

Press Kit  
Dr. Mark Lomax II





Booking Contact: Lisa Cave  
[lisa@evermintmusic.com](mailto:lisa@evermintmusic.com) | (614) 439-2151

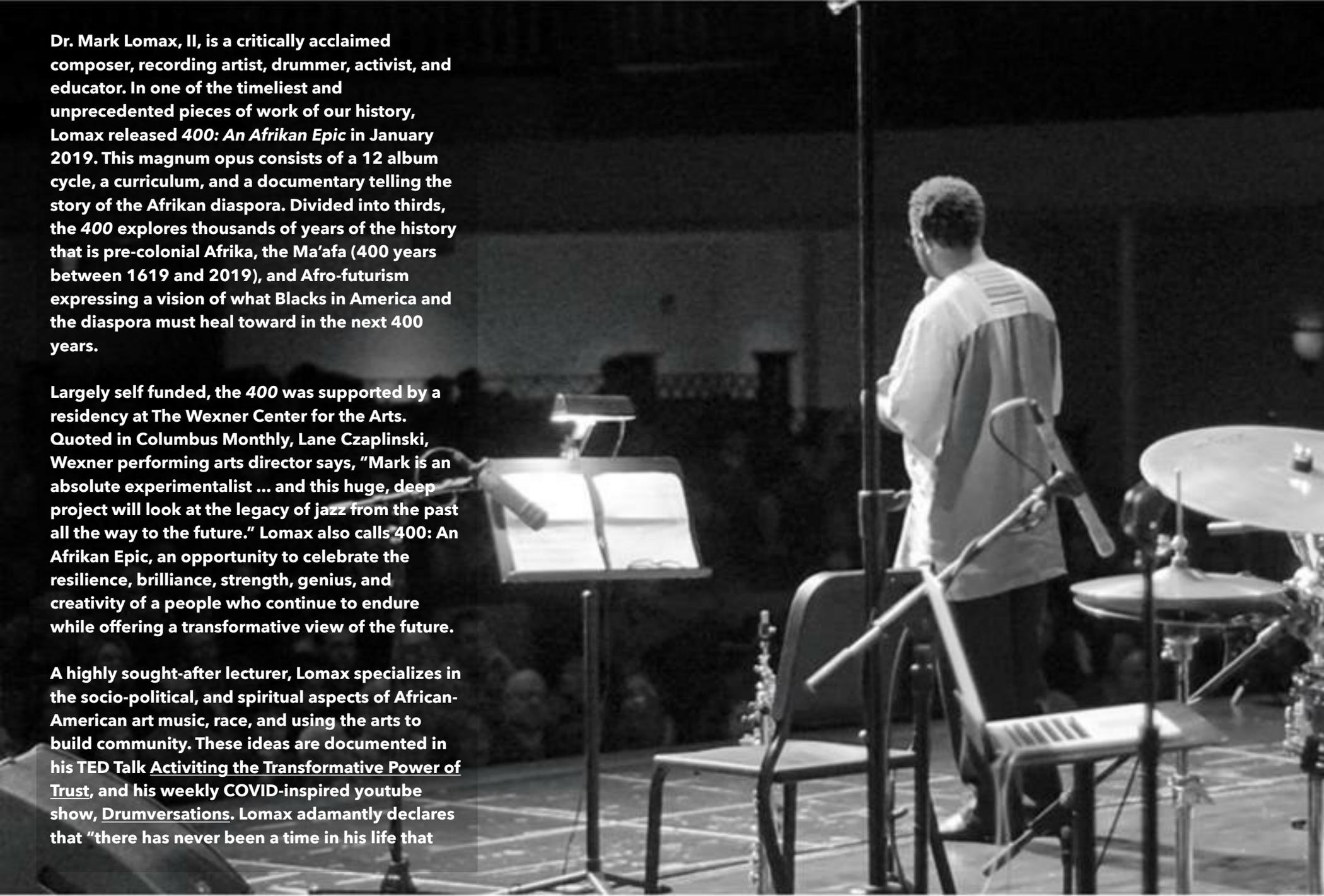
# Dr. Mark Lomax II

composer | drummer | educator | activist

Dr. Mark Lomax, II, is a critically acclaimed composer, recording artist, drummer, activist, and educator. In one of the timeliest and unprecedented pieces of work of our history, Lomax released *400: An Afrikan Epic* in January 2019. This magnum opus consists of a 12 album cycle, a curriculum, and a documentary telling the story of the Afrikan diaspora. Divided into thirds, the *400* explores thousands of years of the history that is pre-colonial Afrika, the Ma'afa (400 years between 1619 and 2019), and Afro-futurism expressing a vision of what Blacks in America and the diaspora must heal toward in the next 400 years.

