



Celebrity Series of Boston

JAZZ FESTIVAL

at Artists For Humanity Epicenter

100 W. 2nd Street, South Boston



MAR 19 | 5 & 8PM ANAT COHEN QUARTET INHO
MAR 20 | 4 & 7PM MATTHEW WHITAKER QUINTET
MAR 25 | 7:30PM CHRISTIAN SANDS
MAR 26 | 5 & 8PM VERONICA SWIFT
MAR 27 | 4 & 7PM REGINA CARTER

Sat | Mar 19 | 5pm & 8pm
Artists For Humanity EpiCenter

Anat Cohen Quartetinho

featuring Vitor Gonçalves, Tal Mashiach, and James Shipp

[Anat Cohen](#) clarinet, bass clarinet

[Vitor Gonçalves](#) accordion, piano

[Tal Mashiach](#) bass, 7-string guitar

[James Shipp](#) percussion, vibraphone, electronics

Selections will be announced from the stage.

There will be one 75-minute set with no intermission.

WIFI is available at EpiCenter500

Performance Sponsor **Margaret Eagle**

Additional support for this performance is provided by

The Consulate General of Israel to New England

2021/22 Jazz Festival Sponsors

Leslie & Howard Appleby and **Jill & David Altshuler**

Support provided by the **Barr Foundation through its ArtsAmplified initiative**

2021/22 Season Sponsors **Amy & Joshua Boger**

Celebrity Series of Boston is supported by the Massachusetts Cultural Council, a state agency.

About the Artists

Ever charismatic, prolific and inspired, Grammy-nominated clarinetist-saxophonist **Anat Cohen** has won hearts and minds the world over with her expressive virtuosity and delightful stage presence. The *New York Times* writes, “Ms. Cohen on the clarinet was a revelation. Using the clarinet’s upper register, she could evoke infectious joy. In the lower register, her playing could conjure a deep, soulful melancholy. On up-tempo numbers, her improvisations weren’t just bebop fast; they had a clarity and deep intelligence that is really quite rare. She made it look effortless, even as she was playing the most technically difficult of all the reed instruments... she took my breath away.”

Anat has been declared Clarinetist of the Year by the Jazz Journalists Association every year since 2007 and has also been named the top clarinetist in both the readers and critics polls in *DownBeat* magazine for multiple years running. That's not to mention years of being named Rising Star in the soprano and tenor saxophone categories in *DownBeat*, as well as Jazz Artist of the Year. In 2009, ASCAP awarded Anat a Wall of Fame prize for composition and musicianship, among other honors. As the *Chicago Tribune* has said about Anat, "The lyric beauty of her tone, easy fluidity of her technique and extroverted manner of her delivery make this music accessible to all."

Since 2005, Anat's series of releases via her Anzic Records label have seen the clarinetist-saxophonist range from infectious swingers to lilting balladry, from small groups to larger ensembles and back again, exploring a universe of music along the way.

On June 14, 2019, the Anat Cohen Tentet reached a new crest in its evolution with its second recording: *Triple Helix*. The album's centerpiece is a three-movement concerto composed for Cohen and the Tentet by her longtime collaborator Oded Lev-Ari, the Tentet's musical director and Cohen's producer/label partner at Anzic. Commissioned by New York's Carnegie Hall and Chicago's Symphony Center for live premieres earlier in 2019, *Triple Helix* won raves from the *Chicago Tribune* as "a work of considerable expressive reach" and a "sensuous tonal palette," with Cohen "sounding like a musician transformed." Those qualities are abundantly evident in the album version, conducted by Lev-Ari as he also did onstage in New York and Chicago, highlighting Cohen at her most "fresh, sophisticated, and daring" (*JazzTimes*). The Tentet features a vibrant mix of ace New York players: Nadje Noordhuis (trumpet, flugelhorn) Nick Finzer (trombone), Owen Browder (baritone saxophone), Christopher Hoffman (cello), Vitor Gonçalves (piano, accordion), Sheryl Bailey (guitar), Tal Mashiach (bass), James Shipp (vibraphone, percussion) and Anthony Pinciotti (drums).

In between large ensemble recordings, in March 2018 Anat and the acclaimed pianist Fred Hersch released their debut duo recording, *Live in Healdsburg*, of which Nate Chinen (WBGO) proclaimed "a beautiful document of mutual exchange, rooted in melody but alert to every possibility."

