

# Jazz in Carthage

by Tunisiana

3rd Session, April 2007  
The coast of Carthage

For its third session, **Jazz in Carthage** by Tunisiana set out the objective of celebrating jazz as a multidimensional and universal mode of expression.

Stemming from African America roots, jazz music had been adopted by artists from all regions of the world and adapted to cultures which some times were poles from that of its origins.

If jazz is reckoned as a heritage of physical and moral suffering, it is also a hymn to life, which should go on, despite unbearable suffering.

An outlet for emotions and endowed with a liberating power, this mode of artistic expression has definitely a therapeutic value. It heals the blues of the soul and reconciles cultures.

Through the invention on blues than jazz the black American people has somehow freed itself from slavery, while at the same time marking deeply the history of music

Through jazz, racism was fought against, within Africa itself, allowing for example to Abdullah Ibrahim to resist apartheid in South Africa. A great pianist and a great man, he is today an emblematic figure of African jazz who is honouring us by his visit to Carthage.

During the present session, the continent of origins will also be represented by Richard Bona, a genius bass player, requested by pop biggest stars but also leader of his own group, through which he endeavours to reinstate to jazz its africanity, while at the same time preserving its universality through groove, R&B and pop influences.

One can maintain, with no danger of exaggerating, that no other musical genre is as authentically crossed as jazz; this crossing (merging) takes places with no limits or frontiers and most naturally.

Thus, Kenny Garret, saxophone virtuoso who toured and recorded with Miles Davis, delivers with his quartet a music which incorporates Chinese music. Between Chinese violin and Tibetan chants, this experience opens up for contemporary jazz, unexpected as much as relevant horizons.

**Anouar Brahem** too had, for quiet some time now, followed the natural path of crossing over. One never tires of discovering the new facets of his music creations which wonderful embody this universal language that is jazz. *Le Voyage de Sahar* (Sahar's Trip) is his new peregrination between East and West, wonderfully combining creativity and tradition. Anouar Brahem has just won, for his last album, the Edison Award, one of the oldest and most prestigious dutch music prizes (equivalent to U.S. Grammy Award)

The Belgian **Aka Moon** band proposes, in a different register, music with no boundaries juggling with polyrhythms and polyphonies, drawing from musical cultures from around the world.

As for Dee Dee Bridgewater, she goes for a love affaire. With « *J'ai Deux Amours* » she propels on the international stage a French love songs repertory that she sublimates thanks to the universal gleam of jazz. Her incomparable voice and her remarkable musicians will take us away for a very jazzy encounter.

**Al Di Meola**, who is one of the greatest and influential fusion guitarists, will be no exception to this rule. His unique style draws on World musics which inspire him. His concerts, taking place all around the world are always an explosive mixture of virtuosity and creativity.

2007 is the year during which two living jazz legends will turn 80. Therefore we could not but request the great saxophone player **Lee Konitz** to invite his pal the world gigantic piano player **Martial Solal** to celebrate each other accompanied by their mutual guests. In their presence we may say that « 160 years of jazz history are watching us; or may that we shall be contemplating them surrounded by a selection of the best jazz musicians on the European stage.

A jazz under influence but that preserves its purity; that is the choice of all these artists.

It is clear from what proceeds that Jazz in Carthage, will celebrate opening up, polymorphism, timelessness of jazz. Not without celebrating its immediate and natural corollary; the blues music.

Accompanied by his back-up band the Kings of Rhythm, Ike **Turner** who has just won the 2007 Grammy (Best traditional jazz album) is scheduled to take part in this event. Though, he is more widely known for his exploits in the worlds of rhythm & blues and rock 'n' roll, he has played an important role in blues history. At 75 he is still writing new pages of blues history.

Nick-named the Jimmy Hendrix of harmonica, Sugar Blue, in person, together with the gold and flames voice of Thornetta Davis, will this year, be the compeer of the « **Papa Joe** » **jazz Club**.

A daring, sumptuous programme, which offers a panorama of contemporary jazz and will presents but experts in this field.

What else can one dream of for the upcoming 2007 session of Jazz in Carthage?

The multicultural and multidimensional character of Jazz in Carthage will be also expressed through painting with the **Citizen Jazz** art exhibition and movies with Ciné Jazz, in addition to the Jazz Autrement concerts, at the Ennejma Ezzahra Palace with artists who will most probably incarnate the future of jazz here in Tunisia (**Wajdi Cherif**, **Blue Note Project**, **Mehdi Trabelsi**) and other confirmed artists such as : **Amina Figarova** from the Netherlands, the **Duo Guinga Mirabassi** from Brazil/Italy, **l'Âme des Poètes** from Wallonia-Brussels.

Master classes and encounters with participating performers, a must which, this year, will be coupled with the Centre of Arab and Mediterranean Music School of jazz project, will add to this event the necessary osmosis required for an accomplished jazz experience.

Vibrations and beats....

There is life in Jazz; It may be enjoyed by all senses: there will be much for the ears, much for the eyes and much for the soul.

Details of schedules are to be found on web site

[www.jazzacarthage.com](http://www.jazzacarthage.com)