

PANELIST BIOS



CHELSEY GREEN

Described as "passionate, electrifying, and innovative," international recording artist Chelsey Green breaks down stereotypes of traditional violin and viola playing. A native of Houston, Texas, Dr. Chelsey Green is a multi-instrumentalist, vocalist, entrepreneur and educator that combines Classical and Contemporary to make music uniquely her own.

Chelsey Green and The Green Project have released five studio projects, debuted on the Billboard Contemporary Jazz Chart (Top 30), appeared in the Top 5 albums of iTunes Jazz chart and performed live shows, jazz festivals and educational workshops around the world; including shows throughout the United States, the Middle East, Eastern Europe, Japan, Haiti and more.

Past performance highlights include the Carnegie Hall with Rick Ross, Capital Jazz Festival, Seabreeze Jazz Festival, GRAMMY Awards with Lizzo, Songs In The Key Of Life Tour (D.C.) with Stevie Wonder, Mid-Atlantic Jazz Festival with jazz violinist Regina Carter, NPR Tiny Desk with Maimouna "Mumu Fresh" Youssef, Black Thought and Wu-Tang Clan, the Mary Lou Williams Jazz Festival with Terri Lyne Carrington, ensemble debuts with the National Symphony Orchestra and The United States Air Force Band and even a nationally syndicated Walmart commercial produced by BET Networks appearing alongside Kirk Franklin and Estelle.

Committed to music education and arts advocacy, Dr. Green regularly performs educational concerts, community workshops and guest artist residencies to audiences of all types. Her writing has been featured in the New York Times and she has delivered keynote and Commencement addresses at colleges, universities and conferences in both the US and abroad.

Dr. Green completed her Doctorate of Musical Arts (D.M.A) degree in 2017 at the University of Maryland College Park and was appointed Associate Professor at Berklee College of Music in August of that same year. Dr. Green also serves as the Vice Chair of the Board of Trustees for the Recording Academy (The GRAMMYS). Learn more at www.chelseygreen.com



BILL BANFIELD

Banfield was appointed in 2019 as a research associate with the Smithsonian Center for Folklife and Cultural Heritage (CFCH), one of the Smithsonian's 12 research and cultural centers. His work focuses on what he identifies as cultural through-lines, delineating the ways in which contemporary artistry and new works harken back and hold onto critical cultural linkages to understand.

Having served three times as a Pulitzer Prize judge in American music (2010, 2016, 2020), Banfield is an award winning composer whose symphonies, operas, chamber works have been performed and recorded by major symphonies across the country. Few have a wider, performed professional composing output, that has had public concert performances, reviews, radio, recordings of some 12 symphonies, 7 opera, 9 concerti, chamber, jazz and popular forms. This alone making Banfield one of the most performed, recorded composers of his generation. Banfield has been a national public radio show host having served as arts and culture correspondent for The Tavis Smiley Show. In 2010, he was hired by Quincy Jones to write a national music curriculum and book for schools learning about American popular music culture.

BILL BANFIELD, cont.

Dr. Cornel West has called him, " one of the last grand Renaissance men in our time..a towering artist, exemplary educator, rigorous scholar, courageous freedom fighter..", and Henry Louis Gates wrote of him, "...Bill Banfield is one of the most original voices on the scene today.. he tunes us in to the conversation happening worldwide between the notes of contemporary musical culture.."

Banfield's works have been commissioned, performed and recorded by orchestras including; the National, Atlanta, Minneapolis, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Akron, Richmond, Toledo, Savannah, Chicago Symphonia, Indianapolis, Sphinx, Sacramento, San Diego symphonies and the Havana Camerata of Cuba. In 2012, his symphony 10 was commissioned, premiered by the National Symphony at the Kennedy Center with Sweet Honey in the Rock, and his symphony 11 was performed, recorded in Switzerland with the Evoca/ECJ symphony and chorus.

