

The Healdsburg Jazz Festival, May 29-June 7, 2020, has been canceled due to COVID-19.

PLEASE NOTE

**DATES IN THIS TICKET BROCHURE ARE
NO LONGER ACCURATE**

We were just days away from going to the printer with our ticket brochure and opening ticket sales when COVID-19 interrupted our lives and plans. Many of us put in countless hours to bring this ticket brochure together. We want to share what we created with you so you can learn about the musicians that were coming. As you have heard, musicians have had all their work canceled for many months to come. To learn more about their music, please visit their sites and consider buying what you like. If you purchase CDs and Vinyl, musicians will earn much more in royalties than they do from streams. Music streaming sites pay only .0006 of a penny per tune, or just about nothing.

We hope you enjoy the writing and learning about what we were so close to presenting. At this time, we are hopeful we can have concerts soon, including a smaller festival later in the year.

Please enjoy and take good care of yourself.

Program Notes – David Rubien

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22 YEARS OF JAZZ IN WINE COUNTRY

HEALDSBURG Jazz FESTIVAL

2020



HONORING
WOMEN

“ONE OF THE BEST
SMALL JAZZ FESTIVALS
IN THE COUNTRY,
IF NOT THE WORLD.”

-SF CHRONICLE

- **Dianne Reeves Beleza Brazil** with **Romero Lubambo**, **Helio Alves**, **Itaiguara Brandão**, and **Rafael Barata**
- **Charles Lloyd and Kindred Spirits:** **Gerald Clayton**, **Julian Lage**, **Reuben Rogers & Eric Harland** premiere *The Ballad of Juana Maria*, a multimedia collaboration with **Dorothy Darr**
- **Artemis** with **Renee Rosnes**, **Anat Cohen**, **Ingrid Jensen**, **Nicole Glover**, **Allison Miller** and **Noriko Ueda**
- **Jane Bunnett** and her all-female Cuban Jazz band, **Maquette**
- **Tia Fuller Diamond Cut Quartet**
- Zydeco legend **Terrance Simien** and **Marcella Simien** with **Krewe de Magnifique**
- The **Diaspora Sessions** with **Tiffany Austin**
- **Babatunde Lea** with **Azar Lawrence**
- **Marcus Shelby Orchestra** featuring **Tiffany Austin** and the **Freedom Jazz Choir**
- **Sylvia Cuenca Trio**
- **Christelle Durandy** Afro-Caribbean Sanktet
- **Ruth Ahlers Trio** and more . . .

healdsburgjazz.org

MAY 29 - JUNE 1 | FREE

**Four days packed with family-friendly concerts
Music daily on the main stage**

Programming focuses on jazz styles for all ages and cultures, and provides both locals and Festival attendees a community gathering place to enjoy and learn about jazz.

FRI MAY 29 | 3-5pm

KEITH TERRY & EVIE LADIN DUO Finding the Rhythm Around Us—From body music to banjos, boxes and balls, Keith Terry & Evie Ladin make music out of anything and everything. Bending and blending traditional and contemporary music and dance, allowing rhythm to forge connections in unexpected ways, they bring together diverse influences—jazz, roots and world music—with humor and skill in their interactive presentations.

SAT MAY 30 | 3-5pm

TÉKA AND FRIENDS From bossa nova and Brazilian jazz to contemporary pop and lively sambas, Téka and her band with Ami Molinelli, Anne Sajdera and Peter Barshay perform with authenticity, energy and charm. Téka's music always makes one feel just a little closer to Brazil.

SUN MAY 31 | 2-5pm

RHONDA BENIN QUARTET East Bay vocalist Rhonda Benin brings an all-star band for an afternoon of jazz, blues and soul. With pianist Tammy Lynn Hall, bassist Jeff Chambers, drummer Leon Joyce Jr., and special guest guitarist and saxophonist Paul Branin, this will be an afternoon of upbeat and fun music. Bring your listening ears and your dancing shoes!

JAZZ EXCHANGE SWAP MEET CDs, vinyl, books swap meet and sale. Bring what you have and meet like-minded jazz fans. You never know what gems will turn up.

TREVOR KINSEL TRIO WITH PATRICK SULLIVAN at the Farmers Market 8:30am-Noon



PHOTO: JP

MON JUNE 1 | 5-7:30pm

HEALDSBURG JAZZ IN COLLABORATION WITH CORAZÓN HEALDSBURG

las cafeteras

East L.A. band Las Cafeteras delivers strikingly fresh party music that fuses Mexican folk forms with hip-hop, playing it all on modern and indigenous instruments like the jarana, requinto, quijada (donkey jawbone) and tarima (a wooden platform), singing words of uplift and resistance in Spanish, English and Spanglish, with the goal of getting the audience dancing. Though the group consists of men and women, they use the feminine formation of their band name, which gives you an idea of how they'll fit in with this year's HJF theme. Viva las mujeres, now let's boogie.

LA Times described Las Cafeteras as *"a uniquely Angeleno mishmash of punk, hip-hop, beat music, cumbia and rock ... live, they're magnetic."*



Saxophonist **Tia Fuller** thinks she's a diamond. No lie. Actually, she thinks all of us are diamonds. Her latest album, which won a Grammy nomination, is called *Diamond Cut*, which is also the name of the band she's bringing to the Festival.

"As it rises up through the earth, a diamond has to endure extreme pressure and temperatures," she tells audiences. "And when it gets to the top, if it's in the right balance, it's diamond cut, which describes the brilliance within it. We are all diamond cut. We can reflect the light, and the lesson, on other people."

