Best New Work' for this suite.

John has been professor of Jazz Piano at the Cologne College of Music since 1993 and became a Lecturer in jazz at York University in 2005.

Discography

Solo, 1992

Insight, 2003

Songs & Variations, 2005

Angel of the Presence, 2006

www.johntaylorjazz.com

Ken Shorely

(w/ Sanctuary) | Tuesday July 15 | Concerts in the Cathedral of All Saints | 7pm

Ken Shorely focuses primarily on the drumming styles and rhythmic traditions of India and the Middle East, with additional exploration into West African music. He performs on a wide variety of drums – especially the Turkish darabuka, the Nigerian udu, the Arabic riq, the South Indian kanjira, and the North Indian tabla.

Like many Canadian percussionists, Ken studied intensively with the master South Indian musician Trichy Sankaran. As well, he has a background in European orchestral percussion, and is deeply obsessed with gongs, bells, cymbals and other resonant metallic sounds.

A strong improviser who has never met a time signature he doesn't like, Ken most enjoys exploring subdivision, cross-rhythm, texture and well-placed silence.

Ken is a member of the world music fusion group Talambra. He has also recently appeared as a guest with Indo-jazz group Autorickshaw, the traditional Quebecois group Matapat, Halifax's dynamic El Viento Flamenco, the Quey Percussion Duo, and the Ottawa-based Indian folk ensemble, Galitcha.

Discography

Sekaralit, 2008

Nonagon, 2002

Waterwheel, 1999

www.kenshorely.com

Kinan Azmeh, Dinuk Wijeratne & Mayookh Bhaumik

Thursday July 17 | Concerts in the Cathedral of All Saints | 7pm

Kinan Azmeh – Clarinet
Dinuk Wijeratne– Piano
Mayookh Bhaumik– Tabla

Original compositions and improvisations from a young trio with a startlingly fresh sound: Syrian clarinetist Kinan Azmeh, Sri Lankan pianist Dinuk Wijeratne, and Indian Tabla virtuoso Mayookh Bhaumik.

After a sensational debut in Washington DC last year, it was clear that the Azmeh-Wijeratne-Bhaumik trio had finally placed these three diverse talents on the same creative page. Azmeh's hallmark clarinet sound is characterized by his wailing, dusky melodic lines. Bhaumik in turn is able to make his hand drums sing in many colours. But perhaps most defining of the trio's sound world is what Wijeratne manages to conjure out of the piano. Undeniably unique, he plays it both outside and in, evoking sitar, harp and percussion with flair and imagination.

The trio's music moves effortlessly between Middle Eastern and South Asian influences, hinting at contemporary Jazz and Western Classical idioms along the way. A haunting, exhilarating, and often moving sonic experience.

Kinan Azmeh clarinet

Kinan Azmeh is the only Syrian and first Arab to win the first prize at the Nicolay Rubinstein international youth competition in Moscow, Russia, 1997. He holds two BA degrees, one in Clarinet performance from Damascus high institute of music and drama where he studied with Anatoly Moratof, and BSc in Electrical Engineering from the University of Damascus. He completed his Masters degree and graduate diploma in music from the Juilliard School in New York, studying with Charles Neidich.

Born in Damascus, Syria in 1976, Kinan studied at the Arab conservatory of music in Damascus with Shukry Shawkey and Nicolay Viovanof. He has appeared as a soloist in performances around the world including solo appearances at the Tchaikovsky grand hall in Moscow in 1997, Solo performances with the Syrian National Symphony Orchestra during its first American tour (UCLA's Royce hall, Orange County performing arts center, Los-Angeles, USA) with Solhi Al-Wadi conducting, BBC Proms festival at the Royal Albert hall, London, the premiere of two clarinet concertos written for him by Dutch composer Guus Janssen at Lincoln center in New York, and by Zaid Jabri at the opening of the Syrian opera house 2004.

As principal clarinetist, Kinan performed under the baton of reputed conductors such as John Adams, Roger Norrington, Daniel Barenboim, James DePriest, Charles Dutoit, Itzhak Perlman, Julius Rudel, Larry Rachleff, Ahmad el Saedi, and Solhi Al-Wadi . In addition to his interest in Classical Music as a soloist, Chamber Musician and Orchestra member, he enjoys improvising on his Clarinet and tenor Saxophone. He has appeared as soloist with Sylvain Kassab, Marcel Khalife, Elliott Sharp, Kani Karaca and Hot House Jazz Band, as well as being member of the New York-based NEOLEXICA group and the Syrian pop group "Kulna Sawa".

Kinan co-started the ensemble "Hewar" with Issam Rafea in the year 2003 and led the

group in two American tours 2004, 2005, including performances at the reputed Kennedy center. He is also a frequent guest faculty at the Apple Hill Center for Chamber music in New Hampshire.

Kinan's compositions include works for solo Violin, Solo Clarinet with Max/Msp, works for mixed quintets and interactive works for Clarinet, computers and live illustrations with artist Kevrok Mourad as well as the original sound track for the film "Rigodon" by Keith Sicat and Sari Dalena and "Not for sale" and "the day i died" by the Iranian film maker Maryam Keshavarz.

www.kinanzameh.com

Dinuk Wijeratne piano

Sri Lankan-born Dinuk Wijeratne is currently Resident Conductor of Symphony Nova Scotia, Music Director of the Nova Scotia Youth Orchestra, and equally active as a composer and improvising pianist. Dinuk grew up in Dubai, United Arab Emirates, before taking up composition studies at the Royal Northern College of Music (RNCM), Manchester, U.K. The premiere of his Concerto for Percussion (2000) for Adrian Spillett led to professional commissions from leading U.K. ensembles such as 4-Mality Percussion Quartet and the Apollo Saxophone Quartet. As pianist for the RNCM Big Band and Jazz Ensembles, Dinuk performed original jazz compositions with Ed Thigpen, Victor Mendoza, Nikki Illes, Guy Barker, Gerard Presencer, Julian Argüilles, Mark Nightingale, John Dankworth, and Tim Garland. Concurrently, Dinuk made his conducting debut with the RNCM Opera, and has since conducted his own works with the Henley Symphony Orchestra and other U.K. ensembles.

