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Bio information: **CARLO DE ROSA's CROSS-FADE**
Title: **BRAIN DANCE** (Cuneiform Rune 317)

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File under: **JAZZ**

"Great writing and ensemble playing. Deep thoughtful solos." –Jack DeJohnette

"De Rosa, who has an impressive technique, writes dark, muscular and propulsive music." –Budd Kopman, *All About Jazz*

"Bassist Carlo De Rosa is at the center and is excellent here as he adds propulsion and finesse to this great trio."

–Bruce Lee Gallanter, Downtown Music Gallery, NYC

"The well-traveled bassist Carlo De Rosa showcases original material in this ensemble with the tenor saxophonist Mark Shim, the pianist Luis Perdomo and the drummer Justin Brown." –Nate Chinen, *The New York Times*

At the seeming risk of hyperbole, bassist **Carlo De Rosa**, already a very in-demand and oft-recorded side-person, has a significant career as a leader ahead of him. His debut album (and first for **Cuneiform**) *Brain Dance* is an exhilarating, captivating set of beyond-category jazz, drawing from the established traditions of bebop, post bop, the avant-garde, and fusion. As a whole it is mindful of the breadth of jazz's traditions but is not constrained by anyone's limited/limiting notions of them. *Brain Dance* is vibrant, agitated, and inspired without being self-indulgent or self-absorbed, expansive without bowing to any "demographic." Its makers play for the audience as much as for themselves.

Structurally, it would seem De Rosa's band **Cross-Fade** is a "typical" jazz quartet: the leader's bass (both acoustic *and* electric); **Vijay Iyer**, piano and Fender Rhodes, **Mark Shim**, tenor saxophone, and **Justin Brown**, drums and percussion. De Rosa convened this very configuration in Autumn 2005, when **Luis Perdomo** and **Derrick Phillips** filled the piano and drum chairs, respectively. The concept of **Cross-Fade** is not purely cinematic—De Rosa's compositions on *Brain Dance* allude to the shifts of panoramas—in film, the brain, and the psyche—and the ambiguities of human neurological function (and dysfunction). In his own words, "Musically, this is a point when many things overlap and merge but it is also a point where things can become discontinuous." The title refers to the myriad "dances" in our collective heads. On *Brain Dance*, the music transitions from one scene to another, shifting, ending and beginning and ending again. Each of the seven tracks (most around the seven-minute mark) is self-contained but there is continuity throughout *Brain Dance*, a stimulating ebb and flow, of scenes, of vistas abstract and corporeal. It's an album that feels "cerebral" but also has a palpable, rousing *presence*.

De Rosa's compositions have a fortifying, engaging "inside/outside" feel to them in the manner of **Andrew Hill's** iconic **Blue Note** albums, **Elton Dean**, **Marty Ehrlich**, **Michael Bisio**, the **Microscopic Septet**, **Keith Tippett Group** (think of the classic *Dedicated To You But You Weren't Listening!*), **Dave Douglas**, and the **Mario Pavone Sextet**. There is always surging rhythmic impetus and "forward" motion; thorny, lean, and imaginative compositions, crackling ensemble playing, and plenty of fiery and (most notably) succinct soloing. While some contemporary jazz musicians (for about the past, oh, 20- or 30-some years, in assorted styles) can often noodle, doodle, and tread water while hoping for a good idea to alight, **Carlo De Rosa's Cross-Fade** has no truck with that. This is a *band* that plays with a rare unity and urgency without becoming overbearing. While all get opportunities to wail, it's almost as if the **Cross-Fade**-ers were going to be "docked" for any superfluous soloing.

