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2022



ANTHONY BRAXTON

He is recognized as one of the most important musicians, educators and creative thinkers of the past 50 years, highly esteemed in the creative music community for the revolutionary quality of his work and for the mentorship and inspiration he has provided to generations of younger musicians.

His work examines core principles of improvisation, structural navigation and ritual engagement-innovation, spirituality and intellectual investigation.

His continuing and evolving current systems of the past 15 years have served as the artistic incubators for some of the most exciting artists of the current generation.

His many awards include a 1981 *Guggenheim Fellowship*, a 1994 *MacArthur Fellowship*, a 2013 *Doris Duke Performing Artist Award*, a 2014 *NEA Jazz Master Award*, honorary doctorates from *Université de Liège* and *New England Conservatory*.



ROScoe MITCHELL

Internationally renowned musician, composer and innovator, he began his distinguished career in the spirited 1960s of Chicago. His role in the resurrection of long neglected woodwind instruments of extreme register, his innovation as a solo woodwind performer and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music for over five decades.

He is a founding member of the world renowned *Art Ensemble of Chicago* and *AACM*. He has recorded 90 albums and has written over 250 compositions. His compositions range from classical to contemporary, from wild and forceful free jazz to ornate chamber music.

Since August 2007, he has held the *Darius Milhaud Chair* at *Mills College*. His improvisations exercise extraordinary discipline and intellectual rigor. He is at once a patient and impulsive improviser, prone to alternating episodes of order and chaos, clarity and complexity.



HENRY THREADGILL

One of the most important composers of jazz history, his music has been performed by many of his long-lasting instrumental ensembles.

He has had commissions from *Carnegie Hall* for “Quintet for Strings and Woodwinds”; *Bang on a Can All-Stars*; a piece “Fly Fliegen Volar” commissioned and premiered at *Salfelden Festival* with *Junge Philharmonie Salzburg Orchestra*, a premiere of the piece “Mc Guffins” with *Zooid* at *Biennale Festival* in Venice to name but a few.

There is a chapter on Henry Threadgill in *And They All Sang* by Pulitzer-winning author and disc jockey Studs Terkel, a book about «forty of the greatest and most deeply human musical figures of our time».

In 2016 his composition “In for a Penny, In for a Pound” was awarded the *Pulitzer Prize for Music* and he realized the masterpiece “Old Locks and Irregular Verbs” with his Ensemble Double-Up. A given project might exploit a particular genre or odd instrumentation, but whatever the slant, it always bears its composer’s inimitable personality.



DON MOYE

Since 1969 he’s the drummer and percussionist of *The Art Ensemble of Chicago* – which celebrated its 50th anniversary in 2019 – with whom he recorded more than 70 albums among the 180 albums of his discography.

He studied music and philosophy at *Wayne State University* in Detroit where in 1966 he’s met the Trio of Roscoe Mitchell, Lester Bowie and Malachi Favors and later Joseph Jarman. Known and recognized for his knowledge and continuing studies of world rhythms and Afro-caribbean music, he continues his research of traditional rhythms of Guinea, Mali, Senegal, Congo, Morocco, Cuba and the Blues, Gospel, Jazz and popular music of the African American Cultural Tradition. He remains committed to the relentless pursuit of the “Pan African Pulse” throughout the “Diaspora” and beyond. With the most recent project *Odyssey & Legacy*, he has created a very playful and free music, but at the same time intensely spiritual. He’s available for workshops and residencies.



NICOLE MITCHELL

Award-winning creative flutist, composer, bandleader and educator, she's perhaps best known for her work as a flutist, having developed a unique improvisational language and having been repeatedly awarded "Top Flutist of the Year" by *Downbeat Magazine Critics Poll* and the *Jazz Journalists Association* (2010-2017).

The former first woman president of Chicago's *Association for the Advancement of Creative Musicians*, she celebrates endless possibility by «creating visionary worlds through music that bridge the familiar with the unknown».