In 2001, Dinuk was invited by composer John Corigliano to join his studio at New York's Juilliard School. Dinuk's chamber concerto, About Sankhara (2003), was commissioned by the New Juilliard Ensemble and was the first work by a Sri Lankan composer to be performed at Lincoln Center. Dinuk was also composition fellow at the 2002 Pacific Music Festival in Sapporo, Japan, and was appointed Artist-in-Residence by the Performing Arts Foundation at International House for the 2003/04 season. Conducting studies followed at New York's Mannes College of Music under the tutelage of David Hayes. Soon after, Dinuk made his Carnegie Hall debut as a conductor, composer and pianist, performing with Yo-Yo Ma and the Silk Road Ensemble. Dinuk's 2004 commission, Power Play, in collaboration with choreographer Janaki Patrik and the New York Kathak (North Indian dance) Ensemble, culminated in a week's run of performances. Another Kathak project took Dinuk to Los Angeles in 2006 to work with choreographer Bhairavi Kumar and Tabla virtuoso Mayookh Bhaumik.

A firm believer in the universality of music, Dinuk founded the cutting-edge New York-based multimedia group NEOLEXICA in 2003 together with Turkish DJ Umut Gokcen, Silk Road Ensemble artist Kevork Mourad from Armenia, and Syrian clarinetist Kinan Azmeh. The quartet synesthetically combines live illustration with a uniquely multinational blend of acoustic & electronic music. Dinuk and Kinan Azmeh continue their longstanding recital partnership of original compositions and improvisations which explore new sonorities and Middle Eastern and South Asian influences. Dinuk's recent activities include his conducting debut with the National Arts Centre Orchestra, the debut of his new acoustic trio in Washington, D.C., and the premiere of his new work for solo piano: ColourStudy in Rupaktaal. Inspired by the intricate and virtuosic music of classical Indian Tabla, this work was commissioned by its dedicatee David Jalbert for the Music Toronto

series. Dinuk is the recipient of Juilliard and Mannes scholarships; two Countess of Munster composition grants; the Sema Jazz Improvisation Prize; the Soroptimist International Award for Composer/Conductors; and the Sir John Manduwell Prize – the RNCM's highest student honor. His music and collaborative work embrace the great diversity of his international background and influences.

Dinuk Wijeratne tabla

Mayookh Bhaumik

Mayookh Bhaumik was born on November 14, 1977 in New Jersey. He began performing on television, radio, and various stages from the age of five. He was acknowledged as a child prodigy by Ustad Ali Akbar Khan in 1981 at the age of four. At seven, he won the NY State Under 18 Science Award for creating an original string instrument.

Mayookh returned to India to train under Pandit Jnan Prakash Ghosh and is currently under the training of Ustad Sabir Khan of the Farukhabad Gharana. He also studies under Kathak legend Padmabhushan Pandit Birju Maharaj.

Mayookh entered the music industry very early and was a studio musician by age twelve. He has played with various artistes of global repute including: Ustad Vilayat Khan, Ustad Amjad Ali Khan, Ustad Sabir Khan, Pandit Birju Maharaj, Pandit Jasraj, Pandit V.G. Jog, Pandit Monilal Nag, Pandit Ramesh Mishra, Tarun Bhattacharya, Siddharth Chaudhuri, Mani Shankar, Niladri Kumar, Farukh Fateh Ali Khan and Jean Michel Pilc.

Currently managed as a recording artiste by Jon Waxman Associates, he is a nominated associate of the Grammy Awards Committee (National Academy of Recording Arts and Sciences - NARAS) being the youngest Asian on the board to date.

He is featured on over fifteen released and internationally marketed albums, including his own solo album "The Beginning" on Gathani Records, and also with Pandit V.G. Jog, Smt. Purnima Chaudhuri, Ustad Sabir Khan, Pandit Ramesh Mishra, Siddharth Chaudhuri and Mani Shankar.

In August of 2000 Mayookh and brother Mainak, a noted filmmaker of Calcutta, founded Black Coffee Productions, a grassroots organization that brings classical arts to the youth of India through open public performances, a first in the history of the Indian classical music scene.

He has also composed music for films and ads in India and the United States including "Vola's Ticket" and "Aashi".

Kojo

Wednesday July 16 | Main Stage Festival Tent | 8pm

Alex Atiol – lokemi

Charles Lokonyen – lokemi

Philip Lopeyo – lokemi

Woody Woods – percussion

Tony Tucker - percussion

Kojo is a Halifax-based lokemi (or thumb piano) band, playing an upbeat style of traditional Sudanese folk music. Formed in Halifax in the summer of 1995, the Band has performed at numerous festivals, including the Evolve Music Festival, the African Chicken and Goat Festival, and the Atlantic Jazz Festival. Kojo has traveled twice to Montreal where they played the prestigious Nuits d'Afrique Festival. The thumb piano is one of Africa's oldest instruments dating back to the 11th Century. The instrument is known by many names, including mbira, kalimba, lokembe, and lokemi, and consists of a small wooden box with metal strips attached which are specially cut and tuned to resonate when plucked with the thumbs. The instruments come in different sizes from alto to bass and when played in unison they have a sweet and soothing sound similar to that of the harp or like raindrops on a tent. The poly-rhythms have a particularly hypnotic sound and when accompanied by singing and percussion provide a strong momentum that has been compared to modern 'trance' music.

Laila Biali Trio

Sunday July 13 | Main Stage Festival Tent | 8pm | Monday July 14 | Stayner's Wharf
Late Night Series | 11pm

"A winning combination of confidence and command that promises only good things..."
-Mark Miller, Globe and Mail

From the moment composer pianist and singer Laila Biali broke onto the music scene in her early twenties, audiences and critics identified her as an artist with a singular sound evolving from a broad and eclectic blend of influences. From Chopin to Keith Jarrett, Joni Mitchell to Bjork, to becoming wonderfully her own, Laila Biali has been honoured as both SOCAN Composer of the Year and Keyboardist of the Year at the 2005 National Jazz Awards, and has showcased her original music at world-class venues spanning three continents, including New York City's Carnegie Hall, the acclaimed North Sea Jazz Festival in Rotterdam, and the International Jazz Festival in Lima, Peru.

One of Laila's most prominent qualities is her musical diversity; not limited to one genre, she is an incredibly versatile musician who can seamlessly move between all styles of music. This versatility comes as no surprise, since Laila's own compositions typically cross several different genres, putting her music in a category all its own. Her versatility has won her international recognition and touring engagements with top-tier artists over the past few years - from jazz trumpeter Chris Botti, to sophisticated singer-songwriter, Paula Cole, and platinum recording artist, Suzanne Vega.

