

## Editorial

The 2010 session of ***Jazz in Carthage by Tunisiana*** will be the sixth in a row.

This session, much as the previous ones will be up to the tribute paid, each spring at Carthage, to the universality of jazz, a music which thrives on the most variegated sources and refuses any partitioning.

Jazz in Carthage is re-affirming its place as a milestone in the Tunisian musical agenda.

After a promising start, the event is about to enter a period when it must preserve the background retention, meet the expectations of its loyal audience and maintain the confidence of its partners and world-class artists who come to perform at the festival. Persevere, innovate and reinvent itself with each new edition to achieve, at least, the same performance level.

The fact that some artists choose the event for a preview or come back – as part of a new tour or to keep the promise made some years ago to their Tunisian audience – confirms that Jazz in Carthage is felt as a real manscape of the widest array of jazz.

Driven by the younger generations, an integral part of the most steady audience, the organisers are aware that our artistic choices should enable them both to attend exceptional concerts and feel the touch of those who will be tomorrow's headliners .

Year after year, complicity and mutual respect have developed between our audience and ourselves. If we do persist and take risks, it is because they give us their support.

So many thanks to those who have been with us from the very beginning and helped us to meet such a delightful challenge.

## **Jazz at Carthage by Tunisiana**

It is rather difficult to find a common thread linking the artists participating in this new session of **Jazz at Carthage by Tunisiana**. Much as other international Jazz Festivals, opening up as broadly as possible is for us a fundamental programming choice. No particular genre is highlighted, no common origin is sought and no particular generation is favored.

Fifteen bands from eight different countries – Brazil, Belgium, Cuba, Netherlands, Portugal, Spain, Tunisia, and USA – make of this new panel a rich and varied panorama of interpretations. Whether crossbred with Flamenco as is the case with Tomatito, Buika, with rock or folk music, as is the case with Axelle Red or Milow, whether it is electronic or tainted with blues, whether it has undergone oriental influences as is the case with Dhafer Youssef or Amin & Hamza, jazz remains the eternal migrant, settling here and there to expand without ever being distorted.

These artists share no standard and common profile although we may just be tempted to pinpoint a certain lineage trend: we cannot help thinking about John Lee Hooker Jr. or Chucho, son of Bebo Valdés, but also of Tomatito, who is the third generation of a line of flamenco guitarists; Candy Dulfer, a marvelous saxophonist just like his father Hans, and Kyle "son of" who grew up under the passion that his father Clint Eastwood, nurtured for jazz (just remember his movie "Bird", a superb tribute to Charlie Parker). But the jazz legacy cannot merely settle with original talents or brilliant inspirations...

Only encounters between musicians, endless rehearsals and interaction with the audience, can produce those extraordinary stagings or recordings which become flowers of verse. Making a name can sometimes be harder than being a name and therefore more deserving. Outright win for those heirs who are now part of the great family of jazz.

This edition is precisely designed to be just like this family, diverse and unifying, integrating trends and generations: From Chucho Valdés, who will be 69 soon, to Peter Cincotti, who is already a monument before even reaching the age of 30, and who, around the age of 17, got celebrated at the Montreux Festival with his rendering of Dizzy Gillespie's Night in Tunisia. Sherman Robertson and John Lee Hooker Jr., whose well polished shows deliver an astonishing energy on stage have no reason to be envious of the younger generation, Dani Klein, the singer of Vaya Con Dios up, who is approaching maturity with a serenity perfectly rendered by his fascinating voice. The generation of Axelle Red, Candy Dulfer, Dhafer Youssef and Kyle Eastwood who pursue their exploration of intricate jazz meshing. Among those who are around 30-year old, and who are starting a promising career you will find Buika, "la niña de fuego" (the fire girl), Jacinta, the Blue Note singer from Portugal or, closer to us, Amine & Hamza. And at last, but not the least, the brilliant Junior Felix and Hamilton Pinheiro, composers and performers of the Brazilian Duo 13, or Milow, propelled to the top of the charts by his exceptional mastery of words.

Although broad and dynamic, this new session remains consistent: Each artist echoes a trend, brings in novelty and his own interpretation of jazz to provide Tunisia with a paint tiling of creations which will surely gain the support of the public and enchant an audience of repeat connoisseurs.