



# NEW COLOURS FESTIVAL



## PROGRAM ANNOUNCEMENT

### SHOWING YOUR TRUE COLORS

#### On Curiosity and the Art of Transformation

With a new logo and a fresh program, the New Colours Festival will take place from September 24–27, 2026, at ten venues featuring thirteen acts. From the bass clarinet to the dance floor. A program that shows its colors—diverse, vibrant, and full of energy. International sounds meet Ruhr Valley charm. Anyone who has experienced the festival knows: “New Colours” is no ordinary event. It is a promise that culture connects, breaks down musical boundaries, and makes it possible for a city to shine in new colors.

Jazz is live music. What emerges there happens in the moment—between the artists, the space, and the audience. But a festival only truly reveals itself when the sequence, contrasts, and transitions of the program items come together as a whole over the course of the festival.

The venues will once again be an important part of this narrative in 2026: Musiktheater im Revier, Kaue, Nordsterturm, Bleckkirche, stadt.bau.raum, Kunstraum Norten, die werkstatt, Heilig-Kreuz-Kirche, and—new this year—the Neue Zeche Westerholt. These are not interchangeable stages, but spaces with their own atmosphere and acoustics that shape the sound, create moods, and thus become instruments in their own right. And alongside them are the many other exciting places in the city that are well worth exploring.

On September 24, the Hanno Busch Quartet will open the festival at the Kaue, marking its first musical highlight. There are guitarists who devote themselves to a single genre, and then there is Hanno Busch, winner of the 2026 WDR Jazz Award. His musical curiosity knows no stylistic boundaries: whether with the Heavytones, alongside Jan Delay, or in numerous other projects. Busch is at home wherever musical openness meets the highest quality. Yet he always retains his unmistakable signature style. With his quartet, he develops a unique sound that fascinatingly combines the energy of rock, the catchiness of pop, and the freedom of jazz. Joining him as guests this evening are Anna Luca, the versatile singer; Roman Babik, the multifaceted pianist; and Peter Weniger, one of the country’s leading saxophonists.

Friday kicks off at the Nordsterturm with Portland-raised American-Polish singer, cellist, and composer Ashia Bison Rouge. Barefoot, with loop stations at her feet, she layers soundscapes that blend ambient, folk, and electronic pop. Her songs are mini-epics—sometimes delicate, sometimes powerful, carried with passion by a voice that effortlessly floats between the dramatic depths of a throaty alto and a heavenly soprano. Cirque du Soleil has already taken notice, featuring her in the

Afterward, the action moves to the Kaue for a double concert. The Swiss-Australian duo Bruce will open the show. Their sound is expansive: a flowing continuum. Sha, the bass clarinetist from Nik Bärtsch’s RONIN, has teamed up with Australian pedal steel guitarist James Gilligan under the name BRUCE. A long-standing friendship that took musical form in the summer of 2025. Gilligan radically breaks his instrument free from the country tradition and opens up new creative spaces. Both glide seamlessly between bass and melody roles, intertwining and then dissolving again. The result is a musical conversation full of intimacy, depth, and unexpected twists. The Kaue becomes a resonating body for something you’ve never heard before.

Next up is none other than one of the top acts in NuJazz: The Nighthawks. Beats that are sometimes gentle, sometimes powerfully grooving, straddling the line between funk and hip-hop; a laid-back, swinging guitar; the cool, earthy trumpet sound of Reiner Winterschladen—sometimes flowing, sometimes driving, always at the pulse of life. This is the best on-the-road music. With their new album “Paris Dakar,” these scene veterans have set their sights on a long journey. Unmistakable for nearly three decades, the trio is an experience, especially live.

On Saturday, the program kicks off in the afternoon at the Bleckkirche, located right next to the Gelsenkirchen Zoo, with Norwegian saxophonist and classical tenor Hakon Kornstad. His saxophone is a voice. He has much to say in the outer reaches of its sound, in overblows, in the rhythm of the key clicks—very close to the vocal range. He builds a tapestry of sound with loops, then sets down his saxophone and uses his own voice. Everything is dedicated to the goal of penetrating to the very core. The Guardian once called it “a musical tour de force.” In the Bleckkirche, a place that has been listening for centuries meets a musician who wants nothing else.