You better believe it, too, because Tia teaches at the prestigious Berklee College of Music. The alto and tenor saxophonist who plays like a precision jeweler carrying a blowtorch has worked with sublime drummer Terry Lynn Carrington, crossover bass star Esperanza Spalding, and none other than Beyoncé, among many others. Her playing has that gentle-but-smoldering feel you get from Charles Lloyd, with a hint of Stan Getz—an elemental vibe that's well balanced by her band: **Eric Wheeler**, prone to dropping bluesy depth charges on the stand-up bass; **Mark Whitfield Jr.**, explosive on drums; and **Andrew Renfro**, who shows glistening tone control on guitar. These guys bring earth, fire, water and, yes, diamonds, each suspended in an awesome miasma of swing. So here's a Healdsburg Jazz Festival promise: You won't walk out of Tia Fuller's show without feeling like you've experienced some force of nature.



FRI MAY 29

OPENING NIGHT

**tia
fuller
diamond cut
quartet**

WITH

**ERIC WHEELER
MARK WHITFIELD JR.
ANDREW RENFROE**

**SHOW 1 Door: 6:30PM
Concert 7PM**

**SHOW 2 Door: 8:30PM
Concert 9PM**

**\$65 Gold Circle
Cocktail table seating
with free glass of wine**

\$45 General

**Paul Mahder Gallery
222 Healdsburg Ave.
Healdsburg**

SAT MAY 30

**dianne reeves
beleza brazil**

WITH
ROMERO LUBAMBO
HELIO ALVES
ITAIGUARA BRANDÃO
RAFAEL BARATA

6PM
Doors open

7PM
Concert

\$75 | \$55 | \$45
Reserved Seating

WINE SPONSORS
Arbor Bench Vineyards
Landmark Vineyards
Preston Farm and Winery
Truett Hurst Winery

Jackson Theater
4400 Day School Place
Santa Rosa



When **Dianne Reeves** performs her *Beleza Brazil* (Beautiful Brazil) show, it will be the culmination of decades

of study by the great jazz singer. Though Dianne has explored as wide a range of music as any vocalist—everything from Bob Marley to Geri Allen to Ricki Lee Jones to Q-Tip to multiple African and Latin forms and the standard jazz repertoire—it is always the samba and bossa nova of Brazil to which she returns. That has been the case at least since Brazilian superstar Sergio Mendes spotted her talent and took her on tour in 1981, and has continued with her years of collaboration with the scintillating acoustic guitarist **Romero Lubambo**, who will be in her band for this performance.

The song “Bridges,” from Dianne’s 1999 album of the same name, is a staple of her repertoire and sums up what she is about. Written by another Brazilian superstar, Milton Nascimento, the almost-childlike tune speaks to Dianne’s drive to connect—with music, with people, with communities, with love. “When the bridge is between us, we’ll have nothing to say,” a stanza goes, which is why Dianne has to cross it. When she does, she has made the connection—with you, the audience. This is also the story of how Brazilian music crossed continents to thoroughly enrich American jazz and pop.

Dianne, of course, is not the only American jazz musician to fall under the sway of Brazil’s sea salt sounds. Most jazzers will eventually play something by Jobim or Gilberto. That’s certainly true of the women considered to be her vocal equals—Sarah Vaughan, Carmen McRae, and Dinah Washington among them. But none have been willing to take on the tricky rhythms and harmonies with as much dedication—and imagination—as Reeves. The musicians she’s chosen to work with definitely help. Her band for the show consists of **Romero** on guitar; **Helio**

Alves, piano; **Itaiguara Brandão**, bass; and **Rafael Barata**, drums. Each is a star of Brazilian jazz, which also means they are masters of American jazz—that’s a given—just in case Dianne decides to toss a standard into the mix.

It was not only Sergio Mendes who witnessed the raw talent of Dianne. Trumpet legend Clark Terry saw her sing in her high school band and invited her to perform with him whenever it was convenient, and none other than Harry Belafonte hired her into his band for three years. She’s played with more jazz greats than there’s room to mention here, along the way releasing 22 albums and winning five Grammy Awards for jazz vocals. In 2018 Dianne was designated an NEA Jazz Master.

In this festival where women in jazz are front and center, it’s worth noting that Dianne has never shirked from fighting for herself and her fellow female warriors in a field where women have not always been respected, much less honored. She sings it well on her composition, “Endangered Species,” from her 1994 album *Art and Survival*: “But I sing no victim song. I am a woman. I am an artist. And I know where my voice belongs.” That’s a bridge she crossed a while ago, and now dozens of female jazz artists are getting to the other side.



SUN MAY 31

charles
lloyd

AND

kindred
spirits

WITH

GERALD CLAYTON

JULIAN LAGE

REUBEN ROGERS

ERIC HARLAND

PREMIERE PERFORMANCE OF

THE BALLAD OF
JUANA MARIA

A MULTIMEDIA COLLABORATION WITH

DOROTHY DARR

6PM

Doors open

7PM

Concert

\$75 | \$55 | \$45

Reserved Seating

WINE SPONSERS

Arbor Bench Vineyards

Landmark Vineyards

Preston Farm and Winery

Truett Hurst Winery

Jackson Theater

4400 Day School Place

Santa Rosa



How does **Charles Lloyd** fit into a festival honoring women? The short answer is he's honoring women. Specifically, the legendary NEA Jazz Master saxophonist/flautist and Healdsburg Jazz Festival veteran will be performing a set of music dedicated to two women whose lives have inspired him: Juana Maria and Jessye Norman. The latter of course is well known as one of the great operatic sopranos of the 20th century, an African American who blew down doors that had blocked the advancement of other opera singers of color. The former was not a musician but a muse—not just to Charles, but to his collaborator on *The Ballad of Juana Maria*, his wife and partner of 52 years, visual artist **Dorothy Darr**.

Ballad takes on the intriguing story of a member of the now-extinct Nicoleño Native-American tribe who for 18 years in the 19th century lived in complete solitude on San Nicolas Island, one of the Channel Islands not far from the California coast where Dorothy and Charles live. In 1835 the Spanish missionaries in Santa Barbara requested that all of the inhabitants on San Nicolas Island be rounded up and brought to the mission. Inadvertently, Juana Maria was left behind. Despite repeated attempts to go back and find her, she was not located until 1853. After reaching the mainland, she died six weeks later.