In October 2017, *Happy Song*, the debut release from the Tentet, found her drawing on diverse musical loves, from Brazilian music to African grooves, from vintage swing to touching ballads. In many ways, *Happy Song* carried on from an initial highpoint of her discography, 2007's sumptuous *Noir*, which saw Anat weave her various horns through the all-star Anzic Orchestra, arranged and conducted by Lev-Ari. *Billboard* magazine marveled over the "cinematic feel" of *Noir*, with the *Washington Post* praising Lev-Ari's arrangements as "wonderfully textured and evocative." The Tentet of *Happy Song* boasts a different sort of richness, one that's full but also fleet and fizzing, with an open, jazzy energy. The beautiful arrangements are by both Anat and Lev-Ari, with the latter directing the band.

Earlier in her especially fertile 2017, Anat continued her love affair with Brazilian sounds by releasing two albums simultaneously via Anzic: *Outra Coisa - the Music of Moacir Santos* (with 7-string guitarist Marcello Gonçalves) and *Rosa Dos Ventos* (with Trio Brasileiro: percussionist Alexandre Lora, 7-String guitarist Douglas Lora, and mandolinist Dudu Maia). Both recordings were made in Rio de Janeiro and Brasilia and went on to receive Grammy Award nominations in Best World Music and Best Latin Jazz albums. *All About Jazz* praised both records at length, saying that together they made for “one brilliant bonanza of Brazilian music from one of the greatest clarinetists of our time... Cohen’s magnetism and musicality, married with the accents of Brazil and the skills of her accomplished colleagues, makes for something incredibly special on these dates. Add both of these albums to the glowing list of recordings in her discography.” The praise didn’t only come from the jazz world, with *Brazilian Press* saying: “Anat is an Israeli who seems like a Brazilian when she plays samba.”

Anat was born in Tel Aviv, Israel, and raised in a musical family. She attended the Tel Aviv School for the Arts, the Thelma Yellin High School for the Arts, and the Jaffa Music Conservatory. Anat began clarinet studies at age 12 and played jazz on clarinet for the first time in the Jaffa Conservatory’s Dixieland band. At 16, she joined the school’s big band and learned to play the tenor saxophone; it was this same year that Anat entered the prestigious Thelma Yellin school, where she majored in jazz. After graduation, she discharged her mandatory Israeli military service duty from 1993-95, playing tenor saxophone in the Israeli Air Force band.

Through the World Scholarship Tour, Anat was able to attend the Berklee College of Music, where she not only honed her jazz chops but also expanded her musical horizons, developing a deep love and facility for various Latin music styles. During her Berklee years, Anat visited New York City during semester breaks, making a beeline for the West Village club Smalls to soak up a melting pot of jazz, contemporary grooves, and world music in a scene that included such future collaborators as Jason Lindner, Omer Avital, and Daniel Freedman. Moving to New York in 1999 after graduating from Berklee, Anat spent a decade touring with Sherrie Maricle’s all-woman big band, The Diva Jazz Orchestra; she also worked in such Brazilian groups as the Choro Ensemble and Duduka Da Fonseca’s Samba Jazz Quintet, along with performing the music of Louis Armstrong with David Ostwald’s Gully Low Jazz Band. Anat soon began to bend ears and turn heads; whether playing clarinet, soprano saxophone, or tenor saxophone, she won over the most knowing of jazz sages: Nat Hentoff praised her “bursting sound and infectious beat,” Dan Morgenstern her “gutsy, swinging” style, Ira Gitler her “liquid dexterity and authentic feeling,” and Gary Giddins her musicality “that bristles with invention.”

In 2009, Anat became the first Israeli to headline at the Village Vanguard, the setting for perhaps the most celebrated live recordings in jazz history; the occasion yielded the 2010 release *Clarinetwork: Live at the Village Vanguard*, which captured the leader paying tribute to Benny Goodman and leading a hard-swinging combo with all-stars Benny Green, Peter Washington, and Lewis Nash. Calling Anat “one to watch,” NPR underscored the contemporary approach the group took to the Goodman book: “Cohen and company treat 1920s and ’30s material with a relatively free hand; when they get rolling in ‘Sweet Georgia Brown,’ her rhythm section echoes the thunder of John Coltrane’s quartet.”

