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Bio information: **POSITIVE CATASTROPHE**

Title: **GARABATOS VOLUME ONE** (Cuneiform Rune 286)

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FILE UNDER: JAZZ / LATIN JAZZ

"If you've been hungering to hear Latin-based jazz in a new light, your prayers have been answered."

-NY Press

"...full of swagger and groove, it combines Mingus-esque polyphonic momentum with vibrantly off-kilter world-funk." -Time Out New York

Positive Catastrophe is the 10-piece, New York City-based brainchild of **Taylor Ho Bynum** and **Abraham Gomez-Delgado**. "One of the most exciting figures in jazz's new power generation" [*Time Out Chicago*], Bynum is extremely active as a cornet and brass player and ensemble leader with performances around the globe, leading *Time Out* to describe him as "animated as a vintage Loony Tune". *Global Rhythm Magazine* has called Gomez-Delgado "the new century's mad scientist, creating a musical hybrid so seemingly wrong it can be nothing but right". Together, these two boundary-breaking musicians have brewed up one of the most brilliant and successful trans-cultural jazz groups to emerge from NYC's musical melting pot: **Positive Catastrophe**, a trans-idiomatic little big band that effortlessly connects the dots between **Sun Ra** and **Eddie Palmieri**.

The group enlists a bevy of New York's most adventurous jazz and salsa musicians, all of whom are composers and leaders in their own right, and whose performing credits include such luminaries as **Anthony Braxton**, **Max Roach**, **Henry Threadgill**, **Paul Motian**, **Steve Coleman**, and **Eddie Bobé**. The band's instrumentation is unique, hinting at traditional jazz and salsa big bands while also incorporating french horn, erhu, and rock guitar. Such startlingly diverse instrumentation, combined with all of the players' exceptional musicianship and fluidity in multiple genres, and a pair of dramatic vocalists who are comfortable singing in three languages, enables Positive Catastrophe to create a new, boundary-crossing jazz that spans and transcends musical idioms (jazz, latin music, rock, blues), artistic cultures, and traditional and avant jazz.

Positive Catastrophe has been an active presence in New York City's jazz scene since 2007, performing at the **Whitney Museum**, the **Winter Jazzfest**, the **Jazz Gallery** and other festivals and venues, and doing residencies at Brooklyn's **Zebulon** and the **Tea Lounge**. Such frequent live performances allowed the band to build up a significant repertoire and forge a highly original sound in a relatively short time. They also garnered strong critical attention for Positive Catastrophe during its first two years, no mean feat for an as-yet unrecorded band.

Cuneiform Records, long known for its support of genre-defying music, signed Positive Catastrophe to release the band's first-ever recording. Called **Garabatos Volume One**, (the band says that "garabatos" means "scribbles" or "doodles" in English), this new CD contains 10 tracks. Eleven musicians play on the disc; tracks feature either **Alvaro Benavides** on electric bass or **Keith Witty** on acoustic bass. Most of the tracks are studio recordings, and range in duration from 3'00" to 6'30". However, "Travels Parts 3 & 4", clocks in at 14'19" and was recorded live at the club **Zebulon**.

Described by Gomez-Delgado as "a dance of free jazz and Puerto Rican roots music that travels through the Americas," *Garabatos Volume One* is a joyous, exhilarating, and rhythmic work that fuses Latin jazz with both free/avant and traditional anglo/ North American jazz, Memphis blues, and rock, and which uses multi-lingual vocals. The resulting music is as vibrant as a living being: a dynamic, organic work of trans-cultural all-American jazz.

Upon the release of *Garabatos*, Positive Catastrophe will perform a two-night (May 8+9, 2009) record release stand at the **Jazz Gallery** in NYC. The band looks forward to touring the European festival circuit as well as future shows in New York and beyond in the fall.

For more information, please see:
www.myspace.com/positivecat

What the press has said about Positive Catastrophe's live performances:

"This is the audio equivalent of a funhouse mirror. 'Travels,' for example, sounds like a low-speed collision between Sun Ra's 'Nuclear War,' Julie London's 'Cry Me a River' and Chano Pozo's Dizzy Gillespie vehicle 'Manteca' - all mashing together while the drivers giggle. Pos-Cat maintains 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."

