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Bio information: **POSITIVE CATASTROPHE**

Title: **DIBRUJO, DIBRUJO, DIBRUJO...** (Cuneiform Rune 336)

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FILE UNDER: JAZZ / LATIN JAZZ / ALTERNA-LATINO

"This raucous 10-piece ensemble...nails its distinctive blend of Afro-Cuban rhythm and freewheeling improvisation."

—Nate Chinen, *The New York Times*

"Some of the richest streams of American music intersected in the Dizzy Gillespie Big Band of 1947 ... Many of those elements became a tradition in the music of Sun Ra, and it springs to life anew with a Latin emphasis in Positive Catastrophe... The result is a heady combination of writing and collective improvisation, thick Caribbean rhythms and songs geared to serve as lounge music in a science fiction film. ... The band demonstrates a riffing energy that will instantly let you know comparisons to Gillespie, Sun Ra and Mingus aren't misplaced."

—Stuart Broomer, *Point of Departure*

"It's Latin-based but it's pretty far from any preconceptions you might have. ... These guys can play it low and mellow as a nearly forgotten dream... Or skinned and spinning through time like a comet. ... Blurring worldwide influences into something that pays tribute to the history of jazz and Latin music in a reverent yet utterly reimagined form. Very beautiful throughout, and highly recommended."

—George Parsons, *Dream Magazine*

Mad, obsessive and beautifully reckless, the avant Afro-Caribbean little big band **Positive Catastrophe** returns to action with *Dibrujo, Dibrujo, Dibrujo...*, a sophomore session featuring extended suites by the band's co-leaders, alchemist cornetist **Taylor Ho Bynum** and iconoclastic percussionist/vocalist **Abraham Gomez-Delgado**. Following up on their critically hailed 2009 debut *Garabatos Volume One*, the new project is also a **Cuneiform Records** release. The album documents a protean band that has devised a wondrously idiosyncratic musical vocabulary built upon raucous Puerto Rican rhythms, extended instrumental techniques and gleeful disregard for distinctions between inside and outside blowing.

Featuring some of the most creative improvisers on the New York City scene, the 10-piece Positive Catastrophe has established itself as an invaluable forum for musical experimentation since its founding in 2007. Throughout *Dibrujo, Dibrujo, Dibrujo...* the stellar cast of players all receive ample room to explore their singular musical voices. The album opens with Gomez-Delgado's "Café Negro Sin Azucar," a gleefully off-kilter tune with a kaleidoscopic form that serves as a revolving launching pad for inspired solos by a majority of the ensemble.

Bynum's "Garrison Ascending" is inspired by **Jimmy Garrison's** epic bass solo on "Ascent," the concluding track on **John Coltrane's** 1965 epochal session *Sun Ship*. Originally arranged for a 2002 Coltrane memorial concert in Boston, the piece turned into an ideal vehicle for Positive Catastrophe. Bynum references Trane's theme at the end of the arrangement, but otherwise he orchestrates a succession of audacious lines delivered by the unsung foundation of jazz's most celebrated quartet.

While Positive Catastrophe was an ambitious undertaking at its conception, the ensemble marks its evolution into a uniquely expressive ensemble with two extended suites. In crafting a vivid but abstract narrative of the human condition, Bynum's Lessons Learned from Seafaring Tales draws on text borrowed from **Herman Melville** (Moby-Dick), **Joseph Conrad** (Lord Jim), and contemporary novelist **David Mitchell** (Cloud Atlas). In a typically Catastrophic twist, the band hints at the connection between the age of exploration and colonialism by translating Conrad into Spanish.

"I had read all these books in the past year, and each of them had a passage that really hit me, that summed up something about the musical process," Bynum says. "I had copied them down and they were lying around. When I decided to write music for them, Positive Catastrophe seemed like the right place."

Gomez-Delgado's titular four-part Dibrujo, Dibrujo, Dibrujo... combines Afro-Caribbean grooves, the repetition of classical minimalism, and the intensity of avant-jazz improvisation into a mix that evokes the punning Spanish wordplay of the title, encompassing the artistic (*dibujo* = drawing) and magical (brujos = sorcerers). Commissioned by **Chamber Music America's** New Jazz Works fund, the suite came together over the band's yearlong residency at the Jazz Gallery, the essential South Village venue. Reflecting Gomez-Delgado's fascination with repetition, the ellipsis in the title suggests dibrujo's infinite reoccurrence.

