



From COP-26 in Glasgow, Scotland, November 4 – 12, 2021

November 12, 2021

7:00pm GMT

Music 4 Climate Justice – From the Ancient to the Future

- I. Roots
- II. Travel Through Time and Space, Past to Present
- III. Travel Through Time and Space, Present to Future
- IV. Music and Mysticism, Inner and Outer Space
- V. Global Walkabout 1
- VI. Global Walkabout 2
- VII. Global Walkabout 3
- VIII. Global Walkabout 4
- IX. Global Walkabout 5
- X. Global Walkabout 6
- XI. Ecomusicology
- XII. Rhythm and Song
- XIII. Reflections
- XIV. Credits and Acknowledgements



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Amos Roach

Amos Roach is a Wiradjuri/ Gunditj Mara man who is a musician and dancer. Amos Roach's music presents a narrative of healing, told with song and dance. His voice travels between the Desert, the Riverland and the Saltwater to the city like smoke from a fire.

Amos is a cultural practitioner. Traditional First Nations culture informs the fundamentals of his craft. His music is part of the song-line that connects people and Country. Everything Amos does is music. If he is not playing an instrument, he is listening and exploring new sounds. Australian Gypsy Reggae imagines a fusion of Australian traditional and modern indigenous music, founded in rhythm and the Didgeridoo with Flamenco influenced Rap music, ballads and Rock that shakes the ground and compels us to dance.

A lilt of smoke, the Riverland echoes and we can feel the sand and salt water rushing through the veins of Amos's voice as he carries the song lines from the desert to our ears.

<http://frl2018.bilyana.com>



Sol y Canto

Sol y Canto is the award winning Pan-Latin ensemble led by Puerto Rican/Argentine singer and bongo player Rosi Amador and New Mexican guitarist and composer Brian Amador. Featuring Rosi's crystalline voice and Brian's lush Spanish guitar and inventive compositions, Sol y Canto is known for making their music accessible to Spanish- and non-Spanish speaking audiences of all ages. Rosi and Brian are often joined by their daughter Alisa Amador, whose powerful songs and gorgeous, supple voice have launched her onto the Boston singer-songwriter scene. On occasion the group is accompanied by virtuoso musicians from Latin America and the U.S.

Sol y Canto's original songs are distinguished by poetic, often quirky lyrics set in a framework of varied musical styles with surprising twists. They can make you dance, laugh, cry and sigh all in one concert. Their arrangements of classic and contemporary Latin tunes are always fresh and original.

Since 1994, Sol y Canto has brought audiences to their feet from the Kennedy Center to the California World Music Festival, Boston's Symphony Hall, Puerto Rico's Museo de Arte and the Philadelphia Museum of Art, as well as countless club shows and house concerts. The Boston Globe hails them as "sublime ambassadors of the Pan-Latin tradition". Music critic Norman Weinstein of the Christian Science Monitor and Boston Phoenix observes:

"Every Sol y Canto album is a demonstration of what the poet Federico García Lorca identified as deep song. Always they evoke the sensual splendor of simply being vitally, vividly alive in a magical and mysterious universe. Brian Amador is a Spanish modernist poet in the guise of a musician...Together, Rosi and Brian Amador create a musical marriage made in heaven."

<https://www.solycanto.com>



Joseph Armanetti

"I was blown away when I first heard Joe perform Last Stand. I likened its passionate poetry to the gut-wrenching songs that captivated me during various Grassy Hill Kerrville (Texas) New Folk Competitions. I identified with the "call to action" urgency of its message.

Joe's music ranges from a "country rock" tempo as in Wild Card to beautiful, mellow, sweet sounds, as in Dad's Keys. His music sometimes brings tears to my eyes. His "pure fun and



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excitement” compositions compel me to dance (in body or imagination) to my heart’s desire! Joe’s presence and presentation often remind me of the exhilarating energy and versatility of Garth Brooks.” -- Linda Pauline Chatalian

<https://www.joearmanettimusic.com>



Donald & Anicet Heller

The Hurdy-Gurdy Band was formed in 1979 when Donald Heller (NY, USA) travelled to Budapest, Hungary and married Anicét Mikolai. Since then, they have performed throughout Europe, Canada and the United States. In 2000 they were joined by their sons, Gaspar (spinnet) and Julien (violin).

From the very beginning, The Hurdy-Gurdy Band has been as concerned with traditional performances that combine music and theater.

Using techniques inspired by the Commedia dall' Arte troupes of the Renaissance and Baroque, their performances place their music into its original context as experienced by audiences in the early part of the 18th Century in Paris and London. Donald and Anicet Heller continue the nine hundred year tradition of the Hurdy-Gurdy duo.



Renaissomics

Renaissance music comes alive in the robust performances of Renaissance. Simultaneously historical and contemporary in its approach, the group plays as musicians of the era played -- vigorously and improvisationally. Renaissance's stylish performances allow audiences to experience the elegance and excitement of Renaissance music as it was intended to be heard. Music of the past is suddenly music of today. Virtuoso solos, chamber music, dance music and dazzling improvisations combine in a program that joyously bridges the gap between the artistic and pop. Renaissance is a unique blend of members, all of whom are internationally recognized soloists, dance musicians, and improvisors. Their playing vibrantly blends this extensive expertise into performances that are continually original. Renaissance is the resident ensemble for the Historical Dance Foundation's annual International Early Dance Institute.

Renaissomics is acknowledged as a leading ensemble of Renaissance Dance, Chamber Music, and Improvisation enjoying a vast repertoire which takes them from concert halls to pop music clubs.

They have performed in France, Italy, Japan and Australia and throughout the U.S. and may be heard on Ken Burns' PBS documentary The West. Renaissance was a featured ensemble for the Boston Christmas Revels and for Early Music America's Star Spangled Season. Other appearances include the Boston Early Music Festival, the Cambridge Society for Early Music's International Concerts, the Castle Hill Pop Music Series, the Washington Early Music Festival, the Indianapolis Early Music Festival, the New England Conservatory of Music's Improvisation Festival, Plymouth Plantation, and at Boston's First Night Celebration. Renaissance has been resident ensemble of the Court Dance Company of New York and the Vermont Shakespeare Festival.

Major collaborations have included performances with Hollywood star Michael York, Bolivian music ensemble Sumaj Chasquis, renowned jazz drummer Bob Moses, Italian Commedia dell'Arte troupe Pazzi Lazzi and Latin Music stars Sol Y Canto. Renaissance's CD 'Carols for Dancing' was produced in collaboration with WGBH Public Radio. They were also the featured ensemble in WGBH's nationally syndicated Sound and Spirit program.

<https://www.renaissomics.com>



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Columbia University Gagaku Ensemble

The Gagaku-Hōgaku Classical Japanese Music Curriculum and Performance Program was launched in September 2006 in the Music Department at Columbia University. Including both an Asian Music Humanities class on the history of gagaku music and an ensemble performance class, the 2006-2007 program established the groundwork for the first permanent gagaku training program outside of Japan. The courses and ensemble class, in which students received private lessons on at least one type of gagaku wind or string instrument, were taught by Professor Naoko Terauchi of Kobe University, envoy of Japan's Agency for Cultural Affairs and Visiting Professor at Columbia University for the 2006-2007 academic year. Students also participated in Master Classes with visiting gagaku musicians from Japan, receiving critical training for the program's aim to form New York's first gagaku ensemble. In the summer of 2007, the Gagaku Program launched the Mentor/Protégé Summer Initiative, in which four students from the Columbia Gagaku Program were provided grants to participate in a six-week intensive training program in Tokyo.

Through this pioneering program, it is our hope to make it possible for young musicians to experience this Japanese tradition deeply and to master one or more of its instruments. It is also our hope to inspire the commissioning of new compositions by and for these young musicians, thereby greatly influencing the future direction of world music.

It is also our aim to introduce Japan's musical traditions to greater audiences in the Columbia University and New York communities. In collaboration with Gagaku artists from Japan, the Program sponsors concerts, individual lessons and master classes.

<https://www.imjs-jchi.org/emajin-project-gagaku-hogaku-at-columbia/>



Senders-Sundaram Family



Trio Triumphatrix Kristen Sollek, Hai-Ting Chinn, Lindsay Kesselman

Called "...an appealingly rich alto..." by The New York Times and "...an ideal Bach alto..." with "...elemental tone quality..." by The Philadelphia Inquirer, contralto Kirsten Sollek is sought out for her unique sound and compelling performance style.