In the evening, two top-tier bands will come together for a club concert at Stadt.bau.raum. When it comes to the Norwegian guitarist Eivind Aarset, you’ll search in vain for comparisons. Not Pat Metheny, not Bill Frisell, not Eno. Aarset uses elements from all three, and in the end, it sounds like none of them. The New York Times called his 1998 debut one of the best electric jazz albums of the post-Miles Davis era. Since then, he has only gotten better. His quartet includes two drummers and a bassist. Of course, he’ll be bringing his new album, “Strange Hands,” along.

Right after that come some absolute audience favorites. Their albums are titled “PAX,” “Skagerrak,” and “Birds.” The covers feature forests shrouded in mist and a road in the morning haze. At the center are the three distinctive figures of the Tingvall Trio: arguably the most melodic bassist in the jazz world, a pianist with a crystalline touch, and a virtuoso drummer. They have been playing together for over twenty years and have won the Echo Jazz award multiple times. Great complexity without any showmanship!

Sunday begins in the morning at Kunstraum Norten with the Markus Stockhausen Group. A rendezvous with music you won’t soon forget. With colorful compositions and spontaneous improvisation, they create breathtaking soundscapes. Intimate moments meet rousing rhythms, groove meets touching melodies. In the process, you can hear that Stockhausen always moves in the borderland between jazz, improvisation, and new music—and why his three collaborators are considered the best in their field.

This afternoon, the New Colours Festival makes its debut at the Neue Zeche Westerholt. The event continues there with free admission and electronic sounds by Julian Maier-Hauf. Using classical wind instruments, synthesizers, drum machines, and electronic gear, he creates hypnotic soundscapes that blend house, ambient, jazz, and experimental electronica. He moves effortlessly between jazz, electronic music, and improvised sound art. In his solo project, he creates a live soundscape that emerges entirely in the moment—without prepared tracks, without a safety net. Every note is improvisation; every transition is an immediate reaction to the space, atmosphere, and audience. A concert that truly takes the old coal mine to new shores.

This year, Jazzanova Live feat. Wayne Snow will perform at the obligatory closing party in the Heilig Kreuz Church. Thirty years—an era full of movement, change, and musical vision. Founded in Berlin in 1995 as a DJ collective, then producers, then a band. Emerging from the wild ’90s, Jazzanova has gone through every mutation known to electronic music with jazz influences: Acid Jazz, Future Jazz, Broken Beat, House, Soul. Their debut “In Between” is considered a classic. This music doesn’t age; it



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simply sheds its skin. The festival's finale thus transforms the sacred space into a dance floor. Anyone who hasn't understood New Colours up to this point will understand it now.

If you're not in the mood for a party, the werkstatt in Buer is the perfect place to be after three spectacular days. This year's local heroes, Kaleidoskop, will be performing there. Four truly extraordinary musicians span a wide musical spectrum, elegantly and charmingly weaving modern jazz with folkloric elements from Southeast Europe and the Orient. Kaleidoskop—which translates to “seeing beautiful forms”—can be heard here quite literally as a brilliant interplay of all colors of the spectrum, bundled into a captivating sonic experience.

Concert tickets, as well as festival and day passes, are available at [www.newcolours-festival.de](http://www.newcolours-festival.de) or at all major ticket outlets (plus advance booking fee). For more information about the festival, visit [www.newcolours-festival.de](http://www.newcolours-festival.de).

Advance ticket sales have already begun. **Festival–, Dailytickets and Goldcards**

All 4 days (limited early bird offer!): **€135** | reduced €60

Friday: **€40** | reduced €20

Saturday: **€45** | reduced €25

Sunday: **€45** | reduced €25

The festival ticket does not guarantee admission to the Nordsternturn. We ask guests with day passes or festival tickets to arrive at least 30 minutes before the start.

GOLDCARD for all concerts (including specials—see website) €250.

And of course, individual tickets are also available for each concert.

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