Anat has also recorded four acclaimed albums as part of the 3 Cohens Sextet with her brothers, saxophonist Yuval and trumpeter Avishai: 2003's *One*, 2007's *Braid*, 2011's *Family*, and 2013's *Tightrope* (with the last three released by Anzic). The three siblings—with Anat the middle child to the elder Yuval and younger Avishai—graced the cover of the January 2012 issue of *DownBeat*, and amid the international acclaim for the recent *Tightrope* had the *Financial Times* marveling over its “emotional sweep.” The album features the 3 Cohens improvising as an *a cappella* horn choir as well as teaming with such special guests as Fred Hersch and Christian McBride.

Anat has collaborated regularly with one of her heroes, Cuban-American clarinetist/saxophonist Paquito D’Rivera, who introduced her onstage at Dizzy’s Club Coca-Cola in the Jazz at Lincoln Center complex as “one of the greatest players ever of the clarinet.” Having first appeared at the Newport Jazz Festival in 2007, she had the honor of being the music director for the Newport Jazz Festival *Now 60!* all-star band that toured the U.S. on the occasion of the festival’s 60th anniversary in 2014. In 2017, Anat played all the major European festivals as part of the all-star, all-female band called ARTEMIS alongside colleagues including Renée Rosnes and Cécile McLorin Salvant. She has also toured in a duo with acclaimed pianist Fred Hersch, as well as with iconic Cuban singer Omara Portuondo.

However easy Anat makes it seem onstage, the mastery of any great art is a long, elusive challenge, and she teaches the fine points of jazz and the music of Brazil to budding students across North America, including recent residencies at Stanford, Oberlin, Michigan State University, University of California-San Diego, the Centrum Choro Workshop, and California Brazil Camp. About her experiences onstage, in the classroom or just engaging with her listeners, Anat says: “Any day when I get to share music with people—other musicians, an audience—feels like a celebration to me.”

- Bradley Bambarger

Learn more:

[Anat Cohen](#) clarinet, bass clarinet

[Vitor Gonçalves](#) accordion, piano

[Tal Mashiach](#) bass, 7-string guitar

[James Shipp](#) percussion, vibraphone, electronics

Sun | Mar 20 | 4pm & 7pm
Artists For Humanity EpiCenter

Matthew Whitaker Quintet

[Matthew Whitaker](#) piano, Hammond B3 organ

Marcos Robinson guitar

Karim Hutton electric bass

Ivan Llanes percussion

Isaiah Johnson drums

Selections will be announced from the stage.
There will be one 75-minute set with no intermission.

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About the Artist

Born in 2001 in Hackensack, NJ, **Matthew Whitaker** grew up surrounded by music. His love for playing music first began at the young age of three, after his grandfather gave him a small Yamaha keyboard.

At nine, Matthew began teaching himself how to play the Hammond B3 organ. Four years later, he became the youngest artist to be endorsed by Hammond—in its 80+ year history. He was also named a Yamaha Artist at 15, becoming the youngest musician to join the stellar group of jazz pianists.

Matthew has had years of music instruction, currently studying classical piano and drums at the Filomen M. D'Agostino Greenberg Music School in NYC. It is the only community music school for the blind and visually impaired in the US.

He previously studied at the Harlem School of the Arts and was a member of both the Jazz House Big Band and the Organ Messengers at Jazz House Kids in Montclair, NJ. Matthew also attended the Manhattan School of Music's Precollege Jazz Program. Matthew is currently enrolled in the BA Jazz Studies program at Juilliard in New York City.

Matthew has received the “Outstanding Soloist Award” from Jazz at Lincoln Center, the Charles Mingus High School Competition and Festival, and the Essentially Ellington High School Jazz Band Competition and Festival. He was also recognized by the Harlem International Film Festival, which named him “Most Remarkable Young Person on Screen.”

He has already toured both here in the US and abroad, performing before the Youth Assembly at the United Nations headquarters in NYC, and on other world renowned stages, including: Lincoln Center for the Performing Arts, the Apollo Theater, Carnegie Hall, and Jazz at Lincoln Center in NYC; SFJAZZ Center in San Francisco; the John F. Kennedy Center for the Performing Arts in Washington, DC; the Kravis Center for the Performing Arts in West Palm Beach, FL; Monterey Jazz Festival, Newport Jazz Festival, Playboy Jazz Festival, Telluride Jazz Festival and at international venues in France, Italy, Germany, Indonesia, UK, Australia, Switzerland, Portugal, Japan, Spain, Morocco, and South Korea.

