



Hampton

JAZZ

FESTIVAL

2019



*400 years ago, the first Africans landed
in English North America and helped form*
a multicultural nation.

1619–2019

COMMEMORATE 400 YEARS OF AFRICAN AMERICAN IMPACT.

Plan to visit Hampton this August to participate in the events, exhibitions, speaker series, performances, and reenactments that recognize the first Africans' landing and examine our nation today.

Learn more at HamptonVA2019.com or call 800.800.2202

HAMPTON VA
2019
COMMEMORATIVE
COMMISSION



FIRST AFRICAN LANDING AT OLD POINT COMFORT, VIRGINIA IN 1619





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“Since 2013,

I've had the opportunity to co-host the Hampton Jazz Festival. It has become one of my favorite annual events. From KEM to Jill Scott to George Benson to Fantasia, the lineup never disappoints. The highlight over the years was meeting the amazing Brian Culbertson! He was surrounded by fans following his epic performance, but took time to take a picture with me! He was so friendly & welcoming. I'll never forget that moment, thanks to the fantastic Hampton Jazz Festival!"

Ashley Smith

13News Now Anchor



13News Now Daybreak
Telling The Stories of Now

13NewsNow.com



13News Now App

WELCOME BACK TO HAMPTON

Welcome to the 2019 Hampton Jazz Festival, Hampton's longstanding celebration of our nation's best jazz, R&B, pop, soul and blues artists.

The Hampton Jazz Festival began in 1968 as what was intended as a one-time celebration of Hampton University's 100th birthday. It was held on the campus at Armstrong Field. The City of Hampton and Hampton University have partnered to present the Hampton Jazz Festival every year since Hampton Coliseum opened its doors in 1970.

Each June, tens of thousands of loyal fans like you, from all over the nation, converge in beautiful Hampton for this three-day celebration. Many of you have made the Hampton Jazz Festival a personal tradition. You plan annual vacations, social gatherings with friends, and class or family reunions around the Jazz Festival. We thank you for sharing your momentous occasions with us and making the festival part of the fabric of your lives.

While you are here, we encourage you to explore Hampton's attractions and the historic sites that were pivotal in American history. Tour Hampton University with the help of the historic markers located throughout campus. Visit the Hampton University Museum, which also dates to 1868. It features a collection of more than 9,000 works of art and cultural artifacts.

Visit Fort Monroe, a national monument operated by the National Park Service, and visit the Casemate

Museum. We hope that you will make plans to return to Hampton on August 23-25, when the City of Hampton, in conjunction with the Commonwealth of Virginia, will commemorate the 400-year anniversary of the arrival of the first Africans in English North America in 1619.

Include other exciting attractions and activities during your visit: the Miss Hampton II Harbor Tour, the Virginia Air & Space Center, Hampton History Museum, The Charles H. Taylor Visual Arts Center and much more. Heritage Day at Aberdeen Gardens Historic Museum features guided tours and refreshments especially for Jazz Festival guests. Hampton's shopping and culinary opportunities include an exciting range of retailers from national favorites to boutiques unique to our City. You will find these treasures in Downtown Hampton, Phoebus and in Coliseum Central. Peninsula Town Center features an array of nationally-acclaimed retailers and restaurants, plus many establishments that you will only find in Coastal Virginia.

Once again, welcome back to the Annual Hampton Jazz Festival. Reunite, reminisce, relax and enjoy!



Donnie B. Tuck
Mayor,
Donnie Tuck,
City of Hampton



W. R. Harvey
President,
Dr. William R. Harvey,
Hampton University

IN MEMORIAM

REMEMBERING ARETHA FRANKLIN

"THE QUEEN OF SOUL"
1942-2018

"ALL I'M ASKIN' IS FOR A LITTLE RESPECT." It was an anthem for a nation and a lyric that helped define the feminist movement of the 1960s.

For Aretha Franklin (who won two Grammy Awards for the song written and originally recorded by Otis Redding), "Respect" echoed a traumatic childhood resulting from her parents' divorce and her mother's premature death as well as years immersed in the civil rights movement. It also forecasted decades that would solidify her as one of the most influential recording artists in history. As described by biographer David Ritz, "The pain stayed silent in all areas except music, where, magnificently, it formed a voice that said it all. Music was the sole area where the truth could be told."

Franklin's first exposure to singing began on the pulpit of her father's congregation. Reverend "C. L." Franklin's magnetic presence manifested itself in his fourth child, Aretha Louise Franklin. Her shyness melted away when she took to the stage, and it wasn't long before people took notice as his success propelled her own. The singer toured with gospel greats such as Sam Cooke and Mahalia Jackson, and she was in the congregation in 1963 when Martin Luther King, Jr. delivered an early version of his "I Have a Dream" speech. Franklin toured with Dr. King in the late 60s and met gospel singer and Newport News native Queen Esther Marrow, who became a lifelong friend. Marrow describes Franklin as "a wonderful and very shy person. She could shake the roof with her voice and the delivery of her songs." The pair, along with Dr. King and a troupe of orators and performers, endured stink bombs in the air ducts and greased floors and doorknobs to discourage audiences from entering the venues, but their spirit could not be shattered.



**"ALL I'M
ASKIN' IS
FOR A LITTLE
RESPECT."**

“HER DEEP ROOTS IN GOSPEL ALLOWED ARETHA FRANKLIN TO SING STRAIGHT FROM THE SOUL.”

-JERRY BRACEY
HAMPTON UNIVERSITY'S ASSISTANT PROFESSOR/
JAZZ ENSEMBLE & CHAMBER ORCHESTRA DIRECTOR

The fortitude Franklin learned in those early years manifested in chart-topping success with a move to Atlantic Records and collaborator Jerry Wexler, who produced “Respect” along with many other hits. “The call for respect went from a request to a demand,” Wexler wrote in his autobiography. “And then, given the civil rights and feminist fervor that was building in the 1960s, respect — especially as Aretha articulated it with such force — took on new meaning.”

In total, Franklin won 18 Grammy Awards for her body of work, including a Lifetime Achievement Award. In 1987 she became the first woman to be inducted into the Rock & Roll Hall of Fame, paving the way for the 57 other women to follow. “Those first two albums of hers... completely influenced my singing and my style as well as my feelings for what it was to be a woman,” said 2000 inductee Bonnie Raitt.

“Her deep roots in gospel allowed Aretha Franklin to sing straight from the soul,” reflects Hampton University’s Jerry Bracey, Assistant Professor/Jazz Ensemble & Chamber Orchestra Director. “With melodic lines and powerful words, her songs captured the hearts of millions regardless of gender, race, or ethnicity. Her ability to break all barriers with her music catapulted her into success.”



Franklin’s activism and humanitarian efforts paralleled her music career. In addition to her widely seen inaugural appearances for Presidents Jimmy Carter, Bill Clinton and Barack Obama, Franklin’s charitable endeavors included support for Feeding America, the Barbara Davis Center for Childhood Diabetes, the NAACP, and others.

Between 1971 and 1998, Franklin performed at Hampton Jazz Festival three times as well as a solo concert. Her ties to Coastal Virginia and the communities that celebrated her glorious voice were deep but her determination and resilience extended beyond the stage, leaving a legacy for generations to come.

“I want people to remember a strong woman who stood up for what she believed in,” said Marrow. “Aretha Franklin gave, and you’d never know. She didn’t do it to be seen. She’d just give and that was it.”



ROY HARGROVE: A TRUMPETER LIKE NONE OTHER 1969-2018

At 49 years old, the loss of trumpeter Roy Hargrove last year reverberated through the music industry with admiration and reverence. The musician “who gave jazz a jolt” according to *The New York Times* was known for his deep understanding of the history of jazz, but more importantly, for infusing the genre with a relevant and forward-thinking aesthetic.

Questlove reflected, “He is literally the one-man horn section I hear in my head when I think about music.” And that horn could make magic.

Hargrove, born and raised in Texas, originally wanted to play clarinet, but his father had a pawnshop cornet in the house and his destiny was set in motion. Wynton Marsalis discovered the child prodigy during a visit to his high school and invited the talented teen to join him for a nearby club date, followed by a summer gig at the North Sea Jazz Festival in the Netherlands.

It was clear after brief stints at Boston’s Berklee College of Music and The New School in New York City that Hargrove’s education was to be on the stage. He was a regular player at Bradley’s in Greenwich Village and in later years at Smalls and the Jazz Gallery. “Dapper and slight of build, he exuded a sly, sparkling charisma onstage, whether he was holding court at a late-night jam session or performing in the grandest concert hall,” wrote WBGO Jazz Radio’s Nate Chinen.

Hargrove appeared at Hampton Jazz Festival as a solo performer in 2000 and then again in 2007 as part of The Dizzie Gillespie All-Star Big Band. His

30-year discography includes dozens of recordings, including the Grammy-winning “Habana” for Best Latin Jazz Performance — a solemn comfort for a brilliant musician whose memory will live on through his music.



STYLE AND SUBSTANCE: REMEMBERING NANCY WILSON 1937-2018



Nancy Wilson preferred to be called a “song stylist” rather than a singer, and the name was well suited during the course of her career, which spanned more than 50 years and earned her three Grammy Awards, an Emmy, and countless other accolades.

Wilson’s career catapulted after being discovered in a talent show at age 15, and at 22 she headed to New York City to establish herself in the music industry. Wilson’s extensive discography includes more than 60 studio, live, and compilation albums, including her notable tributes to musical theater (*Broadway My Way*) and the movies (*Hollywood My Way*). She recorded under legendary labels including Capitol and Columbia, and in later years, MCG Jazz, an independent label committed to preserving, presenting and promoting jazz music.

“I want to tell you a story,” said Wilson of her musical interpretations. “I want the song to have legs. I want it to mean something to you 10 years from now. It’s kind of like acting. You know, you go there.”

Her unique phrasing and distinct voice captivated audiences, producers, and musicians, both in live performance (she appeared at the Hampton Jazz Festival in 1976 and 1981) as well as in the studio. Later in her career, Barry Manilow — having received a sheath of never-before-seen lyrics by Johnny Mercer — engaged her to record his new melodies with Mercer’s words and titled the album *With My Lover Beside Me*.

Her final studio album, *Turn to Blue*, earned the artist a Grammy for Best Vocal Album; her vocal styling described by one reviewer as “the musical definition of class. When she tells her song-stories, you believe every word — she’s met love and loss in all their permutations, and her disclosures reach out to touch the listener, heart to heart.”



SOULFUL AND SMOOTH: REMEMBERING JAMES INGRAM 1952-2019

The music industry mourned the loss earlier this year of R&B singer James Ingram. Known throughout his career for his collaborations with various artists, Ingram stood the test of time from his early days in Los Angeles with the band Revelation Funk, and decades later entertained Coastal Virginia audiences with his notable appearance at the 35th anniversary Hampton Jazz Festival in 2002.

Ingram's career as a solo artist got off the ground when producer Quincy Jones heard his rendition of "Just Once" by Barry Mann and Cynthia Weil, and called the young singer to record the song, along with "One Hundred Ways" on the 1981 album *The Dude*. The latter won him a 1981 Grammy Award for Best Male R&B Performance — a highpoint in a career that earned him 14 Grammy nominations.