“When I was in college, I took a boat to Assateague Island along the Atlantic Coast,” Dorothy relates. “I wanted to experience the solitude and nature of the island without anyone else around, so when the park rangers steered people to return to the mainland, I hid away and spent the night there. Years later, when I learned about Juana Maria living for 18 years in complete solitude on San Nicolas Island, I could totally relate to her experience!”



Dorothy says that Charles, who is part Choctaw Indian and has often sought long periods of spiritual solitude, was moved by Juana Maria's saga to compose a piece in Juana's honor. Dorothy's inspiration will take the form of visuals and sound she will improvise along with the music.

Known mainly for co-directing the 2012 documentary on Charles *Arrows Into Infinity*—one of the great jazz films—Dorothy has, over the decades, used paint, video, still photos, speech, Charles' music, and a plethora of sound-color effects to create collages-in-motion that capture the essence of her subject.

Dorothy and Charles are huge admirers of the late Jessye Norman, whom they met during a performance by her in Santa Barbara in the '90s. Jessye turned out to be a big fan of Charles' and jazz in general. As a tribute to her, Charles wrote one of his great compositions, "When Miss Jessye Sings," which he will perform during the homage. This song, which first appeared on Charles superb 1992 album *Notes From Big Sur*, moves like ocean currents atop Charles' volcanic saxophone eruptions, capturing the range of Norman's voice whose octaves contained elemental forces. There are no genre distinctions between the music of Charles and Jessye, just flowing, changing motion.

The band Charles is bringing to play these two pieces—and a second set to follow—features some old and new musicians. Kindred Spirits retains the epic rhythm section of the Charles Lloyd New Quartet—bassist **Reuben Rogers** and drummer **Eric Harland**, and adds pianist **Gerald Clayton** and guitarist **Julian Lage**. Longtime habitués of the Festival might notice that the presence of Julian completes a circle. It was during the Charles Lloyd performance at the Festival

in 2000—its second year—that a skinny little kid with a big guitar walked on stage as a guest and stood toe to toe with the late guitar legend John Abercrombie. That 12-year-old sprite was Julian Lage, then a Santa Rosa wunderkind who now lives in New York and is recognized without exaggeration as one of the greatest jazz guitarists in the world.

Like Charles, Julian is an explorer who knows no boundaries in music. Both have studied and performed with practitioners of pop, country, and the classical and folk musics of various international traditions. At 82, Charles is still on his musical quest, continually shifting his approach. Julian is in mid-career, and his eyes are just as wide open to all possibilities. Their relentless devotion to musical adventure is the reason their playing and composing tends toward the ecstatic. Both are willing to go beyond limits that few dare to test.

Twenty years after that youngster's professional debut, Julian is back with Charles. Leave it to Healdsburg.

SUN MAY 31

landmark
vineyards
free
afternoon
concert

sono-
musette

WITH VOCALIST

mimi
pirard

AND

ISAAC VANDEVEER
JAN MARTINELLI
ROBERT LUNCEFORD
RICHARD ANDREWS

1-3:30PM

FREE

To reserve a table call
707.433.6491

Landmark Vineyards
6050 Westside Road
Healdsburg

It makes sense that a band playing French songs would perform at a vineyard—you'll definitely want wine with this music, preferably red. The question is, can **SonoMusette** transform a sunlit vineyard into a dank rumpred French bistro redolent of Gauloises cigarettes smoked by louche habitués? Remains to be seen, but we wouldn't put it past SonoMusette.

Sultry is the word for **Mimi Pirard**, the singer leading this quintet who growls chansons à la Edith Piaf, Charles Aznavour, and Serge Gainsbourg. Pirard is the real deal, a Parisian chanteuse who arrived in California at 17, attracting jazz musicians who liked the kind of French blues this sprightly waif was cranking out – music, sung in French, delivering surfeits of drama even if you can't understand the words.

SonoMusette (OK, we'll translate just this one: music sack) plays delightful stuff, songs like "Padam Padam" by Piaf, "Si Tu Savais" by Django Reinhardt, "Ménilmotant" by Charles Trenet, chansons of fated love performed tightly with lilting buoyancy by **Isaac Vandever** on guitar, **Jan Martinelli** on bass and piano, **Robert Lunceford** on accordion, and **Richard Andrews** on drums. Each is a veteran of many Bay Area jazz, Latin, and funk bands who have found their maison in these French gems.

Californie Francaise!





Join us for a once in a lifetime luncheon, generously hosted by Baci owner **Lisbeth Holmefjord**, with special guests **Charles Lloyd** and **Dorothy Darr** in a post-concert discussion and Q&A. Enjoy a specially prepared three-course lunch with choices perfectly paired to complement Lambert Bridge winemaker **Jennifer Higgins'** wines. This fundraiser will feed your body and soul and support Healdsburg Jazz.



LAMBERT BRIDGE

19 | EST | 75



BACI
CAFÉ & WINE BAR

"Grand Cru" La Tête Noire 18
Baci, Pinot Noir, Cabernet Sauvignon

MON JUNE 1

honoring women luncheon

A FUNDRAISER
FOR HEALDSBURG
JAZZ

HOSTED BY
BACI CAFE & WINE BAR

HONOREES
CHARLES LLOYD
DOROTHY DARR
LISBETH HOLMEFJORD
JENNIFER HIGGINS

SPACE IS LIMITED

NOON-2PM

\$125

Food, wine, gratuity included

Baci Cafe & Wine Bar
336 Healdsburg Avenue
Healdsburg

MON JUNE 1

ruth
ahlers trio
music of
women
composers

WITH

LAURA KLEIN

RUTH DAVIES



An adventurous saxophonist and flautist with a deep sense of swing, **Ruth Ahlers** has always supported female jazz players and songwriters. Her playing brings out the danceability in any song, which explains her love of the Brazilian samba. Check out her work online with The Women of Brazil to see how it should be done. Ruth also has a way with bebop and big band, as evident in her work with The Diva Jazz Orchestra, The Montclair Women's Big Band, and local luminaries like guitar-teacher-to-the-stars Randy Vincent.