As a composer, she has been commissioned by the *French Ministry of Culture*, the *Chicago Museum of Contemporary Art*, *Art Institute of Chicago*, *The Stone*, *French American Jazz Exchange*, *Chamber Music America* (New Works), *Chicago Jazz Festival*, *International Contemporary Ensemble*, and *Chicago Sinfonietta*. She is a recipient of the *Herb Alpert Award* (2011), *Chicago 3Arts Award* (2011) and *Doris Duke Artist Award* (2012).



ELAINE MITCHENER

She is an experimental vocalist, movement artist and composer, whose work encompasses improvisation, contemporary music theatre and performance art.

Born in East London to Jamaican parents, Elaine studied voice at *Trinity College of Music*, London and with Jacqueline Bremar.

She is a regular vocalist with the ensemble *Apartment House*. She created the role of Hannah/Voice singing with tenor Mark Padmore, in the opera "CAVE", by composer Tansy Davies with libretto by Nick Drake, co-commissioned by the *London Sinfonietta / Royal Opera House* and directed by Lucy Bailey which premiered in June 2018.

She has participated in residencies and symposiums including *Aldeburgh Music* and *Fondazione Claudio Buziol*, Venice and *New Resonances* organised by *Theatrum Mundi*.

While developing her own projects, she continues to work as a collaborative and interpretive singer in contemporary music.



ANTHONY DAVIS

Davis has written outstanding music including seven operas:

- *X, The Life and Times of Malcolm X*, was the first of a new American genre: opera on a contemporary political subject. *X* was released on the *Gramavision* and received a *Grammy Nomination* for “Best Contemporary Classical Composition”;
- *Under the Double Moon*, premiered at *Opera Theatre of St. Louis* in 1989.
- *Tania*, based on the abduction of Patricia Hearst.
- *Amistad*, about an uprising by slaves and their subsequent trial.
- *Wakonda’s Dream* is a tale of a contemporary Native American family and the history that affects them.
- *Lilith* about Adam’s first wife, set in a modern era.
- *The Central Park Five* about the 1989 assault of a jogger in New York’s Central Park and the subsequent conviction of 5 young black men who were ultimately exonerated in 2002. In 1981, Davis formed an ensemble – still existing – called *Episteme*.



MICHAEL FORMANEK

One marker of Formanek’s creativity and versatility is the range of distinguished musicians of several generations he has worked with. While still a teenager in the 1970s, he toured with Tony Williams and Joe Henderson; starting in the ’80s, he played long stints with Stan Getz, Gerry Mulligan, Fred Hersch and Freddie Hubbard.

The bassist has played a pivotal role on New York’s creative jazz scene going back to the ’90s, when he notably led his own *Quintet* and played in Tim Berne’s *Bloodcount*. His principal recording and international touring vehicle has been his acclaimed *Quartet* with Tim Berne, Craig Taborn and Gerald Cleaver, which recorded for ECM “The Rub and Spare Change” and “Small Places” which both earned 5 star rave reviews in *Down Beat*.

He writes compositions of great rhythmic sophistication that unfold in a natural sounding way, challenging music which the players make sound like lyrical free expression. He leads the 18-piece all-star *Ensemble Kolossus*.



MATT MITCHELL

«A pianist of burrowing focus and an indispensable fixture of the contemporary vanguard».

– Nate Chinen, *The New York Times*

He is a pianist and composer interested in the intersections of various strains of acoustic, electric, composed, and improvised new music. He is an anchor member of several significant creative music ensembles which integrate composed and improvised music. He has taught extensively with the Brooklyn-based *School for Improvisational Music*, as well as at the *New School*, *NYU* and *Siena Jazz Workshop*. He is also a 2015 recipient of a *Doris Duke Impact Award* and a 2012 recipient of a *Pew Fellowship* from the *Pew Center for Arts and Heritage*.



AMIRTHA KIDAMBI

She is the composer and bandleader of her quartet *Elder Ones* and vocal quartet *Lines of Light*. She has collaborated and performed with New York luminaries in the experimental and creative music community.