Ingram's intuitive musicality drew artists from various genres, the results of which are some of the biggest hits of the 1980s, including "Somewhere Out There" (from *An*

American Tail) with Linda Ronstadt, "Yah Mo B There" with Michael McDonald (for which he won his second Grammy), and "P.Y.T." — which he co-wrote with Michael Jackson for his multi-platinum album *Thriller*.

"Those were some of the greatest parts of my life," Ingram said of his favorite duets over the years. "I never knew those would happen. When I came out to L.A. and I was playing on these guys' records as a musician, I really thought I made it not knowing God had more in store for me! So I was beside myself, there ain't no doubt about that. I loved every bit of it!"

"With that soulful, whiskey sounding voice, James was simply magical," wrote Quincy Jones, capturing the emotions of fellow artists and fans. "He was, and always will be, beyond compare. Rest in peace, my baby bro... you'll be in my heart forever."



THE EAST COAST'S PREMIER JAZZ AND R&B EVENT

A RICH TAPESTRY OF AMERICAN MUSIC AT ITS BEST

The first Hampton Jazz Festival was held at Hampton University in Armstrong Stadium in 1968 as a one-time event celebrating the University's 100th Anniversary. It moved to Hampton Coliseum in 1970. The event has traditionally included major R&B, gospel, jazz, pop, blues and crossover stars, offering audiences a rich tapestry of American music at its best.

SANTANGELO GROUP, INC.

A promotions company located in Cincinnati, OH, the Santangelo Group, Inc. has been in operation since 1987. President of the company, Joe Santangelo, was involved with the Kool Jazz Festivals and other similar events dating back to the 1960s.

Currently, in addition to participating in the Hampton Jazz Festival, Santangelo Group, Inc. partners with the Cincinnati Bengals in the presentation of the Cincinnati Music Festival — one of the largest stadium R&B festivals in the United States, and the oldest, having been presented in Cincinnati since 1963.

HAMPTON UNIVERSITY: SUPPORTING THE AMERICAN TRADITION

Hampton University's support of jazz and R&B is a longstanding tradition. For nearly 150 years, Hampton University has held true to its mission: educating students from diverse national, cultural and economic backgrounds to be national and international scholars and leaders. A dynamic and progressive institution of higher education, Hampton University is a privately endowed, nonprofit, nonsectarian, coeducational, historically black university.

The university was founded in 1868 as Hampton Normal and Agricultural Institute by General Samuel Chapman Armstrong and was designed to educate newly emancipated African Americans. Today it is a comprehensive university offering a broad range of technical, liberal arts, pre-professional, professional and graduate degree programs. Through global scientific collaborations, cutting-edge research projects and increased technological enhancements, Hampton University has emerged as a leading research institution of higher education. The Hampton University Proton Therapy Institute (HUPTI) is the largest freestanding proton beam cancer treatment facility in the world.

Visit the renowned Hampton University Museum, the oldest African American museum in the country (1868), which features a collection of more than 9,000 works of art and artifacts from cultures throughout the world.

HAMPTON: FROM THE SEA TO THE STARS!

This charming location by the Bay received its first English visitors in 1607 and was permanently settled in 1610. Hampton is the oldest continuous English speaking settlement in North America. The region presents a wide range of water recreation — from harbor tours and deep-sea fishing to luxuriating in the sun at Buckroe Beach. Our tie to the stars began when Hampton became the founding site of NACA, predecessor of NASA. The first astronauts — the Mercury Seven — trained here! Learn all about it at the Virginia Air & Space Center and the Hampton History Museum.

You can experience the harbor tour, the dynamic exhibits and IMAX film at the Virginia Air & Space Center, a whirl on the Hampton Carousel and the exhibits of the Hampton History Museum with one combination ticket available at one low price! The Sea to Stars Ticket is available at the Hampton Visitor Center for \$39 per adult ticket.

This year marks the 400-year commemoration of the first Africans arrival on English soil at Fort Monroe, affectionately known as "Freedom's Fortress." Nearly 250 years later, the Union fortress earned its nickname when it sheltered thousands following Union Major General Benjamin Butler's assertion that enslaved people would be considered "contraband of war." The moat-encircled, national monument features the Casemate Museum and several historic landmarks. After your Fort Monroe visit, wander the shops of Phoebus, relax and play in the surf at Buckroe Beach, cast a line from the Buckroe Pier, or enjoy a fishing excursion aboard the Ocean Eagle charter vessel that boards from the Hampton Public Piers.

Beer fans can take advantage of the Coastal Virginia Beer Trail, which includes 19 breweries throughout the region. Hampton favorites include St. George Brewing Company, Oozlefinch Craft Brewery, Bull Island Brewing Company, Capstan Bar Brewing Company, The Vanguard Brew Pub & Distillery, and Sly Clyde Ciderworks

Get better acquainted with downtown Hampton, Hampton University, Fort Monroe, Phoebus and other sites via smart phone tour. It's easy to access the tour at www.visithampton.com or pick up a tour brochure at Hampton University Museum while exploring the immense and impressive collection of art and cultural artifacts. For more contemporary works, visit The Charles H. Taylor Visual Arts Center, which showcases paintings, sculptures and more from Coastal Virginia's most celebrated artists.

Dine, shop, discover, and most of all, enjoy the Hampton Jazz Festival! Your senses are in for a celebration extending from the sea to the stars!

HAMPTON JAZZ FESTIVAL COMMITTEE

DORETHA J. SPELLS

JOE SANTANGELO

LUCIUS WYATT

GEORGE WALLACE

CITY OF HAMPTON



400 YEARS TOWARD EQUALITY AND UNITY

“THE LAND OF THE FREE AND THE HOME OF THE BRAVE.”

From baseball games to high school graduations, Francis Scott Key’s lyric has reverberated throughout our nation since President Herbert Hoover declared “The Star-Spangled Banner” our national anthem. Brave, yes, but for Anthony and Isabella who were among the 20 or so captives aboard the English privateer ship *White Lion* that landed at what is now Fort Monroe in 1619, freedom would be a thing of the past.

A DARK BEGINNING

The Africans aboard the *White Lion* on August 25, 1619, were the first brought to English-occupied North America. This year marks the 400-year commemoration of that historic landing and holds many opportunities for reflection and reconciliation. It is a chance to consider the accomplishments and advancements of multicultural members of American society in the 400 years since the first African landing.

“The historical significance of the ways Africans contributed to the development of Virginia and the rest of the nation should be recognized by all Americans. During this significant year, we as a multicultural society continue our pursuit of unity and equality for all Americans,” said Hampton Mayor Donnie Tuck.

The transatlantic slave trade was in full force by the time *White Lion* landed on nearby shores — a product of multinational efforts from Portugal, Spain, the Netherlands and England to procure people as products in their own self-interest. “In 1619, Virginia was still Tsenacommacah,” wrote Michael Guasco for Smithsonian. “Europeans were the non-native species, and the English were the illegal aliens. Uncertainty was still very much the order of the day.”

Captain William Tucker was one of those Englishmen who arrived on our shores. Anthony and Isabella would serve his household. Just a few years later in 1622, Tucker, appointed a military commander, led expeditions against nearby Nansemond and Warresqueak Indians. The plundering of native soil and centuries-long ideology of treating people as property is a dark stain on the fabric of our nation.



Reflection on these atrocities also presents the opportunity for self-examination. “We must work to understand the tragedy and struggle, and embrace the triumphant narrative of survival to develop tangible systemic solutions that will benefit all Americans,” said Dr. Colita Fairfax, Hampton 2019 Commemorative Commission Co-Chair.

SHIFTING TIDES

The country’s international slave trade lasted nearly 200 years until 1808 legislation declared it illegal. It was replaced thereafter by a growing domestic slave trade. Virginia landowners were shifting away from tobacco toward staple crops that required less labor. At the same time, the cotton boom and opening of the West created a huge demand for laborers. Thousands of enslaved people in Virginia were sold to brokers who shipped them to the West. This massive, forced out-migration is often called the “Second Middle Passage.”

Resistance grew from those held captive and outsiders who recognized the practice’s inhumanity. Several revolts throughout the 1800s proved unsuccessful, but exemplify the

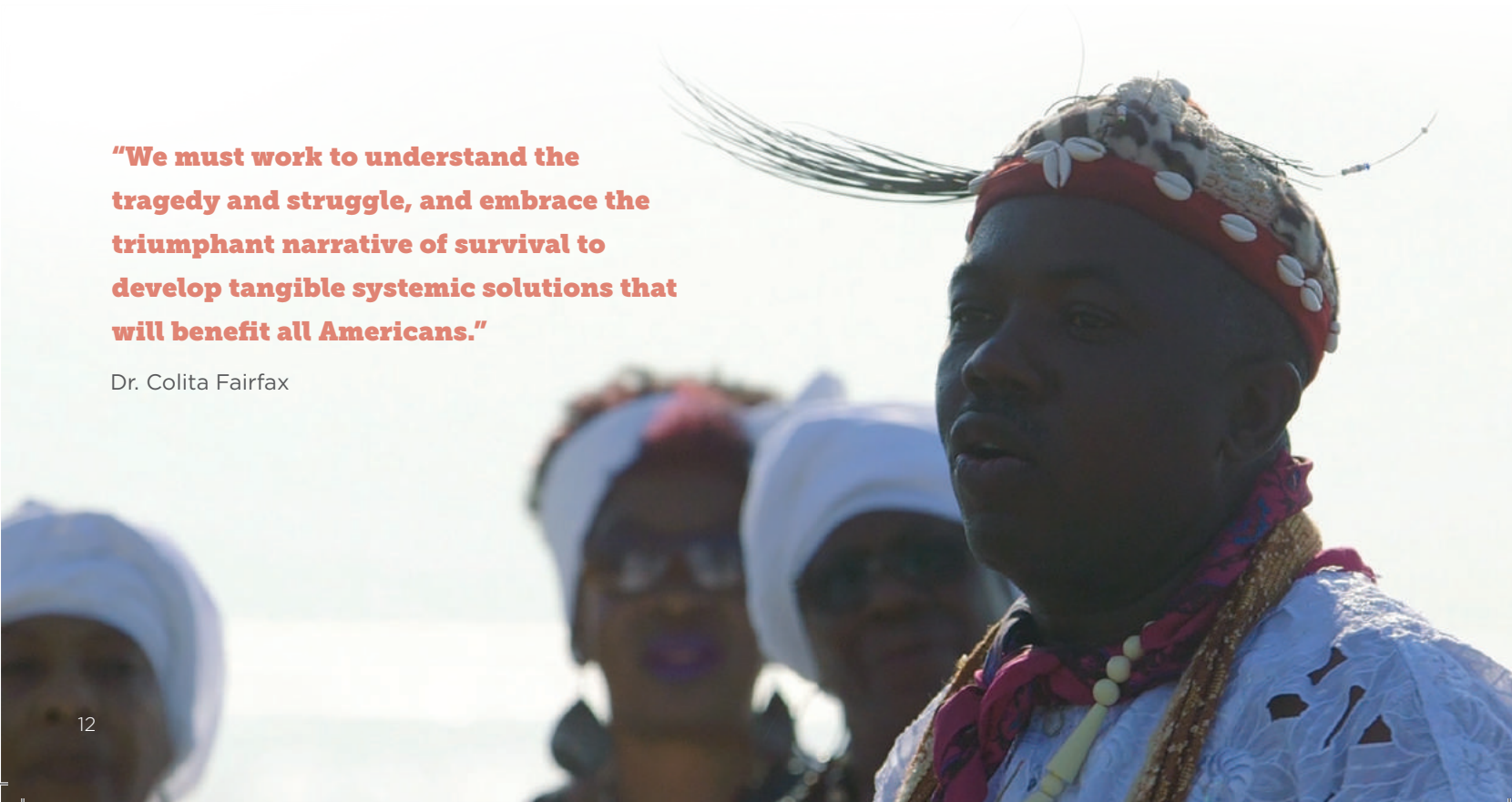
courage and resilience of those seeking freedom. Gabriel’s Rebellion (1800) and John Brown’s Raid (1859) planted seeds of fear among slave owners.