For her show honoring female composers, Ruth is teaming with two Northern California mainstays—pianist **Laura Klein** and bassist **Ruth Davies**—guaranteeing delights that can only be provided by a trio thinking as one. Laura, who brings deep classical chops to her improvising, is known for her work with The FivePlay Jazz Quintet, Triceratops, and many other combos. Her improvising always begins from a place of rigor and ends up dancing somewhere up in the clouds. Ruth Davies is one of our local luminaries, a favorite of jazz and blues stars who favor a sense of time that's unerring but elastic, and a pulse that speaks soul. She has toured, played, and recorded with talents including Van Morrison, Bonnie Raitt, Clark Terry, Junior Mance, Etta Jones, Maria Muldaur, and too many others to mention.

If you like your jazz cerebral and funky at the same time, The Ruth Ahlers Trio is where you want to be.

6:30-9:30PM | No cover

Dinner reservations
recommended
707.431.0330
charliepalmer.com

Dry Creek Kitchen
317 Healdsburg Avenue

Now that we are experiencing a wave—long overdue—of women jazz artists, it's fair to ask the question, why is this happening? One answer is obvious: it's an equalization. Jazz, like so many institutions, has been and still is male dominated. But the fact is, men are not better than women at it. Men don't have a jazz gene that women lack. This truth should be obvious from the very Healdsburg Jazz Festival you are about to attend. We are seeing more women in jazz because the country has reached a point in our collective cultural consciousness where it's possible for female jazz players to catch up to men.

The French singer **Christelle Durandy** comes at the question of women in jazz from a different angle. Actually, she doesn't ask the question in the first place. Performing with women is just something she's always done because it feels natural for her. Not that she's against playing with men—she fronts the all-male (except her) salsa/Afro-Caribbean Pacific Mambo Orchestra, and she's worked with jazz luminaries from John Santos to Luis Enrique to Ran Blake. But her comfort zone is to make music with women.

Musically Christelle is as omnivorous as her ethnic makeup would suggest. She grew up in France with a mother from Reunion Island—a blip of land between the islands of Mauritius and Madagascar, off the east coast of Africa. Her father is from Guadeloupe, part of a string of Caribbean islands, Cuba, Haiti and Puerto Rico. She has all the music and languages of those territories within her. The name of her band, the Afro-Caribbean Sanktet (the word is a play on the French “cinq tetes,” which means five heads), provides another important clue to who she is—a member of the African diaspora that spread out to all these nations and islands via the slave trade. Which essentially is her connection to jazz.

Her band members, all women, are **Ruthie Dineen** on piano, **Ayla Davila** on bass, **Barbara Martin** on drums, and **Amelie Anna** on percussion, with Christelle leading via her storming vocals. This Sanktet doesn't have an easy job. They need to be ready to play the salsa or mambo from Cuba, the various indigenous rhythms of Guadeloupe's gwo ka, Haitian compa, merengue from the Dominican Republic, or perhaps mashups of any which way Christelle wants to go. She may even throw in a jazz standard.

If there is a lingua franca used by Christelle and her women it might be what she calls “bim bam boum,” a phrase that's hard to define but suggests a combination of deep empathy and in-your-face exuberance. This will be a dance show, people, so don't be shy.

TUE JUNE 2

christelle durandy afro-caribbean sanktet

WITH

RUTHIE DINEEN
AYLA DAVILA
BARBARA MARTIN
AMELIE ANNA



6-8PM | FREE

Healdsburg Plaza
Healdsburg Avenue

WED JUNE 3

the diaspora sessions

WITH
TIFFANY AUSTIN
KEV CHOICE
THE HOGAN BROTHERS

Dinner Show

\$68

includes show, dinner,
tax and gratuity

Seating 1: 6PM
music from 6:30-7:30

Seating 2: 8PM
music from 8:30-9:30

Tickets for this dinner
show are available at
spoonbar.com/events
707.433.7222

EVENT SPONSOR
Spoonbar

Spoonbar
219 Healdsburg Avenue
Healdsburg



No one can say **Tiffany Austin** lacks ambition. The treasured Bay Area vocalist has ticked off a slew of accomplishments that would turn anyone's head. After graduating college where she majored in creative writing, she decided to become a professional singer—in Tokyo, no less—and succeeded at that endeavor, only to ditch it and enroll at UC Berkeley's School of Law, where she graduated but then returned to singing and notched the starring role in Marcus Shelby's jazz opera about anti-slavery heroine Harriet Tubman (see June 7 show). Tiffany's first album, *Nothing But Soul*, featured mainly songs by Hoagy Carmichael that she completely transformed with injections of blues and bebop, after which she made it to the final round of the 2017 Sarah Vaughan International Jazz Vocal Competition and released a second record, *Unbroken*, for which she wrote lyrics to classics by Ornette Coleman and Charles Mingus and scat-sang the "Resolution" section of John Coltrane's *A Love Supreme*. Whew.