His works as a composer and performing- recording jazz artist are carried on Atlantic, TelArc, CollinsClassics (London), Centaur, Albany/Visionary recordings and Innova records. His music has been performed and/or recorded by; George Duke, Patrice Rushen, Don Byron, Leon Bates, Christian Scott, Najee, Ron Carter, Delfeayo Marsalis, Greg Osby, Teri Lynn Carrington, Oliver Lake, Regina Carter, Rachel Z, Jon Faddis, Marcus Belgrave, Billy Childs, Nnenna Freelon, Alphonso Johnson, Ndugu Chancelor, and Nelson Rangel.

**BOB BLUMENTHAL**

Bob Blumenthal began his career as a jazz critic in 1969 for Boston After Dark, later known as The Boston Phoenix, while in college, and continued to contribute to that paper through 1989. After serving as guest critic for The Boston Globe during its jazz festival for a decade, he became a regular Globe contributor in 1990 and a weekly columnist in 1993, and continued in both roles until 2002. Throughout these years, during which he worked as an attorney, primarily for the Massachusetts Department of Education, Blumenthal was also contributing to such publications as The Atlantic Monthly, Rolling Stone, The Village Voice, Down Beat and JazzTimes, and writing numerous album notes. He also provided radio and television commentary and served as a panelist for the National Jazz Service Organization, the New England Foundation for the Arts, and the Jazz Composers Alliance. He was one of six commissioners for the Recording Industry Association of America who selected the White House Record Library during the Carter Administration.

Among Blumenthal's other projects have been his ongoing affiliation with the RVG reissue series of Blue Note Records and the Discover Jazz Festival in Burlington, Vermont (where he serves as critic in residence), his design of a five-part video jazz history for the Montreal Jazz Festival, contributions to the anthologies Jazz: The First Hundred Years (edited by John Edward Haase) and The Oxford Companion to Jazz (edited by Bill Kirchner), and the introductory essays for Jacques Lowe's Jazz: Photographs of the Masters. He also received Grammy awards for best album notes in 1999 for Coltrane: The Classic Quartet/Complete Impulse! Studio Recordings and 2000 for Miles Davis & John Coltrane: The Complete Columbia Recordings 1955-61. In March 2002, Blumenthal became a permanent consultant to Marsalis Music, the record label founded by saxophonist Branford Marsalis.



PETER CASSINO

Peter Cassino began studying the piano at age 7 in Queens, New York. When he was 12, a family friend gave him a boxed set of The Hot Club of France recordings, which featured Django Reinhardt and Stephane Grappelli. This music had a profound effect on him, and shortly after hearing these recordings, he switched his piano studies from classical to jazz piano. His primary piano teacher during this time was pianist and vibraphonist Eddie Costa.

As a young teenager Peter played with various bands during the summer months at several hotels in the Catskill Mountains. Upon graduating from high school in Manhattan, he spent two years taking extension courses at Julliard School of Music while playing gigs and local jam sessions.

In 1961 at the young age of 21, Peter joined the growing number of aspiring artists and musicians who moved to Europe to grow and develop their creativity. He started his career in West Berlin and worked with his piano trio and also had the privilege of playing with a number of prominent musicians who were also living in West Berlin during that time. Among them were trumpeter Benny Bailey, alto saxophonist Leo Wright, and drummer Joe Harris.

When he returned to the United States in 1969 he completed his formal music studies. He received his BA in piano from School for the Arts at Boston University, piano studies with Leon Tumarlin and Anthony di Bonaventura. And completed a Master of Music degree from the New England Conservatory where he studied with Jackie Byard and George Russell.

Peter resides in Boston and has performed with Marty Ehrlich, Andrew D'Angelo, Matt Wilson, Oscar Noriega, Bob Moses, Ed Schuller, George Schuller, Stan Strickland, Charlie Kohlhase, Joe Morris, Paquito D'Rivera, and others. He's been awarded two performance grants from the National Endowment for the Arts and was part of the touring roster of the New England Foundation for the Arts for over 10 years. He has also performed in Japan, Moscow, and Armenia. Peter has taught at Dean Junior College in Franklin, Massachusetts, UMass Boston, UMass Dartmouth, The All Newton Music School, The Community Music Center in Boston, and other institutions. Peter began teaching at the Longy School of Music in 1979 and started Longy's first jazz department. In 1996 the department developed a new curriculum and was renamed The Department of Modern American Music to reflect its philosophy as well as its expanded mission.