Ms. Sollek has been featured with the Kansas City Symphony, Minnesota Orchestra, Bach Collegium Japan, Tafelmusik, Seattle Baroque, Pacific Symphony, Grand Rapids Symphony, Musica Sacra, Orchestra of St. Luke's, and the Dallas Bach Society. Opera credits include the role of Rosmira in Handel's Partenope with Boston Baroque, Bradamante in Handel's Alcina with Teatro Municipal de Santiago de Chile, and covering the title role in Handel's Rinaldo for the Glyndebourne Festival. She has performed at the Boston Early Music Festival, the Lufthansa Festival, Carmel Bach Festival, the Ojai Festival, and June in Buffalo. In new music, she has collaborated regularly with Ensemble Signal and Alarm Will Sound, performing much of the vocal music of Steve Reich. Ms. Sollek can be heard on recordings of Reich's The Desert Music and Tehillim with Alarm Will Sound, and Music for 18 Musicians with Ensemble Signal. Sollek is featured in the role of the Dying Cow in Lisa Bielawa's serial made-for-TV opera, Vireo. Over the past decade, she has worked extensively with composer John Zorn, premiering his music in New York, Milan, and Paris. 2017 performances include Zorn's music at the Louvre (in front of the Mona Lisa), as well as at Jazz Fest Sarajevo, and at November Music in Den Bosch. Other season highlights: Reich's Desert Music for the Wall to Wall Reich celebration at Symphony Space, David Lang's Just for the Bang on a Can marathon at the Brooklyn Museum and with the Emery LeCrone Dance company, Reich's Tehillim and Lang's I want to live at the Bang on a Can festival marathon at Mass MoCA.



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American Mezzo-soprano Hai-Ting Chinn performs in a wide range of styles and venues, from Purcell to Pierrot Lunaire, Cherubino to The King & I, J.S. Bach to P.D.Q. Bach. She has performed with New York City Opera, The Wooster Group, Philip Glass/Robert Wilson, OperaOmnia, American Symphony Orchestra; on the stages of Carnegie Hall, the Mann Center in Philadelphia, and London's West End; and at Festivals including the Edinburgh, Verbier, Grimeborn, Tête-à-Tête, and Festival d'Automne. As an Artist in Residence at HERE arts center, Hai-Ting created and performed *Science Fair: An Opera With Experiments*, a staged solo show of science set to music.

Hai-Ting was featured in the revival and tour of Phillip Glass's *Einstein on the Beach*, performed at venues around the world from 2011–2014, and sang the role of Belle in Glass's *La Belle et la Bête*, also on tour. Operatic roles include Didone in The Wooster Group's wildly experimental production of *La Didone*, Poppea in Monteverdi's *L'Incoronazione di Poppea* and Medea in Cavalli's *Giasone* with Opera Omnia, as well as Nicklausse and the Muse in Offenbach's *Les Contes D'Hoffman*, Hansel in *Hansel and Gretel*, Dorabella in *Così fan tutte*, and in Peter Maxwell Davies's unaccompanied monodrama, *The Medium*. An ardent advocate of new vocal repertoire, she has premiered new works by Conrad Cummings, Yoav Gal, Renée Favand-See, Amy Beth Kirsten, Tarik O'Regan, Ellen Reid, Matthew Schickele, Stefan Weisman, and Du Yun, and she was featured in the 2017 Resonant Bodies Festival, a singer-centered celebration of new music in New York.

Of mixed Chinese and Jewish ancestry, Hai-Ting is a native of Northern California and currently resides in New York City. She holds degrees from the Eastman and Yale Schools of Music.

Hailed by Fanfare Magazine as an "artist of growing reputation for her artistry and intelligence...with a voice of goddess-like splendor" Lindsay Kesselman is a GRAMMY-nominated soprano who passionately advocates for contemporary music.

Recent and upcoming highlights include the premiere of *Energy in All Directions* by Kenneth Frazelle with Sandbox Percussion at the Saratoga Performing Arts Center, the role of Anna in Kurt Weill's *The Seven Deadly Sins* with the Charlotte Symphony, *Astronautica: Voices of Women in Space* with Voices of Ascension, ongoing performances of two works written for Kesselman by John Mackey with orchestras and wind symphonies across the country, the John Corigliano 80th birthday celebration at National Sawdust (2018), *Quixote* (Amy Beth Kirsten and Mark DeChiazza) with Peak Performances at Montclair State University (2017), a leading role in Louis Andriessen's opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

Kesselman is featured on several recent recordings: Chris Cerrone's *The Arching Path* (2021, In a Circle Records), Russell Hartenberger's *Requiem for Percussion and Voices* (2019, Nexus Records), Chris Cerrone's *The Pieces That Fall to Earth* with Wild Up (2019, New Amsterdam Records), Mathew Rosenblum's *Lament/Witches' Sabbath* with the Pittsburgh New Music Ensemble (2018, New Focus Recordings), Louis Andriessen's *Theatre of the World* with the Los Angeles Philharmonic (2017, Nonesuch), and Jon Magnussen's *Twingewith* HAVEN (2016, Blue Griffin).

Kesselman has been the resident soprano of the Pittsburgh New Music Ensemble for 10 seasons and HAVEN, Kesselman's trio with Kimberly Cole Luevano, clarinet and Midori Koga, piano (www.haventrio.com) actively commissions and tours throughout North America. HAVEN is the recipient of a 2021 Barlow Endowment for Music Composition award with composer David Biedenbender and a 2021 Chamber Music America Classical Commissioning Grant with composer Ivette Herryman Rodriguez.

Kesselman holds degrees in voice performance from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her son Rowan.

<https://www.triumphatrix.com/astronautica>



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Arthur Ganson

Arthur Ganson began making kinetic sculpture in 1977. Since receiving a BFA degree at the University of New Hampshire in 1978, his work has been exhibited in numerous galleries and museums in both the United States and Europe. He has held residencies at a number of institutions including the Exploratorium in San Francisco and the Massachusetts Institute of Technology in Cambridge, where he has maintained an ongoing exhibition of his kinetic sculpture at the MIT Museum since 1995.

His work has been featured in numerous magazines, including Smithsonian Magazine and The New York Times Magazine. In 2005 his work was profiled on Nova: Science Now by WGBH television in Boston, and in 2003 where he appeared as an animated bear on the cartoon series Arthur. He has exhibited and been a guest speaker at many universities and conferences internationally, including the TED Conference in 2004 and the Long Now Foundation in 2010.

Besides making and exhibiting sculpture, he occasionally teaches classes in mechanics and wire bending. For the past 18 years he has been the ringleader of the MIT Museum's Friday After Thanksgiving Chain Reaction, a community event in which families and students of all ages assemble a giant chain reaction. He is the inventor of the children's toy Toobers and Zots.

Besides his sculptural work, he and his wife Chehalis Hegner have teamed up on a new venture to bring a variety of utilitarian inventions and sculpture editions to market. Stay tuned...

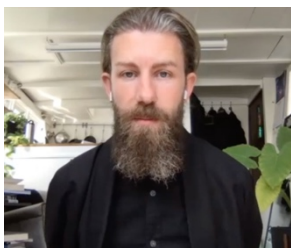
<https://www.arthurganson.com>



Rainer Neugebauer & The John Cage Organ Project

Neugebauer obtained his doctorate from the University of Bonn under Annette Kuhn, worked as a postman, scientific assistant, educator in a kindergarten, in youth media protection, and as a lecturer for political education at a school for conscientious objectors. From 1992 to 1997, he was professor of political science at the Federal University of Applied Administrative Sciences in Cologne and Brühl. Since 1997 he has taught as a professor of social sciences at the Harz University of Applied Studies in Halberstadt and was the founding dean of the Department of Public Management there, since 2019 as professor emeritus. He is engaged in politics and culture. Among other things, Neugebauer is chairman of the board of trustees of the John Cage Organ Foundation Halberstadt, which realizes the piece ORGAN²/ASLSP by John Cage over 639 years, and artistic director there. Favorite occupation: bookworming.

<https://www.hs-harz.de/rneugebauer/zur-person>



Nicholas Paul Brysiewicz — The Long Now Foundation

I think about thinking about time. I also help direct The Long Now Foundation. I deliver talks, advise firms, and write papers on long-term thinking. My background is in systems engineering and philosophy—with a special interest in aesthetics, hermeneutics, and phenomenology.