So what does Tiffany have in store for Healdsburg? If you look at all her accomplishments as threads waiting to be tied together into a single braid, you'll have an idea of The Diaspora Sessions, Tiffany's collaboration with four intriguing Bay Area musicians. The word "diaspora" means the dispersion of a people to new locations, as the African diaspora to the Americas via the slave trade. Typically, though, Tiffany mines the deeper meaning of the word, which has more to do with coming together than spreading apart. It's about community, the DNA that's all shared. From a music standpoint, this bespeaks the totality of the black experience. She sees genre distinctions as much less important than the commonalities between blues, spirituals, jazz, R&B, funk, hip-hop—and she celebrates



them all in The Diaspora Sessions. It all becomes crystal clear when you hear her voice, swaying, growling, reaching for the stars. For Tiffany, it's ultimately about transcendence and joy—even the tragic tales from Jim Crow history she conveys on songs like "Greenwood" and "Blues Creole" from *Unbroken* are wrapped in buoyant arrangements.

For The Diaspora Sessions Tiffany has located some extraordinary East Bay talents who, while not yet household names, are sure to be soon enough. **The Hogan Brothers**, who actually are brothers—bassist **Steve**, pianist **Colin**, and drummer **Julian**—grew up immersed in music thanks to parents who saw they got instruction in not only jazz but in a plethora of international traditions. They can play anything shockingly well, and they view the diaspora just as Tiffany does, as one extended line with no end to it. She is also tapping the talents and charisma of a hip-hopper—**Kev Choice**—who in addition to writing mind-expanding socially conscious raps is an accomplished jazz pianist and educator. Kev has accompanied acts like Lauryn Hill, Goapele, Lyrics Born, and Michael Franti & Spearhead on international tours, and in 2017 he was commissioned by the Oakland Symphony to create an orchestral work, *Soul Restoration Suite*. Call him a pied piper, a griot, or a bodhisattva, Kev is one of the people who can galvanize a community.

And this is exactly what Tiffany means about soul. It's a loving, deep connection. "That's what living is," she says.



THU JUNE 4

20th
anniversary
operation
jazz band
reunion

WITH

BABATUNDE LEA
AZAR LAWRENCE
CLAIRDEE
GLEN PEARSON
ANGELA WELLMAN
HOWARD WILEY
GEECHI TAYLOR
BILL ORTIZ
TIFFANY AUSTIN
GARY BROWN
FRANK MARTIN
RUTH AHLERS
RHONDA BENIN
RON BELCHER

Door: 6:30 PM

Concert: 7PM

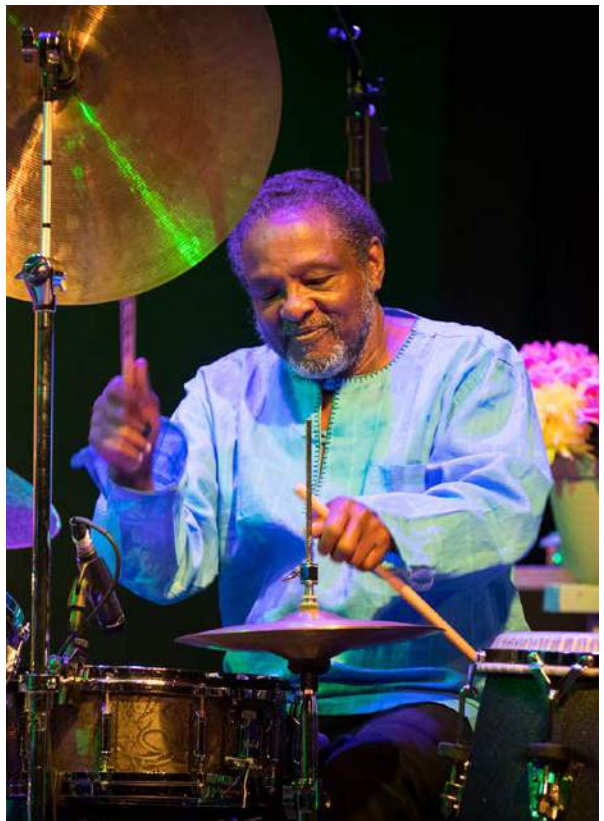
\$20

Open seating

Raven Theater
115 North Street
Healdsburg

You come to the Healdsburg Jazz Festival. You take in wonderful music. You eat great food. You drink delicious wine. You may not know, however, that while you are experiencing these delights of the senses, HBGJAZZ busy bees are out in the local communities educating school kids about jazz. Jazz education has been a critical component of the Festival since its very beginnings in 1999, taking many forms over the years: workshops, lectures, demonstrations.

In 2000, Healdsburg Jazz staff came together with a group of teachers and musicians to discuss how best to teach jazz to kids. The consensus was that the ideal target was fifth graders because that is the age when students' minds start opening to new concepts, and also it is the year they begin studying American history. Out of this meeting Festival founder and Artistic Director **Jessica Felix** and percussionist/educator **Babatunde Lea** created **Operation Jazz Band**. Every year since 2001 this band has gone into six elementary schools in Healdsburg and Geyserville to expose kids to this great American art form.





It's been quite an accomplishment, and this year the Festival has carved out a night to celebrate 2000/20—the 20th anniversary of this band and the critical work it's been doing for two decades to make sure that kids don't just think jazz is some weird music their parents listen to. Instead, they learn the incredible combination of dedication and fun it is to make jazz, and how intimately woven it is into the fabric of our country and its history.

How did HBGJAZZ get this notion? To answer that we time-travel back to 1999 and visit one of the original angels of the Festival—Billy Higgins. Billy, who passed away in 2001, was one of the greatest drummers in all of jazz, possessing a huge heart and limitless spirit. He was a good friend of Jessica, who wanted to feature him in this crazy pipe dream she had of starting a jazz festival in a small town. “Billy told me, if you're gonna do this, you gotta make sure to educate these kids,” Jessica says. And so the education arm of HBGJAZZ sprang to life along with the entertainment arm.

Operation Jazz Band hits the schools in four-day stints. The musicians explore the origins of their instruments, demonstrate how they work, discuss their role in the jazz band, and talk about some of the central figures in jazz who played those instruments. On the final day the band gives a concert, with students participating. They join in African chants, count off the band, and several kids are invited onto the stage to scat sing. “It is a very intimate experience,” Jessica says. “We are

picky about who we bring into the classrooms. All the musicians are charismatic educators and leaders, most coming up every day from the Bay Area to start at 9 a.m.”