As the 19th century wore on, slavery threatened to tear the nation apart. Many Northerners criticized the spread of slavery into the West, and some began calling for abolition. Meanwhile, Southerners were anxious to preserve their power in Congress to prevent legislation that might threaten their “peculiar institution.” The potential imbalance when a new state entered the Union created a recurring crisis that plagued the United States until the Civil War. A series of compromises averted each crisis by maintaining the balance of “free” and “slave” states in the Union and preserving the legislative power of slave owners. One of the most famous of these, the Missouri Compromise, was passed in 1820 and signed into law by President James Monroe. But unlike the others, the Missouri Compromise deferred the final resolution of the deadlock for a future generation.

Tides began to shift thirty years after Monroe’s death at the military enclave that bore his name. In May 1861, a month after the Battle of Fort Sumter and start of the Civil War, three enslaved men, sent to Sewell’s Point in Norfolk to build

“We must work to understand the tragedy and struggle, and embrace the triumphant narrative of survival to develop tangible systemic solutions that will benefit all Americans.”

Dr. Colita Fairfax





Confederate defenses, slipped away and sought asylum at Fort Monroe. When their owner demanded their return, Major General Benjamin Franklin Butler's response would change the course of American history. Butler used the men's legal status as property to justify their remaining at Fort Monroe, arguing that they could be confiscated as "contraband of war" because they were being used by the enemy's war effort. Soon, hundreds more people sought asylum on the very site that received the first Africans, earning Fort Monroe the name "Freedom's Fortress."

"While Hampton is the location where the first enslaved Africans arrived, it is also the site where the institution of slavery would begin to crumble, making way for a healing process that continues to this day," said Lt. Col. Retired Claude Vann, Hampton 2019 Commemorative Commission Co-Chair.

HAMPTON TODAY

Coastal Virginia's multi-faceted history remains an integral part of the region's identity. Dedicated historians, passionate residents, and civic leaders such as Mayor Tuck acknowledge the importance of mentorship as a means of understanding our past and envisioning the future.

"My appreciation about the impact of African Americans in Hampton came from Gerri Hollins, who created the Contraband Society in Hampton," said Mayor Tuck. "It was in 2006 when there were prominent discussions about the future of Fort Monroe, post-Army departure. I heard her participate in a panel about Fort Monroe and the Contrabands who made their way to 'Freedom's Fortress' during the Civil War. Later, I attended a number of the meetings that she held in her house that were related to the Contraband."

Hollins, who passed away in 2012, was a lifelong singer and educator. "Some people don't realize the history that's here," Hollins told the *Daily Press* in February 2004. "Descendants of these contraband slaves created a moral, spiritual and economically viable community for blacks, and the houses that many people live in once belonged to the contraband."

Mayor Tuck recognizes these historical benchmarks and heritage sites as essential in planning Hampton's future and a springboard for dialogue and civic engagement. "The Citizens' Unity Commission has existed since the mid-1990s. Its mission has been and remains that of ensuring 'racial and cultural harmony' of our diverse population," said Mayor Tuck. "The Hampton 2019 Commemorative Commission

HAMPTON 2019 COMMEMORATION

FRIDAY, AUGUST 23

- 9:30 – 11 A.M. TUCKER FAMILY CEMETERY REFLECTION
AND COMMEMORATION
- 12 P.M. POLITICAL FIRSTS LUNCHEON AT HAMPTON ROADS
CONVENTION CENTER (PAID TICKETED EVENT –
VISIT HAMPTONVA2019.COM)
- 6 – 8 P.M. "EVOLUTION OF A BLACK GIRL: FROM THE SLAVE HOUSE
TO THE MAIN HOUSE" AT FORT MONROE COMMUNITY
CENTER (FREE YOUTH EVENT)

SATURDAY, AUGUST 24

- 9:30 – 11 A.M. COMMEMORATION AND VISITOR CENTER DEDICATION
CEREMONY AT FORT MONROE
- 10 A.M. – 6 P.M. LEGACY AND STORIES EXHIBITION AT THE CHARLES H.
TAYLOR VISUAL ARTS CENTER, ON DISPLAY THROUGH
SEPTEMBER 28 (FREE)
- 11 A.M. – 5 P.M. HAMPTON 2019 COMMEMORATIVE PROGRAM AT FORT
MONROE – FOOD TRUCKS, HISTORICAL TOURS, YOUTH
PERFORMANCES, AND MORE.
- 12 – 3 P.M. AFRICAN LANDING DAY PROGRAM, PRESENTED BY
PROJECT 1619 AT FORT MONROE
- 12 – 4 P.M. BLACK HERITAGE TOURS SPONSORED BY THE NATIONAL
PARK SERVICE AT FORT MONROE
- 1 – 4:30 P.M. AFRICAN LANDING DAY PROGRAM AT FORT MONROE
- 6 – 10 P.M. AFRICAN LANDING DAY CONCERT AT HAMPTON
COLISEUM – "SOUNDS OF BLACKNESS"

SUNDAY, AUGUST 25

- 3 – 7 P.M. DAY OF HEALING AND GOSPEL MUSIC FESTIVAL AT
CONTINENTAL PARK

Times and locations subject to change.

Please visit www.hamptonva2019.com for details.



also accomplishes this by presenting programs and events that seek to engage all segments of our community in healthy dialogue and discussions."

The Hampton Jazz Festival dates back to 1968, and through music, has been a part of this legacy. Past artists such as Aretha Franklin, Nina Simone and James Brown have not only entertained millions of fans, but have also used their platform to advocate for a broad range of social causes. We welcome the latest roster of celebrated musicians to Hampton and acknowledge their humanitarian efforts as well as their laudable successes within the music industry.

In this commemorative year, the sacrifices, bravery, talent and innovations of African Americans who have struggled and succeeded in this four-century journey are honored and recognized. May communities near and far look toward a future of unity and equality for all. ■



TAKE ADVANTAGE OF THIS GOLDEN OPPORTUNITY WITH THE GOLDEN PASS *giveaway!*

**VALUED AT MORE THAN \$500 – FREE TO ENTER!
BE OUR GUEST TO THE PARTY!**

The Hampton Coliseum turns 50 in 2020, and what better way to celebrate than a GOLDEN PASS anniversary package to next year's festival? The golden pass includes a pair of tickets to all three nights of the Hampton Jazz Festival, hotel stay, and more!

*Visit one of the Hampton Jazz Festival booths on the concourse. It's free to enter!
Winner will be contacted via email or by phone by July 26, 2019.*

Memories

PHOTOS FROM 2018'S HAMPTON JAZZ FESTIVAL
WHERE FRIENDS & FAMILY CELEBRATE





We'd like to feature your 2019 photos in next year's program. Please go online to www.hamptonjazzfestival.com to see how you can send us your jazz photos!



“I’ve had the pleasure

of watching Maze featuring Frankie Beverly several times at the festival and they always put on a fabulous show. They are a jazz fest favorite and I can’t wait to see them again. My favorite song is Happy Feelings. The jazz fest is like an annual family reunion for so many people across the Mid-Atlantic region. They come here and appreciate our great love of music and community feel.”

Janet Roach

13News Now Anchor



Telling **The Stories of Now**

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2019 LINEUP



FRIDAY

Maxwell

Tamia

Najee with special guest Eric Roberson

Ashley Felder

SATURDAY

KEM

Anthony Hamilton

Will Downing & Maysa

SUNDAY

Maze ft. Frankie Beverly

Babyface

Ledisi

Gerald & Selina Albright



MAXWELL:

NEO-SOUL'S SEXY STAR

Soul and R&B artist Maxwell continues to melt hearts and captivate audiences since breaking into the New York City club scene in the early 90s.

By 1994 Maxwell had signed a contract with Columbia Records, and two years later the studio released his first studio album, *Maxwell's Urban Hang Suite*. Influenced by the sounds and style of Sam Cooke, Al Green and Marvin Gaye, the debut effort showcased a groundbreaking intersection of funk, smooth vocals and an emerging style. Critics still marvel at its impact more than 20 years later. "[It] was a musical hue unheard of at the time," wrote Shenequa Golding for *Vibe*. "What separated Maxwell from his musical brethren was the irrefutable sensuality."

Subsequent albums included *Embrya* (1998) and *Now* (2001). The latter is considered by many to be the artist's most prolific album and landed the number one slot on *Billboard's* 200. BBC's Daryl Easlea described the album as "a serious artist maturing, shaking off the shackles of a rapturously received debut." The album showcased not only Maxwell's songwriting skills but a revelatory cover of Kate Bush's "This Woman's Work," which Maxwell imbued with "tremendous gravity and soulfulness that makes it a remarkable standout."

It was only a matter of time before the music industry formally acknowledged Maxwell's contribution to the art form. In 2009 he won two Grammy Awards, including Best R&B Album for *BLACKsummers'night*.

The artist has slowly and purposefully cultivated his creative process over the years, "I like to forget who I am as much as I possibly can," he told the *New York Times* in 2016 before the release of part two (*blackSUMMERS'night*) of his musical trilogy. "The problem is that I'm constantly being reminded that I'm supposed to be this way, this thing that everyone knows as a product." With hints of psychedelic pop, disco and rock, Maxwell referred to the endeavor as "progressive pop" — a terminology that solidifies his ever-evolving and boundary-pushing style.

"The body of work he put out in his formative years justifies why the fan base is so loyal and fervent," said Rob Stringer, former chairman of Columbia Records. "Mystique has as much to do with why an artist remains special as exposure."

"Soul music is soul music," says Maxwell. "It can be wrapped up in a neo-soul package; it can be called hip-hop soul. But soul is soul, and it's been around; it will never go away."

Maxwell's latest album, *NIGHT*, is the final chapter in his musical trilogy. Slated to drop later this year, he released the album's first track, "Shame," last October as a sneak peek of what is yet to come, along with a compelling music video co-directed with duo Bush Renz that explores how modern society limits its appreciation and views of beauty.

"I just wanted all people who feel that they're veiled in some sort of shame or veiled in some sort of compartmentalized experience to unveil themselves and to let their face be known and let their stories be known," Maxwell shared in a recent *Billboard* interview with Kathy Iandoli.

Since first gaining popularity more than 25 years ago, Maxwell has continued to explore the themes of relationships and intimacy, which have evolved since the onset of social media. "Shame" is a fresh take, encouraging listeners to connect more authentically to their loved ones instead of falling under the influence of public commentary.