Her debut as a bandleader was met with critical acclaim. She formally trained in classical music, singing works by experimental composers including Robert Ashley and Luigi Nono, but the pull of free jazz and Alice Coltrane drew her toward a different path.

She has been commissioned by the *Jerome Foundation*, receiving the *Emerging Artist Commission* in 2014 and *Artist-in-Residence* in 2018, through *Roulette* in Brooklyn. She was also a resident artist at the *Experimental Media and Performing Arts Center (EMPAC)*, where *Elder Ones* recorded “Holy Science”.



DAVE BURRELL

This distinguished composer-artist is a performing artist of singular stature on the international contemporary music scene. His dynamic compositions with blues and gospel roots recall the tradition of Jelly Roll Morton, James P. Johnson and Duke Ellington, as well as avantgarde composers Thelonious Monk and John Coltrane.

After graduating from *Berklee College of Music* with degrees in composition/arranging and performance in 1965, he moved to New York, where he quickly established himself as one of the most innovative and original pianists, collaborating with the emerging leaders in contemporary jazz. During the last 50 years he has appeared on over 115 recordings, 30 under his own name.

He is renowned for his pivotal recordings with saxophonists Archie Shepp, Pharoah Sanders, Marion Brown, David Murray and other important recordings with *360 Degree Music Experience*, Grachan Moncur III, Sunny Murray, Bob Stewart and William Parker.



MARTY EHRLICH

He has made twenty-five recordings of his compositions for ensembles, ranging in size from duo to jazz orchestra. In 2013 he released “A Trumpet in the Morning”, a large-ensemble recording of 5 long-form compositions. As a multi-instrumentalist passionate about improvisation and interpretation, he has performed with the who’s who of contemporary composers. He appears on more than 100 recordings.

He has performed with *Chicago Symphony Orchestra*, *BBC Symphony Orchestra*, *New York City Opera*, *Chamber Music Society of Lincoln Center*, *Chamber Music Northwest* and other classical ensembles. He has worked with *Jose Limón* and *Bill T. Jones* dance companies, among others. His honors include a *Guggenheim Fellowship* in Composition, *Peter Ivers Visiting Artist Residency* at *Harvard University*, composition grants from *Chamber Music America*, *NEA*, *New York Foundation for the Arts* and “Clarinetist of the Year” from the *Jazz Journalist Association*.



WAYNE HORVITZ

Wayne Horvitz is a composer, pianist and keyboard player (notably with John Zorn's *Naked City*). Commissioned by *Kronos Quartet*, *Brooklyn Academy of Music*, he has received commissioning grants from *Meet the Composer*, *The National Endowment for the Arts*, *The New York State Arts Council*, *The Mary Flagler Carey Trust*, *The Seattle Arts Commission*, *Lila Wallace-Reader's Digest Fund* and *The Fund for U.S. Artists*. He was awarded a *Rockefeller MAP* grant for the creation of a new piece, "Joe Hill", for chamber orchestra and voice.

Horvitz has also composed and produced music for a variety of video, film, television and other multimedia projects, including two projects with director Gus Van Sant, a full length score for PBS's *Chihuly Over Venice*, and two films about the creation of *Seattle's EMP Museum*. His 85-minute score to Charlie Chaplin's film *The Circus*, for two pianos, two clarinets and violin was premiered in 2000 in Oporto.



CHES SMITH

Drummer, percussionist and vibraphonist, Ches Smith writes and performs music in a wide variety of contexts, including solo percussion, experimental rock bands and jazz ensembles. He came up in a scene of punks and metal musicians who were listening to and experimenting with jazz and free improvisation.