“It says a lot that all these schools have made room for us for 20 years,” she continues. “They love us and what we teach their students. We have kids singing, scatting, chanting. They now know what jazz is. And this year we are celebrating what we've brought to the community.”

Operation Jazz Band's personnel has changed often, with Babatunde the constant presence. The aggregation playing the Festival features key participants from the 20 years running—Babatunde on drums and percussion, **Azar Lawrence** on sax, **Tiffany Austin** on vocals, **Gary Brown** on bass, **Frank Martin** on piano, **Bill Ortiz** on trumpet, and **Angela Wellman** on trombone. Guest performers are past OJB teachers, including **Clairdee**, vocals; **Glen Pearson**, piano; **Howard Wiley**, sax; **Geechi Taylor**, trumpet; **Ron Belcher**, bass; **Ruth Ahlers**, sax; and **Rhonda Benin**, vocals.

A whole lot of those fifth graders are now adults. They may not all be jazz artists—surely most aren't. That's a special calling. But no one will need to turn them on to jazz. They have a basic knowledge of what it takes, and for Healdsburg Jazz, that's achievement enough.

Billy Higgins would be proud.

FRI JUNE 5

**jane
bunnett
and
maqueque**

WITH

DANAE OLANO

MARY PAZ

TAILIN MARRERO

JOANNA MAJOKO

YISSY GARCÍA



Jane Bunnett was already a soprano saxophone maestra, forging ahead with a promising career in edgy modern jazz, when something happened that caused her to pivot. In 1982 the Canadian signed up for a quick cheapo trip to Cuba, and everywhere she looked she saw bands. She heard so many different styles of music she could barely process it. The music could be as simple as three guys with guitars, or a big band as harmonically advanced as the modern jazz she knew, only with rhythms far more complex. The music was always danceable, but the arrays of percussion seemed to be aiming their distinct rhythms at different body parts, as if your dancing should occur in multiple dimensions. And Jane decided, this is for me.

She began sitting in with bands, always welcomed because she is, to put it simply, a genius on the soprano sax. She made friends with musicians and determined they needed to be heard in Canada and the U.S. So she formed a band and stocked it with top Cuban talent. Jane called it Spirits of Havana, made a record in 1990, and when it was well-received made about a dozen more, each featuring various Cuban jazz artists, several of whom now live in the U.S. and are becoming legends in their own rights—Gonzalo

Door: 7PM

Concert: 7:30PM

\$75 | \$55

Reserved Seating

Raven Theater

115 North Street

Healdsburg



Rubalcaba, Yosvany Terry, Dafnis Prieto, among them. The records received acclaim and won awards, but it wasn't enough.

On her frequent trips to Cuba Jane met female musicians, and noticed most of them could not find work in bands. As a woman herself who had to break into the male-dominated world of Western jazz, Jane knew how challenging this could be. But it was even more so in Cuba, where the culture puts a high premium on machismo. She often saw talented young women sitting idly watching their boyfriends playing in bands. So, as she had done a decade earlier, she put together a band, this time seeking out the best female talent, and called it Maqueque, which translates as spirit of a young woman. Their first album, *Jane Bunnett and Maqueque*, released in 2014, was a hit, and all of a sudden these brilliant players had visibility. Two more albums came, the latest *On Firm Ground/Tierra Firme*, and now the Healdsburg

audience will get to witness the wonder that these women warriors can accomplish.

Maqueque consists of Jane on soprano sax and flute, **Danae Olano** on piano, **Mary Paz** on conga and vocals, **Tailin Marrero** on acoustic and electric bass, **Joanna Majoko** on lead vocals, and **Yissy García**—daughter of Bernardo García, the founding drummer of pioneering Cuban jazz band Irakere—on drums and vocals. The key feeling Maqueque communicates may be freedom—you feel it in the way the players communicate openly and joyously, much of the vibe originating from the sinuously beautiful lines Jane, sounding like an old Cuban soul, develops on her horn, riding like currents above, below, and straight through the music, opening it up to all kinds of possibilities. This is Afro-Cuban jazz like none other, prepared with female power for the 21st century.



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HEALDSBURG JAZZ 2020 | HONORING WOMEN

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May 09	Stephanie Ozer Trio
May 16	Anne Sajdera Trio
May 23	Susan Sutton Trio
May 30	Gaea Schell Trio

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SAT JUNE 6

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free
afternoon
concert**

**le hot club
swing**

WITH

**GUEST VOCALIST
MELISSA FULKERSON**

WITH

**RICK FULKERSON
JEREMY GINSBURG
RICHARD LOHEYDE
JOHN POTTER**

L **e Hot Club Swing** plays Gypsy jazz that emulates the quintessential sound and style of Django Reinhardt and Stephane Grapelli. The quintet consists of **Melissa Fulkerson** on vocals, **Rick Fulkerson** and **Jeremy Ginsburg** on manouche guitars, **Richard Loheyde** on violin, and **John Potter** on upright bass.

Francis Ford Coppola Winery Too! is the new hospitality center located at Virginia Dare Winery. Offering unique tasting selections from the Francis Ford Coppola and Virginia Dare Winery portfolios, along with wines from their Domaine de Broglie winery in Oregon, Francis Ford Coppola Winery Too! provides visitors with a diverse and multi-regional wine country experience.

