

Michele Rosewoman and New Yor-Uba

Critical Acclaim

www.michelerosewoman.com

"Ms. Rosewoman's music—dissonant melodies, brass chorales, chromatic ballads and orchestrated vamps...as the groove shifted from the flow of the Santeria chants to the swing of a jazz band—was jazz that didn't simply use Afro-Cuban rhythms as decoration, but layered melodies and rhythms with equal force and weight."

THE NEW YORK TIMES

"New Yor-Uba is soulful evidence that Rosewoman is on to something significant. The music was energetic, propulsive and especially noteworthy largely because it did not use either jazz melodies or Cuban rhythms as mere embellishments. Rosewoman's concept fully integrated orchestrated brasses, saxophones, and a jazz back line, with traditional Yoruban chants sung to the heavy rhythmic accompaniment of congas and bata drums, ceremoniously arriving at sumptuous Ellington-like orchestrations."

DOWN BEAT MAGAZINE

"Michele led the band through a set of charts that gave insight into her imagination and talent.... Rosewoman gave a state-of-the-art performance that is rooted in tradition but searching for new ideas to further this sanctified circle and pay homage to the black spiritual music of two worlds for a joyous energized experience."

LATIN BEAT MAGAZINE

**From *LATIN JAZZ: The First of the Fusions*
a book by John Storm Roberts**

"Pianist Michele Rosewoman represents the most consistently interesting wing of Latin-jazz within the general jazz world.... Rosewoman's technical chops are considerable and her range of influences even more so.. While showing obvious signs of the usual post-bop enthusiasms (Thelonious Monk of course, but also touches of more expressionist players like McCoy Tyner) she is heavily influenced melodically and harmonically by Billy Strayhorn. But from the start she has integrated into her work both Afro-Cuban elements and the African elements from which they derive, most notably with her...big band, New Yo-Uba. Rosewoman seems to like working outward from a beguiling theme, and is not interested in building a jazz/Latin synthesis by the very common method of mixing Cuban and jazz elements in a solo. [She has a] dual dedication to Afro/Latin roots and the more exploratory zones of jazz."