SAMUEL CERRA

Samuel Cerra, M.M., is a performer, instructor, composer, and percussionist specialized in mallet instruments. Primarily trained in classical and contemporary music, science, and sound technology, he also holds a bachelor's degree in jazz performance from Berklee College of Music.

He has an eclectic and versatile style, result of personal research mostly based on pianists combined with symmetric elements and the classical training. His peculiar approach on the instrument can be described as a pianistic way of playing the vibraphone. What makes his music unique is his conceptual way of describing stories and feelings through notes and harmony creating sparks into audience's heart.

Samuel Cerra has collaborated with many organizations foremost among them are AMA Calabria, Berklee, Longy, MABOS, and special guest appearance with AMA little Big Band. He has been awarded "Most Active Mallet Performer" twice by the percussion department at Berklee and recognized as Named Scholar with Cherubini scholarship at Longy.



LINDA JACKSON

After attending Boston University, Linda Jackson pursued a career in Educational and Trade publishing which lasted more than twenty-five years, including: Houghton Mifflin, Alllyn & Bacon, Harvard University Press and Little Brown Publishing/Time Warner Trade. Friend, partner, and wife of Eric D. Jackson for more than 50 years.



RON REID

Ron Reid is a multi-instrumental artist with an overwhelming passion for creating music, especially music that celebrates his rich Caribbean heritage. This Trinidadian-born bassist, steel drummer, composer, and educator has been a standard-bearer for improvisational Caribbean music for the past 30 years. Currently an Associate Professor of Contemporary Writing and Production at Berklee College of Music in Boston, he teaches several arranging classes as well as Steelpan and Afropop ensembles.

Ron began his career as a bassist in the late Lord Kitchener's Calypso Revue Tent in 1978 and has recorded and performed with an honor roll of calypso and soca artists, including the Mighty Sparrow, Shadow, Lord Relator, Ella Andall and David Rudder.

Ron was the musical director for the Trinidad Theatre Workshop's productions of Derek Walcott's *Joker of Seville* and *Dream on Monkey Mountain*, as well as a performer for the production premiere of *Steel* at Boston's Hasty Pudding Theatre. He has also composed music for several television programs in Trinidad and Tobago, including *Who the Cap Fits*, *Morrall*, *Caribbean Eye*, *The Dish Ran Away with the Spoon*, and *The Gayelle TV Theme*.

His steelpan infused sextet Sunsteel performs an eclectic mix of Trinidadian folk, Afro-Caribbean, and jazz compositions and includes some of Boston's finest musicians. Ron shares his pan-playing talents with David Williams' *J'ouvert* and *Calabash* of Toronto, Canada. As a steel drummer has recorded with artists as diverse as Myanna, Grace Kelly, and Bill Harley. As a jazz bassist, Ron has also performed with Randy Weston, Carmen Lundy, Lenora Helm, and Antonio Hart.



ZAHILI ZAMORA

Zahili Gonzalez Zamora is a pianist, composer, bandleader, arranger, and educator. Born in Manzanillo, Cuba, she started playing piano at the age of 6 and graduated from the National School of Music with a performance degree. Her passion for music has taken her to Canada, South East Asia and the United States. Her Afro-Cuban jazz trio, MIXCLA, has headlined at the landmark Scullers Jazz Club in Boston since 2018. MIXCLA has also performed at the 59th Monterey Jazz Festival, the 2016 Stave Sessions as part of the Celebrity Series of Boston, the 2015 Montreal International Jazz Festival and other highly respected venues and festivals.

Zamora is always moving forward, guided and driven by her music and the need to grow as an artist and a person, and to share her music and love of life with others. She aspires to inspire and be a messenger for a journey that is not only her own, but also one that resonates with others. As a person out of her comfort zone for the sake of her work, she feels most defined by her Cuban heritage and her status as an immigrant. Her rich musical background, career experience, and extraordinary improvisation skills render her a leader in the modern Latin jazz idiom and an influential, emulated musician.