

PRESS FILE

THE TOURIST OFFICE & EDEN CASINO PRESENT:

14th to 24th July 2011
Antibes Juan-les-Pins
Pinède Gould

Thursday 14th July
JAZZ A JUAN REVELATIONS

Friday 15th July
BITCHES BREW All Stars
HERBIE HANCOCK - WAYNE SHORTER - MARCUS MILLER:
« Tribute to MILES » produced by Marcus Miller

Saturday 16th July
KEITH JARRETT TRIO

Sunday 17th July
JAMES HUNTER
B.B. KING

Monday 18th July
The « BEST OF the OFF festival »
in the streets of Antibes Juan-les-Pins

Tuesday 19th July
ROBERT RANDOLPH
CARLOS SANTANA

Wednesday 20th July
ALEX TASSEL
CURTIS STIGERS
JAMIE CULLUM

Thursday 21st July
RAPHAEL SAADIQ
BEN L'ONCLE SOUL & IMANY

Friday 22nd July
RAUL MIDON & RICHARD BONA QUARTET
GILBERTO GIL

Saturday 23rd July
HAROLD LOPEZ NUSSA TRIO
MANU KATCHE PROJECT

Sunday 24th July
Gospel evening:
CRAIG ADAMS



51st JAZZ A JUAN 2011

« After a few weeks in America, we set off for the festival of Antibes, in the South of France. We blew them away. » In 1963, Miles Davis was in for a shock: « In Antibes, an immense poster of me was stuck up near my hotel. I thought: what a world it is; I don't get that in New York but here, thousands of people come especially to listen to you and treat you like a brother. »

Another family reunion this year in Juan, honouring with pomp one of the greatest trumpet players in the history of jazz, who passed away twenty years ago. All the artists performing on the legendary stage in the pine grove will have a thought for Miles Davis, from Jamie Cullum (« I discovered the festival through recordings of Keith Jarrett and Miles Davis ») to Marcus Miller (« He taught me to be myself »), without forgetting of course those with whom he lived the great adventure « Jazz à Juan » : Herbie Hancock and Wayne Shorter. And also all those who, at some point during their career, crossed the sunlit path of this blue note mutant. They will all come together again for this festival, an annual celebration.

Because Juan, as Joshua Redman said so well, is « a true festival, not a series of concerts, a real community which meets up each year in a particular place, at a particular time. Everyone is there sharing a same passion, living jazz physically. » On the main stage of course, but also all around, in the streets and during the « afters », where the jazz gains its true dimension : « Juan-les-Pins, it's not just a stage, it's a legend for me: Juan-les-Pins, it's what Carnegie Hall is to classical music. Every time I've heard Juan mentioned, it's been the height of greatness of jazz. » (John McLaughlin)

A choice ambassador for the 51st festival : **Manu Katché**



Photo credit: Y. Seuret (Jazz à Juan 2010)

8th JAZZ A JUAN Revelations International Competition

Opening evening (by invitation)



Photo credit: Y. Seuret (Jazz à Juan 2009)

King of the European festivals, longest reigning « Jazz à Juan » has imposed itself as one of the legendary places where jazz history is created, but also and especially where jazz is eternally reborn. This is why, in 2003, «Jazz à Juan Révélations» was created, an event of international scope whose main purpose is to welcome and encourage the life force of jazz so that today more than ever, tradition is maintained while also remaining modern. Many artists have come to share their passion on the occasion of these «meetings», which later enabled them to assert themselves all the more on the jazz scene.

Since 2003, numerous artists have revealed themselves in this way on the Pinède stage, such as Cécile Verny, Youn Sun Nah, Tigran Hamasyan, Nicolas Meïer, Nicole Henry, Virginie Teychéne, Tineke Postma, Géraldine Laurent, Pierre Christophe, Sashird Lao, Yorgui Loeffler, Samson Schmitt, Ana Popovic, Fabien Mary, Laurent Mignard and so many more. The winning artist of « Jazz à Juan Révélations 2011 » will be invited to perform next year at the Gould pine grove, starring in one of the festival concerts.

Message to Young Talented Artists

He, she or they are jazz musicians. Their group has a maximum average age of 40; they have never been produced by a record label.