He studied philosophy at *University of Oregon* and enrolled in the graduate program at *Mills College* in Oakland at the suggestion of percussionist William Winant. There he studied percussion, improvisation and composition with Winant, Fred Frith, Pauline Oliveros and Alvin Curran. One of Winant's first "assignments" for Ches was to sub in his touring gig at the time, *Mr. Bungle*. He currently performs and records with *Xiu Xiu* and *Secret Chiefs 3*. In addition to Marc Ribot's *Ceramic Dog*, he also leads his own projects *Cong for Brums*, *We All Break*, *These Arches*, *Smith-Taborn-Maneri* and his *Trio* with Jonathan Finlayson and Stephan Crump.



LIBERTY ELLMAN

Guitarist and composer, he has performed and/or recorded with a host of standout creative artists. In 2014 he worked with Jason Moran on “Luanda Kinshasa”, a video installation by visionary filmmaker Stan Douglas. He is perhaps best known for his long tenure in Henry Threadgill’s groundbreaking ensemble, *Zooid*. He has released 4 critically acclaimed albums on his name. His compositional style has been described as «at once highly controlled and recklessly inventive» and on the *Wall Street Journal*: «Ellman, along with his peers, is helping to define post millennial jazz». Voted #1 Rising Star Guitarist in the 2016 *Downbeat Critics Poll*, he was also honored in the 2015 Jazz Times expanded critics poll, as one of the four guitarists of the year alongside Bill Frisell, John Scofield and Julian Lage.



ELLIOTT SHARP

American multi-instrumentalist, composer, and performer he’s a central figure in the avant-garde and experimental music scene in New York City for over 30 years. He has released over 85 recordings ranging from orchestral music to blues, jazz, noise, no wave rock, and techno music. He leads the projects *Carbon and Orchestra Carbon*, *Tectonics*, and *Terraplane* and has pioneered ways of applying fractal geometry, chaos theory, and genetic metaphors to musical composition and interaction. His collaborators have included *Radio-Sinfonie Frankfurt*; pop singer Debbie Harry; *Ensemble Modern*; Qawwali singer Nusrat Fateh Ali Khan; *Kronos String Quartet*. He’s a 2014 *Guggenheim Fellow* and a 2014 Fellow at *Parson’s Center for Transformative Media*. He has created sound-design for interstitials on *The Sundance Channel*, *MTV* and *Bravo networks* and has presented numerous sound installations in art galleries and museums. He is the subject of a new documentary “Doing The Don’t” by filmmaker Bert Shapiro.



MATTHEW SHIPP

After moving to New York in 1984, he quickly became one of the leading lights in the New York jazz scene. He was a sideman in the *David S. Ware Quartet* and also for *Roscoe Mitchell's Note Factory*, before making the decision to concentrate on his own music.

He possesses a unique style on his instrument.

He has recorded a lot of albums but his 2 most enduring relationships have been with two labels: in the 1990s he recorded chamber jazz CDs with *Hatology*, a group of CDs that charted a new course for jazz that, to this day, the jazz world has not realized. In the 2000s he has been curator and director of the label *Thirsty Ear's* "Blue Series" and has also recorded for it.

In this collection of recordings he has generated a whole body of work that is visionary, far reaching and multi-faceted. Matthew Shipp is truly one of the leading lights of a new generation of jazz giants.



LUKE STEWART

He has a strong presence in the national and international improvised music community. He is noted in *Downbeat Magazine* in 2020 as one of «25 most influential jazz artists» of his generation. He was profiled in the *Washington Post* in early 2017 as «holding down the jazz scene» selected as "Best Musical Omnivore" in the *Washington City Paper's* 2017 "Best of DC" chosen as "Jazz Artist of the Year" for 2017 in the *District Now* and in the 2014 People Issue of the *Washington City Paper* as a «Jazz Revolutionary» citing his multi-faceted cultural activities throughout DC. As a solo artist he has been compiling a series of improvisational sound structures for "Upright Bass and Amplifier", utilizing the resonant qualities of the instrument to explore real-time harmonic and melodic possibilities. He holds a BA in International Studies and a BA in Audio Production from *American University*, and an MA in Arts Management and Entrepreneurship from the *New School*.