I am the Director of Strategy at The Long Now Foundation, a nonprofit that serves as a center of gravity for long-term projects and long-term thinkers around the world.

We believe that civilization-scale challenges call for civilization-scale thinking. Much of our work aims to counterbalance the culture of short-termism. Our largest project is The Clock of the Long Now: an immense mechanical monument, installed in a mountain, designed to keep accurate time for the next 10,000 years.

The Long Now Foundation was founded in 1996 by musician Brian Eno, writer Stewart Brand, inventor Danny Hillis, journalist Kevin Kelly, and futurist Peter Schwartz.



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Our foundation has over 11,000 members across more than 65 countries. We operate The Interval, an award-winning cocktail bar in San Francisco. We produce monthly lectures and podcasts. We created a long-term archive of human language (copies of which now reside on a comet—and on the moon). We have our hands in the de-extinction of the woolly mammoth. And there's more. We keep busy.

<https://www.nicholaspaulbrysiewicz.com>



Rebecca Dayina



Saikeshav Antarguru

Antarguru Sai Keshav is a young Indian Mystic, Musician and Healer hailing from Bangalore, India. He has recently authored the book "From A Mystic's Diary", which describes his journey and spiritual practices on the path to Mysticism. An intense spiritual practitioner; Antarguru is of the firm belief borne out of direct experience, that any form of change, be it social or economic or spiritual, has to be initiated from within rather than being enforced from without. The change or transformation invoked from within manifests the change in the external environment too, without any additional effort whatsoever.

Under the guidance of his Master, Antarguru Sai Keshav is now actively engaged in setting up the "Antaravyom Foundation", an institution aimed at bringing about inner transformation and well being through the practice of mindfulness and inner awareness, using the sciences of Yoga, Ayurveda, Siddha and other ancient practices or forms of experiential learning.

<https://www.antaravyom.org>



Steve Gorn & Warren Senders

Steve Gorn, whose flute is featured on the 2011 Grammy winning recording, "Miho – Journey to the Mountain," with the Paul Winter Consort, and the Academy Award winning Documentary film, "Born into Brothels," has performed Indian Classical Music and new American Music on the bansuri bamboo flute, soprano saxophone and clarinet in concerts and festivals throughout the world. He is also featured on Grammy nominated cds: Paul Simon, "You are the One," Angelique Kidjo's, "Oyo," Silvia Nakkach/David Darling, "Long & Longing," and Paul Avgerinos, "Bhakti."

His unique blend of Indian music and contemporary world music can be heard on recordings with Paul Simon, Glen Velez, Jack DeJohnette, Paul Winter, Krishna Das, Jai Uttal, Tony Levin, Adam Rudolph, Layne Redmond, Richie Havens, Alessandra Belloni, Badal Roy, Simon Shaheen, Deepak Chopra, Robert Bly, Coleman Barks, and numerous Indian musicians. His numerous recordings include Luminous Ragas, the landmark Indian-Jazz fusion recording, Asian Journal, Pranam a jugalbandi with Barun Kumar Pal playing hansaveena, and Samir Chatterjee, tabla. His latest recordings are Rasika, with tabla by Samir Chatterjee, and Illumination, with Nepali flutist, Manose. In addition to the landmark world music recording, Asian Journal, with Nana Vasconcelos and Badal Roy, he recorded 'Wishing Well' with Richie Havens, and in August, 2013, he performed at "Back to the Garden: A Day of Song and Remembrance Honoring Richie Havens", at the site of the original 1969 Woodstock Festival.



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<https://stevegorn.com>



Aarifah Rebello

Aarifah Rebello is an aspiring singer-songwriter and musician based out of Mumbai. Her mother's terrific vocal strength and her father's keen curiosity – while playing with strings on the guitar, meddling with keys on the piano, or the countless number of family jam sessions – truly inspired her for this art. She has been singing and playing for college competitions and church events, and at the same time, flitting from one band to another during her college years. She has played at venues like Cool Chef Cafe, Out of the Blue, Phoenix, and Palladium amongst various others. Her strongest influences are singers like Pink, Christina Aguilera, Norah Jones, Sara Bareilles, Michael Buble, Jason Mraz, Ed Sheeran, Gavin DeGraw, Evanescence, etc. Because of her name, she has a strong bond with Aretha Franklin. She has not gone through any vocal training but has learned fairly well through persistent questioning and her observation. Her most notable achievement is being placed second at Asia's biggest cultural fest, IIT Mumbai's 'Mood Indigo', for the solo singing competition, 'Singing the Indigos'. She is currently piecing together a band that can promote her originals and will be recording soon, along with various videos on YouTube to pump it out on her social media, showcasing her strength in being herself.

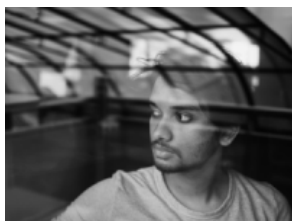
<https://stardlinch.com/aarifah-rebello>



Leslie Helpert

I'm Leslie Helpert, voice-coach, composer, artist and long-time performer. I've supported voices around the globe for over 20 years. I understand what it takes to nourish expression, having performed original musical works in over 300 venues and recorded dozens of compositional projects in studios worldwide. Passionate about the intersection of sound, wellness and culture, I've had the honor to be the country of Bermuda and Denmark's elected resident musician. My professional work with the voice encompasses many facets: from speaking, writing and singing copy, supervising voiceovers, coaching major label international artists in recording session, and writing/directing music scores for commercial projects. My clientele ranges from the top-most international consulting companies of the world to main-stage TED speakers. I work with the voice to extensively support those on healing journeys, guiding the voice toward reversing chronic pathological conditions, forming new, healthy muscle memory and nourishment for the nervous system. With my support, clients' vocal explorations often result in significant gained insights and physiological shifts. I offer voice-bathing to individuals and groups worldwide, accessing vocal frequencies to invite deep relaxation and physiological well-being. My background of 3 decades of writing over 1,000 lyrical songs, novels, and volumes of poetry, ghost-writing, branding and editing others' work --as well as being an avid illustrator commissioned worldwide-- informs my offering as a high-performance coach and creative project manager. For 20 years, I've been a yoga educator who is Yoga Teacher Alliance-certified and I hold a master's degree from The Berklee College of Music in Performance with a focus on Holistic Practice and Productivity.

<https://www.dynamicvoicetraining.com>



Mahesh Raghunandan

Mahesh is a trending, up and coming singer-songwriter and musician from Bangalore, India. His vibrant music combines indie folk, folk rock, pop rock and soul along with a hint of blues. His Influences include artists ranging from Ray Charles, Stevie Wonder, and Frank Sinatra all the way to John Mayer, Damien Rice.

Mahesh has opened for artists such as The Raghu Dixit Project, Bruce Lee Mani (Thermal and a Quarter), Parvaaz, The Kutle Khan Project, Sanjeev Thomas & Baiju Dharmajan and international artists such as Lucy Rose, Luke Sital-Singh from the U.K and Ty Peshorn from Australia.



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Mahesh also performed a singer-songwriter set at The Bacardi NH7 Weekender Bengaluru Edition in December 2015 and the Stage42 Festival that featured renowned international and national artists such as Mark Ronson, Boyce Avenue, Noori, AR Rahman and more. He has performed with Christian Galvez, one of the best Jazz musicians in the world.

Apart from his solo career, Mahesh is involved in multiple collaborative projects. He was the front man the Indie-Rock band Mahesh and the Mix, and now fronts the uber-cool Blushing Satellite.

<https://mahesh-music.com>



Carolina Cury

Carolina Cury (1997) is Italian and Brazilian, from Venice but lives in London. Ms. Cury is a modern singer and classical pianist, and loves the old but looks for the new.

<https://www.facebook.com/carolinacurymusic/>



Justin Purtill

Justin Purtill has performed, recorded, and toured with the likes of Stu Allen, Edgar Bateman, Gary Burton, Jerry Bergonzi, Roosevelt Collier, Hal Crook, David "Fuze" Fiuczynski, The Fringe, Brahim Fribgane, Bob Gullotti, George Garzone, Leo Genovese, Donna Jean Godchaux, Bill Goodwin, Hassan Hakmoun, Joe Hunt, Steve Kimock, Matt Kilmer of The MAST, Eric Kloss, Francisco Mela, Rakalam Bob Moses, Tisziji Munoz, Tiger Okoshi, Thomas Pridgen, Residente, Melvin Seals and the JGB, John Shannon, Esperanza Spalding, Nat Mugavero's Sewer Rats, Kendrick Scott, and Paul Wertico.

