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Ottobre 2015





ANTHONY BRAXTON

Composer and philosopher he has released well over 100 albums. He studied philosophy at *Roosevelt University*. He has taught at *Mills College* and from the 1990s to 2014 was Professor of Music at *Wesleyan University*, teaching music composition, music history and improvisation. He was granted a *MacArthur Foundation* “genius grant”. He was named a 2014 *National Endowment for the Arts Jazz Master*.

He likes to refer his works as “creative music”.

Braxton has released an increasing number of works for large-scale orchestras, including opera cycles.

Braxton’s music combines an ecstatic, primal vigor with highly theoretical and mystically influenced systems. He is the author of multiple volumes explaining his theories and pieces.

While his compositions and improvisations can be characterized as avant-garde, many of his pieces have a swing feel and rhythmic angularity.



ROScoe MITCHELL

Internationally renowned musician, composer and innovator, 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 improvisation 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 *Saalfelden Festival* with *Junge Philharmonie Salzburg Orchestra*, a premier 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».

His art transcends stylistic boundaries. His current group *Zooid* has a more exotic and classical feel that better represents his elegant eccentricity.

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 *Cal Arts*.

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

He has also teaches courses in instrument making. His compositions often use a graphic notation system he calls “Ankhrasmaton”, which he developed in 1970. He was 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”.



MUHAL RICHARD ABRAMS

World renowned pianist and composer has been in the forefront of the contemporary music scene for well over fifty years. Co-founder of AACM, he was the first recipient of the grand international jazz award, *The JazzPar Prize*. He was presented with a proclamation by Richard Daley, Mayor of the *City of Chicago*, declaring April 11, 1999 as *Muhali Richard Abrams Day* in Chicago.

Selected to be a *USA Prudential Fellow* by *US Artist*.

Inducted into *Down Beat* "Jazz Hall of Fame".

Chosen by *National Endowment for the Arts* to be a *NEA Jazz Master*. He received the degree of *Doctor of Music*, honoris causa, from *Columbia University*, New York City. Also, *Mid-Atlantic Arts Foundation* presented him with *BNY Mellon Jazz Living Legacy Award* at *The Kennedy Center*. His compositions have been performed by *Kronos Quartet* at *Carnegie Recital Hall*; by Ursula Oppens and Frederic Rzewski for *Music at the Crossroads*; and by the *Janacek Philharmonic Orchestra*, in Ostrava.



TAYLOR HO BYNUM

Taylor Ho Bynum is a composer, cornet player, bandleader and interdisciplinary collaborator with dancers and filmmakers. He is also an educator who has led the *Northeastern University Jazz Ensembles*.

Critics have called him «a singular and thrilling artist» (*All About Jazz*), «a major force on the outward-bound side of the jazz continuum» (*The Boston Globe*) and «a provocateur in the guise of a consensus builder» (*The New York Times*).

He currently leads his Sextet and 7-tette and works with many collective ensembles including a duo with drummer Tomas Fujiwara, the improv trio *Book of Three*, the collaborative *Convergence Quartet* and the trans-idiomatic little big band *Positive Catastrophe*.

Recent awards include a 2013 "Performing Arts Grant" from *Creative Capital* and a 2013 "Artist Fellowship in Music Composition" from *Connecticut Office of the Arts*.



STEVE LEHMAN

Described as «one of the transforming figures of early 21st century jazz», by *The Guardian*, he is a composer, performer and educator who works across a broad spectrum of experimental musical idioms. His recent “Mise en Abîme” was called “#1 Jazz Album of the year” by *NPR Music* and *The Los Angeles Times*. And his previous “Travail, Transformation & Flow”, was chosen as “#1 Jazz Album of the year” by *The New York Times*. The recipient of *Guggenheim Fellowship* and *Doris Duke Artist Award*, he is an alto saxophonist who has performed and recorded with his own ensembles and with those led by Anthony Braxton, Jason Moran, Me’shell Ndegeocello and High Priest of *Anti-Pop Consortium*, among others.

He received his B.A. and M.A. in Composition from *Wesleyan University* where he studied under Anthony Braxton, Jay Hoggard and Alvin Lucier, while working with Jackie McLean at the *Hartt School of Music*. He received his doctorate with distinction in Music Composition from *Columbia University*, where his teachers included Tristan Murail and George Lewis.



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.



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.



LOUIS MOHOLO-MOHOLO

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 "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 *Assagai*.

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



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.

