Pianist/composer/educator Michele Rosewoman, a vanguard and pioneering artist in her field, creates a distinct musical experience by digging deep into her vast reservoir of acoustic modern jazz, sophisticated funk, dynamic electric fusion and elements of Cuban folkloric music. Her command and rich vocabulary elegantly expands the horizons and boundaries of jazz while remaining firmly rooted in tradition. With a 40-year history, Rosewoman stands out in her class as a visionary pianist, composer, bandleader and gifted performer.

**New Release**

A 2015-16 Chamber Music America New Jazz Works Commission for her long-standing **New Yor-Uba** ensemble (1983 debut) supported the development of her latest exploration. The resulting new work, "Oru de Oro", is a rhythmic suite anchored to a sacred sequence of rhythms known as the Oru Igbo, where 23 Orishas are endowed with Rosewoman's distinctive musical content while displaying and integrating the mastery of featured soloists and master drummers. Featuring master folklorist/percussionist Roman Diaz, a foundational member of the ensemble since 2008, "Oru de Oro" was recorded in the studio along with other new repertoire.

**New Yor-Uba's "Hallowed" will be released on November 1st, 2019.** Following their 2013 double disc release which celebrated 30 years and garnered the #1 NPR Latin Jazz Recording of the year award, "Hallowed" is a true continuation of Rosewoman’s in-depth exploration of sacred Afro-Cuban musical traditions and presents another exciting chapter in the 35-year evolution of this highly acclaimed ensemble.

Rosewoman states: *The deepening of my approach, knowledge, and relationship to this profound tradition that I am so completely bound to, prepared me on multiple levels to manifest this extended and most challenging composition. I am very grateful to Chamber Music America for supporting my evolution.*

**Background**

Ms. Rosewoman’s musical growth took root in Oakland, California where she began playing piano at age six in a home full of music, art and politics, providing an important foundation for the expansion of her knowledge and artistic concepts. She studied jazz with the pianist and organist, Ed Kelly to whom she further attributes her traditionally rooted but wide-open vision of music. Studies in percussion led her to avidly explore Cuban folkloric idioms with an emphasis on the ritualized, spiritual aspects of the music. These early explorations would profoundly impact Rosewoman’s musical direction with a pervasive influence on the formation of her sound as a pianist and composer.

Before moving to New York in 1978, Rosewoman performed with her own ensembles at venues on the West coast such as the renowned Keystone Korner and the Bumbershoot Jazz Festival. She also performed with Julian Priester, Julius Hemphill, Butch Morris, Baikida Carroll, Oliver Lake and other jazz innovators. In New York, she formed new ensembles and continued to present her music with New York-based jazz masters and collaborators.

In her debut recording as a leader, **THE SOURCE** (Soul Note/1984), DownBeat likened Rosewoman’s radiance and ingenuity to that of Charles Mingus. With her maiden voyage on record, she distinguished herself as both a talented player and a composer of unique vision. This heralded her rise and reputation as one of the most ingenious and prolific bandleaders of her generation in a male-dominated field.

Rosewoman went on to perform with notable New York-based jazz artists Jimmy Heath, Freddie Waits, Billy Hart, Billy Harper, Reggie Workman, Oliver Lake, Julius Hemphill, James Spaulding, Gary Bartz, John Stubblefield, Rufus Reid, Howard Johnson, Ralph Peterson, Billy Bang and Carlos Ward, among many others. Her very first recording was as pianist and arranger for the Cuban songo group, Los Kimy in 1983 and in the Latin genre she has performed with Celia Cruz, Paquito D’Rivera, Chocolate, Orlando ‘Puntilla’ Rios ‘Nueva Generacion,” Daniel Ponce, Pedrito Martinez, Roman Diaz, Ernesto Gatell, Nicky Marrero, Andy Gonzales and many others.

A fearless bandleader and mentor, many have cited that working with Ms. Rosewoman made an indelible mark on their artistic development as musicians, composers and bandleaders. Her Quintessence ensemble, with 5 releases to date, brings together some of the most inventive voices in jazz including Steve Coleman, Greg Osby, Gary Thomas, David Sanchez, Steve Wilson, Miguel Zenon, Steve Lehman and Mark Shim; trombonists Vincent Gardner and Robin Eubanks, bassists Kenny Davis, Lonnie Plaxico and Brad Jones, drummers Terri Lyne Carrington. Gene Jackson and Tvshawn Sorey and guitarist Libertv Ellman. While New Yor-Uba. with its
Quintessence’s debut recording (1987) continues to be noted as one of the best jazz recordings of the decade and a subsequent release, Guardians of the Light was described by Howard Mandel at NPR, as “spontaneous, serious and mysterious. Rosewoman and her band are jazz believers…keepers of the flame.”