Matthew has performed with an array of outstanding musicians: Ray Chew, Christian McBride, Dr. Lonnie Smith, Rhoda Scott, Cameron Carpenter, Regina Carter, Jason Moran, Jon Batiste, Cory Henry, Marc Cary, Arturo O’Farrill, James Carter, Roy Ayers, D.D. Jackson, the New York Pops Orchestra, with Hamiet Bluiett and his Bio-Electric Ensemble, and with EFG London Jazz Festival at Royal Albert Hall in London, where he was a featured soloist with their 42-piece big band.

In 2010, Matthew was a winning participant in the “Child Stars of Tomorrow” competition, as part of Amateur Night at the Apollo. A year later, at just 10 years old, he was invited to perform at Stevie Wonder’s induction into the Apollo Theater’s Hall of Fame. He returned to the Apollo for FOX TV’s revival of *Showtime at the Apollo* in 2016, where he won the audience over with his rendition of Stevie Wonder’s classic “I Wish.” Matthew has been on national and international radio and television, including the *Today Show* documentary series "Boys Changing the World," *Harry Connick Jr Show*, an appearance on the syndicated TV talk show *Ellen*, and a segment on *60 Minutes*.

In 2017, he was named one of the “17 people to watch in New Jersey” by the *Record*, one of New Jersey’s largest newspapers and added to *Crain’s Business New York* breakout list of “20 under 20” as a performing artist.

In 2018, the *Root* added Matthew to its list of “25 Young Futurist Leaders” and he was named one of seven rising stars for 2018 by *USA Today* network’s *201 Magazine*.

In 2019 and 2020, Matthew was winner of the ASCAP Foundation’s Herb Alpert Young Jazz Composers Award for his original compositions, “Emotions” and “Underground.”

Fri | Mar 25 | 7:30pm
Artists For Humanity EpiCenter

Christian Sands Quartet

[Christian Sands](#) piano

[Marvin Sewell](#) guitar

[Yasushi Nakamura](#) bass

[Ryan Sands](#) drums

Selections will be announced from the stage.
There will be one 75-minute set with no intermission.

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About the Artist

Christian Sands—Steinway Artist and five-time Grammy nominee—is an emerging jazz force. His abundant piano technique perfectly matches his conception, accomplishing a much deeper musical goal: a fresh look at the entire language of jazz. Christian says, “My music is about teaching the way of jazz and keeping it alive.” Whether it’s stride, swing, bebop, progressive, fusion, Brazilian, or Afro-Cuban, Sands develops the past while providing unusual and stimulating vehicles for the present—and for the future. He expresses himself through an extensive vocabulary of patterns, textures and structures, all the while maintaining a strong sense of understatement, sensitivity, taste and swing—hallmarks for as long as he has been playing.

On his stunning new album, *Be Water*, Sands takes inspiration from water’s tranquility and power and muses on the possibilities offered by echoing its fluidity and malleability. Through ten gorgeous and thrilling pieces, Sands alternately conjures the serenity of a sun-dappled lake and the drama of a relentless thunderstorm. The album, his third for Mack Avenue Records, was released in July 2020.

Since arriving on the scene, Sands has shared the stage with such jazz luminaries as Wynton Marsalis, Diane Reeves, Shelia E, Warren Wolf, Tia Fuller, Gary Burton, Stefan Harris, Teri Lyne Carrington, Jason Moran, Geri Allen, Ben Williams, Randy Brecker, Steve Johns, Avery Sharpe, James Moody, Bill Evans (sax), Russell Malone, Terence Blanchard, Louis Hayes, Patti Austin, Marcus Baylor, Craig Handy, Carl Allen, Kirk Whalum, and Wycliffe Gordon.

The power and prowess of his playing has taken him from the Kennedy Center in Washington, DC, to the jazz festivals of Newport, Monterey, and Detroit; to New York's celebrated jazz clubs such as the Village Vanguard, Jazz Standard, Blue Note, and Dizzy's Club; and to jazz clubs all over the world.