- Saby Reyes-Kulkarni, NY Press

"The ten-piece Positive Catastrophe pools the resources of two outstanding bandleaders: the ever-searching avant-jazz cornetist Taylor Ho Bynum, and Abraham Gomez-Delgado, head of the eclectic alterna-Latino outfit Zemog El Gallo Bueno...full of swagger and groove, it combines Mingus-esque polyphonic momentum with vibrantly off-kilter world-funk."

- Time Out New York

Catastrophe, n.:

1. An event producing a subversion of the order of things; a final event, usually calamitous; hence, sudden calamity
2. The final event in a romance, drama, etc., in a drama following the catastasis; dénouement
3. Geol. A violent and widely extended change in the surface of the Earth

—Websters Collegiate Dictionary, 1916/1926,
from Cuneiform's office

POSITIVE CATASTROPHE: CO-LEADER BIOS

[bio info supplied by the band members]

TAYLOR HO BYNUM

www.taylorhobynum.com

Taylor Ho Bynum is a performer on cornet and various brass instruments, as well as a composer, bandleader, and interdisciplinary collaborator with artists in dance, film, and theater. Bynum presently leads his **Trio**, his **Sextet**, the eight-piece ensemble **SpiderMonkey Strings**, and co-leads the 10-piece ensemble **Positive Catastrophe** with **Abraham Gomez-Delgado**, in addition to a variety of collaborative projects.

"With a vast sonic vocabulary, blessed with soaring lyricism, fearlessly forward looking yet with a hotline to gut bucket primitivism, Bynum, still in his early 30s, is already a singular and thrilling artist," writes *AllAboutJazz.com*'s Chris May. *Jazzwise* reviewer Kevin Le Gendre adds, "Bynum is thinking outside of the jazz box without getting trapped inside another in the process."

Bynum's 2005 CD with SpiderMonkey Strings, *Other Stories (Three Suites)*, has been described as "the best album of the year" (*All About Jazz*) and "subtle magic...so much beauty in one hour, it's exceptional" (*De Morgen, Belgium*). Two CDs as a leader were released in the spring of 2007: **True Events** (duo with **Tomas Fujiwara**; the *New York Times* called it "a scintillating album...crackling with improvisational energy but guided by compositional prescription"), and **The Middle Picture** (with his Sextet and Trio; which received "four stars" from *Downbeat* and was described as "the shape of jazz to come" by *The Wire*).

Bynum's next album with his Sextet, **Asphalt Flowers Forking Paths**, was released on **hatOLOGY** records in the fall of '08; it was described as the "best new release of 2008" by *All About Jazz New York* and received "five stars" from France's *Jazzman Magazine*. Ben Ratliff of the *New York Times* writes "the three-part piece at the center of Taylor Ho Bynum's latest album is like an essay on what improvising bands can do."

His ensembles have been featured at festivals and concerts throughout Europe and North America, including performances at Portugal's **Jazz em Agosto**, Austria's **Ulrichsberg Kaleidophon**, Belgium's **deSingel Theater**, Amsterdam's **Bimhuis**, Chicago's **Umbrella Music Festival**, and many of New York City's top venues, including the **Vision Festival**, the **Whitney Museum**, **Roulette**, the **Jazz Standard**, and the **Jazz Gallery**. Profiles of Bynum have aired on **BBC Radio 3**, **WNYC**, and **NPR**, and in 2007 he was spotlighted in *Downbeat* as one of "**25 Trumpeters For the Future**."

In addition to his own groups, Bynum regularly performs with some of the most innovative figures in creative music, including **Anthony Braxton**, **Cecil Taylor**, and **Bill Dixon**. His work with Anthony Braxton spans over ten years and ranges from duo to orchestra, with recent tours throughout the world (from Buenos Aires to Moscow) and over a dozen recordings; their collaborative CD **Duets (Wesleyan) 2002** received wide critical acclaim. 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 over fifty CDs. Bynum is also deeply involved with the arts community as an educator, writer, organizer, and producer.

ABRAHAM GOMEZ-DELGADO

Abraham Gomez-Delgado was born in San Juan, Puerto Rico to a Peruvian father and a Puerto Rican mother. In 1979 his family moved to Massachusetts, and trying to process the jarring nature of that sudden life transition set the stage for Gomez-Delgado's musical and artistic journey. In this environment, new music and languages started to filter into his ears: at home, salsa, Peruvian huayno, Bach, disco, Kraftwerk, his father's violin and his sister's piano kindled his imagination, while at school, early hip-hop, heavy metal and classic rock added to the soup.