As a member of the Tiger Okoshi Quartet from 2000-2009, Justin toured the United States and Asia.

As a member of Melvin Seals and the JGB from 2008-2009, Justin toured the US and Canada playing major jam and rock festivals.

In the summer of 2016, he toured Europe in the avant-garde duo RAW featuring Samuel Dühsler, and recorded in Wales with the James Uhart trio.

In the fall of 2016, Justin toured Argentina with Leo Genovese's Nomades Trio, featuring Brahim Fribgane.

As a current member of the Residente World Tour, Justin has headlined festivals throughout the US, Europe, Scandinavia, Mexico, and Central and South America, including the 2017 Latin Grammys and the 2018 Austin City Limits Music Festival and TV Show. In December of 2019, the band headlined at the Zocalo in Mexico City for over 150,000 people.

As a member of Hassan Hakmoun's Universal Force, Justin headlined the 2019 Gnaoua Festival in Essaouira, Morocco.

In 2020, Justin played guitar on Residente's Latin Grammy-winning song "Antes Que el Mundo Se Acabe", which has over 33 million views on YouTube. He also played guitar on Residente's quarantine editions of "Latinoamérica" and "Apocalíptico".

Justin has released seven albums of improvisational singer-songwriter music: Permanent Mystery, Raw, Sore Eyes for Sight (Ayva Records), The Sun in Splendor (Constant Clip Records), The Avant-Gardist, Justin Purtill, and The Crook In The Road.

<https://www.justinpurtill.com>



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Gina Mirenda

Passionate Music Educator and Vocalist. Skilled in Vocal Coaching, Vocal Ensemble, Ear Training and Sight Singing, Jazz and Classical Voice, Latin American Music. Strong education professional with a Masters in Music focused in Contemporary Performance from Berklee College of Music.

<https://cr.linkedin.com/in/gina-mirenda-54060161/es>

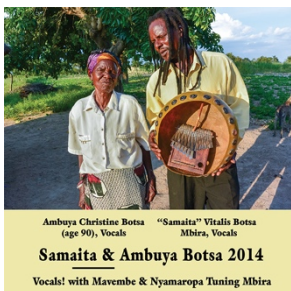


BaAka Forest People w/Michelle Kisliuk

Michelle Kisliuk, Associate Professor, received the doctorate in Performance Studies from New York University in 1991. Integrating theory and practice, she specializes in a performance approach to ethnographic writing and research, and in an ethnographic and critical approach to performing. Since 1986 she has researched the music, dance, daily life, socioesthetics, and cultural politics of forest people (BaAka) in the Central African Republic (<http://www.afropop.org/6333/seize-the-dance-the-baaka-of-central-africa/>), and has also

written about urban music/dance and modernity in Bangui (the capital city). In addition, her work extends to the socioesthetics of jam sessions at bluegrass festivals in the United States. Her published essays have appeared in collections including *Shadows in the Field* (Oxford University Press), *Teaching Performance Studies* (University of Southern Illinois Press), *Performing Ethnomusicology* (University of California Press) and *Music and Gender* (University of Illinois Press). Her book, *Seize the Dance! BaAka Musical Life and the Ethnography of Performance* (Oxford University Press) won the ASCAP Deems Taylor Special Recognition Award. She has been a Mellon Postdoctoral Fellow and a Laura Boulton Senior Fellow in Ethnomusicology. Her current research/writing project is a collection of theoretical essays and case studies that address the ongoing project of performance ethnography, focusing in particular on her recent research with the House of Israel community in Western Ghana. Along with her academic teaching in Music in Everyday Life and Field Research and Ethnography of Performance, she directs the UVA African Music and Dance Ensemble.

<https://facultydirectory.virginia.edu/faculty/mk6k>



'Samaita' Vitalis Botsa

'Samaita' Vitalis Wilbert Botsa grew up in a Zimbabwean village family of traditional Shona singers and mbira players, and is one of the most outstanding improvisers within the tradition today. An extremely accomplished mbira player and singer, he creates complex waves of sound seemingly impossible from the two thumbs and one finger used to play mbira. Very traditional in his relationship to the 'music of the ancestors', Botsa has performed at important ceremonies throughout Zimbabwe, and is featured on 7 albums. Samaita wowed audiences and students with his first US performances and workshops during 2015; and planned to tour the US more widely in 2020 (cancelled by pandemic). He teaches mbira at Chidiya School near his village.

<https://mbira.org/what-is-mbira/mbira-musicians/samaita-vitalis-botsa/>



Erica Azim

MBIRA founder Erica Azim is a Californian who fell in love with Shona mbira music when she first heard it at the age of 16.

After studying Shona music with Dumisani Maraire at the University of Washington for two years, Erica decided she had to learn to play the ancient Shona mbira played in ceremonies. She began to learn the instrument by ear, using taped Zimbabwean 45 rpm vinyl records of mbira, and a mbira borrowed from a professor's shelf. Leaving her studies, Erica worked singlemindedly to save money for the journey to the opposite side of the earth.



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In 1974, Erica became one of the first non-Zimbabweans to study the mbira in Zimbabwe with traditional masters of the instrument. At that time, Zimbabwe was racist Rhodesia in the throes of a liberation war. Touched by the arrival of a young white woman who respected ancient Shona tradition – a stark contrast with the white government that reviled it – musicians extended a warm welcome.

Although banned by the Rhodesian government from visiting the rural areas which are the home of mbira tradition, Erica easily found many mbira teachers in the capital city of Harare (then Salisbury).

After a first mbira lesson with a stranger on a train (story), Erica studied seriously with Ambuya Beauler Dyoko, Cosmas Magaya, Mondrek Muchena, Ephat Mujuru, and others. By studying with many teachers, Erica was able to develop her own personal mbira style within the tradition.

She later returned to Zimbabwe and studied with additional teachers, including Irene Chigamba, Tute Chigamba, Chris Mhlanga, Fradreck Mujuru, Newton Gwara (now Newton Cheza Chozengwa), Forward Kwenda, Luken Pasipamire, Sam Mujuru, Fungai Mujuru, Leonard Chiyanike, Patience Chaitezvi Munjeri, Endiby Makope, Gift Rushambwa, “Samaita” Vitalis Botsa, and Renold and Caution Shonhai.

Erica is known in Zimbabwe as a gwenyambira – a skilled performer accepted by the ancestors to play at traditional ceremonies, and teach mbira to others.

In 1997, Erica Azim toured throughout the US with Forward Kwenda, teaching and performing. In 1998, she performed in the U.S. and Canada with Cosmas Magaya. In 2000, Erica performed at the Kennedy Center in Washington, DC with Forward Kwenda, and they toured together in 2000, 2001 and 2002.

Erica taught and performed in the US with Ambuya Beauler Dyoko during 2000 and 2001, Fradreck Mujuru in 2003, Fradreck and Fungai Mujuru in 2004, Irene Chigamba in 2006 and 2007, Vakaranga Venharetare in 2008, Patience Chaitezvi in 2009, Renold & Caution Shonhai in 2010, Caution Shonhai in 2011, Leonard Chiyanike in 2012, and ‘Samaita’ Vitalis Botsa in 2015.

Erica taught and performed with Leonard Chiyanike in Bali, Indonesia, in 2014. She toured the US with Fradreck Mujuru in 2014 and 2016, also teaching in Germany with him in 2014. Erica also teaches and performs solo mbira around the world, including many visits to Argentina.

Erica has been recorded on a number of commercial CDs, now out of print, of which 4 are still available as both CDs and Downloads from MBIRA: her solo recordings Mbira Dreams and Mbira: Healing Music of Zimbabwe, Forward Kwenda’s CD Svikiro: Meditations of an Mbira Master, and one solo on the international lullaby compilation Mama’s Lullaby. MBIRA released her solo CD Healing Dreams: Ancient Mbira of Zimbabwe in 2009. She also plays mbira on the recordings of numerous Zimbabwean musicians.

Erica is particularly adept at making mbira music accessible to American audiences and mbira students, and others around the world who are new to mbira music. She teaches regional mbira workshop groups, and internationally-attended mbira camps in locations including Hawaii, Argentina, Bali and Germany.