"I wanted to write specifically for this band, having really gotten to know each player," Gomez-Delgado says. "And as we were rehearsing, it was really a case of communal arranging, with the players themselves making so many changes. The last part with the improvised horns and soloing, is an example of how the band composes on the fly a lot more than it used to."

Positive Catastrophe is the latest in a string of arresting collaborations between Bynum and Gomez-Delgado, who met in the late 1990s as rising artists in Boston. At the time, Gomez-Delgado, a respected visual artist, shared a studio space with an old friend of Bynum's. The cornetist was always impressed by Gomez-Delgado's collection of CDs and LPs ("He had albums by **Eddie Palmieri**, **Fred Ho** and **Henry Threadgill**, and I'd tell my friend, your roommate has the greatest taste in music," Bynum recalls).

When they finally met in person, the musicians quickly bonded, and Bynum joined Gomez-Delgado's capaciously inventive avant-salsa combo **Zemog El Gallo Bueno** in its first Boston incarnation. After living together for a year in Boston they separately found their way to New York City, and when Gomez-Delgado relaunched Zemog in the Big Apple, Bynum was in the fold. Gomez-Delgado also played in Bynum's **SpiderMonkey Stories**.

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Positive Catastrophe was born when the Whitney Museum asked Bynum to put a band together for a **Sun Ra** tribute. Rather than arrange some of Ra's tunes, he figured it would be more interesting to explore the influence in his own music. At the same time, Gomez-Delgado was developing a 10-piece project to explore Puerto Rican plena rhythms in an instrumental setting (as opposed to Zemog, which deals with vocals).

"We were both leading projects and figured let's put one group together and share the hassles," Bynum says. "There was a lot of cross over with people. After that first gig was the Whitney we started playing at Zebulon and Tea lounge in Brooklyn, where we really began exploring what the band could do. It was awesome and fun and incredibly difficult."

The band has performed in France and around the USA's North East, while earning a vaunted reputation through 2009's debut album, *Garabatos Volume One* (Cuneiform), which was hailed by *The New York Press* for maintaining "a playful, even giddy vibe as it bends its Latin, swing, and progressive vibes so that they're each recognizable but delightfully warped. If you've been hungering to hear Latin-based jazz in a new light, your prayers have been answered."

CO-LEADER BIOS

Born in Baltimore, Md. and raised in Brookline, Mass., **Taylor Ho Bynum** is one of jazz's most adventurous brass players, a master of the cornet and various horns, as well as a composer, bandleader, and interdisciplinary collaborator with artists in dance, film, and theater. In addition to Positive Catastrophe, he leads his Trio, his Sextet, the eight-piece ensemble SpiderMonkey Strings, and a variety of collaborative projects. He is the co-founder of the respected label **Firehouse 12 Records**, and a dogged supporter of avant-garde patriarch **Anthony Braxton**, with whom he's collaborated in contexts ranging from duo to orchestra across more than a dozen recordings. Bynum also maintains ongoing collaborations with such artists as **Bill Lowe**, **Jason Kao Hwang**, **Joe Morris**, **Mary Halvorson**, and the **Fully Celebrated Orchestra**, among many others, and is featured on more than 60 CDs. Bynum is also deeply involved with the arts community as an educator, writer, organizer, and producer. [www.taylorhobynum.com]

Abraham Gomez-Delgado was born in San Juan, Puerto Rico to a Peruvian father and a Puerto Rican mother. In many ways his musical vision was shaped by the impact of his family relocating to Massachusetts in 1979. The jarring nature of that sudden life transition has served as a provocative muse ever since. His music has been shaped by the unexpected confluence of salsa, Peruvian huayno, **Bach**, disco, **Kraftwerk**, Puerto Rican roots music, early hip-hop, heavy metal and classic rock. While an art-school student in Boston in the early 1990s, Gomez-Delgado started the Latin no-wave salsa rock band **Jayuya**. This was Gomez-Delgado's first aural canvas exploring the hybrid reality that he and so many other Latino immigrants had experienced, with themes that often spoke of rejection by both "the American establishment" and "the traditional Latin establishment." In 1997, Jayuya released its self-titled debut recording, earning "World Music Group of the Year" at The Boston Music Awards. From 1998 to the present, Gomez-Delgado has composed music for his Latin big band, Zemog El Gallo Bueno. Currently residing in Brooklyn, Gomez-Delgado is also an accomplished visual artist and an adjunct professor at Bloomfield College New Jersey. [www.abrahamgomez-delgado.com]