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 canvas for making a music that reflected the hybrid that he and so many other Latino immigrants had become, 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 and was awarded "**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**. Between 2003 and 2006, Zemog El Gallo Bueno released its first two CDs to critical acclaim from *The New York Times*, *Billboard Magazine* and *The Boston Globe*. *Rhythm Music Monthly* heralded Gomez-Delgado as one of the top ten most promising up and coming artists. In 2009, Zemog El Gallo Bueno released its third recording, **Nueva York Sessions**.

In 2007, Gomez-Delgado began two collaborations. The first was a project with poet **Magdalena Gomez** that culminated in the 2008 recording **Bemba y Chichon**. The second was **Positive Catastrophe**, a ten piece group co-led with cornetist Taylor Ho Bynum. Positive Catastrophe's 2009 debut, *Garabatos Volume One*, is a dance of free jazz and Puerto Rican roots music that travels through the Americas.

Abraham Gomez-Delgado has performed at numerous jazz, world and avant-music festivals, including the **Montreal Jazz Festival**, the **Cooper Arts Festival**, **Celebrate Brooklyn**, the **Latino Cultural Festival** (Queens Theatre in the Park), the **Artstuff Festival** at Northeastern University, the **Chicago World Music Festival**, and the **Milwaukee World Music Festival**. He has also performed at a wide range of venues, that include **Lincoln Center**, **Yoshi's Oakland**, **Exit Art**, **BAM**, the **Institute for Contemporary Art Boston**, **FITUR Madrid**, **S.O.B's**, **Joe's Pub**, the **Knitting Factory**, and many more. Currently, Gomez-Delgado resides in Brooklyn, NY, and is attending the **Bard College** Masters in Fine Arts program. He is also an accomplished visual artist and an adjunct professor at **Bloomfield College** New Jersey.

POSITIVE CATASTROPHE: BIOS of BAND MEMBERS

[bio info supplied by the band members]

MICHAËL ATTIAS

www.michaelattias.com

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. To be released in 2009 are two albums under his name for **Clean Feed**, featuring **John Hebert**, **Tony Malaby**, **Satoshi Takeishi**, and **Russ Lossing**, and sideman appearances on dates led **Paul Motian**, **Masabumi Kikuchi**, **John Hebert**, **Taylor Ho Bynum**.

MATT BAUDER

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**, **Taylor Ho Bynum**, **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**.

ALVARO BENAVIDES

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 **Positive Catastrophe**.

PETE FITZPATRICK

Pete Fitzpatrick is a Brooklyn, NY-based composer/singer-songwriter/multi-instrumentalist. He 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 **Spider Monkey Strings** and **Positive Catastrophe**. Coming out Spring 2009 is a new solo record, **Sprung**, under the name **Falcattross**.

TOMAS FUJIWARA

www.tomasfujiwara.com

With "a quiet energy that propels" (*All About Jazz*) and a style that is "both volatile and watchful" (*New York Times*), **Tomas Fujiwara's** "alert drumming has propelled some excellent ensembles on the new-music landscape" (*New York Times*). His current projects as a leader/co-leader include: **Tomas Fujiwara & The Hook Up**, **Taylor Ho Bynum/Tomas Fujiwara Duo** (**True Events**, 482 Music, 2007) and **The Thirteenth Assembly** (*(un)sentimental*, Important Records, 2009). He has performed at venues across North America, Europe, Asia, and the Middle East, and has appeared on over a dozen recordings to date.

REUT REGEV

www.reutregev.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 January 2009.

JEN SHYU

www.jenshyu.com

Jen Shyu is a vocalist, composer, bandleader, improviser, dancer, and multi-instrumentalist (piano, erhu, moon guitar), influenced by avant-garde jazz, her work in **Steve Coleman's** band since 2003, indigenous music around the world (particularly from Taiwan), and a lifetime of classical music and opera training. She has composed for and performed with actress/performance artist **Soomi Kim** and dancer **Satoshi Haga**, who choreographed her **Roulette Space / Jerome Foundation "Emerging Artist" Commission Cry of the Nomad**. Jen is currently fostering her multidisciplinary concept and band, **Jade Tongue**, and duo projects with **Dave Burrell**, **Mark Dresser**, and **Miles Okazaki**.

MARK TAYLOR

www.marktaylormusic.net

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, TN, 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**. He also composes for theatre, dance, and film, and most recently released his second CD as a leader, **Circle Squared**.

PROMOTIONAL PHOTOS:



(credit: Heather Conley)



(credit: Scott Friedlander)

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