



A Musical Celebration of Cuba in America

*A dynamic musical journey spanning the ancient Yoruba culture from Nigeria
Paying homage to its living contemporary manifestations.*

Renowned pianist and composer Michele Rosewoman presents **New Yor-Uba: A Musical Celebration of Cuba in America**, featuring fellow masters from the worlds of contemporary jazz and Cuban folkloric music.

New Yor-Uba celebrates 30 years with their 2013 debut recording and September 10, 2013 CD release. Featuring Pedrito Martinez on lead vocals,, this recording captures and represents a new chapter in the innovative ensemble's extensive and impressive history.

The name "New Yor-Uba" reflects the progression of the music of the anicent Yoruba people from Nigeria, through Cuba to present day New York. Brass, saxophones, and a rhythm section complement key Cuban elements including three bata and conga drummers, traditional vocals and dance. **New Yor-Uba** salutes the *Orishas* (Yoruban deities) in a contemporary jazz setting with a distinctive repertoire featuring Ms. Rosewoman's original compositions and visionary arrangements of centuries-old Yoruba (Nigeria) and Arara (Dahomey) cantos (chants).

Ms. Rosewoman's life-long immersion in both traditions led to the formation of **New Yor-Uba**. Her interest in Cuban music was born in a home full of music and art. Exposed in her early years to the great jazz traditions and to spiritually-based music from around the world, she began playing piano at age 6. In her late teens she began playing congas and percussion, studying African-based drum and vocal traditions, specifically Cuban and Haitian forms, 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. She is credited as one of the first in bringing together Cuban Folkloric music with a thoroughly contemporary jazz concept for an uncompromised synthesis of these two profound musical idioms

Upon coming to New York in 1978, Rosewoman continued to nurture her collaborative work with various jazz illuminaries and also began playing with Cuban dance bands. She soon formed an important association with the late Cuban master drummer/vocalist Orlando "Puntilla" Rios. A repository of tradition, he was both a mentor and a member of her **New Yor-Uba** ensemble; and, since its inception, provided Rosewoman with a valuable organic source which took shape through her vision and which continues to evolve.

Early support from the National Endowment for the Arts facilitated Michele Rosewoman's premiere of the pioneering 14-piece ensemble featuring the late 'Puntilla', at Joseph Papp's Public Theater in New York City. The ensemble's sold -out debut in 1983 signaled the emergence of an important new voice and the program received rave reviews in the New York Times and The Village Voice.

New Yor-Uba has since performed at major festivals and venues throughout Europe and the United States. Ms. Rosewoman was also among the first to bring an undiluted form of Cuban folklore into New York City jazz clubs.

With a 30-year history, New Yor-Uba's concept and sound remain incredibly vital. Now an 11-a-piece ensemble, Rosewoman continues to enhance the ensemble's repertoire with new music and personnel, further inspiring her to reflect and explore the links between these deep musical traditions.

Michele Rosewoman has performed with many Jazz and Latin greats including, in the Latin music genre, the late Celia Cruz, Paquito D'Rivera, Andy Gonzales, Roberto Borrell, Daniel Ponce, Chocolate, Nicky Marrero Dave Valentin, and Puntilla's Nueva Generación

**New Yor-Uba pays homage to the contributions and legacy of the master folklorist,
Orlando “Puntilla” Rios.**

NEW YOR-UBA PERFORMANCES

Joseph Papp's Public Theater, New York City
Sweet Basil, New York City
Sweet Rhythm, New York City
Tishman Auditorium/New School, New York City
S.O.B.'s, New York City
Atlanta Jazz Festival
Museum of Natural History, New York City
Jazz Track, New York City
INTAR Hispanic Cultural Center, New York City
Yoshi's, Oakland
Kuumbwa Jazz, Santa Cruz
California State University Fresno
The Painted Bride Arts Center, Philadelphia
NOS Radio Festival, Holland
Berlin Jazz Festival
Paris Jazz Festival
Warsaw Jazz Jamboree
Zurich Jazz Festival
Nancy Jazz Festival, France
Tampere Jazz Festival, Finland
The Montmartre, Copenhagen
Nickelsdorf, Austria
Salzburg Jazz Festival, Austria
University of Massachusetts Amherst, Amherst MA
Hostos College, Bronx NY
Schomburg Center for Research in Black Culture, New York, NY
Roulette NYC

Many of the finest musicians from the jazz and Cuban traditions have performed with New Yor-Uba, including

Greg Osby	Michael Mossman	Orlando “Puntilla” Rios
Gary Thomas	Baikida Carroll	Pedrito Martinez
Mark Shim	Bob Stewart	Roman Diaz
John Stubblefield	Howard Johnson	Abrahama Rodriguez
Oliver Lake	Craig Handy	Alberto Morgan
Steve Wilson	Rufus Reid	Eddie Bobe
Gary Bartz	Kenny Davis	Eddie Rodriguez
Don Byron	Anthony Cox	Ernesto “Gato” Gatell
Joe Ford	Ricky Rodriguez	Olu Femi Mitchell
Miguel Zenon	Andy Gonzales	Felix Sanabria
Antonio Hart	Yunior Terry	Rafael Monteagudo
Freddie Hendrix	Steve Berrios	Gene Golden
Brian Lynch	Adam Cruz	Mauricio Herrera
Vincent Gardner		Abi Holliday

REVIEWS

“Ms. Rosewoman's music - dissonant melodies, brass chorales, chromatic ballads and orchestrated vamps for brasses, saxophones, and a jazz rhythm section, 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...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...” ***DOWNBEAT***

“Michele led the band through a set of charts that gave insight into her imagination and talent. Rosewoman's original ‘Por Ahora y por Siempre’ (For Now and Forever) was outstanding, with an Ellingtonesque flavor full of chord clusters and serial lines bouncing in melodic ping-pong over the 6/8 rhythm of the bata drums...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**

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