BAND BIOS

Mark Taylor is one of the only performers to successfully integrate the notoriously difficult French horn into jazz and improvised music. His innovative style has won him recognition by such legendary artists as **Max Roach**, who said, "Mark Taylor is a virtuoso instrumentalist...there is no one dealing with the French horn or the music the way he is." A native of Chattanooga, Tenn. Mark has performed, recorded, and toured with an array of modern giants including Max Roach, **McCoy Tyner**, **Abdullah Ibrahim**, **Muhai Richard Abrams**, **Lester Bowie**, and Henry Threadgill's **Very Very Circus**. [www.marktaylormusic.net]

In the band's only personnel change, the lustrous performer **Kamala Sankaram** has taken over the vocal chair from **Jen Shyu** (who is on hiatus for Fulbright fellowship research). Steeped in jazz, Hindustani and Western classical music, Sankaram has collaborated with the **Philip Glass Ensemble**, the **Wooster Group**, Anthony Braxton, **John Zorn**, and Fred Ho, among many others. Sankaram's music has been performed as part of American Opera Projects' "Opera Grows in Brooklyn" series, at HERE Arts Center, the Stone, the Bang on a Can Summer Festival, the Santa Fe New Music Festival, and the Lucerne Festival. As a resident artist at HERE Arts Center, Sankaram created "Miranda," a critically acclaimed steampunk murder mystery opera. [www.kamalasankaram.com]

Trombonist **Reut Regev** was born and raised in Israel. Since arriving at NYC in 1998, she has taken part in various musical projects, playing jazz, Latin, improvised, contemporary classical, klezmer, blues, rock, and more. She has worked with Anthony Braxton, **Butch Morris**, **Frank London**, **Firewater**, and **Grupo Irek** among many others. In 2004, Reut was honored with the "Best New Talent Award" from All About Jazz. Her debut recording as a leader with her band **R Time** was released in 2009. [www.reutregev.com]

Tomas Fujiwara is a Brooklyn-based drummer and composer. Described as "a ubiquitous presence in the New York scene...an artist whose urbane writing is equal to his impressively nuanced drumming" (Troy Collins, Point of Departure), Tomas is active with his band **Tomas Fujiwara & The Hook Up**; his collaborative duo with cornetist Taylor Ho Bynum; the collective quartet **The Thirteenth Assembly** (with Bynum, guitarist Mary Halvorson, and violist Jessica Pavone); and a diversity of creative sideman work, from the Steve Lacy repertory band **Ideal Bread** to the Bhangra funk group **Red Baraat**; in addition to performances with artists such as **Matana Roberts**, **Amir ElSaffar**, **Roswell Rudd**, **Marty Ehrlich**, and **Michael Formanek**. [www.tomasfujiwara.com]

Pete Fitzpatrick is a composer/singer-songwriter/multi-instrumentalist who studied composition at Hobart College and guitar performance at Berklee College of Music. He has played and toured extensively as a solo act and as a part of many different groups, including **The Pee Wee Fist**, **Clem Snide**, **Shirim Klezmer Orchestra**, **Naftule's Dream**, **Apples in Stereo**, **Mary Timony**, **Golden Smog**, **Zeno deRossi**, and **Jessica Lurie**, and is currently a member of SpiderMonkey Strings. His most recent solo album, *Sprung*, is under the band name **Falcattross**. [www.petefitzpatrick.com]

Bassist **Alvaro Benavides** was born in Caracas, Venezuela and began his musical studies at the age of 12. After going through multiple instruments including drums, piano, guitar and alto sax he finally landed on the electric bass at age 18. At 22, he was awarded a scholarship to attend Berklee College of Music (class of 2000) and later moved to New York City where he currently lives and works with many different groups and bands, among them Zemog El Gallo Bueno and **Pedrito Martinez**.

