



When the unmistakable musical influences of Thelonious Monk and Miles Davis intersect with J.S. Bach, Scott Joplin, and the folkloric African rhythms of the Caribbean, could one possibly conceptualize the celebration that occurs at that intersection?

New York based pianist Kevin Harris plays a distinctive combination of traditional and contemporary music that seeks to explore such a crossroad.

Among his most notable collaborations are Greg Osby, Bill Pierce, Francisco Mela, Avishai Cohen, Eddie Gomez, Duane Eubanks, Richie Barshay, Ben Street, Jason Palmer, Rudy Royston, Frank Lacey, Jerry Bergonzi, Tommy Campbell, Dezron Douglas, Curtis Sunday, Eric McPherson, Dayna Stephens, Ralph Peterson, George Garzone, and Terri Lyne Carrington.

Fred Hersch talks of Harris as one who *"plays and writes with flair and real soul"* and DownBeat Magazine writes that *"Harris' compositions deal with themes of strength, love, courage, and self-awareness. It's a heavy task he's set up for himself, and he meets the challenge gracefully."*

International and national Performance includes -Blue Note (NYC, Beijing, Milan, and Boston), New York's Smalls, Mezzrow, and 55 Bar, Copenhagen's JazzHus Montmartre -Denmark, Perugia Jazz Festival - Italy, Lima Jazz Festival - Peru, Wally's Jazz Club - Boston, Havana Jazz Festival - Cuba, Panama Jazz Festival - Panama, jazz clubs in China, S. Korea, and Israel, to name a few.

One of the captivating elements of the Kevin Harris Project is the level of comfort and understanding they have with one another as they dive into soulfully expressive conversations and playful exchanges of ideas. Both live and recorded performances reflect Harris's determination to capture his audience through explorative interactions that Terri Lyne Carrington describes as *"an exciting commitment to quality"*.

As a leader, he has released five albums. DownBeat defines some of Harris' compositions as *"overall smart, lyrical and engrossing"*, and The Phoenix highlights *"the tight/loose elasticity, the tension between form and freedom that was the hallmark of so many Miles Davis sessions with Shorter and Herbie Hancock . . . calm and collected, but also loose and full of surprises."*

Harris is in demand as a clinician and consistently collaborates with both public and private education institutions nationally and internationally. He is currently on faculty at Berklee College of Music and he is also a MIT affiliated artist.

"Participation," Harris says, "is what keeps our souls alive."