Largely self funded, the *400* was supported by a residency at The Wexner Center for the Arts. Quoted in *Columbus Monthly*, Lane Czaplinski, Wexner performing arts director says, "Mark is an absolute experimentalist ... and this huge, deep project will look at the legacy of jazz from the past all the way to the future." Lomax also calls *400: An Afrikan Epic*, an opportunity to celebrate the resilience, brilliance, strength, genius, and creativity of a people who continue to endure while offering a transformative view of the future.

A highly sought-after lecturer, Lomax specializes in the socio-political, and spiritual aspects of African-American art music, race, and using the arts to build community. These ideas are documented in his TED Talk [Activiting the Transformative Power of Trust](#), and his weekly COVID-inspired youtube show, [Drumversations](#). Lomax adamantly declares that "there has never been a time in his life that

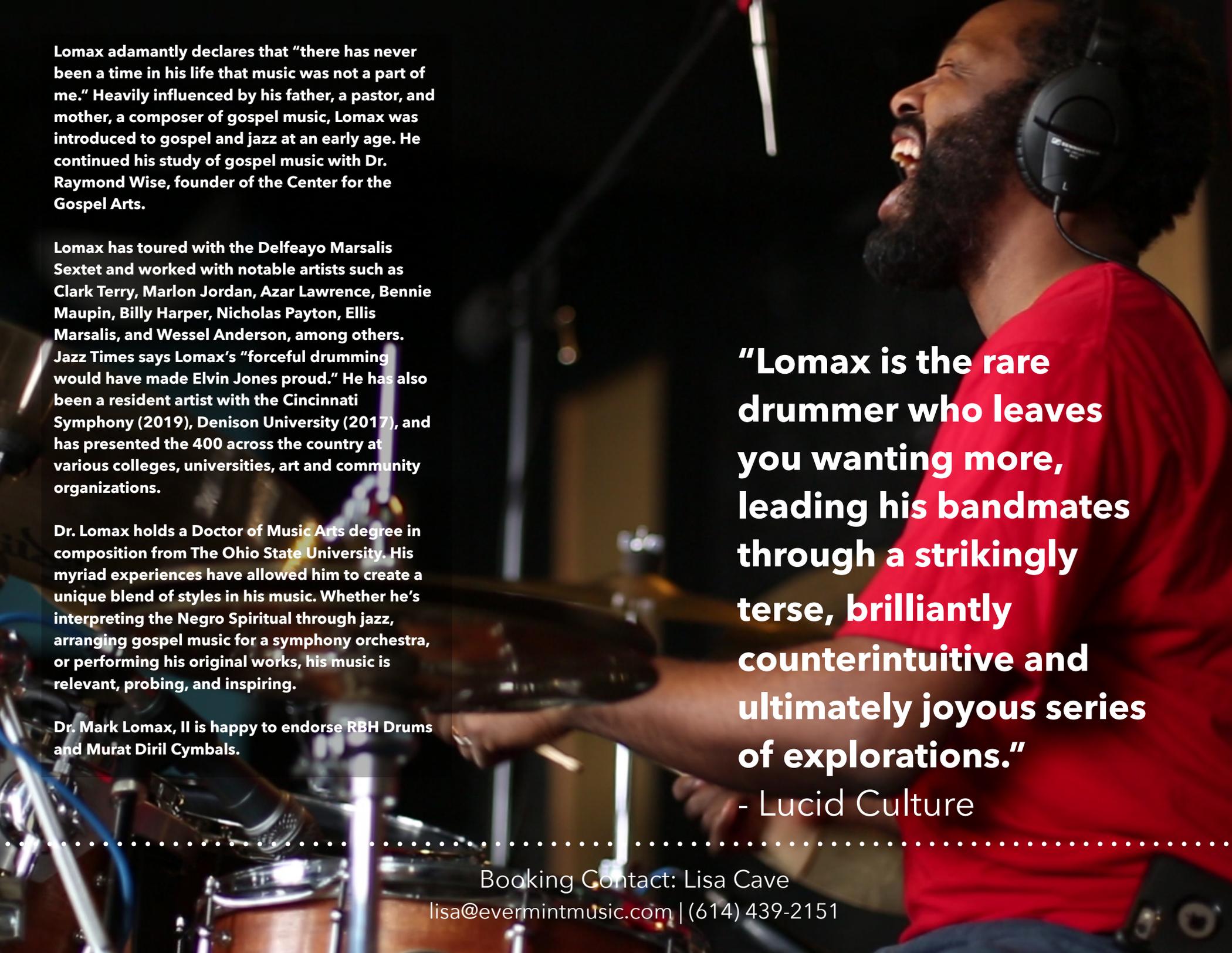


Lomax adamantly declares that "there has never been a time in his life that music was not a part of me." Heavily influenced by his father, a pastor, and mother, a composer of gospel music, Lomax was introduced to gospel and jazz at an early age. He continued his study of gospel music with Dr. Raymond Wise, founder of the Center for the Gospel Arts.

Lomax has toured with the Delfeayo Marsalis Sextet and worked with notable artists such as Clark Terry, Marlon Jordan, Azar Lawrence, Bennie Maupin, Billy Harper, Nicholas Payton, Ellis Marsalis, and Wessel Anderson, among others. Jazz Times says Lomax's "forceful drumming would have made Elvin Jones proud." He has also been a resident artist with the Cincinnati Symphony (2019), Denison University (2017), and has presented the 400 across the country at various colleges, universities, art and community organizations.

Dr. Lomax holds a Doctor of Music Arts degree in composition from The Ohio State University. His myriad experiences have allowed him to create a unique blend of styles in his music. Whether he's interpreting the Negro Spiritual through jazz, arranging gospel music for a symphony orchestra, or performing his original works, his music is relevant, probing, and inspiring.