Laila's latest project for CBC Records, *From Sea to Sky*, which showcases an all-star cast of players including Don Thompson, Guido Basso, Phil Dwyer, Rob Piltch, George Koller, and Larnell Lewis, was released in June 2007 to rave reviews. The Toronto Star named it a "surefire winner" (four out of four stars); the Montreal Gazette called it an, "exceptional recording" by an "extraordinary talent (with cause for) celebration and recognition" (five out of five stars – Instant Classic); and the Vancouver Province claimed, "this screams 'JUNO.' It even whispers 'Grammy.' Superb."

Aside from her very active performing schedule, Laila is also frequently invited to join the faculty at Stanford University for the widely-acclaimed Stanford Jazz Workshop, where she has spent several summers teaching and performing. In response to her expanding international presence, Laila has recently moved to New York City, and plans to divide her time between Toronto and New York over the next few years.

Discography

From Sea To Sky, 2007

Introducing the Laila Biali Trio, 2005

Laila Live, 2006

www.lailabiali.com

Lisle Ellis

Thursday July 17 | A Love Upstream Series | 9pm

Lisle Ellis is a multifaceted creator whose work reflects his interests in music, visual art, computers/technology, and community. As a composer and improviser-bassist his oeuvre spans three decades and two countries and has brought him international recognition as an artist with an exceptional vision. Some critics consider him to possess an important voice and to have made a significant contribution to the field of experimental music. Recent years have also brought him attention as a creator of computer/electronic music and as a visual artist.

Ellis began playing electric bass in his teens and worked professionally from an early age in numerous environments including studios, radio & tv shows, and even strip clubs. When his teacher and mentor, Walter Robertson, suddenly died in 1974, Ellis abandoned his studies at a music conservatory in Vancouver, Canada in favor of the seminal, and now legendary, Creative Music Studio in New York. There, over a period of several years, he had intimate contact with the vital NYC music scene at a time of surging changes and extraordinary developments.

Lisle Ellis, as the 1986 winner and first recipient of Canada's prestigious Frederick Stone Award -- given annually to a musician for integrity and innovation -- affirms the pioneering role he played in the development of improvised and experimental music in his native Canada. Particularly, in Vancouver in the early 1980's, and the late 80's in Montreal, Ellis was a conspicuous activator of musician alliance organizations, performance venues, and concert series presentations. One collective in particular, Vancouver's New Orchestra Workshop, is still active nearly thirty years later.

Almost immediately after relocating to the United States in 1992, Ellis's music began to attract attention and acclaim on a global level. His recording, *Kaleidoscopes: The Ornette Coleman Songbook* (Hat Art), with pianist Paul Plimley, was given five stars in *Downbeat Magazine* and has been hailed as a modern masterpiece.

Ellis's distinct instrumental voice has been heard in a multitude of concerts on the world stage in the company of legends of the avant-garde such as Paul Bley, Peter Broetzmann, Andrew Cyrille, Joe McPhee, and Cecil Taylor; leading contemporary players Marilyn Crispell, Dave Douglas, Fred Frith, and John Zorn, and on more than 40 recordings for international labels such as Black Saint, DIW, and Hat Art, and New World.

Currently, Ellis's principal interest is in developing an electro-acoustic architecture he calls string-circuitry-confluence. Secondary to that are projects such as his long standing trio with Larry Ochs and Donald Robinson called *What We Live*, *Di Terra*, an Italy based trio with Alberto Braidà and Fabrizio Spera, and duos with pianists Paul Plimley and Mike Wofford.

Ellis lives in New York City.

Selected Discography

What We Live On Tour in France, 2002

What We Live Quintet for a Day, 1999

Patrick Brennan Saunters, Walks, Ambles, 1998

What We Live, 1998

Lisle Ellis Children in Peril, 1997
What We Live Never Was, 1996
Lisle Ellis What We Live, 1996
Lisle Ellis What We Live Fo(u)r, 1996
Lisle Ellis What We Live Fo(u)r, 1994
McPhee/Ellis/Plimley SweetFreedom-NowWhat?, 1994
Lisle Ellis Elevations, 1993
Plimley/Ellis/Bendian, 1992
Plimley/Ellis Kaleidoscope, 1992
Plimley/Ellis/Cyrille When Silence Pulls, 1990
Plimley/Ellis Dix Versions, 1989
Plimley/Ellis Both Sides of the Same Mirror, 1989
www.lisleellis.com

L'Orkestre des pas Perdus

Thursday July 17 | Main Stage Festival Tent | 8pm

"...one of the most invigorating shows of the festival...the alt-jazz ensemble effortlessly crossed the boundary with Mingus-meet-Zappa aplomb, swinging, blaring, and joking through an improv-careening set..." -Dan Ouellette / Down Beat

L'orkestre Des Pas Perdus (O.P.P. for short, liberally speaking the Lost Steps Orchestra) is a six to nine pieces brass band made up of a sousaphone, a trombone, a trumpet, soprano, alto and tenor saxophones and drums. Full of humour and highly energetic, this group draws from various contemporary currents and timeless material, breathing new and inventive dimensions into music, to the great delight of the audience.

With this type of instrumentation, there is an inevitable difference, a sort of meeting of circus music and surrealist cabaret, with strong influence of jazz, funk and fun...

The musicians that make up O.P.P. are from solid jazz and musique actuelle/improvising music backgrounds, having performed with a wide cross section of Montreal's best and musicians from elsewhere.

Established in 1993, O.P.P. has done concerts in Mexico, Taiwan, Portugal, Spain, France, U.S.A. and in major jazz festival's in Canada. They have already some's music played on TV program in Japan.

L'Orkestre des Pas Perdus in concert is a generous mix of music for brass and other metals, original compositions and colourful and imaginative arrangements, the whole interpreted in an energetic and joyous musical happening, exploding into a fanfare of entertainment.

Discography

Projet 9, 2007

Maison Douce Maison , 1998

Monday Cuivro , 2004

T'auras pas ta pomme, 1996

www.oppmusik.com

Matt Brubeck

Tuesday July 15 | A Love Upstream Series | 9pm

"Matt Brubeck's facility with the instrument, bowing or plucking, seems to allow him to play whatever occurs to him." - Doug Ramsey, RiffTides

Matt Brubeck is a composer/performer specializing in improvisation on the cello. Classically trained, with a Master's in cello performance from Yale, Matt is at ease in multiple genres and has taken his cello improvisation skills into diverse musical territories. He also plays piano and bass.