Rosewoman’s highly acclaimed trio recordings include Occasion to Rise (with Rufus Reid and Ralph Peterson) - voted one of the year’s best recordings by six critics’ polls- and Spirit, a live trio performance at the Montreal Jazz Festival, released on Blue Note Records to rave press. A Gavin Report review stated: “Michele Rosewoman has probed many important junctures in jazz history. She’s fluent in Monk, Bill Evans and Bud Powell, but her influences don’t end there…she is a modern day lightning rod to the innovations of the past and the tense uncertainties of today.”

The September 2013 debut release of ”Michele Rosewoman's New Yor-Uba, 30 Years!” marked the 30-year anniversary of this highly acclaimed ensemble. The National Public Radio (NPR) Critics Poll elected the 2-CD set as the #1 Latin Jazz Release of 2013 and #25 of Best Recordings of the Year. Other accolades include #14 for Best of the Year Downbeat and Jazz Times Critics Polls and one of the Best ensembles of 2013. The CD received 4 1/2 stars in Downbeat, among many other rave reviews and The NY Times lists Rosewoman’s Dizzy's Lincoln Center CD release event as one of the Best Concerts of the Year. Additionally, it received feature stories on NPR’s Fresh Air, the Wall Street Journal, the New York Times, Jazz Iz and Jazz Times, among many others.

Throughout the years, Rosewoman’s innovative projects have received critical acclaim as well as highly coveted awards and recognitions. Highlights include major support from the National Endowment for the Arts (1983) giving birth to her New Yor-Uba ensemble, (inspired by the profound collaboration with her mentor, the late Orlando “Puntilla” Rios) and an ASCAP/Meet the Composer Commission for Emerging Composers (1984) awarded by Dizzy Gillespie, Marian McPartland and Lester Bowie. This award culminated in a new work premiered by the 40-piece Brooklyn Philharmonic Orchestra plus quintet of improvisers at the Cooper Union Great Hall, NYC and the Paramount Center for the Arts in Peekskill, NY. She has received numerous Chamber Music America New Works Creation and Presentation Commissions (2015, 2008, 2006, 2003) and is a 2016 Latin Jazz Grammy Winner as pianist and composer for her contribution to Arturo O’Farrill's release, "Cuba, the Conversation Continues".

Rosewoman has presented her music and various ensembles at jazz festivals, concert halls and jazz clubs throughout the world including the JVC, Ravinia, Atlanta, San Francisco, Chicago, D.C., Earshot, Vision, Winterfest, Montreal, Toronto, Vancouver, North Sea, Warsaw, Berlin and Paris jazz festivals, The Kennedy Center, Carnegie Hall, Merkin Hall, Cooper Union Great Hall, the Public Theater, MOMA, Museum of Natural History, Yale, Harvard, New York, Stanford, Augusta and Temple Universities, University of Pennsylvania, University of Mass. Amherst, Dizzy's Lincoln Center, The Blue Note (New York & Tokyo), the Village Vanguard, The Apollo, Birdland, Jazz Standard, Yoshi’s, New Morning (Paris) and the Jazz Café (London).

She has composed and arranged music for and performed with groups from duos to big bands, to full orchestras. Rosewoman remains active as a grant panelist and music educator and is a current board member at Chamber Music America. She conducts educational workshops at colleges and universities throughout the U.S, teaches piano and composition privately, has held past and current positions at NYU and the New School, and serves on faculty of The Jazz House Kids in Montclair, NJ, teaching theory, piano, composition and ensemble.

Quotes from reviews and press for Michele Rosewoman’s New Yor-Uba, 30 Years!

“…two big cultural streams flowing simultaneously …It was dense, but it fizzed; it was grand but never grandiose...cultural multiplicity in sound taken to a reasonable extreme, where a song can still be allowed to sound logical and beautiful...ancient and experimental at the same time, and capacious enough to include more and more.” Ben Ratliff / The New York Times

"Dazzling tracks...starting for its balance of unfettered improvisation and undiluted Cuban folklore within a complex and often grand structure."
Larry Blumenfeld / The Wall Street Journal

"Absolutely one of the most exceptional records of 2013 is pianist-composer Michele Rosewoman’s 30th Anniversary New Yor-Uba release."
Willard Jenkins / The Independent Ear

"(Rosewoman’s) piano playing draws equally from the bluesy drama of Randy Weston and the ardent yet grounded freedom of Cecil Taylor. Her grasp of Afro-Cuban tradition enables her, when she chooses, to make her instrument function like a set of tuned drums. At times, she trades phrases with percussionists as if one of them. Rosewoman’s music unites players with distinct personalities into a communal voice, much in the mold of Mingus or Ellington, even as she adheres to Afro-Cuban traditions. It sounds bold, swinging, ceremonial and formal — all at once, in many cases..The music had both stylistic swagger and spiritual heft.” Larry Blumenfeld / Jazziz