




awakening

jazz philadelphia summit

HYBRID | Virtual + Live
by Jazz Philadelphia
November 5 + 6, 2021
jazzphiladelphia.org

Program Guide



Keynote by Victor Wooten



Dear Community,

Thank you so much for joining us for our fourth annual Jazz Philadelphia Summit.

As we reflect on our theme of **Awakening**, we know that many of us are in different places, not just geographically, but mentally and spiritually. Some of us are ready to be back on tour, to enjoy music at festivals, and to experience jazz at clubs. Others are more reticent. Still others are wondering if the way we play and listen to music is changed forever. While we must attend to one another as individuals having different experiences, we hope that you all take strength from the fact that we are still all one community.

We are united in wanting the spirit of music to be alive and well. We're honored to have Victor Wooten as our Keynote Speaker, addressing exactly this sentiment. We're also glad this year to honor the indelible mark that John Coltrane has left on our city, our music, and on each of us. We are all in a moment of great possibility that calls for improvisation, and faith that we'll make something beautiful together.

We're delighted to offer a live Homecoming Jam at the Kimmel Center for the Performing Arts from 9 - 11 on Friday evening this year, led by Luke Carlos O'Reilly. Please don't forget your vaccine card and ID to be admitted! Each year, we hope that more and more of our inspiring artists will join us at this event at the Summit. They always have a home here.

Thank you to all of our sponsors and vendors. Their support is invaluable. We also want to thank Claire Moncla for her incredible organizing work on this event. We're grateful as well for our wonderful intern Olivia Hughart, the marketing team at better_, our board of directors, and all the volunteers whose contributions make this event shine.

Most of all, we want to thank you for being here with us in the challenging time. Let's all awaken together to the possibility of a future filled with the spirit of music.

With Appreciation,

Gerald Veasley, President
Heather Shayne Blakeslee, Executive Director
Jazz Philadelphia



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Hometown Heroes



In Memoriam

We lost many jazz greats during the pandemic. These five Hometown Heroes represent many other artists we have lost. May the spirit of all the loved ones who passed during the pandemic be with us. *Please note some of these profiles were written while the artists were still alive with generous support from the Independence Public Media Foundation.*



Hometown Hero

JYMIE MERRITT

BY SUZANNE CLOUD | PHOTO BY
RYAN COLLERD

Journalist Dorothy Kilgallen led off her popular *New York Evening Journal* column (syndicated in 140 papers) with a 1963 story about Philly bassist Jymie Merritt that traveled around the world. Turns out, Merritt was a bit miffed at drummer Art Blakey. When he quit the Jazz Messengers, Merritt said he just wanted to “get off the road and rest awhile,” but Kilgallen wrote, “...the real reason was a dispute with Blakey when the leader forced Merritt to pay for his own overweight baggage on airplane trips, and Jymie uses an electrically amplified bass with a heavy 90-watt amplifier and speaker...” add his upright bass and that’s a lot of baggage!

Born and raised in Philadelphia, Merritt was one of the first musicians to embrace the electrified bass, even inventing his own hybrid transducer/amplified system for the upright called the Ampeg, a fact that marks him now as a visionary. But Merritt drew quite a few raspberries from traditionalists like writer Leonard Feather who was horrified when Dizzy Gillespie insisted Merritt be in his band.

But no one should have been surprised that the resourceful son of Raleigh and Agnes Merritt, both educated and enterprising young people from the south who moved north, would do so well. His father, an alumnus of the Tuskegee Institute, was a close confidant of scientist George Washington Carver. His mother taught piano and elementary school. They both helped build the Vine Memorial Baptist Church.

For decades, Jymie Merritt was the go-to bassist for giants whether it was touring and recording in his early days with blues and R&B musicians like singer/saxophonist Bull Moose Jackson or B.B. King or jazz saxophonist John Coltrane, trumpeter Chet Baker, and drummers Max Roach and Art Blakey later on. He moved easily from genre to genre, adapting and enhancing every one.