With a new album on the horizon, fans once again have the opportunity to experience Maxwell's charismatic charm and soulful style. And he's thrilled to be back on the road, saying, "I wanted to come back and debut the song... and just reconnect with people who actually started with me."



TAMIA:

EVERY STEP SHE TAKES



"Music is just a part of me and everything I do, every step that I take," says six-time Grammy-nominated singer-songwriter Tamia. With seven studio albums to her name, the Canadian-born vocal powerhouse has been topping charts and entertaining fans for more than two decades.

Quincy Jones featured an emerging Tamia (along with an A-list roster of talent ranging from Stevie Wonder and Phil Collins to Gloria Estefan and Barry White) on his 1995 compilation album *Q's Jook Joint*, and it would only be a matter of a few short years before her self-titled debut album gained the attention of fans and critics alike.

"For me, it's always about the melody and the song," said Tamia in a recent *Los Angeles Times* interview. "I never record any song that I don't love or like. I'm really proud of the fact that I stand behind the music that I've put out over the years."

One of those songs was her break-out hit "So Into You," which continues to gain traction with a new generation of artists covering the song, such as comedian Donald Glover's alter ego, Childish Gambino. "I've loved seeing other artists perform it over the years. It's a pretty amazing feeling to know that you have a song that has stood the test of time," said Tamia.

Tamia has continued to expand the R&B genre as she taps the creative well with like-minded collaborators. Her featured performance on Eric Benét's "Spend My Life With You" earned the duo an NAACP Image Award for Outstanding Song, as well as a Grammy nomination. In more recent years, the singer has explored other genres, infusing her signature style along the way.

Back in the studio for the 2013 release of *Beautiful Surprise*, Tamia proved that she wasn't about to rest on her R&B laurels. Musical influences converged for a hit among critics and listeners alike.

"What fans crave from the Ontario native —an expertly-rendered soprano applied to lite jazz, soft rock and spiritual moments and neo-soul—is offered in abundance," wrote reviewer Melody Charles for *Soul Tracks*. "Tamia's insistence on quality and class keep listeners looking forward to the next move."

Those moves have always been supported by a loving family. Tamia's husband, NBA Hall of Fame inductee Grant Hill, and two daughters, provide an anchor for the singer's career. The couple's philanthropic endeavors through the Tamia & Grant Hill Foundation include participation on the National Advisory Board for Make-A-Wish Foundation, the establishment of a scholarship fund, and the support of other children's and educational charities.

Tamia's most recent studio album *Passion Like Fire* is the latest venture from Plus 1 Music Group, a label she founded in 2006 with the release of *Between Friends*. The new release features songs she co-wrote with R&B vet Lil Ronnie, as well as several tracks by hit songwriter Shep Crawford. *Passion Like Fire* resonates with Tamia on many levels, offering the artist to reflect on her life's blessings, particularly through the song "Deeper," which poses the question of how our ability to love evolves over time.

"I love deeper now," said Tamia in an interview with *Billboard*. "Life just — life comes at you fast. When you have good people around you, you cherish them. You just love them so much more and deeper, for me now, because I have such an appreciation for their life as well and what they're going through. When I find people that I love, I just love deeper. The lyric is, 'I have loved and I have lost. Broken rivers I have crossed. I've made it through the rain. Like a diamond, I've been shaped a thousand times again.' That is absolutely true. We will forever continue to be shaped by our loves and our losses and that's life — the beauty of life."

NAJEE:

THE SWEET SOUND OF THE SOPRANO SAX

Born in New York City's Greenwich Village, it's as if the neighborhood's iconic clubs such as the Village Vanguard and Five Spot Café made their mark on Najee before he was old enough to walk, let alone become a music industry pioneer.

Later raised in nearby Queens, Najee's jazz and R&B fusion trademark sound developed through mentorships by jazz greats Frank Foster and Jimmy Heath, as well as classical maven Harold Jones of the New York Philharmonic. Two Grammy nominations further exemplify the impact of his signature style.

"My first love was the tenor saxophone and flute," confides Najee. "It was my brother, Fareed, who got me to play soprano saxophone. We would argue over me not wanting to play soprano. Then one day, someone gave me a soprano saxophone and I played on his songs. Little did I know then, that would be the instrument to make me popular."

"Najee's Theme," the title song from his 1986 debut album, spent 45 weeks on the *Billboard* 200 chart, catapulting the virtuosic musician onto the national stage. He hit the road with singer Freddie Jackson and there was no looking back. He released *Tokyo Blue* several years later, which is regarded as one of the artist's most enduring recordings. Described as "immensely pleasurable" and "a fun listen from beginning to end" by *AllMusic*'s Jonathan Widran, Najee displayed his versatility on the alto and soprano saxophone as well as flute.

Audiences from all walks of life and cultures have found a shared appreciation of Najee's diverse talents, particularly when he has pushed the boundaries of his musical vocabulary, as with the 2015 release of *You, Me and Forever*. Self-described as a "sonic journal," the album incorporates elements of Brazilian music, blues, and pop with his love of jazz and R&B.

Najee's dedicated his most recent album, *Poetry in Motion*, to two artists with whom he had the privilege of working: Prince and Al Jarreau. "Both artists in their own way have changed the culture of music forever," shares the saxophonist. "Whenever I have worked with people of their caliber of artistry, I have always walked away with something that helps to shape my musical conversation."



Bringing together the best of the best, collaborators on the project included producer Barry Eastmond, dynamic vocalist Maysa, and saxophonist Will Downing (who appear together at this year's Hampton Jazz Festival on Saturday, June 29), among others. In spite of the successes, the jolt of creativity never grows old for Najee.

"Making music at this point in my career is still exciting and I am always evolving," says Najee. "As a musician, the love of performing for people — whether in the studio or live — is still a gratifying experience. The best feeling to me is presenting something new to the world!"

SPECIAL GUEST: ERIC ROBERSON

Known as the King of Independent Soul and R&B, Eric Roberson takes to the stage with Najee as a bold representation of the next generation of multi-faceted artists. His most recent project, a three-part compilation sequentially titled *Earth, Wind and Fire*, pays homage to the iconic group and also provided a broader framework for creative exploration. "*Earth* is self-empowering, *Wind* is the love, and *Fire* is the message," says Roberson of the albums' collective conception.

Never one to shy away from challenging themes, Soul Tracks' Melody Charles describes Roberson's latest release as "a worthy collection of songs energized, and eloquent about, the political realities of living and loving in a polarized world." Though his themes may be drawn from opposing ideas, nobody can argue Roberson's lasting and evolving impact in the world of R&B.



ASHLEY FELDER

Continuing its commitment to discover and showcase new voices, Hampton Jazz Festival welcomes local singer-songwriter Ashley Felder to kick off this year's festival with her unique, R&B-inflected and neo-soul vocals.

Born and raised in Baltimore, Felder made her way to Coastal Virginia to attend Norfolk State University's prestigious music program. But her focus quickly shifted upon arrival. Felder initially majored in music education, but the first assignment — an essay on why she wanted to teach — revealed that Felder's true passion was to be a performing artist. The combination of performance and studio training proved invaluable, as did participation in the university's world-renowned concert choir.

Mentorship would prove to be another significant factor in Felder's evolution as a vocalist. Ms. Linda R. Hall at Baltimore City College (a highly selective college preparatory high school) and the recently retired Dr. Carl Haywood at NSU, recognized and cultivated Felder's sense of musicality and self.

"Music has been instilled in me since I was in my mother's womb," says Felder, who comes from a family overflowing with singers and musicians. She first connected to her love of music in the church, but gospel and spirituals were just the beginning.

"I love gospel, but when I started listening to jazz, I felt a connection like never before," reflects Felder. "And I realized I wanted to be outside of the box. I believe to inspire, it doesn't always have to be sacred. It's the lyrics, the melodic line, and instrumentation that can all have that effect."

Two artists, in particular, have influenced Felder. Ella Fitzgerald's vocal placement and musicianship made a considerable impact. The legend's recording of the bossa nova hit "One Note Samba," with its superb improvisation, still rouses Felder. Grammy-winning Brandy also sparks deep emotion. "When I hear her voice it brings me to tears. I melt," confesses Felder. "The way she phrases notes and lyrics — it helps the listener to visualize what she's singing. I, too, want my listeners to close their eyes and have the imagery and feel that connection."

Though Felder appreciates the artists that have preceded her, the singer-songwriter is wholly unique, and it is that convergence of styles and personal experience that puts a signature stamp on her repertoire, which includes both covers and original music.



For more than 50 years, Hampton Jazz Festival has been a diverse intersection of jazz aficionados, audiences discovering artists for the first time, and everything in between. Felder sees this convivial spirit as an opportunity to celebrate some of jazz's most well-known hits with classic covers as well as her own material. "I've chosen music so that the evening has a flow and is soulful," says Felder, but she also recognizes that sometimes you don't mess with the best. "I've learned that you have to be careful when you want to tweak classics. Simplicity is the best. You may hear tweaks to transition into my original music, but I never want to change the authenticity of what an artist has composed."

HJF audiences will also get a taste of Felder's recently released single, "The One." Felder had been sent a small musical passage from a friend and had her band learn it for a local gig, saying that she'd write the rest of the song onstage. Several iterations and onstage improvisations later, she finally sat down with her musical director Christopher Wilkes to put the notes on paper. The pair worked on the song for several months, and subsequently released the single, which thematically explores many of the qualities we desire in intimate relationships.

Felder is thrilled to make her HJF debut, and also recognizes its particular significance as it coincides with the 400-year commemoration of the first Africans' landing in English-speaking North America. "As a young black woman, it's an honor to have the platforms that have been presented to me thus far," says Felder. "I salute all women — but especially African American women — who have fought hard to be respected in their careers. It's important to display the power that we have. I strive to make sure that my community and my ancestors are proud of me, and I'll keep that in my blood until the day I die."

KEM:

R&B'S BEST KEPT SECRET



If you look at KEM's life you might think that the internationally renowned R&B singer-songwriter has it all: three Grammy nominations, platinum- and gold-selling albums, and five #1 hit singles. But his journey to the top of the charts hasn't been easy. KEM's openness about his tribulations and triumphs are part of what defines his unique sound, garnering dedicated fans worldwide.

Music came early to KEM, who began plucking out melodies on an old piano in his grandfather's church. Born in Nashville, his family moved to the Detroit suburbs when he was a child, and after high school graduation, KEM's life began spiraling downward. Drug and alcohol addiction swept over the young man, and his mother was so frustrated by his unwillingness to get help that she kicked him out of the house.

Forced out of a homeless shelter in 1990 for breaking the rules, he slept on the streets and finally admitted that he was "sick and tired of being sick and tired." This moment of reckoning was akin to a blank music staff awaiting a melody. Recovery, sobriety, and a reconnection to music were slow and steady. Through grit and determination, KEM independently released his debut album *Kemistry* in 2002.

"It's plain to see the talent on display," wrote Andy Kellman for *AllMusic*. "He's at the top of his game when his words of devotion and faith are gently wrapped around skeletal and hushed arrangements. He knows his strengths... delivering a consistent, mature cross of R&B and jazz."

Selling CDs out of the trunk of his car, KEM eventually secured a meeting with Motown Records, which led to a five-record deal. Subsequent albums include *KEM Album II* and *Intimacy*, each

offering hit songs such as "I Can't Stop Loving You," "Find Your Way (Back In My Life)," and "Why Would You Stay."