« Jazz à Juan » offers them the opportunity to feature among the 4 finalists who will perform on 14th July 2011 at the legendary Pinède Gould, in front of a jury of professionals and nearly 3000 spectators, on the occasion of the opening evening « Jazz à Juan Révélations » of the 51st edition of the Festival.

Application to be sent to:

Jazz à Juan Révélations 2011 - Office de Tourisme et des Congrès - Artistic Director

11, Place Général-de-Gaulle - BP 37 - 06601 ANTIBES Cedex - France

By e-mail : annie.beaujoin@antibesjuanlespins.com

BITCHES BREW BEYOND

They are all sons of *Bitches Brew*. In 1969, the year when he triumphed once again in Juan, Miles Davis recorded *Bitches Brew*, legendary album in which, not caring about being « cool », he turned to a new style made of improvisations influenced by rock and funk, in the manner of James Brown or Sly & The Family Stone, having pianists, drummers and bass players play simultaneously and especially using pianos and electric bass guitars. A phenomenal commercial success! The side-men involved in the recording of this anthology include Bennie Maupin, who was later to become saxophonist of the « Headhunters », the jazz-funk combo of Herbie Hancock. And, at his side in the *pinède*, the children of the « Prince of darkness », starting with Wallace Roney, strongly approved of by Miles who on one legendary evening gave him his trumpet: his brother Antoine, brilliant saxophonist; Joe McCreary, bass player for Miles from 1987 to 1991 ;Aloysius Foster (Al to his friends), drummer ever present on the majority of the albums which the great man recorded during this period. Not forgetting double-bass player Buster Williams, pianist Bobby Irving, percussionist Badal Boy and DJ Logic on the decks. « Pure blue note » jazz under the stars of Juan, at the crossroads of legends.

Their concerts in Juan : Wallace Roney - 1990, 1992, 1996, 2001

Al Foster - 1974, 1978, 1990

Bennie Maupin - 1976

HERBIE HANCOCK / WAYNE SHORTER / MARCUS MILLER : « Tribute to MILES » produced by Marcus Miller

All three of them knew him. And rather well. It was in 1963 that Herbie Hancock joined the second grand quintet of Miles Davis, who made headlines that year in Juan with a real « Alien » aged seventeen, the drummer Tony Williams, a very young Herbie Hancock, Ron Carter and George Coleman. An exceptional soloist who was to be succeeded by Wayne Shorter, and so Jazz à Juan spectators in 1969 were to see Wayne with Miles in the company of no less than Chick Corea, Dave Holland and Jack DeJohnette. After having initiated «cool jazz» and experimented with modal jazz, Miles invented the fusion in Juan, producing a jazz with electric colours, fresh and decisive impetus, while paying a handsome tribute to Wayne: «He was the intellectual musical catalyst of the group.»

When Marcus Miller, then a young bass player, met Miles, another beautiful page of jazz history was in the making. In 1986, Miles put him in charge of the composition and production of a now legendary album (*Tutu*). «Miles changed everything he touched. Even when he wasn't creating himself, it was still Miles Davis! When I composed for him, I knew what it meant to compose for Miles Davis : it's for Miles, you've got to go that bit further!» Prestigious ambassador of the 2010 edition, on this exceptional evening Marcus Miller will have his heart set on paying a vibrant tribute, together with Herbie and Wayne, to this «virtuoso of non-virtuosity» that was Miles Davis.

Their concerts in Juan : Herbie Hancock : 1963, 1976, 1979, 1983, 1985, 1990, 1992, 1998, 1999, 2003

Wayne Shorter : 1969, 1976, 1987, 1988, 1990, 1991, 1992, 2006

Marcus Miller : 1996, 1998, 2001, 2002, 2003, 2005, 2008, 2009, 2010



KEITH JARRETT, GARY PEACOCK & JACK DEJOHNETTE

«Pianist, composer, organist, harpsichordist, saxophonist, musician-musician, inventor of a way of improvising during solos never heard before or at least not in jazz, Keith Jarrett burst onto the European scene in two concerts. The first, in 1966, was on the occasion of the 7th Jazz Festival in Antibes-Juan-les-Pins. The avid audience was enthralled by this young pianist who distinguished himself in the quartet of avant-garde saxophonist Charles Lloyd. The second time, through a recital of pure improvisation, was the concert in Cologne (1975) through which he gained access to a wider audience. The *Köln Concert* remains to this day the best-selling piano album in the world.» (Christophe Lamoure in *Le Monde*) And Keith Jarrett the best example of fidelity to a festival which launched him on the path to glory when he was twenty-one years old.