Since arriving in New York City in the mid-'90s, Carlo De Rosa has performed in uptown venues large (Jazz at Lincoln Center Dizzy's Club Cola-Cola) and intimate (bass-and-piano duos at O'Neal's across from Lincoln Center). De Rosa performed (and continues to perform) at venues midtown (the Jazz Standard, Birdland) and downtown (Detour, Smoke, Cornelia Street Café). From '05 on, De Rosa has been on the Adjunct Faculty at **Long Island University**. He's performed with jazz legends **Ray Barretto**, **Ed Thigpen**, **Jack De Johnette**, and **Nick Brignola**, along with up-and-comers **Rudresh Mahanthappa**, **Ingrid Jensen**, and **Ralph Alessi**. De Rosa has appeared on over two dozen albums, including discs by Iraqi-American jazz/world music trumpeter and Maqam singer **Amir El Saffar**, jazz accordionist **Victor Prieto**, and jazz pianist **Luis Perdomo**. In 2002, De Rosa helmed a quartet with **Donny McCaslin**, **Brad Shepik**, and **Eric McPherson**. 2008 found him taking part in world-renowned cellist **Yo-Yo Ma's** Grammy Award-winning, classification-defying *Songs of Joy & Peace* [CD/DVD] (Sony Classical), which features **Dave Brubeck**, **Diana Krall**, and **James Taylor**. In 2010, De Rosa participated in two unusual (even for him!) albums: The superb cross-cultural (Latin + Irish!) set *The Auction Project* by the **David Bixler/Arturo O'Farrill Sextet** and actor/singer **Danny Aiello's** Holiday disc *My Christmas Song To You*.

For more information, please see:

www.carloderosa.com - www.myspace.com/carloderosa

CARLO DE ROSA'S CROSS-FADE:

Bio info on other band members

VIJAY IYER (piano and Fender Rhodes)

also see: www.vijay-iyer.com - www.myspace.com/vijayiyer

Since relocating from his San Francisco Bay Area home to New York City in the 1990s, **Vijay Iyer** (born 1971) has in a few short years established himself as one of the foremost pianists in the American cutting-edge jazz scene. No stereotypical jazz “purist,” he is of the generation of players for which no influence is off-limits—his Indian heritage, hip-hop, electronica, indie rock, free improvisation, whatever. From his days in the Bay Area’s **Asian Improv Arts** movement (along with **Francis Wong** and the late **Glenn Horiuchi**) to working with leaders diverse as **Steve Coleman**, **Liberty Ellman**, and **Roscoe Mitchell** (as a member of his **Note Factory** ensemble) to a dozen discs under his name, Iyer has proven himself to be a protean jazz musician. Early December 2010 found Iyer’s 2009 release *Historicity* nominated for a Grammy in the Best Jazz Instrumental Album category. Most recently he’s been featured in **Wadada Leo Smith’s Golden Quartet** (with albums on **Cuneiform Records**) and his latest album *Solo* made the Top Ten in writer/curator **Francis Davis’** Fifth Annual *Village Voice* Jazz Critics’ Poll.

MARK SHIM (tenor saxophone)

Born 1973 in Kingston, Jamaica, **Mark Shim** took up the saxophone at age 11. At 14, the iconic saxes of **Charlie Parker** and **Sonny Rollins** infected him with a desire to play jazz. After schooling at Virginia Commonwealth University and William Paterson College, Shim moved to Brooklyn in 1994. He became an in-demand side-person, recording and/or touring with **Elvin Jones**, **Carmen Lundy**, **Greg Osby**, the **Mingus Big Band**, and **Terence Blanchard**. Between 1998–2000, Shim helmed two albums on **Blue Note**, *Mind Over Matter* and *Turbulent Flow*. His strapping, robust tone shines in a multiplicity of settings.

JUSTIN BROWN (drums)

Like **Vijay Iyer**, drummer **Justin Brown** is from the Bay Area. He began playing drums at the tender age of two, and at the hard-boiled age of ten he began seven years of study at **University of California-Berkeley’s Young Musician Summer Program**. In 2002 Brown among hundreds was one of five applicants to receive a scholarship to the **Dave Brubeck Institute**. 2004 saw Brown transplanting himself to New York City to attend the prestigious **Julliard School** and establish himself as a freelance musician. Among those he’s played with are Iyer, **Kenny Garrett**, **Gonzalo Rubalcaba**, and **Christian McBride**. He can slam the funk, he can swing.

PROMOTIONAL PHOTOS



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