STEPH RICHARDS

Before the release of her 2018 debut “Fullmoon”, she had steadily established herself as an engaging experimentalist on the scene, recording with pioneering artists ranging Henry Threadgill, Anthony Braxton and John Zorn to David Byrne, Laurie Anderson/Lou Reed and Yoko Ono. Embracing experimental jazz, avant-rock and improvisation, her work is driven by a curiosity of how listeners interact with music and what sensory variables are open to experimentation. Richards’ debut record was hailed as a «bold pronouncement» by the *New York Times* and voted on multiple “Best of 2018” year end lists, including as the “#1 Record of the Year” by *Free Jazz Collective*. An electro-magnetic exploration of trumpet and resonating vibrations, the record also featured the work of pioneering electronic sampler J.A. Dino Deane. *Downbeat* calling her «a virtuoso of nonlinear trumpet playing» and *NextBop* calling the record «mesmerising... fans of avant-garde jazz should definitely give this one a listen». She has performed alongside Kronos Quartet, *International Contemporary Ensemble* as well as in the improvised scene.



JONATHAN FINLAYSON

He has been recognized by the *New York Times* as «an incisive and often surprising trumpeter» who is «fascinated with composition».

Born in 1982 in Berkeley, he began playing the trumpet at the age of 10 in the Oakland public school system.

He is a disciple of the saxophonist/composer/conceptualist Steve Coleman, having joined his band *Five Elements* in 2000 at the age of 18.

He’s widely admired for his ability to tackle cutting-edge musical concepts with aplomb. Finlayson has performed and recorded in groups led by Muhal Richard Abrams, Craig Taborn, Henry Threadgill and played alongside notables such as Von Freeman, Jason Moran and Dafnis Prieto.

He recorded “Moment And The Message” (2013) and “Moving Still” (2016) with his *Jonathan Finlayson & Sicilian Defense* and the recent “3 Times Round” (2018), all on Pi Recordings.



ERIC MINGUS

He is a bit of a polymath when it comes to his music. Trained classically as a vocalist, he sings the blues like nobody's business, improvises with the best of them, and plays a fierce bass. Creates worlds with his words whether he speaks or sings. When famed producer Hal Willner needs that special moment in his multi artist shows, he calls Eric. Hubert Sumlin loved the way he brought "soul" to the blues. When Elliott Sharp wanted a vocalist for his project Terraplane, he knew he was the right voice to bring the contemporary blues to his musical vision. He has a unique sensibility when bringing music to film, and has scored two documentaries on boxing for ESPN. His passion to write and perform poetry was encouraged by the likes of Allen Ginsberg, Jack Micheline and Lou Reed. One of his most recent successes is the creation of his unique take on the "Who's Tommy". Working with Hal Willner, he brought a brilliant reworking of a rock classic to the *Adelaide Arts Festival* (2015).



DUDU KOUATÉ

He was born in Senegal into a family of griots, known for being the conservatives of the African cultural and musical tradition.

Thanks to his being a powerful griot and a master percussionist, since 2017 he has been steadily collaborating with *Art Ensemble of Chicago* of Roscoe Mitchell and Don Moye.

He plays various traditional African instruments and he tries to overcome the territorial boundaries of the populations and to spread the African cultural tradition through tales of fairy tales set to music.

A recognized enhancer of traditional instruments and above all of percussion, he has managed to find their insertion within diversified musical contexts.

He plays Afro-jazz, modern, traditional, world and contemporary music. The constant search for sound (sound of elements) always pushes him towards new and very interesting experiences in the world of music.