Erica also gives private lessons, both in person and over Skype to mbira students around the world. She wrote the article “On Teaching Americans to Play Mbira Like Zimbabweans” for the journal African Music in 1999.

Erica Azim is responsible for the formation of the non-profit organization MBIRA, and directs its day-to-day operation, supporting 300 traditional musicians and 20 instrument makers in Zimbabwe. She makes and masters field recordings of Zimbabwean musicians, teaches mbira lessons and workshops, tunes instruments, and much more.

<https://mbira.org/about-us/erica-azim/>



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Chaitanya Kunte

Dr. Chaitanya Kunte (alias Keshavchaitanya J. Kunte) is a multi-dimensional personality - a Harmonium player, composer and musicologist. Chaitanya received extensive training in Hindustani Art music, especially for Harmonium under able guidance of Dr. Arawind Thatte. He was fortunate in having guidance of Pt. Mohanrao Karve for vocal music and Dr. Ashok Da. Ranade for musicology.

Dr. Kunte is one of the leading Harmonium players in India having accompanied maestros such as Bhimsen Joshi, Dinkar Kaikini, Balasaheb Puchhawale, Yashwantbuwa Joshi, Ramashray Jha, Chhannulal Mishra, Birju Maharaj, Rajan Sajan Mishra, Ulhas Kashalkar, Rashid Khan, Kishori Amonkar, Vasundhara Komkali, Prabha Atre, Veena Sahasrabuddhe, Ashwini Bhide, Arati Ankalikar, Padma Talwalkar, Shruti Sadolikar and many others. His accompaniment is marked with perfection and accuracy, yet it is aesthetically enriching with a deep understanding of the vocalist's style and music in totality. A graded artiste for All India Radio, he has accompanied on Harmonium for several commercial cassette recordings.

Besides being a busy and popular Harmonium accompanist, Chaitanya Kunte is taking huge efforts for Solo Harmonium recitals and continuing the mission lead down by his Guru, Dr. Arawind Thatte for establishing concert-status to Harmonium in Hindustani music scenario. Chaitanya has given Solo Harmonium performances in Pune, Thane, Ahmedabad, etc. He was honored with 'Pt. Govindrao Patwardhan Award for Excellence in Harmonium' in 2007. He has toured USA (2005, 2012, 2013, 2015), Australia, New Zealand, Singapore (2005, 2008), Dubai (2004), Japan (2016), Israel (2017) for concerts, where he was appreciated for his accompaniment, solo Harmonium playing and lec-dems.

<https://chaitanyakunte.weebly.com>



Josh Plotner

Josh Plotner is a New York-based saxophonist, woodwind multi-instrumentalist, composer, arranger, and international recording artist. As an instrumentalist, Josh has amassed a collection of over 100 woodwind instruments. He regularly records for film, television, video games, and albums, as well as playing and subbing on Broadway. Highlights include Netflix's Unbreakable Kimmy Schmidt, Madam Secretary, Red Dead Redemption II, music for "Star Wars: Galaxy's Edge" at Disneyland/Disney World, collaboration with Meghan Trainor while she was at No. 1 on the charts, and many others.

At the beginning of his career, Josh focused mostly on jazz and classical music. Soon he picked up flute and clarinet, trying to treat each instrument as his primary focus. By his senior year in high school, he was playing in two orchestras, a nationally competitive classical saxophone quartet, three big bands, two jazz small groups, a symphonic band, a woodwind sextet, and many musical pit orchestras in addition to private lessons. This foundation allowed Josh to become extremely versatile at a high level starting from a young age.

After high school, feeling the need to specialize, Josh decided to focus solely on jazz, but that didn't last for long. In college, Josh discovered not only did he have a passion for the many kinds of music that he played; he also had a passion for learning languages (including French, Spanish, Portuguese, German, Mandarin, and Japanese). Once he arrived at Berklee College of Music, he found himself at the most international school in America, and was highly influenced by the friends he made there. In only three years he graduated from Berklee with a double major in Performance and Jazz Composition, Magna Cum Laude.

After college, Josh moved to New York to pursue jazz, Broadway, and great music in all forms. He quickly began collaborating with dozens of artists and expanding his instrument collection and repertoire.

Josh currently lives in New York recording and playing in many ensembles around New York. In his remote recording studio, he has recorded for film scores, commercials, video games, a wide range of albums, and more. Josh continues to write and arrange music, and is a member of projects including The 8-Bit Big Band, Chad LB's Virtual Big Band, and Adam Neely's JAZZSCHOOL,



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among others. He has also begun a YouTube Channel of original multitrack arrangements featuring many of the instruments that he plays.

<https://www.joshplotnermusic.com>



Jonah Smith

Jonah Smith is a critically acclaimed American artist. He has released several records and has performed around the world at places like Bonnaroo, BAM Festival in Barcelona, The Bowery Ballroom in NYC, Ronnie Scotts in London, SXSW, and countless others. He was a semifinalist on America’s Got Talent, where he received a standing ovation from Howard Stern. He went on to perform four times on national television from Radio City Music Hall wowing the judges and audiences with his big soulful voice and considerable keyboard chops.

The early part of 2020 found Smith releasing several new songs. First, in February came the single “Listen Close”. It was quickly added to SiriusXM Coffeehouse where it is currently in rotation and is being spun at tastemaker non-com stations nationwide. Next came his collaboration with singer/songwriter, George Krikes. Together, they call themselves The New Forevers and they released a five song debut EP in late March. That was quickly followed by the three song rock & roll EP, “A Captive Audience For Captain Obvious”. This record is currently exclusive on his Bandcamp website but will be released on digital platforms worldwide in the later part of the year. This record was made with the rhythm section of Tenacious D (Scott Seiver and John Spiker) and was produced by George Krikes and mixed by John Spiker. Smith continues to work on new music for release later this year but is taking some time off during the pandemic to be with his newborn son, Isaiah.

His last record, “Stay Close” was released in June of 2017. It garnered two Independent Music Award nominations and one win -- for "Best Story Song" for "Ocala".

Smith’s songs have been featured on several national television networks including NBC, ABC, and FX and his song, “My Morning Scene” which was the 2006 IMA award winner for Best Americana Song was featured on Good Morning America. In addition to his work as an artist, Smith co-writes and produces and is an in demand session singer. His voice can be heard in national ad campaigns and Japanese cartoon theme songs.

Smith has had the pleasure of recording and performing with several of his influences over the years including Garth Hudson (of the Band), Bill Frisell, Los Lobos, Little Feat, Taj Mahal, Martin Sexton and others. His 2016 record, Easy Prey featured guests like Ruthie Foster, Lucius and David Hidalgo.

<https://www.jonahsmith.com/>



Shawn Pyngrope, Prince Nepali & Mark Donald



Ajitabh Ranjan



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Jacinta Clusellas

Jacinta Clusellas is a composer, singer-songwriter and guitarist based in New York City. Originally from Buenos Aires, Argentina, Jacinta brings together South American folklore, jazz and chamber music, in the context of songs influenced by poems, literature and nature from South America.

In New York City, Jacinta has performed at the David Rubenstein Atrium at Lincoln Center, Joe's Pub, The Great Hall at Cooper Union, Americas Society/Council of the Americas, La MaMa Theatre, Le Poisson Rouge, Rockwood Music Hall, Musical Theatre Factory, and Women of Color on Broadway. She has served as music director-composer-arranger for the ongoing development of the bilingual musical *Azul*, *Otra Vez [Blue, Revisited]* at New York Theatre Workshop, BRIC, The Drama League, Tofte Lake Center, and the Prelude Festival.

Jacinta's debut album *El Pájaro Azul* was released in NYC, and published in Japan under the record label Inpartmant Inc. Her second album is being produced by West One Music (London, UK) and will be recorded in NYC in the fall of 2020.

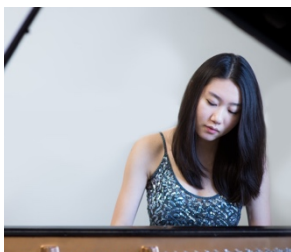
Jacinta has toured the US as a composer, songwriter, and performer. Selected: South by Southwest [SXSW] (Austin, TX), Lanesboro Arts (Jerome Foundation, MN), Audacious Raw Theatre (MN), Brush Creek Foundation for the Arts (WY). Internationally, she has toured her music throughout Argentina, Chile, Ecuador, Canada, Greece and Italy. Jacinta has also worked as an arranger for Grammy award-winning artists Alejandro Sanz (Berklee Performance Center) and A.R. Rahman (Boston Symphony Hall).