Merritt moved to New York City in 1957 to join Blakey’s band with a lineup that many feel was one of his best—and they ALL were Philadelphians: pianist Bobby Timmons, saxophonist Benny Golson, and trumpeter Lee Morgan. Check out the band on Timmon’s composition “Moanin” (Merritt has a remarkable bass solo at 10:50).

In the 1960s, Jymie Merritt formed his own ensemble, The Forerunners, which included founding member saxophonist Odean Pope. The group played his cross-rhythmic and ethereally complex, poly-harmonic compositions, utilizing what Merritt called “The System.” Quoted in a short film for *Jazz Night in America* titled *Jymie Merritt: The Beat Goes Deep*, Pope said, “He had his own concept. He was just so fluent in what he was doing. To me, playing his music was like going to the highest university in the whole world.”

“Nommo,” a hip and loose hard bop composition in 7/4 by Merritt, is one of his best-known compositions and was recorded on Max Roach’s album *Drums Unlimited* in 1966. (Listen for Merritt’s bass solo at 7:12). He took the title from a West African concept—the power of the spoken word can create harmony and balance in an upside-down world.

Bassist Mike Merritt talked about the city of Philadelphia’s impact on his father’s life and music.

“Jymie was never the one to see the city in his rear-view mirror. I remember when [Philadelphia saxophonist] Benny Golson was working in LA, in the studios, and called up my dad to move out there. And Jymie was thinking about it. But I think he felt his music was best expressed through a Philly prism. I mean, the giants in jazz were here.”

Awarded a Pew Fellowship in 2016, Merritt was a previous recipient of the Philadelphia Jazz Heritage Award, a Living Legend Award from the Philadelphia Clef Club of Jazz and the Performing Arts, and was recognized by the Philadelphia City Council in 2013.

One of the most inspiring aspects of Jymie Merritt’s life was his continuing interest in science and technology. Unlike many seniors from his generation who ran for the hills when faced with any kind of software, Merritt revelled in the exploration of the digital world until the end of his life at 93.

Merritt saw the possibilities of digital composition and it influenced his musical conceptions. “The shift from analog to digital united the traditional instrument with the computer,” he told the Pew Center for Arts and Culture, where he was a fellow. “My interest is to provide composition prototypes that honor the past while envisioning an increasingly digital future.” Jymie Merritt always looked forward, even in his 90s, and he’ll always be a major player in Philadelphia’s jazz pantheon.

“I think he felt his music was best expressed through a Philly prism. I mean, the giants in jazz were *here*.”

A close-up photograph of a man with dark skin and short hair, wearing dark sunglasses and a dark jacket. He is playing a brass trumpet, with his mouth on the mouthpiece and his fingers on the valves. The background is a light-colored, textured stone wall. The lighting is soft, highlighting the man's face and the instrument.

Hometown Hero

WALLACE RONEY

BY SUZANNE CLOUD

Born on May 25, 1960 in Philadelphia, Roney would become one of the leading lights of The Young Lions Movement in the 1980s. When he was 4 years old, his family discovered he had perfect pitch, so he was packed off to Settlement Music School to develop his talent and be tutored by Sigmund Hering, trumpeter for the Philadelphia Orchestra. A prodigy, Roney became the youngest member of the Philadelphia Brass Ensemble at age 12 until his parents divorced and the young teen trumpeter went to live with his father in Washington, D.C., where he immediately enrolled in the Duke Ellington School of the Arts, a top high school for promising talent. Before he even graduated high school, he made his debut at Ali's Alley, a loft space venue opened by Philadelphia drummer Rashied Ali to showcase veterans of the free jazz movement and encourage up-and-coming jazz musicians.

Within a few years, Roney's star was rising and he moved to New York City permanently in 1981, where he played with Dollar Brand, McCoy Tyner, Cedar Walton, Jay McShann, Slide Hampton, David Murray, Curtis Fuller, Junior Cook, and Frank Foster's Big Band.

Then came his big creative break—he became a member of the Tony Williams Quintet and took the place of Terence Blanchard in Art Blakey's Jazz Messengers in the late 1980s. Once Roney released his first album as a leader, *Verses*, in 1989, he was an established jazz luminary.

