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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 Saalfelden 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

He is since 1969 the drummer and percussionist of The Art Ensemble of Chicago – which is celebrating its 50th anniversary (1969-2019) – with whom he recorded more than 70 CDs among the 180 CDs of his discography. Born in in 1946 in a music loving family, he studied music and philosophy at Wayne State University in Detroit where in 1966 he first heard the Trio of Roscoe Mitchell, Lester Bowie and Malachi Favors and later Joseph Jarman who went on to become. Knowned 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.
ART ENSEMBLE OF CHICAGO

AEoC is a musical entity that evolved from founder Roscoe Mitchell’s musical vision, explorations and adventurous collaborations in Chicago of the early and mid sixties. AEoC is renowned for its integration of musical styles that span the history of jazz and multi instrumental group improvisations. Their musical universe is enhanced by the creative use of unique sounds and little percussion instruments, traditional hand and stick drums, whistles, horns, bells, chimes, vibes, marimba, gongs of all sizes and an array of homemade and found sound objects. They serve each individual musician as an extension of his own personality on his principal instrument as saxophones, flutes, trumpet and flugelhorn, double bass and drum set.

The group has released more than 70 live performances, videos and DVDs on a variety of labels. The willingness to support each member’s individual musical interests and personal goals continues to contribute to this group’s amazing longevity.

JAMES BRANDON LEWIS

He is a critically acclaimed saxophonist, composer, recording artist and educator. He has received accolades from New York Times, Q Magazine and cultural tastemakers such as Ebony Magazine, who hailed him as one of the “7 young players to watch” in today’s scene.

He has been endorsed by jazz legend saxophonist Sonny Rollins on Jazz Magazine: “promising young player with the potential to do great things having listened to the elders”.

New York Times had this to say about him: “a jazz saxophonist in his 30’s, raw toned but measured, doesn’t sound steeped in current jazz academy values. There’s an independence about him”.

He leads numerous ensembles and is the co-founder of Poetry Music Ensemble Heroes Are Gang Leaders.

He attended Howard University and holds an MFA from California Institute of the Arts.
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”;
- **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*. 
An accomplished poet, painter and performance artist, he has exhibited a number of his unique painted-sticks at the Montclair Art Museum, but it's his extraordinary talents as composer, saxophonist and flautist that have brought him world-renown. Whether composing major commissioned works for Brooklyn Philharmonic; creating chamber pieces for Arditti String Quartet; arranging for Björk, rocker Lou Reed and rap group A Tribe Called Quest; collaborating with poet Amiri Baraka; sharing the stage with hip-hop artists Mos Def and Me'shell Ndegeocello; or leading his own Quartet, Big Band and he was co-founder of the internationally acclaimed co-operative ensembles World Saxophone Quartet and Trio 3.

Lake is not only able to thrive in all of these environments, but does so without distorting or diluting his own remarkable artistic identity. Part of this is due to his experience with the Black Artists Group. He continues to collaborate with many notable choreographers, poets and a veritable who's who of the progressive jazz scene of the last five decades.

Born in 1940 in Cape Town, he has been a member of several notable bands, including The Blue Notes with Chris McGregor, Johnny Dyani, Nikele Moyake, Mongezi Feza and Dudu Pukwana.

He emigrated to Europe with them in 1964, eventually settling in London, where he formed part of a South African exile community that made an important contribution to the “British Jazz”. He was a member of the Brotherhood of Breath, a big band comprising several South African exiles and leading musicians of the British free jazz scene in the 1970s and is the founder of Viva la Black and The Dedication Orchestra. In the early 1970s, Moholo was also a member of the afro-rock band Assagaia.

Moholo returned to South Africa in 2005 and now goes under the name Louis Moholo-Moholo because the name is more ethnically authentic.
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.

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 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.* 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.

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 was awarded a Rockefeller MAP grant for the creation of a new piece, “Joe Hill”, for chamber orchestra and voice.

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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.

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.
SATOKO FUJII

A truly global artist, she splits her time between Berlin and Japan and tours internationally leading several ensembles. As an improviser, Fujii is equally wide-ranging and virtuosic. In her solos, explosive free jazz energy mingle with delicate melodicism and a broad palette of timbre and textures.

She has been an innovative bandleader and soloist, a tireless seeker of new sounds and a prolific recording artist in ensembles ranging from duos to big bands. She has showcased her astonishing range and ability on nearly 70 CDs as leader or co-leader in less than 20 years.

She has been engaged in many collaborative duo projects. With violinist Carla Kihlstedt, she has made two CDs, including “Minamo”. She has also released “Under the Water”, a limited edition duo recording with pianist Myra Melford. Fujii tirelessly continues to explore the possibilities and to expand the parameters of the many groups she has established over the years.

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.
ANNA WEBBER

She’s a New York-based composer, flutist, saxophonist and composer whose interests and work live the overlap between avant-garde jazz and new classical music (“Guggenheim Fellow” in 2018).

Called “one of the most exciting new arrivals on the New York avant-garde jazz scene” by Peter Margasak, presents a compelling septet which released its premiere album, entitled “Clockwise”, on Pi Recordings in early 2019. The ensemble features many of the most interesting improvisors currently working in Brooklyn’s creative avant-garde jazz scene.

The music of “Clockwise” is conceived of as a loose homage to various works for percussion from the 20th century. She analyzed and examined the percussion music of composers such as Varèse, Xenakis, Babbitt, Cage and Feldman and through that found the seeds which would bring the music for this septet to life. This ensemble integrates complexly notated music with improvisation in a way which feels natural despite its underlying rigor, creating music that connects with listeners on both an intellectual and visceral level.

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.
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”.

The repertoire of Trio Madeira Brasil includes the classic as well as the eclectic, representing the best of Choro. In 2004, they made “Brasileirinho”, a film about Choro by Finnish director Mika Kaurismäki, presented at the Berlin Film Festival. In 2006 and 2009 the “Brasileirinho Live project” toured in Europe with special guests such as Yamandu Costa, Silverio Pontes, Beto Cazes and Gabriele Mirabassi.

“Trio Madeira Brasil is a giant step in the history of Brazilian Music”.

Davis Hepner (Guitar Player Magazine)
EGBERTO GISMONTI

He is world-renowned as a multi-instrumentalist and composer. 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.

JOÃO BOSCO

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

Born in Recife, 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. At the same time, as the band leader of Mestre Ambrósio he developed an innovative and unique musical 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 from Nazaré da Mata. Launched in 2012, “Avante”, 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 that served him as a starting point.

FILARMÔNICA DE PASÁRGADA

Filarmônica de Pasárgada is a Brazilian band founded in 2008 at São Paulo University by the composer Marcelo Segreto. The group combines experimental music and traditional Brazilian popular music and uses orchestral instruments and electronic effects.

The band has released 3 albums:
- O hábito da força (2012), had special guest appearances by Ná Ozzetti and Luiz Tatit.

The band participated in Tom Zé’s releases Tribunal do Feicebuqui (2013) and in Vira Lata na Via Láctea (2014) for which Marcelo Segreto made some compositions and the arrangement for “Pequena suburbana” (Caetano Veloso / Tom Zé).
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.

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.