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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.

Drawing upon a disparate mix of influences from John Coltrane to Karlheinz Stockhausen to Native American music, he has created a unique musical system that celebrates the concept of global creativity and our shared humanity.

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

His many accolades include a 1981 *Guggenheim Fellowship*, a 1994 *MacArthur Fellowship*, a 2013 *Doris Duke Performing Artist Award* and a 2014 *NEA Jazz Master Award*.



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 jazz composer of last 40 years, 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 *Zooïd* 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.



WADADA LEO SMITH

Trumpeter and multi-instrumentalist, composer and improviser Wadada Leo Smith has been active in creative contemporary music for over forty years.

In 1967, he became a member of the AACM of Chicago and co-founded the *Creative Construction Company*.

In 1971, he formed his own label, *Kabell*.

In the 1970s, Smith studied ethnomusicology at *Wesleyan University*. From 1993 to 2014 he taught at *CalArts*.

In addition to trumpet and flugelhorn, Smith plays several world music instruments, including the koto, kalimba, and atenteben (Ghanaian bamboo flute).

He has also taught courses in instrument making. His compositions often use a graphic notation system he calls “Ankhrasmaton”, which he developed in 1970. He has been one of three finalists for the 2013 *Pulitzer Prize for Music* for the internationally acclaimed album “Ten Freedom Summers”.

In 2008, he and his *Golden Quartet* released a DVD entitled “Freedom Now”.



## 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 reknowned 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 home made 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 six 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. A recording was released on *Koch* label and *Musikwerkstaat Wien* presented its European premiere.
  - *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* had its premiere at *Conrad Prebys Music Center*. The story is about Adam’s first wife, set in a modern era.
- 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*.



OLIVER LAKE

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 cooperative 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.



ERNEST DAWKINS

Ernest Dawkins has recorded 12 CDs and he is the founder and leader of his own groups *New Horizons Ensemble* and *Chicago Twelve*.

Dawkins was named "Chicagooan of the Year" twice by the *Chicago Tribune*. He received a *Meet the Composers Round VII New Residencies* grant in 2000 and has been awarded *State of Illinois Governors Fellowship* award twice. In 2008, he received a *Governor's International Grant*. He has created commissioned works for *Black Metropolis Research Consortium*, *Sons d'Hiver Festival*, *Banliues Bleues Festival*, *Jazz Institute of Chicago* and *King Arts Complex*.

He is an active member in the local arts community and the former Chairman of *Association for the Advancement of Creative Musicians*.

With *Chicago Twelve* he recorded 3 masterpieces: "A Black Op'era, dedicated to Chairman Fred Hampton"; "Un-Till Emmett Till" and "Memory in the Center – Homage to Nelson Mandela".



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 a 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 *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.



ALEXANDER HAWKINS

Composer, pianist, organist and bandleader who is «unlike anything else in modern creative music». His own highly distinctive sound world is forged through the search to reconcile both his love of free improvisation and profound fascination with composition and structure.

In 2012, he was chosen as a member of the first edition of *London Symphony Orchestra’s* “Soundhub”.

He also received a major BBC commission for a fifty minute composition: “One Tree Found”. Of the work, *The Arts Desk* wrote that «it’s difficult to think of an experimental, contemporary piece more suffused with the ecstasy of musical revelation». His writing for his own regular groups has been said to represent «a fundamental reassertion of composition within improvised music». He has been noted in recent years for his performances in the bands of legendary South African drummer, Louis Moholo-Moholo. A duo album, “Keep Your Heart Straight”, was released on the *Ogun* label.



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.

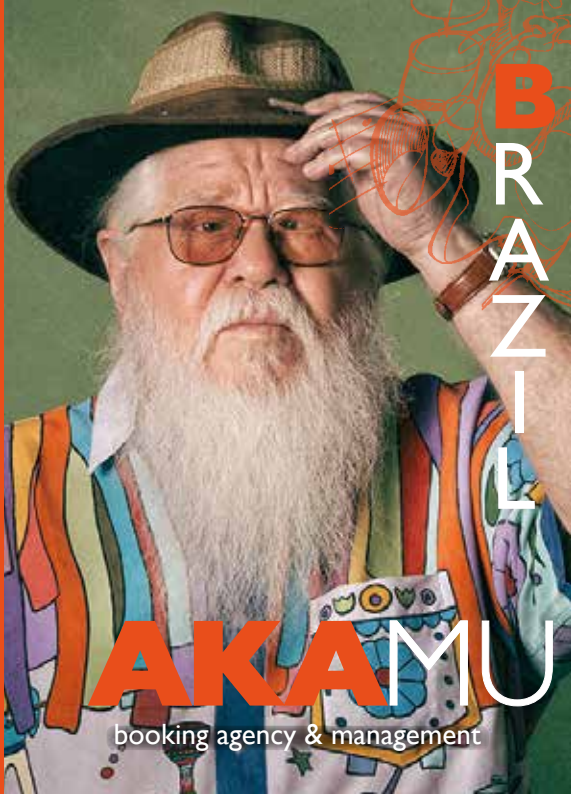


SATOKO FUJII

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 mingles 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.



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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.



## VIRGÍNIA RODRIGUES

Virgínia Rodrigues was an aspiring actress and singer when she caught the ear of Brazilian singer/songwriter Caetano Veloso: «To hear this song in the celestial voice that came out of the plump body of a robust black woman moved me greatly. Her voice transcends the distinction between erudite and popular. I was deeply impressed with her unique timbre and her profound sensibility».