Dr. Mark Lomax, II is happy to endorse RBH Drums and Murat Diril Cymbals.

A man with a beard and headphones is shown in profile, playing a drum set in a recording studio. He is wearing a red t-shirt and has a joyful expression. The background is dark with some studio equipment visible.

**"Lomax is the rare drummer who leaves you wanting more, leading his bandmates through a strikingly terse, brilliantly counterintuitive and ultimately joyous series of explorations."**

- Lucid Culture

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**"The drummer's music is as sharp as his perceptions are, and it swings magnificently."**

- Raul D'Gama, All About Jazz

**"Each of the seven movements of Lomax's (Blues People) composition flowed seamlessly into the next, resulting in a continuous hour of powerful music."** - Jazz Columbus

**"There is no hyperbole in the title 400: An Afrikan Epic; it is a work of significant importance, a spiritual fact-finding mission that plays out as an impressive, multilayered historical soundtrack."**

- Karl Ackerman, All About Jazz

**"... a whole new paradigm for jazz drums that will leave you wrapped in on every beat."**

- Improvijazzation

**"Trio Plays Mingus gives new life to classic Mingus compositions... lets the music speak for itself and adds to the originals with inimitable readings and top-notch musicianship."**

- Karl Ackerman, All About Jazz

**"I can't think of any other album... that is this breathtaking."**

- The Borderland (UK)

**"Lomax envisions what Coltrane might have subscribed to if he had lived beyond age 40."**

- Mark Corroto, All About Jazz

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**"Lomax's melodious and moving drumming- which conjures Elvin Jones' riveting, Afro-polyrhythmic pulsations, Max Roach's bopping brilliance, and Tony Williams' volcanic power- is supported by Hulett's bone-deep baselines, Menefield's McCoy Tyner-indebted pianism, and Bayard's own takes on Coltrane's sheets of sound."** - Eugene Holley, Jr. , **Chamber Music America**

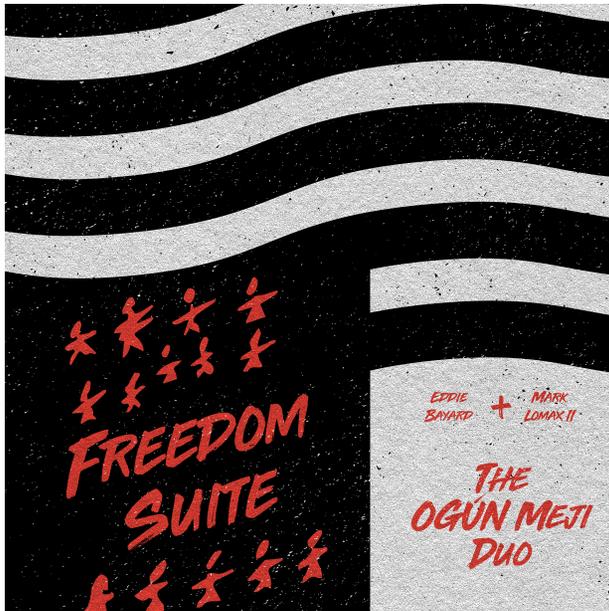
**"This is the kind of playing that jazz would indeed be wise never to outgrow."**  
- Jeff Simon, **Buffalo News**