This summer, Keith Jarrett is back. At the double-bass, «the face of wisdom with long birdlike hands running along the fingerboard», Gary Peacock; and Jack DeJohnette, drummer and historical figure who was also a member of the Charles Lloyd quartet in 1966 when Jarrett astounded Europe. Everything changes yet remains the same and jazz has its permanent features: apparent absence of effort, fluidity of its long melodic lines. Gary Peacock plays fewer and fewer notes yet his music grows richer: DeJohnette does not play solos, but his playing is a permanent solo. As for Keith Jarrett, he harbours a real love affair with the piano, necessary in order for the emotion to pass from pianist to listener, so numerous are the physical relays between the keys pressed or caressed and the sound created... When the communion takes place, the emotion is tangible...

Their concerts in Juan : Keith Jarrett : 1966, 1974, 1976, 1979.

As a trio: 1985, 1986, 1989, 1990, 1991, 1993, 1995, 1996, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010



JAMES HUNTER

No need to have a doctorate in Soul or R'n'B ! From the first hearing, listeners are won over to his cause: James Hunter just sounds right, and incredibly so. An «old school» sound, a soft, warm voice, a mixture of The Drifters, Sam Cooke and Charlie Rich. And especially... instruments! Through the beats saturated with synthetic sounds, James Hunter proves once again that what counts is the feel, the emotion, groove! You have to admit that it is a real pleasure to be offered a little softness in this rough musical world which serves up today's R'n'B in spades. Hearing the ghosts of Otis Redding and Sam Cooke, this alone is quite disconcerting, especially if you remember that James Hunter is white.



Photo credit: Chris Ramirez

But James Hunter is not just an excellent singer, he is also a brilliant guitarist who sprinkles his performances with inspired solos (among others by Bo Diddley or Chuck Berry). Sumptuous string arrangements, compositions out of this world with softly playing saxophones, organ groove and delicate violins... You would recognize this trademark sound anywhere. In the manner of Sharon Jones or Nicole Willis, James Hunter sounds truly «vintage». For the first time, the audience in Juan is invited to discover «the best kept secret of the English scene» as acclaimed by Van Morrison (who knows a thing or two about soul).

First « Jazz à Juan » concert

B.B. KING

The man himself is (almost!) the incarnation of Blues. Indeed you simply have to hear him. From the first note, the audience goes wild. A few seconds and a few chords are enough to recognize his playing, like no other, of very rare good taste (never a superfluous note, and always the right ones!) Remarkably versatile, he is also a magnificent singer. In short, were it not for him, electric blues would not have become what it is today: that's all there is to it. The fret of his guitar, named Lucille, gave birth to a distinctive sound, fluid and uncluttered, which has become the hallmark of several generations of bluesmen and rockers including Eric Clapton, the Rolling Stones and U2.



More than fifty albums, several Grammy Awards and a plethora of blues classics later, the tireless «Blues Boy» King has become the reference, singing the music of his hometown Mississippi with unrivalled fervour. But the man who practised imitating his idol T-Bone Walker in his early days has been able to create a style of his own, simple yet terribly effective, enriched with elements borrowed from jazz and blues of the West Coast. A living god of blues, a legend on the stage of all the legends, where he has already triumphed many times...

His concerts in Juan - 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2006

THE « BEST OF the OFF festival »

in the streets of Antibes Juan-les-Pins

Ah ! The Off ! Since the festival's creation, it has welcomed both male and female singers, orchestras, musicians, in short all manner of jazz talents and enthusiasts: because «Jazz à Juan» is far from being just a series of «event» concerts given in the legendary Gould pine grove. «Jazz à Juan» is a festival, a kind of unique party, the public celebration of an artistic style where partying and ever-renewed fleeting revelry form part of a triple unity of time, place and action. The time is one of holidays; the place, Antibes Juan-les-Pins; the action, the multitude of events surrounding the traditional concerts on the main stage: exhibitions, local concerts, all sorts of entertainment in the streets, the clubs and on the terraces of the resort.