"One of the purposes I hope my music serves," KEM explained in an NPR interview, "is saying things that men either can't say, don't know how to say or aren't willing to say."

That authenticity would become KEM's trademark, transcending a decade-spanning career that continues to captivate audiences. His refusal to compromise his artistic vision is evident throughout his discography. "The music is smooth [and] has a lot of jazz overtones to it, it's warm, it's intimate, it's got a groove to it, some of it is funky, and it's genuine," he shared in an interview with *SoulCulture*. "I talk about faith, I talk about relationships, I talk about the pain of living in my music. I talk about things that I believe are most important to people, I talk about the things that are most important to me."

KEM's latest album, *Promise to Love*, reflects the artist's R&B roots and possesses a more profound sense of soul thanks to arrangements by Paul Riser (a Motown legend known for his work with The Temptations, Quincy Jones, and others). Tracks reflect his wide-ranging style, from the piano ballad "Beautiful World" to the beat-driven "It's You," along with noteworthy duets featuring Ronald Isley and Snoop Dogg.

KEM "can't help but draw from his wellspring of life experiences," wrote Melody Charles in her *Soul Tracks* album review. "This performer's always done what he's set out to in music, and few things are sexier than a man who keeps his *Promise*."

It may be hard to believe that Grammy Award-winning Anthony Hamilton was shy as a child. With nine studio albums to his credit, Hamilton, who has performed for President Barack Obama and sold more than 50 million albums worldwide, found his calling as a member of the church choir in his childhood home of Charlotte, North Carolina.

"It's like that feeling you get hearing somebody else lead that made me start to really pay attention to music, not just sonically but what it did to people," says Hamilton, who even at a young age had dreams of stardom. "I was a child who had a very wide imagination, and I would become the song. I used to listen to 'Ben' by Michael Jackson a lot, and I would dream like one day I'm gonna become a famous singer. I said that over and over again for years, and I always believed it."

Fans have always gravitated towards Hamilton's honesty and vulnerability as expressed through music. His 2003 Grammy-nominated album *Comin' From Where I'm From* is a groundbreaking foray into modern soul, captivating audiences and critics alike. "A sultry delight from start to finish, Hamilton creates his own universe," wrote Daryl Easlea for the UK's BBC, "Hamilton's unhurried voice conveys passion and pain with a rich, smoky soulfulness that echoes his influences."

Hamilton's Grammy win came in 2008 for "You've Got the Love I Need" as a collaborator and guest artist on Al Green's *Lay It Down*. Listeners took note of its retro-soul vibe, "creating the sensation that the music springs directly from the vintage era that inspired it," according to Nate Chinen of the *New York Times*.

Over the years, Hamilton's raw truth has served as inspiration for a body of work that continues to evolve and draw from personal experience. This is particularly evident on his 2016 album for RCA Records, *What I'm Feelin'*. Most of the recording sessions took place at Nashville's iconic Blackbird and House of Blues studios and reunited the singer-songwriter with producer Mark Batson (who had produced his platinum hit "Charlene") and engineer Bruce Irvine. This creative shorthand proved fruitful in the studio where the cohesive team of artists could fully immerse themselves in the project.

The album came on the heels of Hamilton's divorce of his wife of nearly 10 years, and he found solace and healing through music. The title track reflects the challenges of letting go, "We get into these relationships and sabotage them because of a fear of creating the unknown, the beautiful, the peace and a place where you can let go," Hamilton says. "Being able to totally let go is something I look forward to doing."

The album also offers optimism, and Hamilton turned to some of his favorite artists to bring these uplifting tracks to life, including country artist Vince Gill on "Never Letting Go" and Gary Clark, Jr. on "Ain't No Shame" in which Hamilton sings, "They say that life is for the living and I wanna try it all... time waits for no one."

"There are people that never experience anything outside their front porches," says Hamilton of the song's message to try it all. "Get off the front porch, walk in the yard and I'm sure you'll find something that's beautiful."

In a career spanning nearly two decades, Hamilton has watched the ebb and flow of R&B's popularity, but his resilience and passion for the art form have been unwavering. "R&B has never died, and will not," wrote Jessica McKinney in a 2016 interview with Hamilton for *Vibe*. "*What I'm Feelin'* is one of the many examples of its new chapter."

Hamilton will soon unveil his ninth full-length studio album, proof positive that R&B is alive and kicking. "It's still living. It's still going strong," Hamilton told *Vibe*. "Now, it's elevated to a more futuristic sound because of video games and sonically, things change. We've all been here. I've been here twenty years, and I don't think it will ever die because too many people love it."

ANTHONY HAMILTON: NARRATOR OF LOVE





WILL DOWNING: THE PRINCE OF SOPHISTICATED SOUL

Born and raised in Brooklyn, New York, music wasn't necessarily a part of Will Downing's home life, but a choir teacher recognized his raw talent and recommended him to participate in the Brooklyn Borough-Wide Chorus. A stubborn Downing said no, but the teacher (along with insistence from Downing's mother) convinced him to give it a shot, and once the girls started paying attention to the velvety-voiced teenager, there was no turning back!

After attending Virginia Union University, Downing moved back to New York City and recorded with luminaries including Jennifer Holliday, Kool & the Gang, and Billy Ocean. He released his first album in 1988. One of its notable tracks, a house version of John Coltrane's "A Love Supreme" brought the young singer international attention when it took off in the UK. His sophomore effort, another dance-oriented album titled *Come Together As One*, featured a cover of Rose Royce's "Wishing on a Star" and showcased the vocalist's sultry and captivating song interpretation. Throughout his career, Downing has released an astounding body of work — 21 albums ranging from soul and R&B to gospel.

In late 2006 and at the height of his career, Downing faced the unthinkable: the diagnosis of Polymyositis, an autoimmune muscular disease with debilitating symptoms. After a concert in Chicago, the worn-down singer took himself to an urgent care center, and by the following morning, he was paralyzed and spent the next three months in the hospital.

"I was down for about a year and a half," recalls Downing. "After a lot of treatment and a whole lot of prayer, things started coming back. I had to learn how to walk again. I lost my voice, so I had to learn how to talk and sing again."

Downing's resilience and artistry are fully realized on his most recent album *The Promise*, which he considers a thank-you to his higher power for pulling him through his darkest times, as well as testimony for all those who find themselves losing hope against incredible odds.

"This record without a doubt is my most fulfilling," Downing said in an interview with *Hallels*. "I had to dig deep lyrically and be truthful in my writing. I'm living proof that with God anything is possible."

Celebrated recording artist Maysa knew from a young age that she was destined to perform. "I was six years old when my mom took me to see *Purlie*," she recalls. "When Melba Moore came on stage and sang her heart out, I knew at that moment I wanted to make people feel the way she made me feel."

After graduating with a degree in classical voice performance from Morgan State University, Maysa moved to Los Angeles after earning a spot in Stevie Wonder's band, Wonderlove. The tenacious young singer took every gig she could get, even working on her days off to record jingles. It wasn't long before she found herself heading to London to join the British jazz-funk group Incognito, and by 1994 had recorded her first solo album.

Through the years the recording artist has continued to explore the worlds of jazz, deep house and R&B, achieving a Grammy nomination for "Quiet Fire" from 2013's *Blue Velvet Soul*. In collaboration with longtime friend and producer Chris Davis, the album came to fruition after the death of her mother and was recognized by fans and critics alike. "*Blue Velvet Soul* fills the listener with Maysa's distinctive soulful personality and stories," wrote *Urban Music Scene's* Peggy Oliver, "providing yet another shining moment in her stellar career and another triumph for urban adult contemporary music."

Maysa's most recent album *Love is a Battlefield* features the singer's signature interpretation of hits such as Luther Vandross's "Because It's Really Love," Natalie Cole's "Inseparable," and the title track by songwriters Holly Knight and Mike Chapman and made famous by Pat Benatar. Last fall she released the single "You Are Not Alone," written in response to the premature birth of her son, Jazz.

"The lyrics and melody came to me in minutes once the floodgates of emotions from that experience came rushing over me," says Maysa. "As I was writing the song, it connected to so many other situations in life where the feeling of solitude can be overwhelming. We all have those experiences, and it helps to know there are others who care and are there for us."

MAYSA: TRUE TO HERSELF



A low-angle, upward-looking photograph of a modern building with a complex, angular facade. The building's surfaces are a mix of light-colored stucco and dark, reflective panels. The sky is a deep, clear blue, and a warm, golden light from the setting or rising sun illuminates the building's edges and creates a strong reflection on one of the glass panels. The overall mood is architectural and sophisticated.

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LOVE WINS: MAZE FEATURING FRANKIE BEVERLY

Sometimes, new beginnings require fearlessness... and a full gas tank. A cross-country move from Philadelphia to San Francisco was just the jolt that Frankie Beverly and his band needed to break through to the next level. Born and raised in the “City of Brotherly Love”, Beverly never felt a strong musical connection to his Philly roots. After a few false starts in various bands, he founded the group Raw Soul, which would eventually become Maze Featuring Frankie Beverly.

Beverly moved the group west in 1971, but it wasn't until five years later that Capitol Records Vice President Larkin Arnold heard a recording (thanks to a recommendation from Marvin Gaye) and was immediately captivated by their unique sound. “It wasn't a hard-driving, rhythm and blues band,” the now-retired Arnold told Bruce Britt for *The Undeclared*. “They were more melodic ... a seductive sound. Before you realized it, they had you moving.”

The group released their self-titled debut album in 1976, and audiences were quickly captivated by their soulful integration of R&B and funk. Subsequent albums and hits have followed, gaining a dedicated fan base eager to hear Maze's signature sound. *Inspiration*, released in 1979, is considered by many to be their definitive studio album.

“He certainly shares a similar cosmic outlook, with spiritual and humanist concerns for his fellow man, but there is something more at play,” wrote Daryl Easlea for *BBC* of the often-made Marvin Gaye comparison. “Beverly encapsulates joy and wonder; a soft, kind, loving fellow away from the traditional ‘lover man’ template.”

Over the years, Maze has seen some of the industry's most prolific musicians join the ranks, but at its epicenter, Beverly's vision continues to drive the group's signature sound and style. Though resilient, it was challenging to break through a segregated radio market in those early years.

“I had a lot of fights with my pop promotion department because they would never expose the album to white FM,” Arnold told *The Undeclared*. “That first time I saw Maze at the Fillmore West, the whole audience was *white*. I know if white people were exposed to Maze, they'd like it, but the belief at the time was, ‘Well, white people really don't want to listen to black music.’ And I'm saying, ‘Look — it's not just ‘black’ music!’”

Regardless, Beverly continued to do what he knew best: write and perform music. *Can't Stop the Love* (1985), featured Maze's biggest hit, “Back in Stride,” and reached #1 on Billboard's soul singles chart. The group's last album, *Back to Basics*, featured “The Morning After,” described as a “sensuously romantic ballad,” by *Variety*'s Denise L. McIver. “Perfect for Beverly's alternately gravelly and smooth tenor.”

Shortly after the album's release, Maze played Universal Amphitheatre, where McIver said, “the evening proved that there is an audience hungry for music that's coolly sophisticated and emotionally satisfying, that speaks of things other than violence and negativity... like love.”