1-3:30PM

FREE

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for more information

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Winery Too!
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SAT JUNE 6

artemis

WITH

RENEE ROSNES

ANAT COHEN

INGRID JENSEN

NICOLE GLOVER

ALLISON MILLER

NORIKO UEDA



Artemis is a show band. It's a band put together by women for the express purpose of demonstrating they're as good as it gets in jazz. For audiences, they deliver shock and awe—their sound rolls off the stage in torrents of brutal competence. "It's hard to tame us," said the band's clarinetist Anat Cohen during an interview with NPR. Listening to them is the electrifying feeling you get when musicians are declaring, This is it, our time is now. Artemis even made it into Vanity Fair's "Sisters of Swing" spread on the women who are revolutionizing jazz: [vanityfair.com/style/2019/07/women-in-jazz-sisterhood](https://www.vanityfair.com/style/2019/07/women-in-jazz-sisterhood)

Named for the Greek goddess of the hunt, Artemis was formed in 2017 by pianist **Renee Rosnes** who was asked to create a band for a European tour to celebrate International Woman's Day. After the tour, Renee said playing with the band was liberating, and the members decided to stay together. Artemis is an international outfit: Renee is Canadian, bassist **Noriko Ueda** is Japanese, clarinetist **Anat Cohen** is Israeli, and drummer **Allison Miller**, tenor saxophonist **Nicole Glover** and trumpeter **Ingrid Jensen** are Americans.

They all are leaders of their own groups with deep resumes. Band founder and musical director Renee is considered one of the finest pianists of her generation, proven as she has held down the benches for Joe Henderson, Wayne Shorter, Bobby Hutcherson, and James Moody, and has collaborated with dozens more, including Zakir Hussain, Chris Potter, Renée Fleming and Christian McBride. She has released 17 albums and won five Juno Awards, the Canadian equivalent of Grammys. Anat, whose clarinet excursions are strikingly soulful, fulfilled her military service in Israel by playing tenor saxophone in the army band—apparently they didn't want a clarinet. She has a deep fascination with Latin jazz, leading to her touring with Cuban great Omara Portuondo, and she made a record dedicated to the music of Brazilian Moacir Santos. Anat's album *Rosa Dos Ventos*, with Trio Brasileiro, was nominated for a Grammy Award.

TWO SHOWS

SHOW 1 Door: 6PM

Concert 6:30

SHOW 2 Door: 8PM

Concert 8:30

\$75 | \$55

Reserved Seating

Raven Theater

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An innovative, in-demand trumpeter on the global scene, Ingrid Jensen has played in two of the most innovative big bands of the past 25 years, Maria Schneider's Orchestra and Darcy James Argue's Secret Society. She has worked with Clark Terry, Esperanza Spalding and Sarah McLachlan, among dozens of others. Attendees at last year's Healdsburg Jazz Festival may have caught the magical drummer Allison Miller in her mostly-female band Parlour Game. A whirlwind on the traps, she also leads the edgy bands Boom Tic Boom and Science Fair, and has worked with—in addition to top jazzers—pop stars Ani DiFranco, Sara Bareilles, and Natalie Merchant.

Currently a much sought-after New York bassist after graduating on scholarship from the Berklee College of Music, Japan's Noriko Ueda has worked with a couple of late jazz legends, Frank Wessex and Grady Tate, and she leads the Noriko Ueda Quartet and the Noriko Ueda Jazz Orchestra. Nicole Glover, who has strong hints of John Coltrane and Art Pepper in her explosive tenor playing, has bolstered the bands of Helen Sung, Kenny Garrett, Benny

Maupin, Jeff "Tain" Watts and many more.

Artemis is fearless. Listen on NPR to the version of Thelonious Monk's "Brilliant Corners" they played at the 2018 Monterey Jazz Festival and you'll get a serious lesson in the importance of breathing and dynamics in a jazz band. It's thrilling, and they give similar treatment to tunes by Stevie Wonder, Billie Holiday, the Beatles, Sarah Vaughan, and their own originals. Artemis comes with bows pulled back and arrows ready to fire right into your soul. Goddesses? Indubitably.



Healdsburg Jazz Festival regulars know that on Saturday nights the place to be is the Hotel Healdsburg, where a carefully selected jazz trio will be holding forth, ready to play host to any of the Festival performers who happen to swing by. A lot of sparks can fly here. Any Festival musicians who care to sit in with this year's combo—the **Sylvia Cuenca Trio**—better be prepared, because these three can do damage. Sylvia held down the drum kit for trumpet great Clark Terry for 17 years, playing like a lion or a lamb, whichever the situation called for. Bassist **Essiet Okon Essiet** is a post-bop virtuoso who has worked with Art Blakey, Freddie Hubbard and Cedar Walton, and masterful pianist **Joe Gilman** is a veteran of Joe Henderson's and Bobby Hutcherson's bands. Better make sure the bartender doesn't fill your glass too close to the rim, because when this trio's playing, the joint will be rocking.

SAT JUNE 6

jazz in the lobby **sylvia cuenca trio**

WITH
ESSIET OKON ESSIET
JOE GILMAN

9pm-Midnight | No Cover

Hotel Healdsburg Lobby
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Healdsburg

SUN JUNE 7

harriet tubman: bound for the promised land

PERFORMED BY

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115 North Street

Healdsburg

Nothing exists in a vacuum. The rise of women in jazz is happening because women in general are approaching equality in our culture, a progression that traces at least as far back as the Women's Suffrage Movement. Jazz exists because African slaves in America chanted and sang to each other, leading to spirituals and blues that morphed into popular forms of music that people would pay money to see and hear. On a slightly less epochal scale, the Healdsburg Jazz Festival has been able to survive and thrive for 22 years in part because it channels some of the love it gets from you—the audience—into educational programs that keep the cultural soil tilled, letting knowledge and appreciation of this art form grow at the roots.

If a single person could be said to be a hinge upon what all of the above swings, it would be Harriet Tubman. A slave who escaped her chains and devised escape routes for dozens of other slaves, she later served as a scout in the Civil War, leading Union troops to raids that freed close to 1,000 slaves. After the war she became a fierce advocate for the right of women, black and white, to vote.