And this year, in the great tradition of Sidney Bechet, or of Mistinguett parading from her exotic club «Cage à Poules» through the streets of Juan with her jazz orchestra, the «Home Town» of jazz in Europe will be the crossroads of all pleasures, with concerts at *place Général-de-Gaulle* in Antibes and the little pine grove in Juan-les-Pins but also all over the place, on each street corner. Let's forget for one evening the «big pine grove», to make way for partying, friendliness and joie de vivre during this grand Big Bang of Jazz !



ROBERT RANDOLPH

Robert Randolph is a real case. When people tell him that he is the master of the pedal steel guitar, of course he finds that cool, perhaps rather immodestly, but he is above all pleased to have given a whole new look, based on funk and soul, to this instrument often associated with country music. And he gets a real kick out of knowing that this incites young musicians to follow in his footsteps. So Robert Randolph is a musical genius who learned everything by watching musicians play during church services. His passion for modernity was triggered when he attended a concert by the legendary Stevie Ray Vaughan. Ever since, he confesses, he has never stopped playing «pedal steel» in the way that Ray Vaughan played the guitar. To the rhythm of his times.

His main particularity lies in playing the pedal steel as though he were flirting with an ordinary guitar. His dexterity and musicality are such that they earned him a ranking as one of the top hundred greatest soloists of all time by the magazine *Rolling Stone*. He has just released a new album entitled «We Walk This Road», featuring such prestigious partners as Ben Harper and even Leon Russell. Considered by many to be one of the best funk and soul groups in the world, Robert Randolph & The Family Band offers a unique music, gospel infused with a mixture of rock and blues tones. At live shows, the audience witnesses a complete artistic performance, a lively show during which our leader, full of energy, shows impressive choreographic feats.



First «Jazz à Juan» concert

CARLOS SANTANA

It is sometimes difficult to pinpoint the essence of a career, especially when it comes to artists who have been headlining for decades while living multiple musical adventures. Santana kindled enthusiasm in the early 1970s by combining rock and latin rhythms at Woodstock (Ah ! «Soul Sacrifice»!) and in legendary albums such as *Abraxas*. Then, as an admirer of the musical revolution initiated by Miles Davis and John Coltrane, he decided to incorporate elements of jazz music into the sounds of his group, before returning to the spicy tones of Cuban rhythms. And yet a single note suffices for listeners to recognize him: one note says it all: *the Santana sound* exists and it is unique.



A guitar prodigy, an accomplished musician with irrefutable charisma, Carlos Santana has been a key artist for several decades. His music is this divine place where passion and melody become one, a feast of genius and virtuosity where music becomes the sound of heart and soul. The «world music» as we rather stupidly call it today owes much to this man who dared to combine different styles which are now established in popular culture (jazz, rock, blues) with their Afro-Cuban or Latin cousins. «If this story can encourage future generations of musicians to continue to act, change and create, to continue to be inspired and hunger for spirituality, then so much the better, as that's what I will have aimed to do myself».

His concerts in Juan : 1988, 1991, 1993

ALEX TASSEL



Talent Jazz Adami.

Alex Tassel is no newcomer to the French jazz scene. We have already seen him on stage with Manu Katché and Laurent de Wilde and he has a whole series of important artistic collaborations under his belt (Sanseverino, Disiz La Peste, Marcus Miller, Eric Legnini, Orlando Morais, Cam...). In short, an exceptional trumpet player who even impresses... other trumpet players! Mostly geared towards hard bop but also soul, in particular with Ray Charles, or free with David Murray, Archie Shepp and Steve Potts... He understood a long time ago that jazz is first and foremost about freedom.

CURTIS STIGERS

International tours, a platinum album, singles with Elton John and Eric Clapton... While having attained pop star status in the late 1980s, particularly with a song which sold over a million copies, Curtis Stigers has since proven many times that the borders between jazz, pop, soul, rock and blues are not as clearly defined as some might say. The proof: this outstanding singer, saxophonist and composer has gained a reputation as a great jazz singer in the wake of Georgie Fame. A singer because contrary to the latter, he does not perform the exercise of «vocalising», i.e. putting into words the trumpet or saxophone solos, a speciality which dates from the early 1950s.