Presently residing near Toronto, Matt performs with a wide range of jazz and improvising artists. Current projects include Brubeck Braid, a duo with pianist David Braid. Brubeck Braid's critically acclaimed CD, *Twotet/Deuxtet* (2007) was recently nominated for a JUNO award as well as a National Jazz award. Matt also plays with Ugly Beauties, a trio with pianist Marilyn Lerner and drummer Nick Fraser; and Tallboys, a trio with guitarist Kevin Breit and percussionist Jesse Stewart. Matt and his father, Dave, are also collaborating on a project with cellist Yo-Yo Ma. Brubeck Braid and Tallboys made appearances at various Canadian Jazz Festivals in the summer of 2007. In 2008 Brubeck Braid will be touring China and Ugly Beauties will be recording their first CD on the Ambience Magnetique label.

During his many years in San Francisco, Matt collaborated with many musicians, including Ben Goldberg, Carla Kihlstedt, Scott Amendola, Gino Robair, Myles Boisen, John Schott, and Pamela Z. He founded Oranj Symphonette, which recorded two CD's for Rykodisc and went on to play many of the major jazz festivals, from Monterey to Montreal.

In the pop/rock world, his eclectic adventures include touring with the Dixie Chicks, Sheryl Crow, and the Indigo Girls, as well as performing and/or recording with Tom Waits, Sarah McLachlan, Natalie MacMaster, Tracy Chapman and others.

In September of 2005 The LAB Gallery in San Francisco premiered *Wunderkabinet*, an experimental multi-media opera co-composed by Matt and composer/performer Pamela Z, in collaboration with media artist Christina McPhee. The opera and was presented again at the CalArts Theatre in Los Angeles during October, 2006. *Wunderkabinet* received its Canadian premiere in April of 2007 at the Open Ears Festival in Kitchener, Ontario.

Matt worked for several years as composer and cellist/bassist with the San Francisco based Club Foot Orchestra, contributing to critically acclaimed scores for film and television. Alongside all his other musical endeavors, Matt continued to play classical cello and was a member of the Berkeley Symphony Orchestra from 1989-2003. Under the adventurous direction of Maestro Kent Nagano, Matt enjoyed performing the traditional repertoire, as well as the works of many new music composers. Matt is on faculty in the Department of Music at York University in Toronto, where he leads various ensembles, and teaches cello, improvisation and jazz strings. He is also a guest instructor (improvisation) for Shauna Rolston's cello master class at the University of Toronto. (And yes, Matt is the tallest son of Dave.)

Selected Discography

Brubeck Braid, 2007 <http://home.earthlink.net/~cellomattic/>

Michael Occhipinti's Sicilian Jazz Project

Wednesday July 16 | Stayner's Wharf Late Night Series | 11pm

Thursday July 17 | Main Stage Festival Tent | 8pm

Michael Occhipinti – guitar

Roberto Occhipinti – bass

Dominic Mancuso – vocals

Barry Romberg – drums

Louis Simao – accordion

Ernie Tollar – flute and saxophone

Kevin Turcotte – trumpet

The Sicilian Jazz Project has been dazzling audiences since its debut at the 2004 Distillery Jazz Festival in Toronto, and with its intriguing mix of Sicilian folk source material and the best elements of modern jazz, it is a group like no other.

The newest group put together by 2008 JUNO Award nominee Michael Occhipinti, the ensemble features some of Canada's finest musicians. As with his Juno Award nominated CD *Creation Dream*, which explored the songs of Bruce Cockburn from a jazz musician's point of view, The Sicilian Jazz Project has Michael reshaping the traditional folk music of Sicily.

In 1954 ethnomusicologist Alan Lomax toured Sicily, recording traditional folk music performed by diverse individuals including sulfur miners, tuna fishermen, a donkey cart driver, and assorted peasants and folk entertainers. Many of these raw field recordings form the basis of The Sicilian Jazz Project's repertoire, along with traditional dances and ballads gleaned from Michael and Roberto's cousins in Sicily. As the band's arranger, Michael Occhipinti has reinvented the music in imaginative ways that nevertheless capture the original emotions behind the songs and the result is a passionate instrumental and vocal repertoire that makes reference to many genres and resonates with listeners.

In inventing new ways of experiencing the source music, Michael uses the eclecticism of the ensemble as a great asset and freely blends Sicilian music with global rhythms and a variety of modern approaches to the music. The Sicilian Jazz Project's January 2007 performance at the Glenn Gould Studio in Toronto for CBC's On Stage Series continues to generate a great deal of talk and there is building anticipation for the group's debut recording. The Sicilian Jazz Project will be on tour in the summer of 2008.

www.michaelocchipinti.com

Michel Donato Trio feat. Marin Nasturica & Jon Geary

Thursday July 17 | Commons Room Concert Series | 9 PM

Michel Donato – bass
Jon Gearey – guitar
Marin Nasturica- accordion

Michel Donato bass

“Montreal bassist Michel Donato is a rock solid anchor” -Montreal Gazette

Born in Montreal in 1942, Michel Donato began his musical training on the accordion. Shortly thereafter, he shifted his studies to the piano, and finally to the bass at age fourteen. Under the guidance of Roger Charbonneau, Donato studied for three years at the Conservatoire de Québec, while making his first appearances on Montreal's vibrant club scene, including a stint with his father at the famous 'Palais D'or'.

Over the course of the 1960s, the young bassist developed and even excelled in the company of some of music's most respected luminaries, including Art Blakey, Sonny Greenwich, Charles Aznavour, Jacques Brel and Carmen McRae.

As the seventies approached, and after successful jaunts through Europe and North America, Donato made the difficult decision to leave his Montreal home for the evergreen musical pastures of Toronto. In the years that followed, he gigged relentlessly in clubs, studios and on television- climaxing in 1971, when an invitation came for Donato to join the world-renowned Oscar Peterson Trio. For the next two years Donato toured the globe, playing and recording with one of jazz music's premier ensembles.

When the Peterson gig came to its fluid end, Donato returned to Toronto and filled the bass chair for the house band at Bourbon Street, the city's top club. There, he and his rhythmic mates provided stellar backing for scores of visiting jazz greats: Clark Terry, Benny Carter, Zoot Sims, Art Farmer and Gerry Mulligan, to name a few.

In 1977, Donato returned to Montreal with renewed creative vigor, almost instantly recording successful albums with Félix Leclerc and François Dompière. Following this, Donato embarked on the second of his major collaborations- this time with the trio of legendary jazz pianist Bill Evans. Rounded out with the masterful vitality of drum giant Philly Joe Jones. Unlike many of Evans' previous ensembles, which sought to mine a lush, singularly collective sound, this group was marked by the merging of three highly distinctive sounds into one galvanized whole.