To this day, Maze Featuring Frankie Beverly proves that music can not only entertain but also build community. “It's a deeper relationship between Maze and their people,” Beverly told *NewsOne Now* in a rare televised interview. “I can't put my finger on it. But I recognize it, and I see it. It amazes me to this day. Love. It's gotta be love.”



He's worked with music royalty from Eric Clapton to P!nk and Beyoncé. With 11 Grammy Awards to his credit, Kenny "Babyface" Edmonds has established himself as one of the great industry icons of his generation.

Born in Indianapolis, Babyface began his career in local R&B clubs and eventually joined the funk group Manchild in the late 70s. It was hard to combat disco, though, and after several albums, the group disbanded. He began writing and producing on the side, landing hits such as Bobby Brown's "Every Little Step" and Sheena Easton's "The Lover in Me."

Babyface's debut album, *Lovers* (1986), didn't gain much traction, but interest piqued with his growing number of collaborative successes. He released the double-platinum album, *Tender Lover*, several years later, which included several chart-topping singles including "It's No Crime."

But producing and songwriting continued to beckon. Babyface created LaFace Records with "L.A." Reid in 1989, and together, helped launch the careers of TLC, Usher, and Toni Braxton. His remix album, *A Closer Look*, was released in 1989, and it wasn't until 1993's *For the Cool in You* that the artist was truly back in the performer's spotlight. The single "When Can I See You Again" climbed to #4 on *Billboard 100* and earned him a Grammy for Best Male R&B Vocal Performance.

"Featuring some of the crooner's best-known songs, this collection further established what was obvious from the start," wrote D-Money for *SoulBounce*. "When it comes to crafting love songs that move you, Babyface was that man."

Over the decades, Babyface has continued to produce hits —on his own albums as well as for an ever-increasing number of artists. "It takes hard work. It's not something you can just phone in," he told Porsha Monique in an interview for *Rollingout*. "You have to put the hours in so that you can be better. Be determined and committed to it. Don't give up on it. Keep going at it. And don't think because

you wrote one good thing means that's it. You have to always try to better yourself. You're only as good as your last hit."

Babyface's most recent album, *Return of the Tender Lover*, is, in many ways, an homage to his debut album, but with a fresh air of R&B sophistication. Some of the tracks' grooves hint at gospel, yet the artist's vulnerable ballads represent his long-appreciated musical point of view.

"Even when he's just dreaming of the past, though, the elegance of Babyface's songwriting remains untouched," wrote David Turner for *Rolling Stone*. "When he sings 'There are days I'm so mystified that you have chosen me/That I thank God that you've chosen me' on 'Exceptional,' it's a sentiment that would ring true no matter the decade."

Babyface continues to find the thrill in live performance, and with a songbook spanning genres and generations, there's no shortage of material. "I always have a good time when we do our shows," the artist said in an interview with *Cryptic Rock*. "Part of the fun is, besides doing my own songs, I also usually go through a medley of songs I wrote and produced for other people. That always seems to be a really fun part of the show, because it takes everyone down memory lane. Every time I go out at the top of the year, I revamp the show a little and try to stay as current as I can to put on a good show. I never take any of it for granted."

BORN TO MAKE MUSIC:

BABYFACE



LEDISI

LET'S LOVE RULE

"Take Time."

The irony isn't lost on Ledisi that the title of her first demo recording would, in many ways, foreshadow the resilience and patience required to reach her artistic goals. Born and raised in New Orleans, her first exposure to music was through her mother, who sang in a local R&B band. The family relocated to Oakland, California, where she formed her own band and began to develop her unique sound, which fused elements of hip-hop, funk and jazz.

When record companies passed on the emerging artist, she took matters into her own hands and produced her debut album, *Soulsinger*, on a private label she launched with collaborator Sundra Manning. *Soul Express*'s Barry Towler described the effort as "a consistently good set, and one that I guarantee will be a choice collectible in years to come."

Towler's prediction came true. To date, Ledisi has garnered 12 Grammy Award nominations for her extensive body of work. In the nearly 20 years since the release of her first album, she has continued to evolve and explore the nuances of her style, never shying away from the vulnerability and authenticity for which she is known.

Pieces of Me, released in 2011, exemplified her mastery of R&B with a chart-topping title track, but she confessed to having to overcome insecurities in an interview with NPR. "I'm always doubting because I've been told so much that 'You're not the right look,' or 'You're not the right sound,'" she reflected. "I would just listen to the complaints about what I do instead of celebrating what I do. It took a while for me to ignore the doubts."

As Ledisi's recording career has grown, she's also explored other creative outlets, appearing as gospel singer Mahalia Jackson in the critically acclaimed film *Selma*. It was an opportunity that she didn't take lightly.

"I sang it exactly like her, as close to her as I can get — I don't think anyone can sing like Mahalia Jackson," she told the *Chicago Tribune*. "I studied where she was from, that she had a certain walk, her mannerisms when she spoke. I even visited her grave and thanked her for the opportunity. Yes, I was afraid. It wasn't until I put on the costume that I realized it's not about me, it's about her."

Ledisi's most recent studio album, *Let Love Rule*, brought together music industry greats including John Legend and Kirk Franklin, and embraces the artist's

evolution as an R&B singer, drawing from classic sounds and also pushing boundaries. "I love being in the middle," she told *Billboard* at the 2018 Grammy Awards. "I love honoring the old and representing the new."

The message that ripples among *Let Love Rule*'s 15 tracks is one of compassion and empathy. Working with longtime collaborator Rex Rideout, Ledisi explores those themes with supercharged vocals, but it's the album's themes of tolerance and acceptance that truly transcend.

"I try to move with compassion. Even when someone is wrong. I move with compassion. That's choosing to move through life with love," she told *Ebony*. "Not everyone will move like you but being nice to someone may change their thoughts or some people can't be changed through you. It's not your job to change them. It's someone else's job or something else that will change them. We have to know when to move out of God's way."



A FAMILY AFFAIR:

GERALD AND SELINA ALBRIGHT

Music transcends generations, especially when the father-daughter duo of Gerald and Selina Albright take to the stage. Each has earned individual accolades, but bring them together and their musical synergy creates a magical night to remember.

Born and raised in Los Angeles, Gerald has been a music industry mainstay for more than 30 years. He first mastered the saxophone, but it wasn't long before he started playing bass, too. The duality served him well as a session and touring musician with headliners ranging from Anita Baker and Phil Collins to Whitney Houston.

Gerald was at the forefront of the smooth jazz movement, and his debut album, *Just Between Us*, is still considered a mainstay of the genre. His 19-album discography showcases an ever-evolving musical vocabulary and pinnacle of talent, as evident in eight Grammy Award nominations. His most recent album, *30*, benchmarks three decades since his first release and highlights his musical prowess with seamless turns on alto, tenor and baritone saxophone, flutes and bass guitar.

The multi-layered sound pays homage to his musical roots. "I come from that orchestral big band sound that defined my high school years playing in the 70s and had great teachers who believed that musicians should never take shortcuts," reflects Gerald. "In those jazz band days, I doubled on other instruments besides sax, and coming from that world, it's always been hard to neglect those instincts. I like having a lot of sonic options. I use everything as a facility to bring my music to another level."

The critically acclaimed album affirms Gerald's legacy. "Among the legions of saxophonists is only one who rules the genre," wrote *Smooth Jazz Daily*. "Gerald Albright is the living epitome of passion, competence and mastery. He is a legend."

A rising star with soulful versatility, Selina Albright inherited her father's innate musical talents yet has crafted a unique sound and career trajectory all her own. The singer-songwriter commands the stage — a skill she's learned from working alongside some of the industry's best, from David Benoit and Dave Koz to Marion Meadows and Chaka Khan.



Selina's debut full-length album, *Conversations*, embraces her R&B roots while also hinting at hip-hop and jazz. "Selina vocally impresses on all levels, even though there is so much more in her musical arsenal she can share when she heads to the studio again," wrote Peggy Oliver for *The Urban Music Scene*. The singer even wrote *#EatSomething*, a 39-page cookbook, to coincide with the album's first track, which explores a woman's relationship with food and intimacy.

Selina, like her father, continues to explore new musical outlets, including electronic dance music. Her collaboration with DJ duo Manufactured Superstars, with whom she performed "Serious" at the Las Vegas Electric Daisy Carnival music festival, was a career highlight.

"I always feel that it's an honor to perform," said Selina in an interview with *SmoothJazz*. "Women have always been extremely talented and powerful. We add such a special energy to the music industry, and it's about time we got recognized for it without having to dilute our strength. It's an exciting time!"



WELCOME TO COLISEUM CENTRAL!



We are so glad that your travels have brought you to the 52nd Annual Hampton Jazz Festival! For more than 20 years, Coliseum Central has been a shopping and dining destination comprised of hundreds of retailers and eateries.

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Sincerely,

Raymond J. Tripp
Executive Director

COLISEUMCENTRAL
GET CENTERED





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We know your weekend will be packed with great musical entertainment but that's just the tip of the iceberg of what Coliseum Central has to offer. No matter your interest, you can craft a perfect weekend without leaving our boundaries. Below are a few examples to get you started.

Visit coliseumcentral.com/jazz-festival for more information



EXPLORE HISTORY

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ENJOY NATURE

For a walk on the wild side, visit Bluebird Gap Farm and experience the 60-acre petting zoo complete with nature path, picnic areas and arboretum.



SAVOR A MEAL

Hampton has a long history of great crab cuisine. Visit Pier 88 Seafood and Bar (above) or The Twisted Crab and select your seafood, sauce and spice to create your perfect seafood boil. Seafood not your thing? No worries. Choose from 75 eateries to suit any palate and budget.



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9PM-2AM; LOCATED IN THE BALLROOM

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Saturday June 29 // Noon-6pm

Located in the Ballroom

Music by Jack of Spade / Dj JSkillz / DJ Mike Jones / Hosted By Big B Jazz on the Deck with Outdoor Cigar Lounge

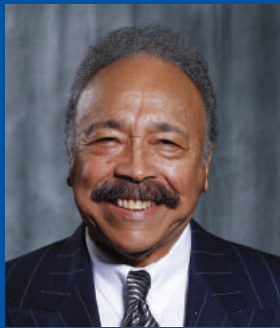
Live Performances // Music by DJ Silk // Located on the Ballroom Terrace

\$35

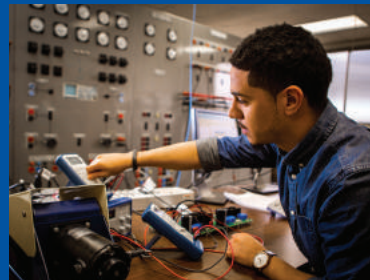
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emphasizing the development of character. This foundation has been built upon by Dr. William R. Harvey, who has served as Hampton's President of 41 years, making him one of the longest-serving presidents of a college or university in America. His extraordinary leadership is reflected in the growth and quality of the University's student population, academic programs, physical facilities and financial base.



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FREQUENTLY ASKED QUESTIONS



Q: How do you choose the year's performing artists?

A: Each year festival organizers evaluate all the available jazz, R&B and blues artists that are on tour during the time of the festival. Our goal is to select and assemble the best possible entertainment package and offer it to you for a reasonable price. Of course, we take your comments into consideration during the selection process. We welcome your input.