If Curtis Stigers breathes new life into standards, they are not necessarily jazz ones, and he knows how to reinvent as jazz, songs of other styles: pop songs, tunes which have a life of their own and a strong existence without necessarily being «jazzy» nor trying to be anything else. To conclude, as he himself says: «I just make pop music, like Miles did, like Ella did». And he makes this music his own through the strength of his reinterpretation, his warm bluesy voice. You might compare his angular appearance to that of Anthony Perkins, blue-grey suit and thick locks of hair, a laidback jazz with a hint of roguishness...



First « Jazz à Juan » concert

JAMIE CULLUM

At barely thirty years old, Jamie Cullum has become within one decade an emblematic figure of international jazz. His leitmotif: mixing the subtlety of jazz with the evidence of pop music, federating styles by knocking down in an undeniably successful way the sometimes obsolete barriers which limit our musical universe. His new album, *The pursuit*, is proof in itself. Jamie does not renounce his abounding love for the eternal jazz standards, but neither does he go back on his desire to break with tradition and share his passion, even if this means breaching the almost religious peace of the «hometown» of jazz by introducing modernity into it.

Seeing Jamie Cullum in concert means attending a real show in which he displays his immense capabilities, improvising on the «nee nah» of a passing siren in the manner of Ella with her famous crickets, producing jazz born from the most immediate present which he throws in the face of the over-excited crowd. His voice, both warm and rough, his funky piano playing, his very nervous groove combine to awaken the enthusiasm of an audience which includes many young people, just like in the good old days.



His concerts in Juan : 2006, 2009

Photo credit: Y. Seuret (Jazz à Juan 2009)

RAPHAEL SAADIQ

After thirty years of a career which started on the bass in Prince's backing band («For almost two years, that was my university») and which imposes itself today as a major contribution to the triumphant renewal of a «modern old school» style, Raphael Saadiq has established his place among the most renowned artists and producers of modern soul music. In addition to the publication of a series of solo albums acclaimed by the critics and which have reaped many rewards, he is also a famous prize-winning producer, working with the «greats» such as D'Angelo, Joss Stone, The Roots, A Tribe Called Quest, Stevie Wonder, the Bee Gees, Whitney Houston, Snoop Dogg, Earth, Wind and Fire and many others.

Raphael Saadiq has truly left his mark as a live artist, finding a universal echo in audiences throughout the world. Soul, R'n'B, rock, hip hop, even new jack swing and the powerful, exhilarating undertones of Dixieland, the palette of this magical reinventor with a '60s/'70s touch is inspired. Spine-tingling yet languorous Nu soul, classy Rhythm & Blues... Raphael Saadiq intends to «awaken and shake awake the soul of a lot of people: everything's ready, I'm ready, and I know the people are ready, let's go!»



First « Jazz à Juan » concert

BEN L'ONCLE SOUL & IMANY



Photo credit: Dimitri Simon

Even before his birth his mother rocked him to the sounds of Otis Redding, then bottle-fed him Aretha Franklin. He grew up in the French town of Tours to the sounds of Ray Charles, Sam Cooke and Marvin Gaye. He would never have guessed it but his mother's record collection already contained the name of his future employer: Motown. It was only natural since Ben had been immersed in groove for so long. Discovered by Motown France in 2008 after having posted his music on the Internet, Ben has never stopped adding crazy chapters to his childhood dream ever since: «When Motown France said they were interested in me, I thought: I'm French, I make soul music, this is the label for me!» Not a complicated kind of guy, Ben: he's more concerned with setting alight the atmosphere. On stage, he opens the floodgates. His sunny performance moves from laughter to tears in one roll of the snare drum, while the Stax brass instruments generate light and the Motown melodies dance nonstop from the first note.