GABRIELE MIRABASSI

He studied both modern classical music and jazz improvisation at *Morlacchi Conservatory*, from which he graduated in 1986. At first, he focused on performing modern compositions under the direction of figures like John Cage and Gunther Schuller, among many others. However, in 1992, he cut the jazz-oriented recording “Coloriage” with accordionist Richard Galliano, which helped make a name for him on the European jazz scene. Eventually, he chose to focus solely on jazz; he went on to perform at numerous high-profile jazz events in Europe and beyond. In recent years he has begun to carry out in-depth research on Brazilian and South American popular instrumental music, collaborating among others with Guinga, André Mehmari, Monica Salmaso, Sergio Assad, *Trio Madeira Brasil* and *Orquestra a Base de Sopro* in Curitiba. He formed his own personal trio called *Canto di ebano* which was awarded *Arrigo Polillo Critics Award* as “Best Record of the Year” in *Musica Jazz* “Top Jazz 2008” poll. In 2009 he received a nomination as “Best Jazz Act” at the *Italian Jazz Awards - Luca Flores*.



GABRIELE MITELLI

He studied with the music master Beppe Rusconi, and then continued his studies with Markus Stockhausen in Cologne, Germany. In 2017 he was named the best new Italian talent for the critics of the magazine *Musica Jazz* and in the same year he won the “Air competition” for artistic residencies abroad. His second album “ONG Crash”, published for *Auditorium Parco della Musica* in Rome, is among the best records in the European Jazz Chart. Mitelli presented it in Italy and abroad, also in a quintet with the American saxophonist Ken Vandermark. In 2019 he released two new records: the first one is a solo, for the *We Insist Records*, and the second one in duo with Rob Mazurek, for the label *Clean Feed*. He also presented his new *European Quartet* with Alexander Hawkins, John Edwards and Mark Sanders. In 2021 he started touring all over Italy with his new project *European Galactic Orchestra*, with 12 musicians from all over Europe.



THOMAS SAYERS ELLIS

He is a poet, photographer and band leader. He previously taught as an associate professor at *Case Western Reserve University* in Cleveland, *Bennington College* in Vermont, and also at *Sarah Lawrence College* until 2012. In 1988 he co-founded the *Dark Room Collective* in Cambridge, Massachusetts, an organization that celebrated and gave greater visibility to emerging and established writers of color.

Ellis received his M.F.A. from *Brown University* in 1995. He is known in the poetry community as a literary activist and innovator, whose poems «resist limitations and rigorously embrace wholeness».

He has received fellowships and grants from *Fine Arts Work Center*, *Ohio Arts Council*, *Bread Loaf Writers' Conference*, *Yaddo*, and *MacDowell Colony*.

He is also the author of a chapbook, *The Genuine Negro Hero*, and the chaplet *Song On*. He is the leader and a founding member of the band *Heroes are Gang Leaders*.



O-JANÁ

Duo that brings together singer Ludovica Manzo and electronic musician/pianist Alessandra Bossa, two composers and improvisers with different backgrounds. The combination of these two artists, each charged with spontaneity, curiosity and audacity, is exciting and the result of it is a music which moves from electronics to songwriting to free-improvisation. Although they are always looking for the clear structure and the “song” form, O-Janá’s concerts have a strong free improvisational component where sounds can sometimes evolve into distorted beats and jagged lines. The main characteristic of the duo is to expand boundaries in exploring and experimenting in the field of song composition and free improvisation, working on their own original material. Compositions are characterized by smooth and liquid soundscapes with melodies lying on a mix of prepared piano and electronic sounds while their lyrics are, by turns, funny or poignant or thought-provoking.



CAMILLA BATTAGLIA

Singer and composer born in 1990, has her musical roots in jazz music with which she grew up musically and which she has expanded over the years towards various contaminations.

The encounter with different artists and performing realities led her to the creation of two albums as a composer: “Tomorrow” in 2016 and “EMIT” in 2018, collaborating with international artists from Europe and the States and experimenting in very different contexts: from the jazz big band and orchestra to solo performances and multimedia interactions; from the acoustic sound spectrum to the electroacoustic and pure electronic one.

The project for voice and live electronics “Perpetual Possibility” has been developing since 2019 with the chance to cooperate with the interactive work by light artist Martin Mayer from Berlin.

Traveling, time feeling, poetry and textures in every field have been leading inspirations through the years.