Saxophonist and composer **Matt Bauder** has been an active member of the new music scenes in Ann Arbor, Chicago, Berlin and New York, where he has performed and recorded with Anthony Braxton, **Bill Dixon**, **Fred Anderson**, **Jeff Parker**, **The SEM Ensemble**, **Ken Vandermark**, **Phil**

Minton, Jason Ajemian, Rob Mazurek, Neil Michael Hagerty, His Name is Alive, Saturday Looks Good to Me, and Bill Brovold, among others. He currently leads the quintet **Day in Pictures** and the doo-wop band **White Blue Yellow and Clouds**, and is a member of the collective improv trio **Memorize the Sky**. [www.mattbauder.net]

The product of migrations spanning North Africa, the Middle East, Western Europe and the American Midwest, **Michaël Attias** has been active in New York City as saxophonist and composer since 1994. He has worked with a wide range of bandleaders including Anthony Braxton, **Paul Motian** and **Anthony Coleman**, while pursuing several projects as leader featuring heavyweight collaborators such as **John Hebert**, **Tony Malaby**, and **Satoshi Takeishi**. [www.michaelattias.com]

For more information, see:
www.positivecatastrophe.com

PROMOTIONAL PHOTOS



Digital [High-Resolution] versions of these images are available for download on www.cuneiformrecords.com.

WHAT THE PRESS HAS SAID ABOUT:

POSITIVE CATASTROPHE

GARABATOS VOLUME 1

CUNEIFORM

2009

Line up: **Taylor Ho Bynum** (cornet, flugelhorn, co-leader), **Abraham Gomez-Delgado** (vocals, percussion, co-leader), **Jen Shyu** (vocals, erhu), **Matt Bauder** (tenor sax, clarinets), **Michael Attias** (baritone sax), **Mark Taylor** (french horn), **Reut Regev** (trombone), **Pete Fitzpatrick** (guitar), **Alvaro Benavides** (bass), **Tomas Fujiwara** (drums).

“...I have to confess to a **real weakness for the kind of small ensemble or little big band sound that even the 10tet Positive Catastrophe** represents. ...this size of ensemble and this sensibility continues to present **some of the most creative opportunities to make exciting music in Jazz**.

...Positive Catastrophe is an exciting project. ...all these cats play, and the results...have got a bit of Microscopic 7tet in them, and a heavy dose of the fun and the complexity of Sun Ra, too. Jen Shyu has a fine alto voice, and plays the June Tyson role on “Travels,” the band’s tribute to the Arkestra. But she sings a more straight, big band vocal on “Stillness/Life” and she plays the erhu throughout... **The Latin touch that Gomez-Delgado and his associates bring to the music is a subtle but solid ground for the Spaceship Ho Bynum leads. There’s nothing quite like it that I’ve heard. Their roots go back to Don Cherry’s MultiKulti, and there is more than a little of all the great works on the Asian Improv label here too. But [Garabatos Vol. 1 has] got its own sound, and a beautiful one at that. ...Jazz needs a whole lot more of what these cats bring! ...”**

–Phillip McNally, *Cadence*, January 2010

“**An eclectic, inventive, original and sometimes overwhelming mix of big band, Latin, world, free and downtown clatter jazz**. ... Fascinating and diverse with great playing from all concerned, the one live track - *Travels Parts 3 & 4* - melds all their influences into a cohesive whole and shows them at their best. ... This album feels like a portfolio, showcasing examples of everything they do...”

–Dave Foxall, *Jazz Journal*, April 2010

“Some of the richest streams of American music intersected in the Dizzy Gillespie Big Band of 1947 when Cuban conga drummer Chano Pozo integrated the polyrhythms of Afro-Latin music with bop harmonic improvisation, advanced counterpoint and large ensemble power. Many of **those elements became a tradition in the music of Sun Ra, and it springs to life anew with a Latin emphasis in Positive Catastrophe**...co-led by cornetist Taylor Ho Bynum and percussionist and vocalist Abraham Gomez-Delgado, Puerto Rican-born leader of the Latin big-band Zemog El Gallo Bueno. **The result is a heady combination of writing and collective improvisation, thick Caribbean rhythms and songs geared to serve as lounge music in a science fiction film**. Bynum and Gomez-Delgado split the compositions and lyrics, with the former seemingly favoring Sun Ra and Mingus, the latter Gillespie and Mario Bauzá. ... The compositions inspire fine solos throughout – from Bynum and Bauder, certainly, but there are highlights--funky or exploratory – from baritone saxophonist Michael Attias, guitarist Pete Fitzpatrick and trombonist Reut Regev who contribute tremendously to the band’s rare combination of raw drive and high invention. ... The band demonstrates **a riffing energy that will instantly let you know comparisons to Gillespie, Sun Ra and Mingus aren’t misplaced**. For a band best savored live, Positive Catastrophe has made a fine debut CD.”