Profiling Roney in *The Washington Post*, novelist James McBride declared, "His name is Wallace Roney III. He is 27 years old . . . and he is one of the best jazz trumpet players in the world."

Wallace Roney was often accused of being a Miles Davis imitator by critics, and he never refuted that Miles was a huge influence on him. But Roney was immensely proud of what he learned from Miles, especially after they became fast friends. And Roney was always quick to point out that he followed his own muse.

Roney, interviewed by *JazzTimes*, said, "Man, it takes a lot of knowledge to know how to open that door, to get that type of freedom within the form, to be able to take a chord and make that chord go anywhere you want. The reason John Coltrane played the way he played was because forms were nothing anymore. But they were everything... Then he got past that, where he could reduce it down to one chord and get the whole cycle in. Then he got to a point where you didn't know whether he was playing 'Resolution' or 'Bye Bye Blackbird,' because what he was trying to say was the most important thing. . . That's what people need to respect, not the licks."


Wallace Roney won the *Downbeat* Award for Best Young Jazz Musician of the Year in 1979 and 1980, and at the end of that decade, he won the *DownBeat* Magazine's Critic's Poll for Best Trumpeter to Watch. Roney won a Grammy in 1994 for his participation in "A Tribute to Miles," and he never tired of telling the story of when he met his idol. While appearing in an earlier tribute at The Bottom Line. "He [Davis] asked me what kind of trumpet I had," Roney told *Time* magazine, "and I told him none. So, he gave me one of his."

A black and white photograph of Sam Reed, an older man with a mustache, playing a saxophone. He is wearing a pinstriped suit jacket over a light-colored shirt and a dark tie. The background is dark, and the lighting highlights his face and the instrument.

Hometown Hero

SAM REED

BY JACK MCCARTHY | PHOTO FROM
THE PHILADELPHIA JAZZ PROJECT



Few Philadelphia musicians have had careers as rich and varied as saxophonist and bandleader Sam Reed. Born in South Carolina in 1935, at the age of six Sam came to live in the Point Breeze neighborhood of South Philadelphia, then home to a vibrant black community with an active music scene. There, Sam became fast friends and bandmates with Albert “Tootie Heath (his lifelong best friend), Ted Curson, Bobby Timmons, Jimmy Garrison, Henry Grimes, and other future jazz greats.

Reed studied with Jimmy Heath, Tootie’s older brother, and through Heath was able to meet his jazz idols, including Charlie Parker, Dizzy Gillespie, Miles Davis, and others. As Sam recalls, the Heath house was a home-away-from-home for these jazzmen when they were in town. “The Heath house was where all the famous people of the music world came. The first time I met Charlie Parker and his group was at the Heath’s house,” he says. “At that time Parker’s group consisted of Miles Davis, Max Roach, Duke Jordan, and Tommy Potter. Jimmy told Charlie Parker that I wanted to play sax. He smiled and said to me, “practice all the time.” In all likelihood, these memories are probably in 1947 or 1948.

Reed continued, “Mrs. Heath would fix dinner for them, and they’d be at the table eating, and Tootie and I’d be sitting back, you know, just watching their mouths and everything they did. Another time J. J. Johnson and his band stopped through before a big concert at the Philadelphia Academy of Music. Dizzy Gillespie and some of the members of his big band also stopped through. It was an exciting time, experiencing these recording artists up close, musicians that I had only heard on records.”

Reed and his buddies formed a band in their mid-teens and began getting gigs in the neighborhood at various local African American social clubs, fraternal organizations, and community institutions. “We developed our skills in improvising by listening to records. I would use my ear to take the notes off the records and wrote them down for our band to play for house parties and dances,” Reed says. “My first gig was at the Women’s Y at 16th and Catherine Streets. There was a little room on the side as you walk in the door, and they had a piano, and we would set the band up there. It was Ted Curson, Albert “Tootie” Heath, Jimmy Garrison or sometimes Henry Grimes, and Bobby Timmons or Robert Green, who also played piano.”