ROSA BRUNELLO

The unexpected sounds, images and scenes that enrich each new production by Rosa always bring the ability to enjoy nature and art.

In 2015 she founded *Los Fermentos*, a project that sees various musicians over the years, but always with the attention to the sound, whether acoustic or electronic, the desire to create a group with a strong identity, an impact sound defined and compact.

After almost two years living between Berlin, Paris and Amsterdam, her third album *Volverse – Live in Trieste*, born from an urgent need of freedom, a need to break down the barriers between composition and free improvisation, written and interplay, in order to freely travel in that space created by the music, to search the creative inspiration. *Shuffle Mode* with *Los Fermentos* is a project that goes beyond the boundaries of genres, whose goal is the interweaving of jazz, rock, dub, electronic and free improvisation, confirming the meaning of a music without boundaries.



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MÔNICA SALMASO

Born in São Paulo in 1971, she has surfaced as one of the best young voices among the new talents of Brasil. Besides her music studies in São Paulo, Mônica has recorded and performed with important Brazilian artists like Edu Lobo, Eduardo Gudin, José Miguel Wisnik, Guinga, Nana Vasconcelos.

In 1999, Monica Salmaso won the *Eldorado Prize* for best singer in Brazil among 1.200 contestants, all over Brazil.

In 2004, she took an important part as a singer in the movie "Vinicius" about the life and work of Vinicius de Moraes, directed by Miguel Faria Jr. She took part in the album recorded by Chico Buarque, "Carioca", singing the song *Imagina* composed by Chico Buarque and Tom Jobim.

In 2011, she released "Alma Lírica Brasileira" for which was awarded as the "best singer" at the *Prêmio da Música Brasileira*. In 2012 recorded and released her DVD "Alma Lírica Brasileira", winner of *Prêmio da Música Brasileira*.

«She has the best voice I have ever heard in recent years» - Edu Lobo.



YAMANDU COSTA

7-string guitar virtuoso, composer and arranger, he has created his very particular style of compositions, somewhere between the typical music from the south of Brazil, choro and samba with virtuosic passages, high tempo and yet very delicate and melodious pieces.

For the audience his music is somewhere between breathtaking, accompanied by Yamandu's way of melting with his instrument and being one for the duration of the concert. He is embracing the range of root Latin American music with a clear basis on Southbrazilian swing.

He fills with joy the most selected audience since his impressive performance shows the deep intimacy between him and his guitar.

He fully deserves his beautiful name which in "*tupi-guarani*", the native language of Brazilian Indians, means "the precursor of the waters of the world".

He appeared in Mika Kaurismäki's 2005 documentary film "Brasileirinho".



EGBERTO GISMONTI

From the Amazon Indians' batuque to the Carioca samba and choro, through the Northeastern frevo, baião, and forró, he captures the true essence of the Brazilian soul in a way that is primitive, yet sophisticated, and reflects it through his personal vision, elaborated by years of classic training and literacy in a wealth of musical languages in which jazz plays a significant role.

Trying to transpose the piano's polyphonic quality for the guitar, he ended several years later with three custom-made instruments and a personally developed two-hand technique. He became a pupil of the great masters Jean Barraqué (a disciple of Anton Webern) and Nadia Boulanger, a former consultant to Igor Stravinsky. The additional importance of these two icons upon Gismonti's career was to stress the unique richness of his country's background and to urge him to pursue a singular expression rooted in the cabocla and mestiça tradition.

In 2022 he will play duo with accordionist Richard Galliano.

JOÃO BOSCO

João Bosco is a noted Brazilian singer-songwriter with a distinctive style as a guitarist.

Born in 1946, in Minas Gerais, when he moved to Rio de Janeiro, where his songs were also recorded by Elis Regina and were a success.

He soon became admired as a versatile vocalist and a dynamic performer. He has been noted for "his singular fusion of Arab culture, Afro-American music and Brazilian styles bossa nova", influenced by American jazz.