During the eighties, Donato taught at McGill University and L'Université de Montréal, began an eight-year partnership with vocalist Karen Young, and re-asserted himself as one of Canada's most versatile and prolific jazz musicians. Also in the eighties, Donato began his long-standing association with Montreal Jazz Festival. Over the years, he performed on the summer stage with everyone from Louis Hayes to Joe Morello, Oliver Jones to Gonzalo Rubalcaba, Toot Thielmans, and even a 1984 reunion with Oscar Peterson.

In recent years, Donato has continued to play regularly, while composing a handful of feature film scores (among them the award-winning music to the critically acclaimed

film, 'Les Muse Orphelines'). Donato has also collaborated in double bass experiments with both Henri Texier and Charlie Haden, while keeping a steady list of ensembles with pianist James Gelfand. In 1995, he was awarded the prestigious Oscar Peterson Award for excellence in Canadian Jazz.

Discography Le Quintette de Michel Donato 1982. Spectra Scène

www.micheldonato.com

Marin Nasturica accordion

"A truly marvelous musician." -Oliver Jones

Born in Romania and now residing in Montreal, world acclaimed Marin Nasturica started to learn the accordion by the early age of 4. By the age of 16, he had begun performing with some of the best singers of his native land, either in studio or on radio/television.

At the age of 19, Marin Nasturica had already started a fantastic touring career : Germany, Austria, Denmark, Holland, Greece, Belgium, Egypt, Italy, Russia, United States, Canada, Japan and so on.

Marin Nasturica has also performed with major symphonic orchestras such as the Metropolitan in 1986 and 1987, while participating to a great many events of importance: the Montreal International Jazz Festival (1996, 1997), Toronto's Big Squeeze (1993), the World Accordion Carrefour (1989), the Grande Fête de l'Accordéon (1992) and the Alma's World Festival of Accordion (1995).

Orquesta Tipica Imperial

Friday July 11 | Main Stage Festival Tent | 8pm

"... In the band's sound - a real powerful tango with its strong beat on the bandoneons and the strings - the credibility that they give to pieces like "Perca", the beautiful "Te vas milonga" and "A fuego lento" stands out... The really commendable work of Imperial - good for listening and for dancing - is the contribution of the new compositions and those classics that allow us to experience the expressive strength of a "típica", without nostalgia."
- Gabriel Plaza. La Nación, Argentina

The Orquesta Tipica Imperial is a group of young musicians from Buenos Aires that includes three bandoneonists, three violists, a pianist, a cellist, a double bassist, plus the voice of Ivan Espeche in some of the pieces. These Argentine musicians have found in tango a music with true identity that has allowed them to stand out as interpreters, arrangers and composers. The stressed style of their music, full of harmonic and rhythmic richness, has enabled them to rouse strong emotions in their audience. Over the past five years, the Orquesta Tipica Imperial has been performing at some of the more famous European venues (Kit Tropentheatre or De Doelen, in Holland; National Palace of Culture of Sophia, in Bulgaria; or Victoria Eugenia Theater of San Sebastian, in Spain). It has also played in the most celebrated Tango Festivals of Europe and Latin America.

Discography

La Maquina Tanguera, 2003

Ruidos Molestos, 2005

Concentracion Troileana, 2007

www.orquestaimperial.com.ar

Pyeng Threadgill

Friday July 18 | Commons Room Concert Series | 9pm

"You might not be aware of New York City jazz singer and performance artist Pyeng Threadgill...You should be." - Blues & Beyond 2004

While she has certainly been embraced in the jazz world, Pyeng Threadgill categorizes her music as progressive pop, asserting that jazz was once considered popular music. "I'm just trying to bring jazz in all of its branches back to a popular position, which is where it originated. People who listen to straight ahead jazz may not listen to the more avant garde improvisation or mainstream Pop and if someone is listening to my music they wind up hearing influences from all of the above. That's when I feel I am succeeding as an artist."

Threadgill's 2004 debut album, received widespread critical acclaim for her 2004 debut album, "Sweet Home", was named one of the best debut albums of 2004 by the San Diego Union Tribune and C. Michael Bailey. Pyeng, however, is confident that her penchant for simultaneously reaching forward and back will once again achieve her goal to incorporate music of the past with contemporary music: African American traditionals/spirituals, the avant garde and her own modern alternative experience in punk, R&B and soul.

Daughter of jazz composer Henry Threadgill and choreographer Christina Jones, Pyeng received her BA in music from the prestigious Oberlin College and was awarded the Mellon fellowship to study music in Brazil. Pyeng continued her education at the Institute for Audio Research and is currently working on certification in the Alexander Technique, a teaching method designed to help change habitual tension patterns and increase movement awareness.

Ultimately, Pyeng's sound defies categorization. Her voice, perhaps best described as "a cross between Jill Scott and Cassandra Wilson by way of Nina Simone" (San Diego Union Tribune, 2004) coincidentally invokes her wish to tie together the old with the new. At times, listening feels like a Billie Holiday record, and the next moment you are transported into a smoky New York City hipster joint. Says Threadgill: "The famous Jazz singers that we listen to...Ella Fitzgerald, Nancy Wilson, Dinah Washington, Sarah Vaughn, etc. were singing the Pop music of their day. There is something inspiring about that to me. So I study and perform that repertoire while creating for all generations using the influences of my favorite singers and songwriters from Stevie Wonder to Bjork to Bob Marley".

"An artist with a point of view and the chops to bring it life" (onefinalnote.com), Pyeng Threadgill is a name that's hard to forget and an artist who produces music for the ages.

Discography

Of The Air, 2005

Sweet Home: Pyeng Threadgill Sings Robert Johnson, 2004

www.pyeng.com

Roberto Occhipinti

Thursday July 17 | Stayner's Wharf Late Night Series | 11:30pm

Roberto Occhipinti bass

Roberto Occhipinti is one of Canada's premier bassists, comfortable in a wide variety of musical contexts. He toured and recorded with Blue Note recording artist Jane Bunnett on her last 3 albums, including the Grammy nominated disc *Alma de Santiago*. In addition, Roberto toured with Juno award winning group NOJO, performing at Canadian jazz festivals with the legendary saxophonist Sam Rivers. Roberto has recorded 3 albums with Cuban piano virtuoso Hilario Durán including 2005 Juno award winning Album *New Danzon* which he produced and performed. Roberto continues this musical partnership with upcoming performances in the US and Canada.