He then graduated to playing local venues such as Peps, the Showboat, and Spider Kelly’s, club’s in Atlantic City and Wildwood, New Jersey, and to leading his own band. He also played behind many jazz greats, including Billie Holiday and Sarah Vaughan, and was an in-demand 60s and 70s session player, whether it was jazz, R&B, rock ‘n roll, or soul music.



Reed's s biggest claim to fame was his stint starting in 1963 as leader of the house band at North Philly's legendary Uptown Theatre, the city's premiere venue for black entertainment in the 50s and 60s. He was also the first contractor for the horn players at Philadelphia International Records, playing on several hit records in the early 1970s and helping to craft the emerging "Sound of Philadelphia," and also toured the world with Teddy Pendergrass.

Still playing in his mid-eighties, Reed is often called upon by writers and documentarians for his insights on the history of Philly's rich music scene.

"There were a lot of great musicians that came out of Philadelphia that were good in their particular time. They were stars as far as their years, in the 1930s and 1940s. What they did, they passed it on to us, to help us. And we just grabbed onto it. There were so many talented musicians here in Philly when I was growing up. Everybody just seemed to have what it takes to be a good musician. Whenever we had a chance to practice or get together, that's what we did, so we could learn the tunes and know what we were doing with them and play them as well as we could."

"The Heath house was where all the famous people of the music world came. The first time I met Charlie Parker and his group was at the Heath's house"

A black and white portrait of McCoy Tyner, looking slightly to the left. He is wearing a light-colored, patterned jacket over a collared shirt. The background is dark.

Hometown Hero

MCCOY TYNER

BY SUZANNE CLOUD

Alfred McCoy Tyner was born in Philadelphia in 1938 to parents who had come to Philly from North Carolina for a better life. His father sang in the church choir and his mother had a beauty shop that would become internationally famous after she bought a piano for her eldest son. According to Tyner, “My mother said I could either study singing or piano, and I didn’t have much of a voice, so I chose piano.”

By 15 years of age, McCoy Tyner (McCoy, as he would always be affectionately called) was the pianist for a local dancing school, which exposed him to European music, and at the same time, he was inspired rhythmically by Ghanaian drummer Saka Acquaye, who was then at the Pennsylvania Academy of the Fine Arts. The 1950s were a fertile and dynamic time in jazz with a plethora of talent blossoming in the city—trumpeter Lee Morgan, organist Jimmy Smith, pianists Ray Bryant and Richie Powell, brother of famed bebopper Bud Powell, an idol of Tyner’s along with Thelonious Monk. These influences so shaped Tyner’s powerful and percussive lyricism. In an NPR Jazz Profile, pianist Mulgrew Miller said, “His music was so intense it took over you... He makes those notes dance.”

By age 17, Tyner was playing with Philly trumpeter and composer Cal Massey when he met John Coltrane, who was staying at his mother’s house in Strawberry Mansion with his cousin Mary Alexander. Even though Coltrane was 12 years older than Tyner, the two struck up a special spiritual bond. Tyner said, “John told me he wanted me to be in his band whenever he left Miles, but whenever he wanted to leave, Miles would offer him more money... I was getting impatient.” So, Tyner joined Philly saxophonist Benny Golson and trumpeter Art Farmer to form the famed JazzTet. He didn’t stay with the group long, as Golson remembered, “John Coltrane stole him away from me. But that’s where he should have been anyway.”

So, at age 21, McCoy Tyner joined the John Coltrane Quartet with bassist Steve Davis and drummer Elvin Jones. Interviewed for his 60th birthday, he said, “Between John and Elvin I was in school.” His first full album with Coltrane was *My Favorite Things*, which became a huge hit for Atlantic Records in 1961—and once bassist Jimmy Garrison joined the band—the Classic Quartet was born. It’s a musical ensemble whose social fusion exceeded its own intentions, with each musician prepared to bleed for the next measure.