There's no stopping Imany either, a promising chrysalis blossoming into the thousand colours of folk, rock and soul. Beauty queen and diva on stage, she navigates between joy and melancholy towards far magical horizons. Her impeccable voice impresses, the timbre fascinates, the interpretation convinces: Imany lives her texts, tells them while singing, sings while telling, teases, uses her charm and humour, throws in a few anecdotes. Then she gets straight to the point, at last revealing her full talent, when she plunges into more rhythmic songs with direct lyrics full of effect. Some may compare her to Ayo or Tracy Chapman, but Imany is Imany and will be singing in 2011 among the legends at the Gould pine grove.

First « Jazz à Juan » concert



Photo credit: Luc Valigny

THE DUWALA MALAMBO PROJECT

featuring RICHARD BONA & RAUL MIDON

One sings... and so does the other! Not forgetting the many chords on their guitars. Both are talented musicians following remarkable careers, faithful to the Hancock aphorism according to which you remain a music student to your dying day. Firstly, imagine an artist with the virtuosity of Jaco Pastorius, the vocal fluidity of George Benson, the same sense of song and harmony as Joao Gilberto, all this mixed with African culture and you have Richard Bona, the Sting of Africa, declared in 2004 «best international artist of the year» at the ceremony «Victoires du jazz » and triumphantly present at «Jazz à Juan» in 2007.



Photo credit: Y. Seuret (Jazz à Juan 2007)



Photo credit: Y. Seuret (Jazz à Juan 2010)

Unity is strength, so let's add another exceptionally gifted artist. Raul Midon, originally from New Mexico, infuses into his music the colours of his feelings and experiences, enthraling the audience by showing them his universe where several styles converge, between soul, jazz, pop latino, folk and blues. Many trends and styles for a passion which he shares with Richard, jazz, and ready for a perpetual journey to seek new musical sensations. At the end of this quest, a constellation, this brand new quartet which these two stars offer to Juan tonight.

Their concerts in Juan :
Richard Bona in 2007, Raul Midon in 2010

GILBERTO GIL

The ultimate for a singer who interprets standards is to interpret his own songs. And those of Gilberto are now firmly anchored, perhaps forever, in the collective unconscious and even conscious. In 1967 with Caetano Veloso, Maria Bethania, Gal Costa and Joao Gilberto he was cofounder of the social and cultural protest movement known as «tropicalist», staunchly attacking racism and oppression. Gilberto Gil paid dearly for his outspokenness and in 1969 he was sent into exile by the military dictatorship, before becoming minister of culture when democracy was restored to his country.

Today, through a career brimming with musical intermingling, he is undoubtedly the most famous Brazilian musician in the world of his generation, after having crossed the paths of such varied figures as Joao Gilberto or Chico Buarque, having collaborated with Jimmy Cliff and the Wailers, having grafted electric guitars to the rhythms of his land, having subtly fused bossa nova, samba, jazz rock and reggae in his music. His music fills the heart with happiness, even if it is sometimes blue and tinted with more melancholic sounds... «I knew that music was my language, that music would lead me to learn about the world and discover other countries. Because I believed in music of the earth and music of the heavens.»

His concerts in Juan : 1978, 1992, 1994, 2001, 2004, 2007

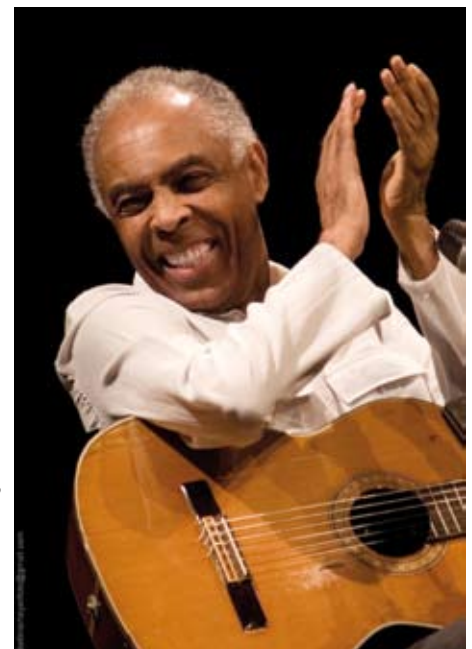


Photo credit: Beti Niemeyer

HAROLD LOPEZ NUSSA TRIO

«This young pianist is at the avant-garde of a new generation of musicians. He has a subtle sound, brilliant ideas and a unique musical style!» This is no vain compliment, especially coming from an absolute master of piano named Chucho Valdès, an emblematic star of Cuban jazz, as are his brother Bepo and also Gonzalo Rubalcada.