An American icon, her story has been told in many ways, in all forms of media, since her death in 1913. Only one full-fledged jazz oratorio exists, however, and it came courtesy of the Bay Area's own **Marcus Shelby**, a composer, bassist, and bandleader who for years has been part of Healdsburg Jazz as a performer, educator, and organizer of major musical projects involving the community. In 2007 Marcus released a breathtaking 11-piece suite on CD called *Harriet Tubman: Bound for the Promised Land*, featuring Marcus' 15-piece band and vocalists from jazz and classical realms. Inspired by Duke Ellington, Wynton Marsalis and other jazz artists who composed expository works, *Harriet Tubman* is a dazzling, virtuosic evocation of the abolitionist's life and times, full of color and swing, utilizing field chants, chorales, blues, bebop, scat, and of course plenty of improvisation. After all, without that last quality, Tubman never could have pulled off the miracles she accomplished.

Six years ago, Marcus transformed his oratorio by combining it with another project he had envisioned years earlier for Healdsburg Jazz—creation of a chorus of up to 100 singers from around Sonoma County who would join Marcus' orchestra and a few professional singers to create a vast sound cathedral for his own music and for various spirituals and freedom songs. With assistance from a James Irvine Foundation grant, Marcus and Healdsburg Jazz put out the call to anyone who wanted to participate, and the Freedom Jazz Choir was born. In 2014, the choir joined with Marcus' orchestra and singers to perform *Harriet Tubman* at the Raven Theater for the Festival.

Now, in honor of women's ascendancy in jazz, the Festival is bringing back the mighty choir and Marcus' big band one more time to perform *Harriet Tubman*, this time with the scintillating **Tiffany Austin** in the lead role. Marcus will conduct and also provide commentary on the great abolitionist's life during the performance. And, because this year is the 100th anniversary of the passage of Women's Suffrage, Marcus has composed a new section about Tubman's role in helping to bring about this monumental advancement in women's rights.

Of the many albums Marcus has released, three others are jazz suites about major figures or events in African American history. *Port Chicago* (2002) sets to music the story of a World War II explosion at the Port Chicago munitions depot in the East Bay that killed 390 people, mostly African American soldiers. In 2011 came *Soul of the Movement: Meditations on Dr. Martin Luther King Jr.*, and *Beyond the Blues: A Prison Oratorio* from 2014 ruminates on the bleak history of black incarceration.

What Marcus may ultimately be communicating is this: If we are indeed bound for the promised land, it will be on the wings of music.



SUN JUNE 7

GRAND FINALE
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Last year's Festival audience was treated to a seductive ration of Southern soul courtesy of **Marcella Simien**. The crowd that was grooving to her laid-back bluesy vocals and breezy keyboard playing might not have been aware that she was part of a musical dynasty. Her father is **Terrance Simien**, the pre-eminent practitioner of a musical style that emerged from the Creole people of Louisiana sometime in the 19th century and was meant for dancing and partying your blues away: zydeco. About a dozen years ago Marcella left her bayou town of Lafayette to study in Memphis, Tennessee, and decided to stick around. She found her swamp gris-gris to be quite welcome in this musical capital, so she cozied up to all the strains that have been cranked out thereabouts by people like Booker T. and the MGs, Koko Taylor, Alberta Hunter and Anita Ward.

Meanwhile, back on the bayou, her Dad, an eighth-generation Creole, had already updated zydeco from the basic two-step laid down by folks like Clifton Chenier, Rockin' Dopsie and Boozoo Chavis, bringing in some funk and the jazzed-up soul of nearby New Orleans. He took his zydeco bands around the world, becoming a star and bringing more visibility to a once-niche genre than it ever had. In 2009 Terrance was introduced to millions of kids and parents via the song "Gonna Take You There" in the Disney flick *The Princess and the Frog*, set in New Orleans. His music has also been featured in the movies *The Big Easy*, *The Lucky One*, *Exit to Eden* and several others. In 2008 Terrance and his band The Zydeco Experience won a Grammy Award for Best Zydeco or Cajun Album.



This year Terrance and Marcella are joining forces, bringing a blast of bayou funk 'n' roll to close out the fest with their **Krewe de Magnifique** featuring Terrance on vocals, accordion and frottoir (washboard), Marcella on vocals, accordion, frottoir, piano; **Danny Williams** on piano; **Stan Chambers**, bass; and **Dustin Reynolds**, drums. This is music that comes with its own hot sauce, augmented by the kind of magic that ensues when a father and daughter sing together. Terrance and Marcella share a heritage informed by the diaspora of people and music that traveled up the mouth of the Mississippi River from the Gulf of Mexico in Louisiana to Memphis and other points South. And now they'll be in Healdsburg. Goodness.

Opening act **Katie Cavera** is expert on virtually all string instruments, but for this concert she'll be focusing on banjo, backed by the **Lost Boys** featuring multi-instrumentalists **Clint Baker** and **Robert Young**, **Riley Baker** on tuba, and a snazzy guest singer, swing specialist **Jessica King**.

Jessica also knows her way around many axes, and can belt out blues like a latter-day Bessie Smith. With Katie and Jessica joining forces with The Lost Boys, it'll be something like the queens of swing swaying atop a trad summit. Think of Satchmo and Benny Goodman meeting on the mountain. The Healdsburg Jazz Festival prides itself on putting together great trad bands, and this one may take the cake.



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Healdsburg is on a hot streak these days, making three different Top 10 lists for places to visit in 2020. People come for the live music, tasting rooms, world-class restaurants and art galleries, but fall in love with our small-town charm, inviting plaza and friendly residents. Healdsburg offers a variety of lodging options including luxury, boutique, eco-chic and bed-and-breakfast. Most of our hotels are within a short walk to the plaza or a short drive to vineyards. Check our website for special lodging offers and to plan your stay.

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