Until late 1965, when Tyner left the group, this quartet transformed jazz in the 1960s stretching modal playing within their highly charged, emotional bubble of collective improvisation. The intensity and interplay of the quartet was astonishing, and Tyner's piano work was crucial to the band's sound. Coltrane said, "McCoy Tyner, holds down the harmonies, and that allows me to forget them. He's sort of the one who gives me wings and lets me take off from the ground from time to time."

After leaving John Coltrane, Tyner had a difficult time establishing himself as a leader. He said, "I was kind of struggling a bit, but it increased my faith in life." But building on his two earlier albums as a leader—*Inception* (1962) and *The Real McCoy* (1965)—Tyner came roaring back in 1972 with his Grammy-nominated album *Sahara* with saxophonist Sonny Fortune on the Milestone label.

In 1979, jazz critic Gary Giddens called McCoy Tyner the most influential pianist of the decade, and he was named an NEA Jazz Master in 2002. The pianist told writer Nat Hentoff, "To me, living and music are all the same thing. And I keep finding out more about music as I learn more about myself, my environment, about all kinds of different things in life...I play what I live."

McCoy Tyner died March 6, 2020, at the age of 81.

“To me, living and music are all the same thing...I play what I live.”



Hometown Hero

PAT MARTINO

BY SUZANNE CLOUD |
PHOTO©2020 MARK SHELDON

Born in 1944 in South Philadelphia, guitarist Pat Martino was playing professionally in New York City clubs by the time he was 15 years old. His lessons in Philly with Dennis Sandole sometimes would give him the opportunity to sip hot chocolate with John Coltrane while both discussed the intricacies of improvisational music. New York City's historic Smalls Paradise club was a favorite early gig where he hung out in the late 1950s with guitarist Wes Montgomery through the early morning hours after the gig, while during the summer, Martino was a mainstay in Atlantic City at the Club Harlem on the famous Kentucky Avenue entertainment strip.

This 22-year old guitarist's first album, *El Hombre*, for Prestige in 1967 with Philly organist Trudy Pitts, showed the music world he was on his way. Martino continued to mine the musicians of Philadelphia jazz for his album *East!*, which featured compositions and performances by pianist Eddie Green and bassist Tyrone Brown. His 1976 album *Exit for Muse* would be his last until 1987 because Martino found himself battling for his life with a brain aneurysm that ultimately left him without the ability to play the instrument that had made him famous worldwide.

His hard work coming back was documented in the film *Martino Unstrung*, and come back he did with a vengeance heard on his next album set live at Fat Tuesdays called *The Return*. Through the 1990s and up until 2017 with his album *Formidable*, Martino collaborated with many blue-chip musicians, turning out stellar efforts again and again. But recently, he has been sidelined by Chronic Obstructive Pulmonary Disease and muscular issues in his left hand that have left him unable to tour or play at all. Recently, his friends and fans created a GoFundMe effort to raise money to help Martino with medical and monthly expenses.

Over the decades, Martino has toured and recorded with Philadelphia organ stars such as Charles Earland, Richard "Groove" Holmes, Trudy Pitts, Jimmy Smith, and Joey DeFrancesco; piano greats Jim Ridl and Eddie Green, bassists Tyrone Brown and Steve Beskrone, always looking homeward for his inspiration. Now his hometown stands by him, raising over \$130,000 for the Pat Martino Fund.

event line-up

FRIDAY NOVEMBER 5TH

Pre-event Networking | 9:00 AM to 10:00 AM [all attendees]

Opening Address | 10:00am to 10:15am Heather Blakeslee & Gerald Veasely, Jazz Philadelphia with Theresa Colvin of Mid Atlantic Arts and Bill Johnson of WRTI

Plenary - Keynote Conversation: "The Spirit of Music" | 10:40 AM to 11:20 AM Victor Wooten delves into the intriguing ideas articulated in his latest book, *The Spirit of Music*. The groundbreaking musician, teacher, and author invites us to go beyond the notes into the spirit of music itself. Moderated by Jazz Philadelphia's **Gerald Veasley**.