Other recording projects include, a Juno nominated disc *City of Neighborhoods* with NOJO and Sam Rivers, a quintet recording with drummer Marty Morell and a new disc for his nonet following on the success of *THE CUSP* featuring his own compositions for a larger jazz ensemble.

As producer, he's currently working on projects for the Gryphon Trio, Shurum Burum Jazz Circus, Quartetto Gelato, Soul Stew and Hilario Durán's next album, recorded in Havana.

Notable performances in 2004 include a live broadcast of the National Jazz Awards where *The Cusp* was nominated for album of the year, the On Stage Series at the Glenn Gould Theatre in collaboration with the True North Brass and a concert with Jovino Santos Neto and the Gryphon Trio.

Roberto Occhipinti also toured with EMI recording artist Gorillaz and performed with Damon Albarn's *Mali Music* at the Barbican in the UK and as well as concerts for the BBC and MTV.

As a classical musician, Roberto Occhipinti has been a member of the Winnipeg Symphony, Hamilton Philharmonic and Canadian Opera Company Orchestras. He has performed with virtually every classical music ensemble in Toronto and recent performances include the St. Lawrence Quartet, The Gryphon Trio and Via Salzburg. In addition, with an interest in Contemporary Music, he was a member of the new music group Arraymusic, performed with New Music Concerts and was principal bass of the Esprit Orchestra.

Discography

Yemaya, 2005

The Cusp, 2003

Trinacria, 2000

www.robertoocchipinti.com

Rachid Taha

Tuesday July 15 | Main Stage Festival Tent | 8PM

Never mind the war on terrorism, what about the war on fear, complacency, ignorance, racism, poverty and lies.

That's a struggle that Rachid Taha has been fighting for the past two decades, ever since he was a tear-away punk immigrant from Algeria gobbing metaphorically and no doubt literally at the good burghers of Lyon in France. His band, Carte de Sejour (the French for 'residence permit'), proved that rock power, punk attitude and Arabic roots could get along famously if mentored by a passionate, razor-sharp and mouthy soul like Taha.

Being proudly North African on the one hand and truly rebellious on the other, Rachid Taha has spent his whole career lobbing musical molotovs at the latent and not so latent racism of the French in the form of classic songs like 'Voile Voile' and 'Douce France' whilst berating his fellow North Africans for lack of ambition, obsession with tradition, cabaret complacency and enslavement to rai.

After leaving Carte de Sejour at the end of the 1980s, Taha teamed up with the British producer and trance meister Steve Hillage to record a series of classic albums including 'OË OË', and the classic 'Diwan', which features Taha's monster hit cover of 'Ya Rayah', an old song written by the Algerian Berber legend Dahmane El Harrachi. With its expert blending of North African roots, rock and house inspired electronica, 'Diwan' is nothing less than a template for the future development of North African music.

Above all Rachid Taha is a great showman, delivering rude-boy witticisms and hilarious insights with sweaty passion whilst his band fire off raucous rock riffs and snakey Arabic melodies. It's a clear case of never mind the world music bollocks, here's Rachid Taha.

Discography

Definitive Collection, 2007

Diwan 2: La Voix Des Lilas, 2006

Made In Medina/Ole Ole, 2005

Diwan/Rachid Taha Live, 2005

Tekitoui, 2004

Live, 2003

www.rachidtaha.artistes.universalmusic.fr

Salsa Picante

Friday July 18 | Main Stage Festival Tent | 8pm

The Maritimes' number one Salsa band, Salsa Picante, was formed in 1991 when three friends decided to form a band to perform a style of music they found fascinating – Afro-Cuban “salsa.” After that initial agreement, the hunt was on to find the proper musicians, music and arrangements to get the band off the ground. That summer, a hot, spicy mix of Halifax musicians made their debut as Salsa Picante. They are the only salsa band in Atlantic Canada, and have built a steady following in the Halifax area since their premiere, representing an increase in the Cuban and Latin presence in Nova Scotia.

“Salsa” is the music of Latin America and especially the Spanish-speaking Caribbean. It reflects the heat and energy that is present in the climate and culture of these countries. Salsa is a hard driving, rhythmic music that grabs you by your soul and pulls your body into its infectious spell.

Salsa Picante is (incomplete list of members)

Danny Martin (leader, arranger, trombone, vocals) studied at Acadia University and the Banff School of Fine Arts. He currently plays in the MARLANT (Navy) Band and performs in his native Halifax as a freelance musician.

Dympna Martin (vocals, claves) has been singing with Salsa Picante since its inception. She has also performed with the local gospel group “Praise” and in local musical theatre productions.

Daniel Ruiz Estrada (piano) was born and raised in Morelia, Mexico and studied at El Conservatorio de Las Rosas. He was a member of the popular Mexican band “Amoretto” for ten years and has been living and performing in Halifax since 1994.

Bruce Dixon (bass) has been a mainstay in the local music scene for the past twenty years. In addition to his freelance work in his hometown of Halifax, Bruce tours extensively playing with Laura Smith and Rita MacNeil.

Mitch LeBlanc (saxophones) hails from Moncton, NB and studied at St. Francis Xavier University. Mitch has played with many local acts, including Sam Moon and The Classics, and continues to be a busy freelance musician.

John Cuming (trumpet, flugelhorn) was born in Truro and studied at Acadia University. He is a member of the MARLANT (Navy) band and is busy freelance jazz, commercial and recording artist.

Jeff Goodspeed (flute, baritone and tenor saxophone) is another Truro native. He studied at Berklee College of Music and Humber College in Toronto. Jeff has played with numerous acts ranging from Roger Whitaker, to the RCMP Band, to Manteca. He is presently freelancing around the Halifax area as a performer, clinician, educator and recording artist. In recent years, Jeff has travelled extensively to Cuba to realize the “Los Primos Project” which has resulted in several musical exchanges between Cuba and Canada and an “instruments to Cuba” campaign.

Joe Bonvie (drums, timbales) is another Halifax native. He has played locally with the

"Paul Lawson Band" and performed with Symphony New Brunswick for four years. Joe is also a member of the MARLANT (navy) Band and a freelance musician.

Tom Roach (percussion, timbales) was born in New Waterford, Cape Breton, and received a Bachelor of Music Performance from the Berklee College of Music. Tom has performed and recorded with numerous East Coast acts, including Lennie Gallant and the Barra MacNeils. He is presently playing with Natalie McMaster and freelancing the Halifax scene.