–Stuart Broomer, *Point of Departure*, #24, www.pointofdeparture.com

“... **The biggest components are Latin and avant jazz... The end product isn't predictable, though, as the interconnections of the various elements are continually writhing away... the horns are bustling and charging ahead, sometimes delivering themes and at others firing off stray shots**. ... On the opening "Plena Organization," Bynum is crackling with a caustic ferocity, chased by a continually pulsing bass line that binds all the frantic parts together. ... **There's an equality between free stretches, riffing syncopations and nostalgic swing balladry, stretching from ballroom glide to belligerent barging**. Matt Bauder's tenor saxophone might be at its most startlingly velvety on one tune, but then the next number will rear up with the distorted flash of Pete Fitzpatrick's guitar. ... Formlessness vies with jumpin' throughout its procession...”

–Martin Longley, *All About Jazz / NYC Jazz Record*, May 2009, www.allaboutjazz.com

“Touted as a confluence of Sun Ra and Eddie Palmieri...the debut album by New York’s ten-piece Positive Catastrophe "little big band," presents a canny blend... PC bring the avant-gardist pedigree from Bynum and the Latin groove quotient from Gomez-Delgado, and the mixture usually clicks. The complex multi-layered Latin groove and interlocking horn and rhythm section parts of the opening "Plena Organization" jab with unison stops

and starts before segueing into a percolating vamp beneath Bynum's flailing cornet solo buildup... **The transmogrification of Latin into something else is already complete, and the album has scarcely begun.** Singer Jen Shyu opens "Travels, Pts. 1-2" with some spacy vocalizing... that brings the Sun Ra connection front and center. "Plena Sequiro" begins with high spirits and punched-up ensemble workouts until Shyu brings her erhu -- another element of **pan-cultural surprise** -- into the mix...

...the democracy inherent in the ensemble's design gives everyone chances to shine... **Despite the Latin groove episodes driven by Gomez-Delgado's percussion, *Garabatos, Vol. 1* is ultimately** -- aside from the party-ready live material -- **creative music for listening... Creative big band and avant jazz listeners should find plenty to enjoy here**, while those more attuned to straightforward Latin jazz and pop might wish the band would engage in a bit less rhythmic interruptus, keeping those infectious beats churning away longer before diverting attention toward more exploratory fare. [3.5 stars]"
--Dave Lynch, *All Music Guide*, www.allmusic.com

"This raucous 10-piece ensemble...has a new album, "Garabatos Volume One" (Cuneiform), which nails its **distinctive blend of Afro-Cuban rhythm and freewheeling improvisation.** ..."
--Nate Chinen, *The New York Times*, May 7, 2009, www.nytimes.com

"It's **Latin-based but it's pretty far from any preconceptions you might have.** ... These guys can play it low and mellow as a nearly forgotten dream... Or skinned and spinning through time like a comet. ... **Blurring worldwide influences into something that pays tribute to the history of jazz and Latin music in a reverent yet utterly reimagined form. Very beautiful throughout, and highly recommended.**"
--George Parsons, *Dream Magazine*, #10

"A peculiar twist on a Latin big band...I hear some things I like, especially in the engine room, where Michael Attias's baritone and Reut Regev's flugelbone try to keep things moving."
--Tom Hull, *Jazz Consumer Guide*, #21, www.tomhull.com

"...co-leaders Taylor Ho Bynum...and Abraham Gomez-Delgado... **blend jazz, salsa, rock and blues to create dazzling, and memorable music.** Though Bynum and Gomez-Delgado are votaries of improvised music, they do not forsake structure. Both streams are assimilated judiciously amalgamating brilliant hues and shade for a record that is **full of surprise and delight.** ...

Vocalist Jen Shyu is an accomplished stylist who mirrors the lyrics to reflect the emotional path with a high degree of sensitivity. She is at home on the beautiful ballad "Stillness/Life," ...just as much as she is on the improvised terrain of "Travels Parts 1 & 2." Her voice assumes an ethereal quality floating in and out of the sparse instrumentation. ... Shyu turns her vocals into improvised art.