Concurrent Sessions Track One - Inspired by John Coltrane | 11:30 AM to 12:30 PM: Reflections on the Impact of John Coltrane on music, culture, and spirituality. **Ashley Kahn**, author of *A Love Supreme: The Story of John Coltrane's Signature Album*, will moderate this stimulating discussion on one of jazz music's most influential figures. Speakers: **Lewis Porter, Orrin Evans, Camille Thurman, Ashley Kahn**, Moderator



event line-up

FRIDAY NOVEMBER 5TH

Concurrent Sessions Track Two - Radio Roundtable: New Opportunities for Artists and Audiences | 11:30 AM to 12:30 PM: The medium of radio is evolving rapidly as it embraces new technology. Radio content is no longer limited to what we hear on-air. It's enhanced by live streams of performances, podcasts, blogs, and curated video playlists. The result is an increasingly rich environment that touches audiences in novel ways and broadens the reach of artists. The Radio Roundtable: New Directions panel will explore the changing face of radio. Speakers: **Nicole Sweeney** - WBGO, **Michael Tozzi** - iHeart Radio, **Ed Trefzger** - Jazz Week, Moderator: **Maureen Malloy** - WRTI



Coffee Hour - "How Festival Booking Really Works" speakers John Ernesto & Michael Kline Friday and Gail Boyd | 12:30 PM to 1:30 PM



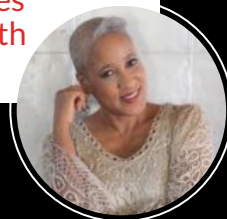
Concurrent Sessions Track One: "Who Will Tell Our Story?: The Importance of Documenting our Past, Present and Future" | 3:00 PM to 4:00 PM Documenting jazz history through oral and written histories, collecting artifacts, preserving spaces, and writing profiles on artists is an important part of honoring the legacy and the future of jazz. Find out more about Jazz Philadelphia's Hometown Heroes partnership with WRTI, the Jazz Legacy Project, and Jazz Philadelphia's Jazz History Timeline. Speakers: **Suzanne Cloud**, **Jack McCarthy**, **Diane Turner**, **Bobbi Booker**, Moderator



event line-up

FRIDAY NOVEMBER 5TH

Closing Plenary: "Bringing the Kitchen to the Stage" | 4:00 PM to 4:30 PM **René Marie** muses on breaking down the barrier between artist and audience. Join this creative singer and bandleader as she explores strategies for defeating performance anxiety and connecting with audiences.



Networking - Virtual Lobby | 4:30 PM to 5:00 PM {all attendees}

Evening Chill - Homecoming Jam at Kimmel | 9:00 PM to 11:00 PM **Luke Carlos O'Reilly** will lead a team of Hometown Hero all stars in our intergenerational jazz jam



SATURDAY NOVEMBER 6TH

Pre-event Networking | 9:00 AM to 10:00 AM [all attendees]

Education Plenary: "Healing the Healers: Wellness for Teachers and Artists" | 10:10 AM to 11:00 AM **Warren Cooper** recites 'Who Wants to Come Out to Play', a tribute to John Coltrane written by Steve Rowland. If music is a "healing force", who heals the healers? From anxiety to burnout and into pure physical exhaustion, the pressure on artists and teachers has never been greater. Drummer, educator, and health coach **Shirazette Tinnin** will speak with drummer, clinician, and band leader **Sherrie Maricle** on this timely topic. This crucial conversation will provide wellness strategies to our musical healers.



event line-up

SATURDAY NOVEMBER 6TH

Concurrent Sessions Track One: The Road to Reopening | 11:15 AM to 12:15 PM Jazz presenters and educators discuss the challenges to auditions, booking, organizing, and executing concerts and classes in a mid-pandemic landscape. **Janis Burley Wilson**, Pittsburgh International Jazz Festival moderates. **Sunny Sumter**, CEO and President, DC Jazz Festival, **Tim Jackson**, Monterey Jazz Festival, **Micah Jones**, University of the Arts, **Janis Burley Wilson**, Moderator