Harold Lopez Nussa is the latest new-comer from a great dynasty of Cuban musicians, the most famous of these being his uncle Ernan, also a pianist. As for Harold, he is from the same generation as Ruben Fonseca, highly gifted and decidedly modern and yet this does not prevent him from knowing his classics by heart, as proven by his victory in 2005, aged 21, in the young pianists competition at Montreux Festival.

Despite being taught classical piano at the prestigious Havana music school, and sometimes performing with the best symphonic orchestras, Harold Lopez Nussa has a real passion for jazz. After having attended the hot clubs in the Cuban capital, he accompanied Cuban diva Omara Portuondo on tour (although she could have chosen from any number of pianists among her devoted admirers). As Philippe Koechlin rightly said: «He was often asked what styles he preferred to play, a question reserved for «double agents» of course, those who can steer through classics as well as popular music. He always avoided the distinction. Bolero, pop, it's all good as long as the artist plays these works in a graceful way.» An exceptional artist from whom we have certainly not heard the last, the young guardian of jazz under the hundred-year-old pine trees of the Pinède Gould.

First «Jazz à Juan» concert

MANU KATCHE PROJECT

A choice ambassador: Manu Katché, a drummer internationally famous for various reasons: for his multiple collaborations with pop singers; because of his many television appearances, in France as member of the jury for the talent programme «Nouvelle Star» (channel M6) but also in Europe as artistic director for the quality music programme on Arte. And last but not least, because he now works under the prestigious record label ECM (with three albums produced so far: *Neighbourhood*, *Playground* and *Third Round*) so he has become an important figure on the current jazz scene. An **exceptional evening** in the Gould pine grove and «carte blanche» for this unique artist, with many surprise guests who will send thrills of pleasure into the Juan nights.

Manu Katché is undoubtedly one of the most singular and versatile drummers on the music scene. After having performed in particular on albums by Jean-Jacques Goldman and Michel Jonasz, he gained worldwide fame through recording two tracks for Peter Gabriel's *So*. Privileged partner of the greatest international pop stars (ranging from Sting to Joni Mitchell, from Dire Straits and Tears for Fears to The Christians), all were won over by his art of «exploding» structures often too rigid and formatted.

Despite being a media sensation, Manu Katché is above all a musician, fascinated by the stylishness and liberty of jazz. From the 1990s, he travelled the back roads to follow a different career, in particular by the side of the great saxophone player Jan Garbarek. We had to wait until 2005, his first leading album, *Neighbourhood* and his first appearance in Juan-les-Pins to see him finally reveal the true nature of his own music: a decidedly modern jazz, stylish and sensual, a unique universe combining (in the words of the *Guardian*) «jazzy theme and magnificently moving grooves». In short, good vibrations. «I do a lot of stage performances because you can't be an artist, musician and actor without being on stage. It's the most important vibration you can get,» he confides. That's Katché all over!



Crédit photo: Visual

His concerts in Juan : 2005, 2010

« OPEN HOUSE »

GOSPEL EVENING: CRAIG ADAMS

Craig Adams is certainly a chip off the old block ! And he knows how to prove himself worthy. Like his uncle Fats Domino, he is a master of all trades and does them well, in turn or simultaneously: pianist, organ player, choir leader, musical director and... child of Louisiana. Emblematic figure of the black churches in New Orleans, today Craig Adams is without a doubt one of the most talented young artists of Louisiana. He is a singer with a rare voice which is one of his hallmark features, a multi-talented musician who has built himself a solid reputation as musical director and choir leader.

A universally recognized musical genius, he has been invited to perform with many prestigious Black American orchestras, by the side of such artists as Marva Wright, Davell Crawford and Tyrone Foster. A respected member of the Jury for the US Gospel Grammy Awards, he was also nominated in 2004 for the «Big Easy Entertainment Awards», a highly sought-after distinction awarded to artists working in a significant way towards the cultural enrichment of New Orleans. A culture which this exceptional musician shares, from contemporary gospel to soul and rhythm 'n' blues, on stage at the greatest European festivals, in the manner of his triumph in 2007 with «The Higher Dimension of Praise», at the heart of the Gould pine grove.