"Post Chordal" is a triumph of juxtaposition, the different parts forming a tangible whole. And so **a funereal blues, a trenchant march and an Oriental melody are comfortable mates...**

Positive Catastrophe is a little big band that parlays disparate tendencies into one atmospheric whole within which they churn a plethora of visionary signatures. ..."
--Jerry D'Souza, *All About Jazz*, www.allaboutjazz.com, October 9, 2009

"There has always been a strong case to tear down the walls that divide music in the past two hundred years—especially in the 21st century. ... One of the best examples of this comes in the form of Positive Catastrophe...*Garabatos Volume One*.

The record appears to be a series of loosely connected pieces—sketches... The music is mostly tonal in nature... "Travels Parts 1 & 2" and "Travels Parts 3 & 4" break the mold, and Jen Shyu's stream of consciousness vocals skitter and glide across the melody very beautifully as the music courses with Mingus-like bravado. ... Although this is a deliberate ensemble effort, some soloists do give spectacular accounts... Jen Shyu...vocalizes...with the bell-like clarity of a burnished trumpet. Reut Regev brings folksy growls...singular voice on the trombone... Her...singing on "Stillness/Life" are positively seductive... Michael Attias' gritty baritone voice is always in commanding character throughout. ... A myriad of shades and colors results, making the musical experience all the more enticing.

Positive Catastrophe is by no means the first band to create...this polyglot/Esperanto idiom of music. Some of the comparatively shorter work composed by Mingus in the very early fifties was similarly ahead of its time... However, much praise is due to Positive Catastrophe for pulling off *Garabatos Volume One*...
--Raul D'Gama Rose, *All About Jazz*, January 24, 2010, www.allaboutjazz.com

"Best of 2009... 8. Positive Catastrophe "Garabatos Vol.1"..."
--Christian Broecking, *Jazzhouse Diaries*, December 7, 2009, www.jazzhouse.org

"25 Notable CDs... Positive Catastrophe, *Garabatos: Volume One* (Cuneiform)"
--W. Royal Stokes, "W. Royal Stokes' Best CDs of 2009", *Jazzhouse Diaries*, December 29, 2009, www.jazzhouse.org

"Jazz Critics Poll 2009: LATIN ... Positive Catastrophe: *Garabatos Volume One* (Cuneiform)"
--W. Royal Stokes, *The Village Voice*

"...Positive Catastrophe, has recently completed its debut full-length, *Garabatos Volume 1* (Cuneiform), and **it's a doozy: a wonderfully lush and unusual Latin-jazz party record.** ..."
--*Time Out New York: The Volume*, May 8, 2009, newyork.timeout.com

"Puerto Rican native Abraham Gomez-Delgado...moved to the U.S. when he was just six... On last year's *Garabatos Volume One* (Cuneiform) he co-led an off-kilter ten-piece big band called Positive Catastrophe with trumpeter Taylor Ho Bynum, moving even further down the road from dance music to jazz—it **sounds like the Sun Ra Arkestra playing Eddie Palmieri charts.** ..."
--Peter Margasak, *Chicago Reader*, April 2010

"... They wowed an appreciative crowd at Zebulon, where some of this disc was recorded, and will likely do the same here. Expect **swing arrangements that suddenly dissolve into blurts, feints and jabs, strong solos from saxophonists Matt Bauder and Michael Attias, rock touches** provided by guitarist Pete Fitzpatrick **and occasionally spacey vocals** from Jen Shyu. It's all **enriched by liberal doses of sophisticated musical humor.** ..."
--Paul Blair, *Hot House*, January 2011

CONCERT REVIEW

"The season for creative music opened with several roars: Ornette Coleman triumphed at Jazz at Lincoln Center – **Positive Catastrophe at the New Languages Festival was an absolute delight** — Los Angeles trumpeter Bobby Bradford lead an ace quintet at the Festival of New Trumpets at the Jazz Standard ... **Both Secret Society and Positive Catastrophe** (led by cornetist Taylor Ho Bynum) **are large ensembles that work more out of jazz traditions than any other, but are not your parent's big bands. ... PC...puts out a joyous storm of improvisations set in smart, melodic compositions.** At no time in the past 10 years would I have guessed that the big (or little-big) band would gain this kind of refreshment from up 'n' coming players, or draw equally youthful and hippish crowds. **There's nothing overly intellectualized or ultra-traditional in either ensemble, both offer simply fun times, and generously so...**" --Howard Mandel, "Last week in New York beyond jazz", *Jazz Beyond Jazz*, October 4, 2009