**"... every Lomax record you listen to will make you happy."** - Turgay Yalçın, **Dark Blue Notes (Turkey)**

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## Latest Release:



## Album Info

Legendary saxophone colossus, **Sonny Rollins**, took a risk in 1958 when he led a trio of bassist **Oscar Pettiford** and drummer **Max Roach** into the studio to record the now legendary **Freedom Suite**. The first direct civil rights statement in Black Art Music, Sonny was inspired by what was happening within American culture as well as how America was treating him. The composer and master improviser further solidified his intent with a pointed statement about America being rooted in the culture of the Negro while continually rewarding the efforts of Sonny's people with inhumanity. Unfortunately, this statement rings true today. It is the music, the spirit, and intent of the now 92 year old guru that inspired **The Ogún Meji Duo** to record **Freedom Suite** as both homage and tribute.

The work of **Bayard and Lomax** contained in this recording represents maturing musicians engaging the creation of a master and **finding their own voice** within the spiritual space the honored elder has created for deep conversation and revelation.

## Track List:

- 1) First Movement
- 2) Second Movement
- 3) Third Movement
- 4) Interlude
- 5) Fourth Movement

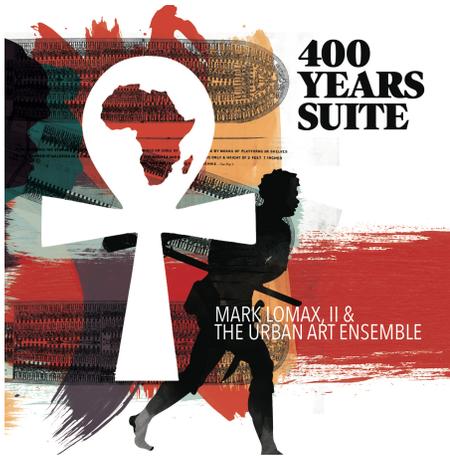
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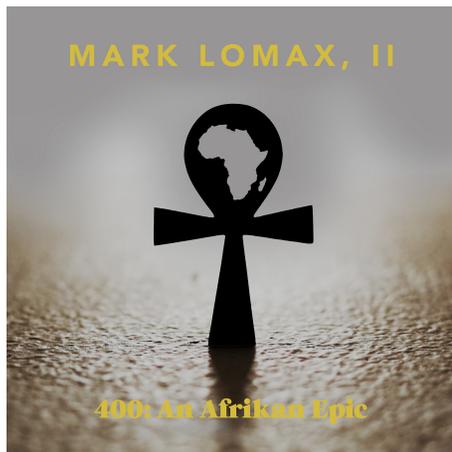
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## Previous Releases:



This recording captures the live premier of Dr. Lomax's 12-album cycle arranged in a 65 minute suite. The premier was supported by the Wexner Center for the Arts in Columbus, Ohio.



Dr. Lomax ambitiously tells the story of Black America over the course of a 12-album cycle released in 2019. 400: An Afrikan Epic is divided into thirds and explores thousands of years of the history that is pre-colonial Afrika, the Ma'afa (the 400 years between 1619 and 2019), and Afro-futurism expressing a vision of what Blacks in America will heal toward in the next 400 years; a healthy, high functioning, and united block of the African diaspora.

## Album Info

## Track List:

- 1) Ancestral Drum Call
- 2) Dogon's Descent from Po Tolo
- 3) Ancestral Walk pt. 1
- 4) Village Celebration
- 5) Ancestral Walk pt. 2
- 6) Middle Passage
- 7) Birth of the Blues People
- 8) Ancestral Walk pt. 3
- 9) Spiritual Renewal
- 10) Uhuru

Movement I: Alkebulan: The Beginning of Us

Movement II: Ma'afa: Great Tragedy

Movement III: Afro-Futurism: The Return to Uhuru

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## Select Discography



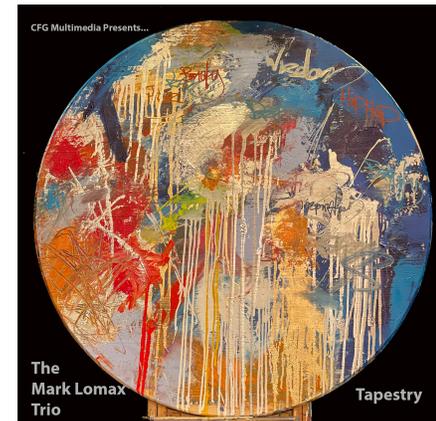
**The Mark Lomax Trio**  
Trio Plays Mingus  
(CFG202202)