Q: What determines the line-up and when do tickets go on sale?

A: Artists are confirmed throughout the spring with the final selection announced in late March or early April. Tickets go on sale the Saturday after the official line-up has been revealed.

Q: How do I purchase tickets?

A: Tickets may be ordered online at Ticketmaster.com. Guests can also purchase tickets at the Hampton Coliseum Box Office and The American Theatre Box Office. Hampton Jazz Festival is not responsible for tickets purchased anywhere other than these authorized ticket sellers and will not honor service, exchange or refund duplicate, counterfeit or invalid tickets.

Q: How are the festival dates determined each year?

A: The Hampton Jazz Festival is always held during the last full weekend in June each year. Upcoming dates are June 26-28, 2020; June 25-27, 2021; and June 24-26, 2022.

Q: How do I become a vendor at HJF?

A: We do not accept outside vendors. If you are interested in sponsorship opportunities, please call 757-838-5650 ext. 68943.

Q: What is the difference between festival merchandise such as T-shirts for sale in the parking lot and on the streets, and those sold inside the Coliseum?

A: The only place to get official festival merchandise is inside the Coliseum. Merchandise for sale outside the Coliseum is produced and sold by bootleggers, and is frequently inferior in quality and carries no warranty.

Q: Does the Coliseum offer food and beverages for sale?

A: Yes, the Coliseum offers a full menu of concession items including alcoholic beverages. Coliseum policy prohibits guests from bringing food and beverage items into the building. Hampton Coliseum Concessions accepts VISA, MasterCard and cash.

Q: What is the best way to keep up with the most up-to-date festival information?

A: The most up-to-date information is on our web site at www.hamptonjazzfestival.com, where you can also join our email list. You can also connect with us on Facebook, Twitter, and Instagram @HamptonJazzFest

Q: How do I contact you?

A: Contact us at www.hamptonjazzfestival.com, mail at Hampton Coliseum, 1000 Coliseum Drive, Hampton, Virginia 23666 or by phone: 757-838-5650 or fax: 757-838-2595.

Q: Where do I find information on hotel accommodations?

A: A list of all Hampton hotels is available at www.hamptonjazzfestival.com; for more information on room availability, please call the Hampton Visitor Center at 1-800-800-2202.

Q: How do I purchase tickets for people with disabilities or special needs?

A: Accessible seats may be purchased at all Ticketmaster locations and in person at the Hampton Coliseum Box Office. There is a limit of 3 companion seats with each accessible seat purchased. Call the Hampton Coliseum Box Office at 757-838-4203 for additional information.



HAMPTON JAZZ FESTIVAL PERFORMERS 1968-2018

1968 The Original Tuxedo Jazz Band, Cannonball Adderley, Count Basie, Gary Burton, Dizzy Gillespie, Dizzy Gillespie Quintet, Earl "Fatha" Hines, Skip James, Ramsey Lewis, Herbie Mann Quintet, Thelonius Monk Quartet, Wes Montgomery, Archie Shepp Quintet, Nina Simone Trio, Willie Smith, Jimmie Smith, Dionne Warwick, Muddy Waters and his Blues Band

1969 United House of Prayer Choir, Young-Holt Unlimited, Booker T & MGs, George Benson Quartet, Dave Brubeck Trio with Gerry Mulligan, Ray Charles, The Ray Charles Orchestra and the Raellettes, Miles Davis, Gary Davis, Duke Ellington Orchestra, Herbie Hancock, Roland Kirk Sextet, Nina Simone and Quartet, Sly and the Family Stone, Marian Williams, Sun Ra and Solar Arkestra, Cannonball Adderley

1970 Gene Ammons and Sonny Stitt, Kenny Burrell, Miles Davis, Roberta Flack, Eddie Harris, Herbie Mann, Les McCann, Mongo Santamaria, Jimmy Smith, Sarah Vaughan

1971 Cannonball Adderley, Dave Brubeck, Billy Eckstine, Roberta Flack, Errol Garner, B.B. King, Rahsaan Roland Kirk, Hubert Laws, Herbie Mann, Jerry Mulligan, Buddy Rich, Leon Thomas, Dizzy Gillespie

1972 Art Blakey, Dave Brubeck Trio, Kenny Burrell, Ray Charles, Paul Desmond, Dizzy Gillespie, Roy Haynes, Illinois Jacquet, B.B. King, Herbie Mann, Al McKibbin, Thelonius Monk, Gerry Mulligan, Joe Newman, Nina Simone, Zoot Sims, Jimmy Smith, Sonny Stitt, Clark Terry, The Giants of Jazz, Kai Winding, Cannonball Adderley

1973 Duke Ellington & His Orchestra, Donny Hathaway, Freddie Hubbard, B.B. King, Rahsaan Roland Kirk, Charles Mingus, The Staple Singers, War, Jimmy Witherspoon, Stevie Wonder

1974 Donald Byrd, Aretha Franklin, Stan Getz, Elvin Jones, B.B. King, Gladys Knight & the Pips, The Crusaders, The Spinners, Sarah Vaughan

1975 Bobby Bland, Donald Byrd & the Blackbirds, Bobby Humphrey, B.B. King, Ramsey Lewis, Herbie Mann, Jack McDuff, New Birth, Staples Singers, The Isley Brothers, The Stylistics, Stanley Turrentine, McCoy Tyner

1976 Count Basie & Orchestra, Archie Bell & the Drells, Brecker Brothers, Sons of Champlin, George Duke, Marvin Gaye, Bill Cobham/George Duke Band, Dizzy Gillespie, Harold Melvin & the Blue Notes, Theodore Pendergrass, The Crusaders, Joe Williams, Nancy Wilson

1977 Roy Ayers, Gato Barberie, Natalie Cole, Thad Jones-Mel Lewis, Gladys Knight & the Pips, Chuck Mangione, Lou Rawls, Tavares, Stanley Turrentine, Jimmie Walker

1978 Ashford & Simpson, Brick, George Duke & the Duke Ellington Orchestra, Al Jarreau, B.B. King, Gladys Knight & the Pips, Yusuf Lateef, LTD, Noel Pointer, Flora Purim with Airtro, Grover Washington, Jr. & Locksmith

1979 24th Street Band, Ashford & Simpson, George Benson, Peabo Bryson, Chic, A Tribute to Ella Fitzgerald, Ella Fitzgerald, Dexter Gordon, Spyro Gyra, Etta James, Joe Jones, Ronnie Laws, Ramsey Lewis, The Crusaders, Grover Washington, Jr.

1980 Bobby "Blue" Bland, Angela Bofill, Chic, Lou Donaldson, Herbie Hancock, Phyllis Hyman, Kool & the Gang, Ronnie Laws, Peaches & Herb, Sam and Dave, The Brothers Johnson, Dionne Warwick

1981 Jerry Butler, Hank Crawford, Spyro Gyra, Herbie Hancock Quartet, B.B. King, Gerry Mulligan, Smokey Robinson, The Crusaders, The O'Jays, Mel Torme, McCoy Tyner, Nancy Wilson

1982 Count Basie, George Benson, Frankie Beverly & Maze, Angela Bofill, Heath Brothers, Ron Carter, Betty Carter, George Duke, Herbie Hancock, Dr. John with Hank Crawford, Joe Henderson, Millie Jackson, Hubert Laws, Herbie Mann, Wynton Marsalis, Bobby McFerrin, Carmen McRae, Dave "Fathead" Newman, Oscar Peterson, Pieces of a Dream, Jean-Luc Ponty, Patrice Rushen, Woody Shaw, Sarah Vaughan, Junior Walker & the All-Stars, Tony Williams

1983 James Brown, Ron Carter, Dazz Band, Roberta Flack, Herbie Hancock & VSOP II, Eddie Harris Quartet, Phyllis Hyman, Etta Jones, Kool & the Gang, Wynton Marsalis, Branford Marsalis, Houston Person, Lou Rawls, The O'Jays, Luther Vandross, Rudy West & The Keys, Tony Williams

1984 Bob James, Al Jarreau, B.B. King, Gladys Knight & the Pips, Patti LaBelle, Tania Marie, Les McCann, Pieces of a Dream, Pointer Sisters, David Sanborn, Shirley Scott, Jae Sinnett, Stanley Turrentine

1985 Roy Ayers, Andrae Crouch, Jeff Lorber, Fusion, Spyro Gyra, Patti LaBelle, Jimmy McGriff, Melba Moore, Jeffrey Osborne, Nina Simone, The Clark Sisters, The Commodores, The Manhattan, Stevie Ray Vaughan

1986 Anita Baker, Natalie Cole, The Four Tops, George Howard, B.B. King, Midnight Star, Stephanie Mills, O.T.B., Rene and Angela, Starpoint, The Dells, The Temptations

1987 Larry Carlton, Ray Charles, Roberta Flack, Stan Getz, Phyllis Hyman, Freddie Jackson, Stanley Jordan, Gladys Knight & the Pips, Wynton Marsalis, Neville Brothers, The Crusaders, Grover Washington, Jr.

1988 Gerald Albright, George Benson, Miles Davis, Miki Howard, Al Jarreau, Kenny G, B.B. King, Dianne Reeves, Jae Sinnett, Super Jazz Band, Dionne Warwick

1989 Larry Carlton, Ray Charles, Hank Crawford, Lou Donaldson, Spyro Gyra, Jimmy McGriff, David (Fathead) Newman, Arthur Prysock, Dianne Reeves, David Sanborn, Diane Schuur & the Count Basie Orchestra, Take Six, The O'Jays, Sarah Vaughan, Grover Washington, Jr., BeBe & CeCe Winans

1990 New York Voices, Patti Austin, Regina Belle, George Benson, Roberta Flack, Dizzy Gillespie UN Orchestra, GRP All-Stars, Hiroshima, Marlon Jordan, Patti LaBelle, Pieces of a Dream, Lee Ritenour, The Four Tops, McCoy Tyner

1991 Regina Belle, Frankie Beverly & Maze, Ruth Brown, George Duke, Al Green, Gladys Knight, Mighty Clouds of Joy, Najee, Neville Brothers, Jeffrey Osborne, Plunkly & Oneness, Diane Reeves, David Sanborn, Dionne Warwick

1992 Gerald Albright, Count Basie Orchestra, Frankie Beverly with Maze, Ray Charles, Ella Fitzgerald, Aretha Franklin, Manhattan Transfer, O'Jays & Whispers, Grover Washington, Jr.

1993 Regina Belle, Peabo Bryson, Jazz Explosion Super Band, Kenny G, Patti LaBelle, Stephanie Mills, Smokey Robinson & The Yellowjackets

1994 Gerald Albright, Count Basie Orchestra, George Duke & The Jazz Explosion, Four Tops, Lalah Hathaway, B.B. King, Earl Klugh, Gladys Knight, Patti LaBelle, Ramsey Lewis, Little Richard, Connie Parker Trio

1995 Cleo Lane & John Dankworth, Gerald Albright, Patti Austin, Anita Baker, George Benson, Frankie Beverly & Maze, Ray Charles, Earth, Wind & Fire, Duke Ellington Orchestra, Al Jarreau, Jazz Explosion, Gladys Knight, Stanley Turrentine, Grover Washington, Jr.