Jacinta is a Teaching Artist at the New York Philharmonic, where she develops programs and teaches for the Very Young Composers Program, and has served as a mentor at Lincoln Center's Music Across Borders program and Passport To The Arts program. Jacinta is an Assistant Professor at Berklee College of Music, in the Contemporary Writing and Production department.

<https://www.jacintaclusellasmusic.com>



Ben Cohen



Yundu Wang

Yundu Wang is a Chinese-American classical pianist currently based in Boston, MA. An established soloist, collaborative pianist, and chamber musician, Yundu has performed widely throughout the U.K., U.S., and Europe. Her deep interest in communication in both music and language led her to pursue doctoral research on the relationship between musical expression and speech prosody in London, U.K. Now returned to the U.S., Yundu is committed to sharing her research and intercultural experiences through teaching, collaborating, and performing.

An avid chamber musician and collaborator, Yundu has toured throughout the U.K., Germany, and Belgium in piano trios, piano quartets, and duo projects with violin. While on her U.K. tour with violinist Savitri Grier, Yundu gave a masterclass as a guest artist at the Royal Welsh College of Music & Drama. Her most recent collaborations include an augmented reality concert with Christine Lamprea (Longy School of Music of Bard College) and a debut album with Audrey Wright (Associate Concertmaster of the Baltimore Symphony Orchestra), set to be released in early 2022.



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Yundu has been invited to numerous festivals and courses, including the Yellow Barn Chamber Music Festival, the Perlman Music Program Chamber Music Workshop, Jeunesses Musicale Deutschland, and the Holland Music Sessions. She has worked and collaborated with Itzhak Perlman, Paul Katz, Roger Tapping, Peter Frankl, and the Weilerstein Trio. Yundu has also played in solo masterclasses for esteemed pianists such as Richard Goode, Jonathan Biss, Imogen Cooper, Boris Berman, and Jean-Bernard Pommier.

Yundu has been awarded prizes at the Honours Competition at the New England Conservatory of Music, the Seiler International Piano Competition, the Julia Crane International Piano Competition, the Cincinnati World Piano Competition, and the Gavrilin International Piano Competition. She received the Glass Sellers' Beethoven Prize for her performance of Beethoven's Piano Sonata, op. 111.

Beyond performance, Yundu has presented her interdisciplinary research at the 9th International Conference on Speech Prosody in Poznań, Poland. She is also interested in identity as a performer and conducted an autoethnographic examination of musical expression, East Asian identity, and the performer's voice in Western classical music. Her research collaboration with Dr. Biranda Ford (Guildhall School of Music & Drama) was presented at the Guildhall School's ResearchWorks seminar series.

Yundu received a Doctor of Music at the Guildhall School of Music & Drama, supervised by Ronan O'Hora, Dr. Elinor Payne of the University of Oxford, Martin Roscoe, and Dr. Cormac Newark. She also earned a Master of Performance with Distinction in Piano and Collaborative Piano at the Guildhall School. She received her Bachelor and Master of Music degrees with Honors from the New England Conservatory of Music, studying with Vivian Weilerstein and Hung-Kuan Chen.

<https://yunduwang.com/index.html>



Vijaya Sundaram

A native of India, Vijaya Sundaram has lived in the Boston, Massachusetts, area for the past 25 years. She is a singer-song-writer, guitarist, poet and writer who spent seventeen years as an 8th Grade English teacher at a local public school. Only recently feeling the urge to publish, she's been sending out her work to various literary magazines. Vijaya has been published in literary magazines Calliope and The Phoenix Rising Review. Ms. Sundaram has also served as a host and interviewer throughout the Music 4 Climate Justice run.

<https://risingphoenixpress.tumblr.com/post/134765208530/paeon-to-my-brown-skin-by-vijaya-sundaram/amp>



Max Fletcher

Self-taught until attending the New England Conservatory, Max began with the electric guitar at age 10, playing jazz, blues, and metal before switching to classical music at 14. Max is also deeply interested in writing music, and studies Composition under Stratis Minakakis.

Max has performed internationally in numerous masterclasses for esteemed guitarists such as Eliot Fisk, Leo Brouwer, Eduardo Fernandez, Jorge Caballero, Jesus Serrano, Grisha Goryachev, Zaira Meneses, Enrique Salmeron, and Senio Diaz, and received a Superior rating at the 2016 San Jose Guitar Festival. In 2017 Max attended the Mozarteum Summer Academy in Salzburg and performed in Tuscany, Italy. Actively interested in the avant-garde, Max aims to expand the role of the classical guitar in contemporary classical composition, free music, and other 21st century practices.

Site: <http://maxfletchermusic.com/>



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Isaac Taylor



John Allison

John Allison lives in Tupelo, Mississippi. He is a professional systems analyst and an avid blues guitarist. His father, Mose Allison, was one of the best known jazz musicians of the 20th century.

Site: <https://www.facebook.com/john.allison.37604>



The Flower Pistils

The Flower Pistils are a music group consisting of multi-instrumentalists Micah Huang and Emma Gies. Our mission is simple: To create music that is honest and untainted by the self-righteous, self-destructive mores of today's hyper-curated, digitally mediated culture.

For us, music is about the art of creation, the craft of refining, and the lifelong quest to discover and express the intuitive and emotional truths that define our inner lives. This is an interactive process that we and our listeners go through together. It is a spiritually motivated pursuit, aimed at inner harmony rather than material gain.

We were born into a world where money is God and data is dogma. Music is our passion, our defiance and our sanctuary.

This approach has led us on a long and rather unconventional path. We met in 2010 while playing in a folk-punk band called Sweet Nothin's. In 2013, Micah was awarded a Fulbright fellowship and we traveled to Budapest, Hungary where we studied and collaborated with musicians from the city's Romungro (mis-pronounced "Roma" by westerners) community. We have collaborated with poets (Angie Estes, The Astoria Oregon Fisherpoets' Gathering) Artists (Llorna Simpson via the Tufts University Art Galleries) and dancers (Ava Untermeyer, Young-Tseng Wong, the Dance departments of Scripps College and Tufts University, Evolve Dynamicz) as well as musicians from a wide range of backgrounds including visionary Pianists Chi-Wei Lo and Xiapoei Xu as well as Chinese Guzheng specialist Muqi Li. Our single Children of The End Times (2020) was a finalist in The John Lennon Songwriting Competition.

We created the music for the podcast, Blood on Gold Mountain, which tells the story of the 1871 LA Chinatown Massacre through the eyes of a female Chinese immigrant.

The Flower Pistils live near Los Angeles, California USA

<https://www.theflowerpistilsmusic.com>



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Roger Aldridge

Born in Kansas City, I discovered jazz as a child thanks to my mother's collection of big band recordings. I started on alto saxophone when I was 9 and developed an interest in composition in my early teens. This led me to study composition & arranging at Berklee College of Music in Boston.

My training at Berklee included jazz theory & composition with Herb Pomeroy, John LaPorta, and Charlie Mariano; classical composition with William Maloof and John Bavicchi; and woodwinds with Joe Viola. After Berklee and serving in the Air Force (1968-71), I continued my composition studies with a B.A. from McKendree University (Illinois) and M.A. from Highlands University (New Mexico). At Highlands, I was a graduate teaching assistant to Dr. Champ Tyrone and director of the university's jazz ensemble.

In the course of working as a composer, arranger, music director, and educator I discovered that I could adapt the analytical skills that I developed as a composer and use them in software development. This offered a greater financial stability for my family. Making a career change, I worked as an analyst and team leader at Southwestern Bell, Bell Atlantic, Fannie Mae, and DecisionPath Consulting for 34 years. Due to a busy work and family schedule I was away from music for 12 years.

A business transfer from Missouri to Maryland in 1983 set the stage for new developments in my music. When I started to compose again in 1989 much of the music was directly inspired by my life in Maryland and the natural beauty of this region. I also began to explore an interest in fiddle music after hearing old-time fiddle players in West Virginia. It was easy for me to envision Appalachian music as an early branch of the jazz family tree.

In this new phase of my music I focused on composing tunes for 19 years and did not return to writing ensemble scores until 2008. As the music evolved it drew upon many genres (sometimes intertwined in unusual ways) and expressed a quirky sense of humor, expanded harmonic colors, and a fluid approach to time. In hindsight, it is clear to me that I needed to live in Maryland and West Virginia in order to write this music.