Concert in Juan : 2007



Photo credit: Y. Seuret

1991-2011 - ANNIVERSARY OF MILES

Twenty years ago, Miles Davis passed away. Of all the revered jazz figures, he was among those who really left their mark on the history of jazz and «Jazz à Juan», from his first appearance on stage in the Gould pine grove in 1963 until his last concert in 1984.

On the occasion of this anniversary and in the run-up to the 51st Festival, «Jazz à Juan» in partnership with the media library Albert Camus will pay him tribute through an exhibition, screenings and conferences.

Conferences

17th & 24th May at 4pm

A conference in two stages featuring much audio and video material never previously aired, some of which being very rare, as well as many anecdotes of personal encounters with the artist by Michel Delorme, well-known jazz reviewer.

Screenings (concerts, films)

18th, 19th & 25th May

Exhibition « Miles in Antibes »

17th May to end of August

It was in 1963 that Miles Davis made headlines for three nights in Juan, in the company of a real « Alien » aged seventeen, drummer Tony Williams, and a gifted young pianist Herbie Hancock, bass player Ron Carter and saxophonist George Coleman.

After having sparked off « cool jazz » and experimented with modal jazz, Miles was to invent fusion on the stage of « Jazz à Juan », producing jazz with electric colours, a new and decisive impetus. Flashback...



Médiathèque Albert Camus

19 bis, bd Chancel - +33 (0)4 92 19 75 80 - www.mediathèque-casa.fr

Free entry

Dates	ARTISTS	Category 1	Category 2	Category 3	Category 4
14/07	Jazz à Juan Révélations: International Competition	ENTRY BY INVITATION			
15/07	Bitches Brew All Stars / Herbie Hancock, Wayne Shorter & Marcus Miller: « Tribute to Miles » produced by Marcus Miller	57€	47€	36€	27€
				17€*	13€*
16/07	Keith Jarrett, Gary Peacock & Jack DeJohnette	72€	60€	47€	38€
				24€*	19€*
17/07	James Hunter / B.B. King	69€	58€	46€	38€
				23€*	19€*
18/07	The « BEST OF the OFF festival » in the streets of Antibes Juan-les-Pins	-	-	-	-
				-	-
19/07	Robert Randolph / Carlos Santana	90€	75€	60€	50€
				30€*	25€*
20/07	Alex Tassel / Curtis Stigers / Jamie Cullum	57€	47€	36€	27€
				17€*	13€*
21/07	Raphael Saadiq / Ben l'Oncle Soul & Imany	45€	35€	26€	20€
				13€*	10€*
22/07	Raul Midon & Richard Bona Quartet / Gilberto Gil	57€	47€	36€	27€
				17€*	13€*
23/07	Harold Lopez Nussa Trio / Manu Katché Project	45€	35€	26€	20€
				13€*	10€*
24/07	Soirée gospel: Craig Adams	FREE ENTRY			

* Reduced rate, destined for young people under 18 and for students (upon presentation of card).

THE V.I.P. EVENINGS OF



« LES JARDINS DU JAZZ »

Our V.I.P. Village at the heart of the Gould pine grove, under the stars... of jazz

Your personalized V.I.P. welcome from 7pm,
your Dinner with personalized place cards (from 7pm to 11pm)
and your individual concert-box for 10 people
will make this occasion an unforgettable moment...

** maximum capacity of the « Jardins du Jazz » : 80 people per evening*



« JAZZ ON THE BEACH »

On a private beach of your choice,
within the immediate vicinity of the Gould pine grove,
enjoy spending time with your guests for an evening cocktail buffet
from 6:30pm to 8:15pm,
then access your private box seats at Pinède Gould (via V.I.P. entrance).

And many other surprises in store !



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EDEN
CASINO

Juan-Les-Pins



AIRFRANCE

GardenBeachHotel

★★★★
Juan-les-Pins

This document was created by the Antibes Juan-les-Pins Tourist Office & Convention Bureau.

Programme may be subject to change.

Texts : Renaud Duménil

Jazz à Juan logo : www.editions-rouland.com