From a very early age, Christian possessed an insatiable appetite for music. He was enrolled in music classes at age four and wrote his first composition at age five. He started playing professionally at age 10, and studied at the Neighborhood Music School and the Educational Center for the Arts in New Haven, CT. He received his Bachelor of Arts and Master's degrees from the Manhattan School of Music (MSM). For his participation on the MSM *Kenya Revisited* album, Sands received a Grammy Nomination for Best Latin Piano Solo.

His meteoric rise in the jazz world already includes performances with the legendary Oscar Peterson and Dr. Billy Taylor. He met Dr. Billy Taylor at the Jazz in July program at UMass Amherst in 2006, and formed an immediate connection. Dr. Taylor dubbed him his protégé, and Christian has followed in his mentor's footsteps by encouraging, inspiring, and advocating for the preservation and history of jazz. He teaches and promotes the passion and richness of jazz to young people as well as to mature audiences. In 2015, he started the Jazz Kids of Montmartre in Copenhagen, Denmark, and he also teaches at Jazz in July in Amherst, where he is an alumnus.

A deeply rich and soulful feeling can be heard in Christian's music, characterized by his infectious energy and spirit. It was that same spirit that caught the attention of Grammy award-winning bassist, Christian McBride, who asked Sands—then 20 years old—to sit in at the Village Vanguard with his big band, Inside Straight. That appearance led to Sands becoming a member of McBride's trio, with whom he toured throughout the world. Their 2013 CD release, *Out Here*, received a Grammy nomination for Best Jazz Instrumental Album.

Christian provides a soulful melodic touch on S. Epatha Merkersen's documentary, *Contradictions of Fairhope*, a soundtrack recorded with McBride. Sands was named one of the future rising stars by Wynton Marsalis in *Jet* magazine. *Vanity Fair's* "Jazz Youth-Quake" also named him as a future jazz star. He was finalist for the 2015 Cole Porter Jazz Fellowship Award sponsored by the America Pianist Association.

An in-demand composer and arranger, he appeared on six albums in 2015 as well as releasing two live recordings: Christian McBride Trio *Live at the Vanguard* and his debut recording in Denmark, *Take One: Live at Montmartre*. The latter, with drummer Alex Reil and bassist Thomas Fonnesbaek, has received national and international rave reviews.

Pianist Christian Sands invents and re-invents himself with sonorities that define each moment, rhythms that impel his music forward, structures that are surprising and fascinating—and never for a moment un-musical. He personifies the rising musicality and spiritual aspirations of a singularly gifted musical soul. “To whom much is given, much is expected.” Christian Sands doesn’t disappoint.

Bassist Christian McBride sums it up: “When I first met Christian in 2009, it marked a seminal moment in my career as a bandleader. He was the FIRST young musician I’d met who had the drive, passion, and skill of my peers like Roy Hargrove, Eric Reed, Greg Hutchinson, and Antonio Hart. He’s only worried about being the best musician he can possibly be. He’s the ultimate professional.”

Sat | Mar 26 | 5pm & 8pm
Artists For Humanity EpiCenter

Veronica Swift

[Veronica Swift](#) vocals
[Julius Rodriguez](#) piano
[Alexander Claffy](#) upright bass
[Brian Viglione](#) drums
[Chris Whiteman](#) guitar
[James Sarno](#) trumpet
[Troy Roberts](#) saxophone
[Lauren Sevia](#) baritone saxophone

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About the Artist

Still relatively early in her professional career, **Veronica Swift** has already developed an impressive repertoire. Raised in Charlottesville, VA, by her parents—pianist Hod O'Brien and singer Stephanie Nakasian—she recorded her first album, *Veronica's House of Jazz*, when she was only nine years old. In addition to performing with her parents, Swift sang and played trumpet with Dave Adams' The Young Razzcals Jazz Project, which afforded her the opportunity to perform at the Telluride Jazz Festival.

After releasing her sophomore album, *It's Great to Be Alive*, when she was 11, Swift continued performing at major venues such as Dizzy's Club Coca-Cola at Jazz at Lincoln Center in New York City. After high school, she attended the University of Miami, where she earned her bachelor's degree in 2016.

Before college graduation, Swift competed in the 2015 Thelonious Monk International Vocal Competition, in which she placed second. Two years later, she moved to New York City to further her career and has since performed and/or toured with a host of jazz luminaries, including trumpeters Wynton Marsalis and Chris Botti, and pianists Benny Green, Michael Feinstein, and Emmet Cohen.

