

MUSIC / 38TH MALAGA JAZZ FESTIVAL

Image not found or type unknown



Teatro Cervantes

wednesday 6 november 20.00 h

Inicio venta 16/07/2024

Prices A **36€** B **27€** C **20€** D **12€**

Usual discounts apply.

Progressive discounts for all seats except those of the Eliane Elias and Pat Metheny concerts:

15% for 1 or more tickets for 3 concerts.

20% for 1 or more tickets for 5 concerts.

Usual discounts are not cumulative with progressive discounts.

CHIEF ADJUAH

(formerly known as Christian Scott)

Chief Adjua trumpet
Cecil Alexander guitar
Ryoma Takenaga bass
Ele Howell drums
Weedie Braimah percussions

1.30 h (w/out intermission)

www.chiefadjuah.com

The cover of *Bark Out Thunder Roar Out Lightning* (2023) shows Chief Xian aTunde Adjua, the name that the artist formerly known as Christian Scott has chosen in homage to his ancestors, dressed in a ceremonial costume and a feathered headdress typical of Native Americans. The nephew of the great saxophonist Donald Harrison thus evokes black Indians, a historically segregated minority of Africans who sought refuge in the 18th and 19th centuries in Indian nations to escape slavery. Chief Adjua is now the Chieftain of a black Indian group, the Xodokan Nation, and was named Grand Griot of New Orleans last July. In his new album, he synthesises West African traditions with his avant-garde approach to jazz and the musical roots of his hometown, New Orleans. In *Bark out Thunder Roar Out Lightning* he sings and sets aside his usual trumpet for a handful of self-made instruments, including one

TEATRO CERVANTES | ECHEGARAY DE MÁLAGA

christened Chief Adjuah's bow that combines the African n'goni and kora with the European harp.

Born Christian Andre Scott in 1983, Adjuah began playing trumpet and recording with his uncle Donald Harrison. He made his solo debut in 2006 with *Rewind That*, followed in 2007 by *Anthem*, an impassioned response to the suffering of his fellow countrymen in the aftermath of Hurricane Katrina. He quickly became known for an unorthodox style of post-bop that combined modal jazz, electric fusion, post-rock, influences of hip-hop and of his native Louisiana, a blend he calls 'stretch music'. His ambition and curiosity were summed up in *Christian aTunde Adjuah* (2012), the first time he used his African name, and especially in *Stretch Music* (2015), an even more experimental album with bits of southern hip-hop, techno, dub and house. His albums *The Centennial Trilogy* (2017), *Ancestral Recall* (2019) and *Axiom* (2020) are other notable milestones in his career and his commitment.