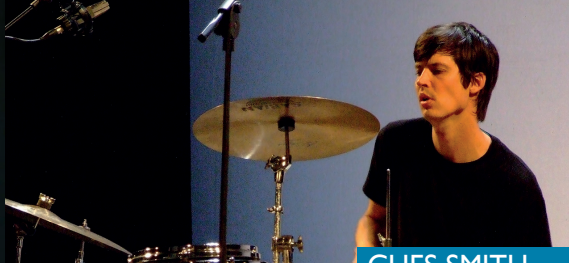
He has performed with *Chicago Symphony Orchestra*, *BBC Symphony Orchestra*, *New York City Opera*, *Chamber Music Society of Lincoln Center*, *Chamber Music Northwest* and other classical ensembles. He has worked with *Jose Limón* and *Bill T. Jones* dance companies, among others. His honors include 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 *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.



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.



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TOM ZÉ

Songwriter, multi-instrumentalist and composer who was influential in the *Tropicália* movement of 1960s Brazil. After the peak of the *Tropicália* period, Zé went into relative obscurity: it was only in the 1990s, when the musician and label head David Byrne discovered an album recorded by Zé many years earlier, that he returned to performing and releasing new material.

Remaining true to the experimental and Dada impulses of *Tropicália*, Zé has been noted for both his unorthodox approach to melody and instrumentation, employing various objects as instruments such as the typewriter.

He has collaborated with many of the concrete poets of São Paulo, including Augusto de Campos and employed concrete techniques in his lyrics.

He has been praised by avantgarde composers for his use of dissonance, polytonality and unusual time signatures.

Last album “*Vira Lata na Via Láctea*” (2014) included great guests as Caetano Veloso, Milton Nascimento and the young brilliant Criolo, Kiko Dinucci and Rodrigo Campos.



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.

He uses principles of composition, mixing dissonant harmonies with creative dodecaphonic and atonal melodies and the strongest, heaviest Brazilian grooves, his releases had an unsurpassed energy to transform 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 one of the best radio show in the world called *Supertônicas* at Rádio Cultura in São Paulo.



JARDS MACALÉ

Jards Macalé is an original creator who has enriched the Brazilian musical scene since 1964, when Elizeth Cardoso recorded his “Meu Mundo é Seu”. His iconoclastic personality has had him held as *maldito*, but he reached maturity despising labels and creating good music with very intelligent lyrics and his critical attitude.

After 50-year career, he has always been linked to the main names in the cultural vanguard and he moves freely in the various spheres of art and music. He is a magnificent poet, filmmaker and artist. Exquisite guitarist, formed in the best tradition of popular and classical music, he reaffirms his importance as a musician, composer and performer. With reissued and remastered discs, he is conquering new generations interested in the best of Brazilian musical culture. Currently, he follows his schedule of concerts across Brazil, accompanied by the band *Let's Play That*. In 2010, Marco Abujamra and João Pimentel reviewed 40 years of this controversial figure in their documentary “Jards Macalé, um Morcego na Porta Principal”.



NANÁ VASCONCELOS

He is a one of the cluster of endlessly inventive Brazilian and jazz percussionist-vocalist who were changing the direction and sounds of Brazilian jazz in the post-Bossa Nova. He is an especially inventive virtuoso of the berimbau and he is also adept at the odd-numbered meters as 5/4 or 7/4. He worked on the tracks of the films “Desperately Seeking Susan”; “Down By Law” by Jim Jarmusch; “Amazon” by Miika Kaurismäki. He has been involved with the Brazilian music scene as guest appearances on albums by Milton Nascimento, Caetano Veloso, Marisa Monte among others.

He was “Best Percussionist Of The Year” by the *Down Beat Critics Poll* for seven consecutive years, from 1984 to 1990. In 2010, he released “Sinfonia & Batuques”, experiencing rhythmic cells made in the water, among other inventions. The album won a *Latin Grammy*. He conceived the “ABC project” of *Arts Flower Mangue*, work with underprivileged children. A life path that in 2010, he released exudes musical virtuosity and personal integrity in all it does and touches.



TRIO MADEIRA BRASIL

Trio Madeira Brasil is an exceptional group from Rio de Janeiro, formed by three virtuosi with great musical sensitivity. Ronaldo do Bandolim, Zé Paulo Becker and Marcello Gonçalves produce – through a Brazilian view – beautiful arrangements of a rich and varied repertoire.

Ivan Lins

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*)



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 select 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”.



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.

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