Sun | Mar 27, 2022 | 4pm & 7pm
Artists For Humanity EpiCenter

Regina Carter Quintet
Gone in a Phrase of Air

[Regina Carter](#) violin
[Xavier Davis](#) piano
[Chris Lightcap](#) upright bass
[Carla Cook](#) vocals
[Alvester Garnett](#) drums

Selections will be announced from the stage.

There will be one 75-minute set with no intermission.

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About the Artist

Violinist/educator **Regina Carter** is a recipient of the MacArthur 'genius' award and a Doris Duke Artist Award, as well as a three-time Pulitzer Prize jurist. In 2018, Regina Carter was named artistic director of the Geri Allen Jazz Camp, formerly named New Jersey Performing Arts All-Female Jazz Residency.

Regina tours with her own group and has appeared with such performers as Wynton Marsalis and Jazz at Lincoln Ceneter, Kenny Barron, Ray Brown, Mary J. Blige, Chucho Valdés, Joe Jackson, Billy Joel, Dolly Parton and Omara Portuondo. She has also been a guest soloist with several major symphony orchestras, including the Detroit Symphony Orchestra, the Boston Pops, and the Orquestra Sinfônica do Estado de São Paulo.

She is currently on the faculty of the Manhattan School of Music and New Jersey City University and is artist in residence at the Oakland University School of Music, Theatre, and Dance. She has been resident artist for San Francisco Performances, and resident artistic director for SFJAZZ.

GONE IN A PHRASE OF AIR

Regina Carter's projects—including *Reverse Thread*, *Southern Comfort*, and *Simply Ella*—have always been very personal stories, journeys of self-discovery and identity, achieved by researching and understanding family and subjects that have impacted her family. In her newest project, *Gone in a Phrase of Air*, Regina explores areas across America where hundreds of thousands of its citizens, most often African Americans, immigrants, and the disadvantaged, witnessed their homes, businesses, and churches being demolished, all in the name of urban renewal.

Detroit, Regina's hometown, has always attracted and been the home of many of America's music legends. Jazz greats including Duke Ellington, Ella Fitzgerald, and Teddy Harris Jr. performed in Black Bottom and Paradise Valley, two of the city's predominantly black neighborhoods that were lively hubs of culture, commerce, faith, and families.

Beginning in the 1950s, however, Black Bottom and Paradise Valley were targeted for demolition, making way for highways and public housing developments as part of a nationwide urban renewal movement. Countless numbers of people were displaced, often without financial support or any regard for their well-being.

By the early 1960s, similar areas around the country—Mill Creek Valley in St. Louis; the Hayti district in Durham, NC; Bronzeville in Chicago; and neighborhoods in Coos Bay, OR, Boston, and Lubbock, TX, among many others—with their own musical greats, like Grady Tate and Sam Cooke, were gone, "Gone in a Phrase of Air, just as if they had never been there" (poet Leslie Reese, "Black Bottom"*).

Gone in a Phrase of Air celebrates these vanished communities and some of the music associated with them. It will reach a broad range of listeners and strike a responsive chord. Listeners who have ties to similar communities will enjoy the message and the music, and others new to these stories will discover the vibrancy and spirit of these lost places.

The program will include original music as well as music of that time, poetry, and spoken word, and the concert experience will include visual art elements as well.

For Grammy-nominated artist Regina Carter, the violin isn't simply an improvisational vehicle; it's a passport to unexpected realms. Her quest for beauty combined with her passion for excellence did not escape the attention of the MacArthur Foundation, which awarded Regina their prestigious MacArthur fellowship "genius grant." San Francisco Performances also took note of Regina's exceptional work and appointed her Artist-in-Residence for five years. She also served as one of the Resident Artistic Directors for the discerning SFJAZZ during its inaugural season in its spectacular new home. Most recently, the acclaimed violinist was awarded a Doris Duke Artist Award and in 2018 was appointed as the Director of the New Jersey Performing Arts Center's All-Female Jazz Residency, a unique summer immersion program for aspiring women jazz professionals.

**"Black Bottom," an original composition by Regina Carter, was created in 2006/2007 as a commission by Lincoln Center*