Expo | 11:30 AM to 4:00 PM [all attendees]

Coffee Hour - "Ask Me Anything: Social Media" | 12:15 PM to 1:15 PM **Carter Fox** Speaker, Social Media Marketing Manager, Disc Makers



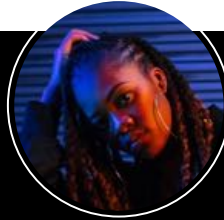
Concurrent Sessions Track One - Finding the Money: Song Placement in TV, Film, and More | 3:00 PM to 4:00 PM The Recording Academy's newly formed Songwriter & Composer Wing is presenting a look at placing music in media during the 2021 JazzPHL Summit. The conversation will provide music-making attendees with ready-to-use information on how to create their own roadway to song placements based on experiences and insight from experts. Moderated by singer and composer **Laurin Talese**. Speakers: **Derrick Hodge**, **Angela Jollivette**, **Deborah Mannis-Gardner**



event line-up

SATURDAY NOVEMBER 6TH

Concurrent Sessions Track Two - "Work Over Hype: Monetizing Your Music" | 3:00 PM to 4:00 PM The music business landscape has changed dramatically. Traditional paths to make a living in music have hit roadblocks. Young artists are using their ingenuity and hustle, developing new ways to make money from their craft. Join this discussion of emerging artists who have found success by embracing the entrepreneurial route, focusing on work over hype. Speakers: **Sam Gellerstein**, Snacktime Philly, **Arnetta Johnson**, SUNNY, AJR, Beyonce, **Ayana Webb**, The Musical Webb, **Dan Rouse**, Moderator, Dan Rouse Music, Jennifer Hudson, Patti Labelle, Ledisi



Closing Inspirational | 4:00 PM to 4:30 PM Kirk Whalum



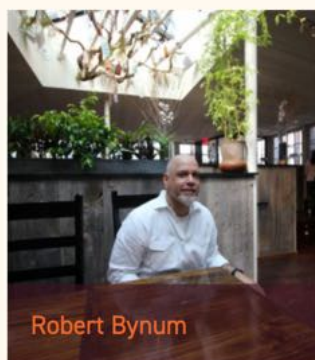
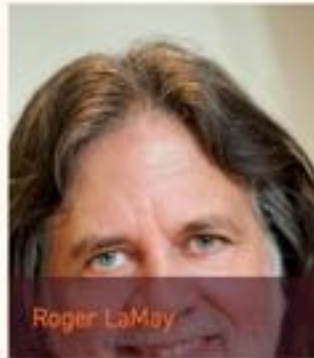
End of Day Announcements | 4:30 PM to 4:45 PM Jazz Philadelphia's Gerald Veasley



Networking Day 2 - Virtual Lobby | 4:30 PM to 5:00 PM [all attendees]

our board

Jazz Philadelphia leverages the city's rich jazz legacy and vibrant musical assets to build a strong, cohesive, forward-looking community. We connect the people and musicians in our region who create, support, and present jazz to build a healthy, sustainable jazz community that is recognized around the world. We plan to achieve our goals in a distinctly "Philadelphia" way—with a diverse coalition marked by passion, grit, collaboration, authenticity, and creativity. Many thanks to our board who contributes to making it happen.



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contact & questions

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exhibitors



**THE PHILADELPHIA
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Make sure to stop by the virtual expo in between sessions.



News and thoughts about jazz in Philadelphia

Inspiring, Connecting, and Celebrating Jazz in Philadelphia

For more information on the history of jazz in Philadelphia, stories and news from our publication "Whole Notes," more Hometown Heroes profiles, and information on our upcoming programs and artists, visit www.jazzphiladelphia.org.



A photograph of a man in profile, playing a piano. The entire image has a strong red color cast. The man is on the left, looking towards the right where the piano is. The piano is a dark-colored upright piano.

AS TONY BENNETT SANG...

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JAN 28 CAMPBELL BROTHERS
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FEB 4 THE JAZZ GALLERY ALL-STARS
FEB 11 MACEO PARKER
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