In the 70s he established his reputation in *Música Popular Brasileira* alongside collaborator lyricist Aldir Blanc.

In the early 90s, he toured in US, and he has become increasingly popular internationally, regularly performing at the prestigious *Montreux Jazz Festival*.

Despite his growing popularity outside of his homeland, he remains thoroughly attached to Brazil to the point of never leaving it for extended periods.



SIBA

Since his first contacts with the traditions of the *Northern Forest*, he began a long history of learning and collaboration, exercising over the years the fundamentals of rhythmic, poetry to become one of the leading masters of the new generation of Maracatu and Cirandeiros. As the band leader of *Mestre Ambrósio* he developed an innovative and unique style, which the dialogue between the traditional and the contemporary. After living in São Paulo for 7 years, Siba returned to Pernambuco in 2002 to start *Fuloresta*, a group of traditional musicians. The album “Avante” (2012) is more electric sound. In “De Baile Solto” (2015), he takes the rhythms of Pernambuco street music as a central element of his work. His lyrics is about the unprivileged position that the Baque Solto Maracatu occupies in the Brazilian cultural scene to develop a poetic and musical discourse risking a watchful eye for what is around you, cradling rhyming political tone and extrapolating the local context. His last album is “Coruja Muda” (2019).



JAQUES MORELENBAUM

Cellist, composer, arranger and producer, he collaborated for several artists from the world scene, as Sting, David Byrne, Henri Salvador, Ryuichi Sakamoto, Mariza, Omar Sosa, Gal Costa, Egberto Gismonti, Caetano Veloso (15 albums) and Gilberto Gil with “Concerto de cordas e máquina de ritmo”, among others. From Heitor Villa Lobos, the cello has become one of the musical icons of Brazil. It's sweet and romantic timbre the similarity of its sound with the human voice, made this instrument, originally European, take on a very Brazilian identity. The cello has been loved and used as a way of very particular and peculiar expression by the greats Brazilian composers. He released in 2014 “Jaques Morelenbaum e o CelloSam3aTrio – Saudades do Futuro – Futuro da Saudade” mixing Jobim with other fundamental composers of the Brazilian Music, such as Caetano Veloso and Chico Buarque. Jaques will present new authorial compositions, which he has just recorded on his new album.



HERMETO PASCOAL

He was a child musical prodigy. His voracious musical appetite was already careening as he began learning to play almost any instrument he came across: piano, bass, reeds, everything.

In 1970, Airto Moreira invited him to the United States to record an album. Antonio Carlos Jobim, Duke Pearson and Flora Purim also sent him plane tickets. He also recorded with the great Miles Davis, and contributed two songs to the trumpeter's acclaimed 1970 album "Live Evil": "Igrejinha" and "Nem Um Talvez".

While in North America, the multi-instrumentalist drew raves both for his extraordinary improvisational abilities in concert and for his idiosyncratic and original compositions. His material was recorded by such diverse artists as Gil Evans and the *Berlin Symphony*.

Hermeto's songs explore choro, frevo, maxixe, baião, jazz and many other forms, mixing them freely and in unusual combinations. Individual songs often have multiple rhythms.



ARRIGO BARNABÉ

Leading figure of the *Vanguarda Paulista* movement (urban classically trained musicians of the city of São Paulo) since late seventies, he is an internationally awarded composer/arranger with an expressive contribution to Brazilian music.

In accordance with his principles of composition, he mixes dissonant harmonies with creative dodecaphonic and atonal melodies and the strongest, heaviest Brazilian grooves. His releases have an unsurpassed energy transforming samba in its most advanced version to date.

His records "Clara Crocodilo" (1979) and "Tubarões Voadores" (1983) are considered amongst the most important in MPB history. Author of a vast and varied opus comprising operas, movie scores, orchestral works, samba and even pop music, he is experiencing a period of exceptional renovation that is giving exciting results.

He hosts *Supertônicas* at Rádio Cultura in São Paulo, one of the best radio show in the world.