“Mares Profundos” – released in 2004 on *Deutsche Grammophon* – features eleven African-sambas composed between 1962 and 1966 by Baden Powell and Vinícius de Moraes.

“Recomeço”, was released in 2008 and features poetry by Chico Buarque.

Former U.S. president Bill Clinton once said that she was the singer who he liked best in the world and mentioned her in his memoir “My Life”.

“Mama Kalunga” has a strong relationship with her African heritage and resonance of black diaspora. The album travels through the several meanings of this force (Kalunga) close related to Bantu civilizations of Africa.



## ANELIS ASSUMPTÃO

Anelis Assumpção is a Brazilian singer-songwriter who mashes Brazilian and rhythms such as dub, reggae, afrobeat in her music. She is the daughter of Itamar Assumpção, an iconic figure in Brazilian music and a songwriter and singer vital to São Paulo’s alternative music scene of the ‘70s and ‘80s. Her debut album, “Sou Suspeita, Estou Sujeita, Não Sou Santa” (2011), released both in CD and LP, has received positive reviews and brought her to the main stages of Brazil and Portugal.

In 2014 she released a new album, “Anelis Assumpção e os Amigos Imaginários”, which was an instant success with hundreds of thousands of plays on streaming platforms within the first month of release. The album was mixed by New York dub master Victor Rice and includes special guests such as Ceu, Kiko Dinucci and other musicians that shape São Paulo’s new music scene. She sings in English, Portuguese and Spanish, mostly about her urban life in a megalopolis like São Paulo. Anelis Assumpção has received the *Deezer Prize* for best New Artist in 2014.



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.



HAMILTON DE HOLANDA

Virtuosic, brilliant and unique - those are some of the adjectives used to describe this musician, who sets world audiences ablaze, developing a career studded with awards. In the US, the press soon dubbed him the Jimi Hendrix of bandolim. His phrasing, the extra strings and his powerful sound, combined to the speed of the solo passages and improvisations, are inspiring a new generation and a new sound. His trajectory includes the double *Best Instrumentalist Awards*, in the two categories of academic music and popular music. Such figures as Ivan Lins, Hermeto Pascoal, Maria Bethânia, Djavan and João Bosco consider him as "one of the best musicians in the world".

In 2007, he was nominated for the *Latin Grammy* for the Best Instrumental recording for "Brasilianos".

With a splendid technique and absolute Brazilian-ness, on-stage or in the studio, Hamilton combines dazzling playing and performance filled with emotion.

He is utterly versatile, and feels at ease in any type of line-up: solo, with an orchestra, duet, power trio etc.



MILTON NASCIMENTO

Undeniably one of Brazil's greatest stars, he is the man whose transformative early work fusing Africanized jazz with Latino-American folk allowed an entire generation of artists to free themselves from the Bossa Nova. An excellent guitarist, a singer with an astonishing tonal range and a prolific composer, he is also one of those performers whose concerts remain forever etched in the memory.

He has sung with friends, like Wayne Shorter, Elis Regina, Peter Gabriel, Tom Jobim, Herbie Hancock, Jon Anderson, James Taylor, Mercedes Sosa and many others.

In Paris, the then president François Mitterrand postponed the reopening of the *Louvre* so he could attend Milton's concert at *La Villette*. In Los Angeles, he had his name registered at the *Royce Hall*, where Albert Einstein presented his *Relativity Theory*. He received the *Keys to New York City*; was dubbed *Chevalier des Arts et des Lettres* by France. He granted five *Grammy Awards* and set his name several times in the top hits lists of *Down Beat* and *Billboard*.



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*".





## RÔMULO FRÓES

Singer and songwriter, Rômulo released seven successful albums under his name. A central figure in independent scene of São Paulo, he is active part of highly acclaimed band *Passo Torto* with Kiko Dinucci, Rodrigo Campos and Marcelo Cabral. He is undoubtedly one of the most interesting authors of his generation, blending tradition with avantgarde elements in a very natural way.



## SIBA

Born in Recife, he became one of the masters of the new generation of Maracatu and Cirandeiros with his band *Mestre Ambrósio*. In 2002, he created *Fuloresta*, a group of traditional musicians. In 2012, he launched the first album on his name, “Avante” with a more electric sound. In 2015, he released “De Baile Solto”. Siba’s lyrics develop a poetic and musical discourse risking a watchful eye for what is around you and cradling rhyming political tone.



## FILARMÔNICA DE PASÁRGADA

This band – founded in 2008 at *São Paulo University* by the composer Marcelo Segreto – combines experimental music and traditional Brazilian popular music and uses orchestral instruments and electronic effects. The band participated in Tom Zé’s “Tribunal do Feicebuqui” (2013) and “Vira Lata na Via Láctea” (2014), for which Marcelo Segreto contributed some compositions and the arrangement for “Pequena suburbana” (Caetano Veloso / Tom Zé).



## TETÊ ESPÍNDOLA

Experimental singer/songwriter, she has been praised by vanguard critics, musicians and intellectuals. Characterized by ecological concerns, her performances utilize elements of both acoustic and electronic settings. In 1990, together with Arnaldo Black, Espíndola won a one-year scholarship from the *Vitae Foundation* with a composition based on the singing of the Amazonian birds, using only her voice as an instrument. This research was made available in the album “Ouvir”.