Discography

Salsa Picante, 2000, Trend

Sanctuary

Jeff Reilly, bass clarinet
Christoph Both, cello
Peter Togni, organ

"Sanctuary's music soothes the soul." - The Halifax Daily News

Sanctuary is a musical trio based in Halifax, NS Canada. They have established a unique form of contemporary music that is rich, intense and lyrical. Much of their music is based on Gregorian chant but that is merely a point of departure --they transcend these ancient materials using improvisation, contemporary music atonality and extended techniques, to create a new form of contemplative plainsong for the 21st century.

Sanctuary started in 1998 as an informal series of concerts at St. Mary's Basilica in Halifax. Since then the three members have performed over 100 concerts playing in every type of music festival across Canada and Europe.

Sanctuary has performed with a wide range of choirs across Canada, Germany and Latvia. They have presented concerts with the world-renowned trombonist Alain Trudel, the Electro Acoustic percussionist Jerry Granelli and the Evergreen Club contemporary Gamelan orchestra. In 2003 the ensemble formed its own string orchestra, which now performs regularly in the Halifax concerts.

Great emphasis has always been placed on creating new works from within the trio and commissioning works for its extended collaborations. Over the past five years the group has created or commissioned over 25 new works. In a time where the classical music world has become saturated with unoriginal 'cross-over' recordings, Sanctuary's work is more than just a breath of fresh air. In terms of both concept and execution it is almost entirely unprecedented.

www.sanctuarymusic.ca

Sheila Jordan & Cameron Brown Duo

Saturday July 19 | Concerts in the Cathedral of All Saints | 7pm

Sheila Jordan voice

"Sheila Jordan is one of the jazz world's best kept secrets." -Blue Note

Raised in poverty in Pennsylvania's coal-mining country, Sheila Jordan began singing as a child, and by the time she was in her early teens was working semi-professionally in Detroit clubs. Working chiefly with black musicians, she met with disapproval from the white community but persisted with her career. She was a member of a vocal trio, Skeeter, Mitch And Jean (she was Jean), who sang versions of Charlie Parker's solos in a similar to that of the later Lambert, Hendricks And Ross.

After moving to New York in the early 50's, she married Parker's pianist, Duke Jordan, and studied with Lennie Tristano, but it was not until the early 60s that she made her first recordings. One of these was under her own name, the other was "The Outer View" with George Russell, which featured a famous 10-minute version of "You Are My Sunshine".

In the mid-60s her work encompassed jazz liturgies sung in churches and extensive club work. By the late 70's, jazz audiences had begun to understand her uncompromising style and her popularity increased - as did her appearances on record, which included albums with pianist Steve Kuhn, whose quartet she joined.

Her preference to the bass and voice set led to another remarkable collaboration with bassist Cameron Brown, whom she has been performing with all over the world for the past ten years. Entirely non-derivative, Jordan is one of only a tiny handful of jazz singers who fully deserve the appellation and for whom no other term will do.

Discography

Portrait Of Sheila Jordan , 1963

Confirmation ,1975

Sheila, 1977

Playground - Steve Kuhn/Sheila Jordan Band, 1980

Old Time Feeling, 1982

The Crossing, 1984

Body And Soul, 1986

Lost And Found, 1989

Songs From Within, 1989

One For Junior, 1991

Heart Strings, 1993

Jazz Child, 1999

Sheila's Back In Town, 2000

From The Heart, 2000

Straight Ahead, 2000

I've Grown Accustomed To The Bass, 2000

The Very Thought Of Two, 2000

Little Song, 2003

Believe In Jazz, 2004

Celebration - Live At The Triad, 2005 www.sheilajordanjazz.com

Cameron Brown bass

"Cameron weaves stunning obbligato lines beneath Sheila [Jordan], sometimes driving the melody and rhythm, sometimes contrapuntal and creatively soloistic." -Juul Antonissen, Juul's Halo (Belgium)

Jazz bassist, composer and educator Cameron Brown began his career in the mid-sixties, recording in Europe with George Russell and Don Cherry.

Mr. Brown anchored some of the most important groups of the seventies, eighties and nineties, beginning in 1975. He has enjoyed special relationships with master drummers: Art Blakey, Dannie Richmond, Philly Joe Jones, Edward Blackwell, Idris Muhammad and Joe Chambers.

The Don Pullen/George Adams Quartet, featuring Dannie Richmond, developed into an intense and rewarding partnership which lasted nearly ten years. In addition to this quartet, Brown has played with prominent jazz bands such as Beaver Harris's 360 Degree Music Experience, Art Blakey's Jazz Messengers, the Sextet and Big Bands of George Russell, and various groups led by Mr. Shepp, Mr. Cherry, Mr. Rudd and Mr. Richmond. Mr. Brown has performed and/or recorded with Donald Byrd, Booker Ervin, Ted Curson, Lee Konitz, Chet Baker, Terumasa Hino, Betty Carter and the John Hicks Trio, Houston Person, Etta Jones and Jane Ira Bloom.

He is on the faculty of the New School University and has taught at the summer workshop near Venice, Italy co-sponsored by the Manhattan School of Music. At present, in addition to freelance work, Mr. Brown performs and/or records with Joe Lovano, Sheila Jordan, Archie Shepp, Dave Ballou, Dewey Redman, Lou Donaldson, Marc Copland, Jim McNeely, Steve Slagle, George Cables, Joe Locke, Salvatore Bonafede, Tony Malaby and Phil Markowitz as well as his own ensemble, Cameron Brown and the Hear and Now. He has appeared on more than 80 recordings.

His first recording as a leader, after nearly 40 years of performing, is with his group The Hear and Now and is entitled Here and How! on the OmniTone record label.

www.cameronbrownmusic.com

Simon Shaheen

Wednesday July 16 | Main Stage Festival Tent | 8pm

"He has so much love for Arab music that you cannot escape it...even if you are in the audience or just passing by, his enthusiasm will grab you!" -Ghada Ghanim

Simon Shaheen dazzles his listeners as he deftly leaps from traditional Arabic sounds to jazz and Western classical styles. His soaring technique, melodic ingenuity, and unparalleled grace have earned him international acclaim as a virtuoso on the 'oud and violin. This unique contribution to the world of arts was recognized in 1994 when Shaheen was honored with the prestigious National Heritage Award at the White House.

He has contributed selections to soundtracks for *The Sheltering Sky* and *Malcolm X*, among others, and has composed the entire soundtrack for the United Nations-sponsored documentary, *For Everyone Everywhere*. But perhaps his greatest success has come with his 2001 album, *Blue Flame*, which has been nominated for eleven Grammy Awards.