More than 600 pieces were composed from 1989 to 2010 as I balanced family, work, and music. I retired from my systems career in 2011. Since then, new composition projects and collaborations have taken the music to an international audience.

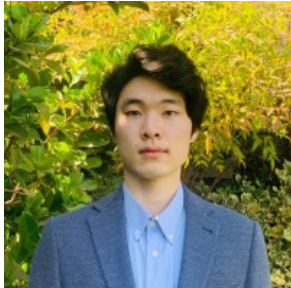
<https://www.rogeraldrige.com>



Sarita Deshpande



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Jae-Hyun Hong

Jae-Hyun Hong is a Cultural Exchange and Concert/Performing Arts project organizer based in Poland. She is a new music composer.

<https://www.instagram.com/jaehong/?hl=en>



Melanie Ida Chopko

Living in the San Francisco Bay Area, songwriter Melanie Ida Chopko writes “little jewels,” exploring our relationship to the natural world and to one another. Her songs are as interested in the world around her as the one within herself, lush in melody, lyric and arrangement. If Joni Mitchell, Sufjan Stevens, and Ben Folds were neighbors and made music on Sundays, it might sound like this.

Her new album, "I Come From, was co-produced by her longtime friend and Independent Music Award winner Jean Rohe ("Sisterly," 2019 Best Adult Contemporary Album). Chopko writes in her liner notes: "I come from the wildest dreams of my ancestors, their courage, their un-lived lives, their best possible choices and mistakes. I come from stolen land and stolen bodies. From the violence and lie of whiteness, the fear at its root. I come from a long winding path back to myself, my center, my soft and wild heart. I come from the quiet miracle of willingness, and the gift of everyone who has loved me into being..."

Chopko is perhaps best known for her co-write with Maya, age 9, on the record “Freedom Is,” produced by Oakland’s Chapter510 & The Dept. of Make Believe, and her class at The Freight & Salvage, “Singing Outside the Shower.”

<https://melanieidachopko.com>



Doris Stevenson

Doris Stevenson has won lavish praise from critics and public alike in performances around the world. She has soloed with the Boston Pops, played at Carnegie Hall and Alice Tully Hall in New York, the Kennedy Center in Washington D.C., Salle Pleyel in Paris, Sala de Musica Arango in Bogota, and Suntory Hall in Tokyo. Her acute sensitivity and musicianship have made her a sought-after partner with some of the leading lights in string playing. She has performed with Gregor Piatigorsky, Ruggiero Ricci and Paul Tortelier, great players of the past. Early in her career she was invited by Heifetz and Piatigorsky to perform with them in their chamber concerts. She was pianist for the cello master classes of Piatigorsky, who described her as “an artist of the highest order.” The list of distinguished artists she has performed with includes cellists Andre Navarra, Leslie Parnas and Gary Hoffman, violinists Charles Castleman and Elmar Olivera, violists Walter Trampler and Paul Neubauer and singers Kaaren Erickson and Catherine Malfitano. She is a founding member of the Sitka Summer Music Festival in Alaska and has toured throughout that state, playing in many remote Native Alaskan communities. She has participated in many chamber music festivals and has performed in 48 of the 50 states. She recently performed with cellist Zuill Bailey at the Phillips Gallery in Washington D.C., at Bargemusic in New York and at Smith College. She plays a score of outreach concerts each season for the Piatigorsky Foundation in schools, libraries, prisons, and remote communities, bringing live classical music with commentary to people who wouldn’t otherwise hear it.



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Doris Stevenson is deeply committed to performing new music. In the last three years she has played in concert the works of twenty living composers. She was the first woman to perform Frederick Rzewski's masterpiece, *De Profundis* for speaking pianist, which she brought to New York City to perform as a Williams in New York concert. Her many recordings include six major works by David Kechley and two by Ileana Velazquez-Perez, the Saint Saens violin sonatas with Andres Cardenes, the complete Mendelssohn cello works with Jeffrey Solow, and the Brahms Sonatas with cellist Nathaniel Rosen. A CD of Stravinsky rarities with violinist Mark Peskanov received a Grammy nomination. Miss Stevenson taught for ten years at the University of Southern California and has been Lyell B. Clay Artist in Residence at Williams College since 1987.



Geetha Raghu

Geetha Raghu was trained in Hindustani vocal music from a very young age in Mumbai, India. She started her training under Pt. Nagesh Khalikar and then later under Kunda Vaishampayan and Pt Y.B. Joshi. Her training was in the Gwalior gharana style of singing. Geetha has continued to pursue her music since moving to the United States in 1987. She runs a music school, "Sur Mandir" from her home in West Bloomfield, to teach this art form to young students in the community. She has given several vocal performances in and around the Detroit area.



Hanzheng Li

A native of China, Pianist Hanzheng Li began studying music at the age of four, won the First Prize of Golden Key National Keyboard Competition four years later, and released several performance CDs. Since then, Ms. Li received numerous awards in national and international competitions, including Gulangyu National Piano Competition (2006) and International Keyboard Odyssey Competition (2014). In addition to her solo performances, Ms. Li is an enthusiastic chamber musician invited to several music festivals such as Bowdoin International Music Festival and Toronto Music Festival as fellows. Her performances have been heard in venues like Carnegie Weill Hall and Jordan Hall.

Over the past ten years, Ms. Li has been coaching students from different stages. With her extensive experiences as a teaching assistant for the Piano Department and the Theory Department of New England Conservatory, she also holds a certificate in the Music-in-Education Concentration. After earning her Bachelor's degree in piano performance from Shanghai Conservatory of Music in 2012, Ms. Li obtained double Master's degrees with honors in Piano Performance and Collaborative Piano, and Graduate Diploma in Collaborative Piano, all from New England Conservatory. She has studied with Chenbin Wu, Weiming Li, Denghui Huang, Yizhe Hong, Minduo Li, Yun Sun, Victor Rosenbaum, and Vivian Weilerstein.



Dr. Elja Roy

Elja Roy is an Assistant Professor of Film in the Department of Communication and Film at the University of Memphis. She earned her Ph.D. in Communication Studies from the University of Minnesota in summer 2021. Elja finished her master's degree in Journalism and Mass Communication from the University of Calcutta. Her research brings production-based case studies to explore the intersection of environmental communication and ecocinema. She has conducted field research in the Pacific North-West, Minnesota, Illinois, India, and Bangladesh. Her doctoral dissertation, "Art, Activism and Sundarbans: A case study of Ecomusical Environmental Movement through Film" is half-written and half a documentary film, "Musical Mangrove." It examines an artistic environmental movement involving multicultural ethnic groups and minorities in the Global South through community-based co-productions. Currently, Elja is working on the postproduction of a documentary film and pre-production of a narrative film. Roy also taught Video Production at the University of Minnesota and Critical Media Studies at Gustavus Adolphus College in Minnesota.



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Yasmine Azaiez

Tunisian and British violinist composer and vocalist Yasmine Azaiez began the violin at age 4 and by age 8 gained a place at the Yehudi Menuhin School in London, UK. She studied with Macej Rakowki, Simon Fischer and benefited from playing with musicians such as Vladimir Ashkenazy, Andras Schiff and Julian Lloyd Webber. At age 17 Yasmine won second place at the Sevenoaks “Young Musician of the Year” violin competition, where she was described as having “immense talent”, an “excellent and exciting professional approach,” and a “uniquely amazing stage presence full of charm” by a jury comprised of Royal College of Music professors. A year later Yasmine moved to Boston to study Contemporary Improvisation at the New England Conservatory where she studied with Anthony Coleman, Joe Morris, Hankus Netsky and Dominique Eade among others. At the New England Conservatory she was inspired to improvise using classical and avant garde techniques on the violin, develop and began composing for large ensembles and electronics. While in school, NEC professor and celebrated avant-garde guitarist Joe Morris wrote in an article, “She is a classical virtuoso and the greatest free improvising violinist I have ever heard.”

As a classical musician, Yasmine has performed at numerous prestigious venues, including the Royal Albert Hall under the baton of Mstislav Rostropovich with the participation of Evgeny Kissin, The Merchant Taylors Hall in London with violinist Sarah Chang, and the Sheldonian Theatre with Andras Schiff. As a soloist, she has played with orchestras around the world such as the Westminster Philharmonic, the Lebanese symphony Orchestra, and the ‘Balle de Vienne’ Orchestra. In June 2010 she was chosen amongst 9 world finalists at the Global Youth Violin Competition in Sydney Australia, representing Africa and the Middle East.