1996 Jonathan Butler, Joe De Francesco, Rachelle Ferrell, Herbie Hancock, Isaac Hayes, Isley Brothers, Millie Jackson, Ahmad Jamal, Chaka Khan, Harold Melvin & the Blue Notes, Chick Corea's Salute to Bud Powell, David Sanborn, Tower of Power, Luther Vandross, Grover Washington, Jr., Barry White

1997 Regina Belle, George Benson, Frankie Beverly & Maze, Peabo Bryson, Robert Cray and the Memphis Horns, Will Downing, Kirk Franklin & the Family, Kenny G, B.B. King, Gladys Knight, Patti LaBelle, Pieces of a Dream, Dianne Reeves, Solo, Tower of Power

1998 Mary J. Blige, Fourplay, Aretha Franklin, Boney James, Jazz Crusaders All-Stars, LSG, Brian McKnight, The Whispers, Grover Washington, Jr.

1999 Average White Band, George Benson, George Duke/Sounds of Soul, Kevin Eubanks, Faith Evans,

Rachelle Ferrell/Sounds of Soul, Boney James, Chaka Khan, Patti LaBelle, Kenny Lattimore/Sounds of Soul, The Manhattan featuring Gerald Alston and Blue Lovett, Ohio Players, Grover Washington, Jr.

2000 Roy Ayers, Erykah Badu, Regina Belle, Kirk Franklin & Nu Nation, Roy Hargrove Quintet, Gladys Knight, Ellis Marsalis Quartet, Jeffrey Osborne, Sinbad, The O'Jays, Stanley Turrentine, Kirk Whalum

2001 George Benson, Frankie Beverly w/ Maze, Norman Brown, Brian Culbertson, Miki Howard, Boney James, Dave Koz, Brian McKnight, Stephanie Mills, Najee, Connie Parker, Jill Scott, The Temptations, The Whispers

2002 The Stylistics, The Chi-Lites, Harold Melvin's Blue Notes, Dave Koz, Norman Brown, Brian Culbertson, James Ingram, Patti LaBelle, Oleta Adams, Fourplay, Stephanie Mills, O'Jays, Maze featuring Frankie Beverly, Teena Marie, The Gap Band

2003 Anita Baker, Maze featuring Frankie Beverly, Earth Wind & Fire, George Benson, The Crusaders with special guest Randy Crawford, The Jeff Golub Band, India.Arie, The Dramatics, Ray, Goodman & Brown, The Manhattan featuring Gerald Alston & Blue Lovett, BWB featuring Rick Braun, Kirk Whalum & Norma Brown, Michael McDonald, Gladys Knight, The Isley Brothers featuring Ronald Isley, David Sanborn, The Harold Blanchard Trio and Suzy Park

2004 Gladys Knight, The Gap Band, East Coast All-Stars featuring Chuck Loeb, Alex Bugnon, Bill Evans, Omar Hakim & Will Lee, KEM, Patti Labelle, Dave Koz and Friends featuring Rick Braun, Jonathan Butler & Wayman Tisdale, The Dells, The Chi-Lites, The Intruders, Stephanie Mills, Gerald Levert, Kool and the Gang, Floetry

2005 Hot Summer Nights featuring Al Jarreau, Boney James and Yolanda Adams, Ruben Studdard, Earl Klugh, Al Green, Ashford & Simpson, Chris Botti, Guitars and Saxes featuring Mindi Abair, Warren Hill, Jeff Golub and Wayman Tisdale, Maze featuring Frankie Beverly, Jazz Attack featuring Rick Braun, Jonathan Butler, Richard Elliot and Peter White, Angie Stone

2006 Maze featuring Frankie Beverly, The Original Superstars of Jazz Fusion featuring Roy Ayers, Jean Carne, Wayne Henderson, Bobbi Humphrey, Ronnie Laws, Jon Lucien & Lonnie Liston Smith, KEM, B.B. King, Charlie Wilson, Boney James, Kindred: The Family Soul, Toni Braxton, Will Downing, Groovin' for Grover featuring Kirk Whalum, Gerald Albright & Jeff Lorber

2007 Patti LaBelle, George Benson, David Sanborn, Jill Scott, Norman Brown's Summer Storm featuring Peabo Bryson, Jeff Lorber & Marion Meadows, Musiq Soulchild, The Dizzy Gillespie All- Star Big Band", Maze featuring Frankie Beverly, Stephanie Mills, Lyfe Jennings & Ramsey Lewis Trio

2008 Gladys Knight, Boney James & Jonathan Butler, Raheem DeVaughn, Christette Michele, Jill Scott, Kenny G, KEM, Maze featuring Frankie Beverly, Joss Stone, and Dave Koz & friends featuring Peabo Bryson

2009 Ledisi, Jazz Attack featuring Jonathan Butler, Richard Elliot and Rick Braun, George Benson, Kenny "Babyface" Edmonds, Forte Jazz Band, Fantasia, Michael McDonald, The O'Jays, Keiko Matsui, Chuck Brown, Robin Thicke, Patti LaBelle

2010 Gladys Knight, Keith Sweat, Dave Koz & Jonathan Butler with special guest Sheila E., Melanie Fiona, Charlie Wilson, Teena Marie, Joe, Down to the Bone, Maze featuring Frankie Beverly, En Vogue, Sax for Stax featuring Gerald Albright & Kirk Whalum, The Fuzz Band

2011 Anthony Hamilton, Chaka Khan, Boyz II Men, Boney James, Charlie Wilson, KEM, Christette Michele, Soul of Summer feat. Jonathan Butler, Eric Darius, Maysa, Maze feat. Frankie Beverly, Stephanie Mills, David Sanborn, George Duke, Marcus Miller, Laura Izibor

2012 Charlie Wilson, Natalie Cole, Norman Brown & Gerald Albright, Alex Boyd, Kenny G, Monica, Ledisi, Will Downing, Jill Scott, KEM, Dave Koz & BeBe Winans, RaJazz

2013 Family Reunion featuring Gladys Knight and The O'Jays, KEM, Leela James, Heads of State featuring Bobby Brown, Johnny Gill and Ralph Tresvant, Fantasia, George Benson, Forte Jazz Band featuring Brian Pinner, Jill Scott, TGT featuring Tyrese, Ginuwine and Tank, Bob James & David Sanborn featuring Steve Gadd and James Genus, Karla Crump

2014 Charlie Wilson, Jaheim Hoagland, Norman Brown, Jonathan Butler and Alex Bugnon, Jackie Scott & The Housewreckers with special guest William "Mobbetta" Ledbetter, The O'Jays, Chaka Khan, Morris Day & The Time, Spyro Gyra, Toni Braxton, Kenneth "Babyface" Edmonds, Dave Koz, Gerald Albright, Mindi Abair and Richard Elliot, The Now & Then Trio + One

2015 Eric Benet, BWB, Fantasia, Jennifer Hudson, KEM, Maze featuring Frankie Beverly, Jill Scott, Myra Smith, Avery*Sunshine, Trombone Shorty & Orleans Avenue, The Unifics, The Whispers

2016 Trombone Shorty & Orleans Avenue, Gladys Knight, Michael McDonald, Leela James, New Edition, Kenny "BabyFace" Edmonds, Judith Hill, Forte Jazz Band, Charlie Wilson, Stephanie Mills, Boney James, Joselyn Best

2017 Jill Scott, KEM, Brian Culbertson, Gerald Albright & Jonathan Butler, The O'Jays, Fantasia, Anthony Hamilton, West Coast Jam Featuring Richard Elliot, Norman Brown & Rick Braun, Maze Featuring Frankie Beverly, Patti Labelle, Ramsey Lewis, Bobby "Blackhat" Walters

2018 Avery*Sunshine, Boyz II Men, Con Funk Shun, Kenny G, Kustom Made, Lakeside, Lalah Hathaway, Maze featuring Frankie Beverly, Gregory Porter, Jazmine Sullivan, Charlie Wilson, Xscape

THE AMERICAN Theatre

2019-2020 Season

PREMIER PERFORMANCE

Tiffany

Sat. October 12

Harlem 100: A Harlem Renaissance Celebration

Sat. October 19

Smooth Jazz with Jeff Lorber

Fri. November 8

David Sanborn Jazz Quintet

Sat. November 9

The Texas Tenors

Sat. November 16

An Evening with Jane Monheit

Sat. November 30

A Debby Boone Christmas

Sat. December 7

Christmas with the Nelsons

Starring Matthew and Gunnar Nelson

Thurs. December 12

**The Soul and Spirit of Christmas
with CeCe Winans**

Sat. December 14

Bluegrass and Brew Festival: Rhonda Vincent

Fri. January 24

**Bluegrass and Brew Festival:
Summer Brooke and the Mountain Faith Band**

Sat. January 25

**Bluegrass and Brew Festival:
Ladies of the Crooked Road**

The Loose Strings Band and Erynn Marshall & Carl Jones

Sun. January 26

Clowning Around with Avner the Eccentric

Sat. February 1

Linda Eder in Concert

Sat. February 29

10000 Maniacs

Sat. March 21

A Night with Buddy Holly

Sat. April 4

Emily Asher's Garden Party

Sat. April 11

WINDOWS ON THE WORLD

Cirque Mei

Sat. October 26

Che Malambo

Sat. March 7

BROADWAY AT THE AMERICAN

2019 Hampton Arts Anniversary Gala

Sat. October 5

Xanadu

Sat. November 2

Men are from Mars, Women are from Venus LIVE!

Fri. November 22

Mrs. Krishnan's Party

Fri. February 7

Sat. February 8

That Golden Girls Show! A Puppet Parody

Sat. February 15

God Help Us with Ed Asner

Sat. April 25

Sun. April 26

CONVERSATIONS WITH...

Conversations With... Donna Brazile

Fri. October 11

Conversations With... Rich Lowry

Thurs. November 14

Conversations With... David Hogg

Sat. November 23

Conversations With... Connie Schultz

Thurs. January 16

FAMILY FUN

'Twas the Night Before Christmas

Sat. November 30

Barefoot Puppets: Little Bread Hen

Sat. January 18

Town Mouse and Country Mouse

Sat. April 4

THE LIGHTHOUSE

**Hampton Roads Philharmonic:
Mendelssohn's "Italian" Symphony**

Sun. October 13

**Riddick Dance Company:
Visions of the Protest**

Fri. October 18

Movie Nights: The Rocky Horror Picture Show

Thurs. October 31

**Hampton Roads Philharmonic:
Winter Classics & Holiday Favorites**

Sun. December 8

The Jazz Side of Aretha Franklin

Starring Desirée Roots

Sat. February 22

**Hampton Roads Philharmonic:
Young Artist Competition Showcase**

Sun. March 8

**Riddick Dance Company:
Three Souls Unfiltered**

Fri. April 17

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Fri. August 9

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“I enjoy jazz.

Grover Washington Jr. was one of my favorite artists. I got to meet him when I emceed a tribute concert for Jeffrey Osbornes's brother Clay in Providence, Rhode Island. It was amazing to be there for the sound check and witness the talent up close of Osborne, Washington, and Al Jarreau.

I've been a Maxwell fan for several years now. I have a lot of his music in my digital library and I've seen him in concert in Hampton, Norfolk, and Richmond. I'm excited to see him at the Hampton Jazz Festival.”

Nicole Livas

13News Now Anchor



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