After graduating from the Academy of Music in Jerusalem in 1978, Shaheen was appointed as instructor of Arab music, performance, and theory. Two years later he moved to New York City to complete his graduate studies in performance at the Manhattan School of Music, and later in performance and music education at Columbia University.

As a champion and guardian of Arab music, Shaheen still devotes almost fifty percent of his time to working with schools and universities, including Julliard, Columbia, Princeton, Brown, Harvard, Yale, University of California in San Diego, University of Michigan in Ann Arbor and many others. In May of 2004, Shaheen appeared at Quincy Jones' "We Are The Future," fundraising concert in Rome in front of a half million strong crowd. Since 1994, Shaheen has produced the Annual Arab Festival of Arts, called "Mahrajan al-Fan" in New York City.

In addition to performing with his two bands, Qantara and the Near Eastern Music Ensemble, Shaheen tours as a solo artist internationally and as a lecturer throughout the academic world promoting awareness to Arab music through numerous lecture and workshop presentations.

Discography

Blue Flame, 2001

Simon Shaheen & Qantara

Turath: Masterworks of the Middle East, 2002

Saltanah, 1997

Simon Shaheen, Vishwa Moham Bhatt

The Music of Mohamed Abdel Wahab, 1991

www.simonshaheen.com

Syl Johnson

Saturday July 12 | Main Stage Festival Tent | 8pm

A rollicking vocalist and gifted harmonica player, Syl Johnson has forged a career in both blues and soul. The brother of bassist Mac Thompson and guitarist/vocalist Jimmy Johnson, Syl Johnson sang and played with blues artists Magic Sam, Billy Boy Arnold, and Junior Wells in the '50s before recording with Jimmy Reed for Vee-Jay in 1959. He made his solo debut that same year with Federal. Johnson toured with Howlin' Wolf from late 1959 until 1962, when Willie Mitchell signed him to Hi Records. Johnson recorded for both Twilight and Hi in the late '60s and early '70s, clicking with the dance/novelty cut "Come on Sock It to Me" and crackling message track "Is It Because I'm Black?" He had his biggest hit with "Take Me to the River" in 1975, reaching number seven on the R&B charts. Johnson later recorded for Shama and Boardwalk. He reappeared on a collaboration with his brother Jimmy in the summer of 2002, humorously titled "Two Johnsons Are Better Than One".

Discography

Dresses Too Short, 1968

Is It Because Im Black?, 1970

Back For A Taste Of Your Love, 1973

Diamond In The Rough, 1974

Total Explosion, 1976

Uptown Shakedown, 1979

Brings Out The Blues In Me, 1980

Ms Fine Brown Frame, 1983

Suicide Blues, 1984

Foxy Brown, 1988

Back In The Game, 1994

Talambra

Tuesday July 15 | Main Stage Festival Tent | 8pm

Ken Shorely Middle Eastern and Indian
percussion
Bob Sutherby flamenco guitar
Dani Oore saxophones
David Langstroth double bass

Halifax can boast of yet another collective of inspired and intrepid music minds in Talambra: a jazz and world music fusion quartet that features four of the most accomplished players in Atlantic Canada, flamenco guitarist of El Viento fame, Bob Sutherby, Gypsophilia's wily and prolific improviser, Dani Oore, east Indian inspired percussionist, Ken Shorely and double bassist, David Langstroth.

The ensemble takes their name Talambra by fusing the Sanskrit word talam, which means rhythm and musical time, and the Latin word ambra: semi precious resin with electrical properties – clever moniker for a foursome of such passionate musicians.

With powerful, passionate original "world-jazz" compositions and dynamic new arrangements of traditional music from Spain, India, Turkey, Eastern Europe and the Arabworld, Talambra is a rich meeting place for four diverse Canadian performers.

Talambra is an exciting synergy: the solid foundation of bowed and plucked double bass, the fluidic freedom of soaring sax - from soprano down to baritone, the fiery percussive precision of flamenco guitar, and the crisp melodic rhythms of tabla and darabuka. The sound is warm and intimate - infused with lyricism, groove and the spontaneous joy of improvisation.

www.talambra.com

Tonic

Saturday July 19 | Main Stage Festival Tent | 8pm

Chris Mitchell saxophone
Doug Riley Hammond B3 Organ
Dave Burton drums
Jamie Gatti bass

In May 2007 in Halifax, saxophonist Chris Mitchell, drummer Dave Burton, bassist Jamie Gatti and organist Doug Riley celebrated the release of their an exciting independent release, TONIC - a collection of contemporary jazz, funk and fusion tunes from four of Canada's finest jazz musicians.

The collaborative album, comprised of completely original music composed by all four musicians, is the fortuitous by-product of a new hip hop project conceived by Halifax based artist, Sean Ryan aka Uncle Fester. In the fall of 2006, Ryan approached Glen Meisner and Karl Falkenham at CBC Radio Halifax with the idea to create a hip hop recording that used - as its bed tracks - completely new, completely original and completely Canadian music. Meisner and Falkenham in turn approached Chris Mitchell, Dave Burton and Jamie Gatti, and over a series of weeks during the latter part of 2006, TONIC began to take its shape. Doug Riley was soon added to the mix, and for a few tracks, keyboardist Kim Dunn was also asked to collaborate.

Recorded live at CBC through a series of studio and overdub sessions, the album brings together the contemporary compositions of four of Canada's – and three of Atlantic Canada's – most established musicians. The album resounds with each musician's individual creative and musical experience, covering the full spectrum of musical influence, from Latin jazz to fretless bass funk.

V16

(w/ Sanctuary Trio) | Sunday July 13 | Concerts In the Cathedral of All Saints | 7pm

"Four Stars" - Downbeat

David Tronzo, electric slide guitar

Christian Kögel, electric guitar

J. Anthony Granelli, electric bass

Jerry Granelli, drums, steel sculpture

Jerry Granelli's V16 produced it's first record in 2003 (The V16 Project) with Anthony Cox on bass – though he never toured with the band – and the current guitar team, the highly acclaimed David Tronzo and the equally talented Christian Kögel, a former student of Jerry's in Berlin and member of his previous two-guitar band UFB. Like those bands, V16 ambles through the jazz cloakroom without hanging its hat. This time around it's even less classifiable, although Jerry does say that it "rocks out" but also represents "jazz as it can be in the 21st century."

www.jerrygranelli.com

Discography

The Sonic Temple (Monday and Tuesday), 2007

The V16 Project, 2003