As an improviser, Yasmine has played with musicians such as the Iraqi lutist Naseer Shamma at the Cairo Opera house, guitarist and professor Joe Morris at the Bimhuis in Amsterdam and Quai de Branly in Paris, Kinan Azmeh at the Royal Opera house in Muscat, Rami Ayach, Agusti Fernandez, Rami Khalifa and Anthony Coleman. She frequently plays with World Champion accordionist Cory Pesaturo in the United States and Europe.

Yasmine Azaiez currently tours with her own group ‘Yasmine Azaiez.’ All the music is either recomposed or composed by her and the music is has jazz and middle eastern influences. Her debut CD will be released in February 2016

Beyond her primary music interests, Yasmine not only acted as one of the main roles in the Tunisian Movie, ‘Histoires Tunisiennes,’ but also composed the score for it, which was shown at festivals around the world including the Cannes film festival in 2012. She was chosen to perform one of her pieces in a masterclass to Elvis Costello at the New England Conservatory in 2013. Yasmine has played many benefit concerts in New York and Tunisia to raise money for impoverished villages in her country, and hopes to create her own charity that raises money through music. She has participated in many Ted Talks in Tunisia which was focused on inspiring women in the Arab world.

As an educator, Yasmine aspires to develop improvisation programs in schools and universities for classical musicians. She has already given masterclasses to students of the Royal Opera House of Oman, the Institute of Music in Tunisia, and at MIT in Massachusetts.

At her young age, Yasmine Azaiez has recently created the ‘Yasmine Azaiez Academy’ in Tunisia, where she has selected a group of talented students to enrich their technique and musical interpretations, inspired by her studies at the Yehudi Menuhin School and the New England Conservatory. This project is extremely important in helping to inspire the young musicians to have ambition to become soloists and orchestra players not only in Tunisia, but overseas. Yasmine also hopes to prepare them to participate in her future concerts, to represent the changes that can be made in music departments in Tunisia without a large budget.

<https://fsrecords.net/artists/yasmine-azaiez/>



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Hamid Drake

By the close of the 1990s, Hamid Drake was widely regarded as one of the best percussionists in improvised music.

Incorporating Afro-Cuban, Indian, and African percussion instruments and influence, in addition to using the standard trap set, Drake has collaborated extensively with top free jazz improvisers Peter Brotzmann, Fred Anderson, and Ken Vandermark, among others.

Hamid Drake was born in Monroe, LA, in 1955, and later moved to Chicago with his family. He ended up taking drum lessons with Fred Anderson's son, eventually taking over the son's role as percussionist in Anderson's group. As a result, Fred Anderson also introduced Drake to George Lewis and other AACM members.

Drake also has performed world music; by the late '70s, he was a member of Foday Muso Suso's Mandingo Griot Society, and has played reggae.

Hamid Drake has been a member of the Latin jazz band Night on Earth, the Georg Graewe Quartet, the DKV Trio, Peter Brotzmann's Chicago Octet/Tentet, and Liof Munimula, the oldest free improvising ensemble in Chicago.

Drake has also worked with trumpeter Don Cherry, Pharoah Sanders, Fred Anderson, Mahmoud Gania, bassist William Parker (in a large number of lineups), and has performed a solstice celebration with fellow Chicago percussionist Michael Zerang semiannually since 1991.

Hamid Drake recorded material is best represented on Chicago's Okkadisk label.

https://www.drummerworld.com/drummers/Hamid_Drake.html



Mercy & Kuvelu Tetseo "Tetseo Sisters"

Tetseo Sisters are a quartet of sisters from Nagaland, a state in North-East India. They are devoted to the art and tradition of the vocal folk music of the state and have been performing on stage since they were children.

https://en.wikipedia.org/wiki/Tetseo_Sisters



From COP-26 in Glasgow, Scotland, November 4 – 12, 2021



Bob Horan

Bob Horan's musical career began at age 3, on a subway platform in Manhattan when he belted out on a toy bugle a perfect rendition of Anchors Away for two drunken sailors. He took up guitar in high school and found he had a knack for it. Influenced in the '50s by Elvis Presley, Buddy Holly and then the Kingston Trio, he started hanging around folk clubs in Greenwich Village in the early '60's. The Village was a hotbed of social consciousness and young musicians perfecting their craft— Judy Collins, Tom Paxton, Jack Elliot, Dave Van Ronk, Arlo Guthrie, John Denver, the Lovin Spoonful, Jose Feliciano and, of course, Bob Dylan. Horan became part of the scene, playing in Washington Square Park for free on Sunday afternoons, and at folk clubs like Gerde's Folk City as the '60s culture flourished around him. By 1966, Horan was playing regular gigs at The Back Fence, in the hub of Greenwich Village activity.

His musical odyssey took Horan from folk music to rock 'n' roll as the psychedelic era was ushered in. He played colleges, hotels and bars, and "greater and lesser cruise ships" in the Caribbean throughout the '70s. Then in the '80s, he married his wife Peggy, had two children, Colleen and Megan, and settled again in lower Manhattan where he continued to play regularly at popular clubs in Greenwich Village until the mid '90s. Meantime, Horan discovered another audience for his music that gave him immense personal satisfaction: he began playing for the elderly and infirmed in nursing homes and rehabilitation centers throughout New York City.

Trading the bar scene for the pristine environment of health care, he tapped into the healing power of his magical voice. "These are people who were independent and now have to be dependent," said Horan. "They do it with great courage. I feel like I give them a song and a smile and maybe a bit of conversation. Some of them just need someone to talk to, somebody to listen to them and to wait for an answer when asking, How are you today" he adds. Says one nursing home Activities Director, "Mr. Horan's knowledge of the universal language of music entices all. His large repertoire covers many generations of music. He reaches out to every resident no matter where they may be seated as if he's singing directly to each one and makes our residents feel like he is family. Joy Through Art, a not for profit organization, enables me to develop ongoing relationships so that I can focus on the needs of individuals on a regular basis. Horan has since expanded his horizons further and now also works with an organization called Music That Heals, which provides musical entertainment for sick and abused children.

<http://bobhoran.org>



Pete Seeger

Pete Seeger (May 3, 1919 – January 27, 2014) was an American folk singer and social activist.

A fixture on nationwide radio in the 1940s, Seeger also had a string of hit records during the early 1950s as a member of the Weavers, most notably their recording of Lead Belly's "Goodnight, Irene", which topped the charts for 13 weeks in 1950. Members of the Weavers were blacklisted during the McCarthy Era. In the 1960s, Seeger re-emerged on the public scene as a prominent singer of protest music in support of international disarmament, civil rights, counterculture, workers' rights, and environmental causes.

A prolific songwriter, his best-known songs include "Where Have All the Flowers Gone?" (with additional lyrics by Joe Hickerson), "If I Had a Hammer (The Hammer Song)" (with Lee Hays of the Weavers), "Kisses Sweeter Than Wine" (also with Hays), and "Turn! Turn! Turn!", which have been recorded by many artists both in and outside the folk revival movement. "Flowers" was a hit recording for the Kingston Trio (1962); Marlene Dietrich, who recorded it in English, German and French (1962); and Johnny Rivers (1965). "If I Had a Hammer" was a hit for Peter, Paul and Mary (1962) and Trini Lopez (1963) while the Byrds had a number one hit with "Turn! Turn! Turn!" in 1965.



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Seeger was one of the folk singers responsible for popularizing the spiritual "We Shall Overcome" (also recorded by Joan Baez and many other singer-activists), which became the acknowledged anthem of the Civil Rights Movement, soon after folk singer and activist Guy Carawan introduced it at the founding meeting of the Student Nonviolent Coordinating Committee (SNCC) in 1960. In the PBS American Masters episode "Pete Seeger: The Power of Song", Seeger said it was he who changed the lyric from the traditional "We will overcome" to the more singable "We shall overcome".



Warren Senders

Warren Senders, serving as M4CJ's Program Director, is an internationally recognized vocalist, composer and performer who has studied and rendered Hindustani music for over 30 years. The leader of the indo-jazz ensemble Anti-Gravity, Senders is a member of the New England Conservatory faculty and a Learning Through Music specialist who applies a rich background in Indian, African, and Western music toward cross-cultural aspects of learning through music programs in public elementary schools.