**Mark Lomax, II**  
Prismatic Refractions No. 1  
(CFG202201)



**The Ogún Meji Duo**  
Point Zero  
(CFG202301)



**The Mark Lomax Trio**  
Tapestry  
(CFG202302)

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## Concert & Lecture Presentations

### 400: An Afrikan Epic

Dr. Lomax discusses his epic work *400: An Afrikan Epic*, a composition telling the story of the Afrikan diaspora from pre-colonial Afrika, though the Ma'afa (1619-the present), and into an Afro-futuristic vision of what global Afrikan peoples could become in the next 400 years as a healthy, happy, and united community.

### Blues People

This landmark text from a pivotal figure of the Black Arts Movement, LeRoi Jones (Amiri Baraka) provides the inspiration and cultural back drop for this seven movement suite. Dr. Lomax offers insight into Jones' conclusions by drawing parallels in the contemporary social and political landscape.

### Black Music and Black Power in the Era of #BlackLivesMatter

2015 was a landmark year for hip-hop artists Kendrick Lamar and J. Cole who made headlines by making clear artistic statements aligning them with the #BlackLivesMatter movement. Despite the success seen by both artists, it seems that the majority of well known African American musicians have been reluctant to make similar statements which is a stark departure from the traditional role Black music has played in past movements. After a brief overview of how music was used by Blacks in America as a means of resistance, Dr. Lomax will address the possible socio-cultural and political implications of using Black music as an expression of positive Black cultural identity and Black power in the age of #BlackLivesMatter.

### Black Composers

The long and storied history of Black music in America is well documented in the case of Spirituals, Blues, Gospel, Black art music, and other such genres. However, major contributions have also been made by Black composers in the realm of concert music. In this discussion, Dr. Lomax provides an overview of Black composers from the 19th and 20th centuries who have contributed significantly to the scholarship, and concert repertoire while providing a window into the work of contemporary composers who are continuing the legacy.

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## Additional Programming Options

### ENSEMBLES:

#### Dr. Mark Lomax, II (soloist)

Modern Communication in Ancient Rhythms (Lomax)  
Solo Meditations (Lomax)  
Prismatic Refractions No. 1 (Lomax)

#### The Ogún Meji Duo

#BlackLivesMatter (Bayard/Lomax)  
Freedom Suite (Rollins)  
Point Zero (Bayard/Lomax)

#### The Mark Lomax Trio

Ankh & The Tree of Life (Lomax)  
Tribute to Charles Mingus (Mingus)  
Songbook (Lomax/Bayard)

#### The Mark Lomax Quartet (MLQ)

Dance of the Orisha (Lomax)  
Tales of the Black Experience (Lomax)  
A Love Supreme (Coltrane)  
Plays MLQ (Bayard, Hulett Lomax, & Menefield)  
Songs of the Season (arr. Lomax)

#### The Urban Art Ensemble

Black Odes (Lomax)  
400 Years Suite (Lomax)  
Blues In August (Lomax)

### CHAMBER MUSIC:

#### String Quartet

Ubuntu (2023) - String Quartet  
A Prayer for Love (2022)- String Quartet and soprano voice  
Four Women (2017)- Cello Quartet  
String Quartet No. 1 (2009)

#### Bassoon & Piano

Trouble Don't Last (2012)

#### Mixed Ensemble + Voice

Circle Against the Spin (2019)

#### MLQ/Urban Art Ensemble with Chorus

Spirituals (2019)  
A New America (2008)

#### Chamber Orchestra

Freedom's Train (2023) Cello Quartet concerto  
Uhuru (2020)  
The Butterfly Princess (2013)

### LECTURES/DISCUSSIONS:

400 Documentary  
Four Women Film  
Creating Success from the Inside Out  
Cymatics and the Power of Black Music  
The Black Composer as Jali  
From Trust to Transformation (TEDx Talk)  
Jazz as Social Commentary  
Toward a Politics of Humanity  
Drumversations

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Columbus Originals

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### Website:

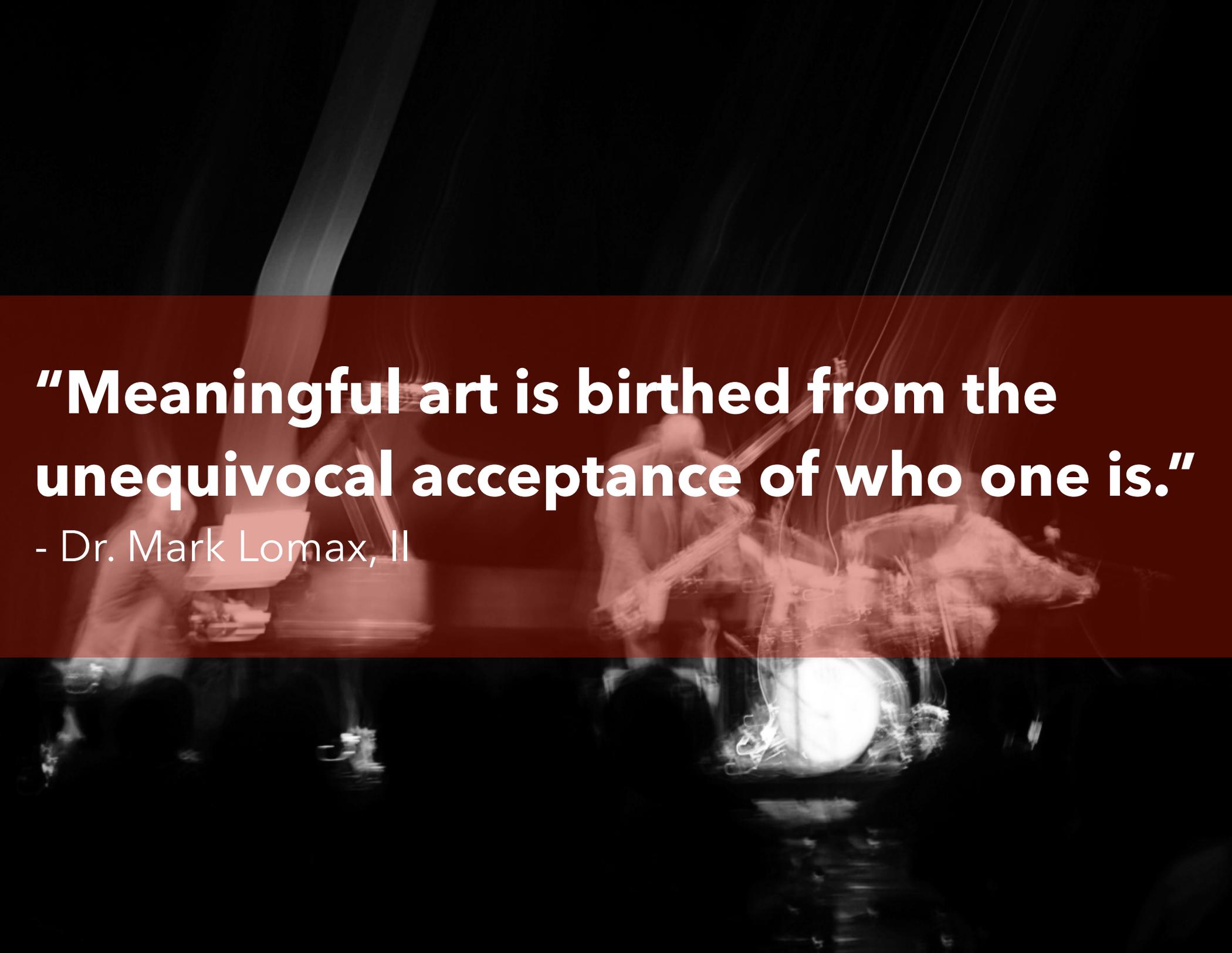
[www.marklomaxii.com](http://www.marklomaxii.com)  
[www.cfgmultimedia.com](http://www.cfgmultimedia.com)

### Press & Publicity:

Chris Herbert  
Pendulum Creative Strategies

### Email:

[cherbert@pendulumstrategygroup.com](mailto:cherbert@pendulumstrategygroup.com)

A blurred, artistic photograph of a person playing a guitar on a stage. The image is dark with a reddish-brown overlay. A bright light source is visible in the foreground, creating a lens flare effect. The text is overlaid on the image.

**“Meaningful art is birthed from the unequivocal acceptance of who one is.”**

- Dr. Mark Lomax, II



“Artistic and personal evolution is an outward manifestation of an inner dialogue.” – Dr. Mark Lomax, II



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