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Bio information: **SÃO PAULO UNDERGROUND**

Title: **TRÊS CABEÇAS LOUCURAS** (Cuneiform Rune 325) Format: CD / LP

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FILE UNDER: JAZZ / WORLD MUSIC

"A modern approach to Brazil's tropicalia, that takes into account advances in sound manipulation and engineering. It is street music from the Brazilian subterranean avant-garde and it is confusingly wonderful." – All About Jazz

"Post digital, post industrial psychedelia." – The Wire

"Limitless in its possibilities." – Rolling Stone

The **São Paulo Underground** sound dares you to define it, knowing that even when -- not *if* -- you fail to do so, you'll still be so deliriously immersed in the group's dizzying swirl of styles that you'll simply be happy to surrender to its unnamable charms. Along the way, you'll reach for such sonic signifiers as "jazz," "Brazilian music," "avant-garde," and "electro-acoustic" in an attempt to tag **Três Cabeças Loucuras**, the ensemble's third album and first for **Cuneiform**. Sure, when American cornetist **Rob Mazurek** gets together with his Brazilian buddies **Guilherme Granado** (keyboards, electronics), **Mauricio Takara** (drums, percussion, cavaquinho, electronics) and "fourth member" **Richard Ribeiro** (drums), all of the aforementioned flavors are on the musical menu, but ultimately, it's best to just term the end result a kind of joyful "chef's surprise" that gleefully upends expectations.

Mazurek, a fearlessly forward-looking musician, has been battering down the borders between musical genres since the '90s, recording with everyone from **Stereolab** to **Tortoise**, and leading **Isotope 217**, the **Chicago Underground** collective, and the **Exploding Star Orchestra**, among other things. But it was only after his move to Brazil in 2000 that Mazurek began to follow the path that would lead to the formation of the **São Paulo Underground**. The journey began in earnest when the cornetist/composer found a kindred spirit in Mauricio Takara, and they released the first SPU album, 2006's **Sauna: Um, Dois, Tres**, together as a duo.

After adding Guilherme Granado and Richard Ribeiro into the equation, an expanded Underground unleashed **Principle of Intrusive Relationships** two years later. But in the creation of **Três Cabeças Loucuras** (Portuguese for "three crazy heads"), the group pushed towards an even more expansive approach; Mazurek himself is driven to poetic reverie in trying to explain it, describing their latest efforts as "putting sound together in an attempt to shatter the idea of the regular, and to radiate a warmth that might not be what you expect. Organic fruits growing towards the sky...crack the ceiling and let it rain sound...three crazy heads!"

Mazurek's jazz-schooled cornet skills come to the fore on the album, with a fiery force that echoes everything from the frenetic, freewheeling fusion of **Bitches Brew**-era **Miles Davis** to bop masters like **Art Farmer** (with whom Mazurek has studied), but he claims avant-jazz trumpet legend **Bill Dixon** as his main inspiration, declaring "His absoluteness is a constant feed." When Mazurek's hard-driving hailstorm of cornet lines collides with the polyrhythmic percussion and electronic textures of his Brazilian compatriots, a new paradigm is created, where Brazilian grooves, ambient atmospheres, and post-bop harmonic leaps come together for a vital, vibrant feel.

It's clear from the very first track, "Jagoda's Dream," that the Underground are in pursuit of a lofty goal, as Mazurek's long, bell-like tones are laid gracefully across a combustible clatter of rhythms, before exploding into a flurry of licks that would have had a lesser player looking for an extra lung. "Pigeon" introduces distorted, abstract tones that blur the lines between acoustic, electric, and electronic, establishing a sonic – and philosophical -- signature that runs throughout this album, as the industrial and the urban meet the organic on an even playing field. On "Carambola," Takara's cavaquinho comes into focus, tapping into the natural gravitas of the group's roots in Brazilian tradition, even as its sunny strum is re-contextualized by an avalanche of avant-garde electronics. But in making **Três Cabeças Loucuras**, the Undergrounders didn't close the door to the outside world, either – along the way, contributions from bassist **Matthew Lux (Iron and Wine)**, vibraphonist **Jason Adasiewicz (Exploding Star Orchestra)**, and **Jason Adasiewicz's Rolldown**, a jazz group that records for **Cuneiform**, **Tortoise** drummer **John Herndon**, and Brazilian guitarist **Kiko Dinucci (Paulistano)** all add to the exhilarating experimentation and strangely spiritual glow of the proceedings.

Note: Três Cabeças Loucuras is also available in a high-quality, limited edition (Only 500 copies!) vinyl pressing that includes a download code for the digital version of the album.

For more information on São Paulo Underground and Rob Mazurek, see:
www.robmazurek.com

TRÊS CABEÇAS LOUCURA: MEMBER BIOGRAPHIES:

ROB MAZUREK

Rob Mazurek, born in 1965 in Jersey City, NJ, started out as a solo artist on the Chicago jazz scene, but since then has composed for and performed in a wide array of ensembles. He became well known on the indie-rock circuit in the late '90s, leading "post-rock" ensemble **Isotope 217** and working with that scene's frontrunners, **Tortoise**. Mazurek has also led the **Exploding Star Orchestra**, **Starlicker**, **Chicago Underground**, the **Sound Is Quintet**, and **Mandarin Movie**, all of which possess their own distinct musical personalities. He has performed his original compositions across the United States, and in Canada, Europe, Asia, and South America. Mazurek's musical career spans over 25 years, during which he has released 41 recordings of nearly 200 original compositions on numerous labels, including **Thrill Jockey**, **Delmark**, **Aesthetics**, **Mego**, and **Submarine**. Mazurek's vibrant sonic palette defies categorization, but the range of his talent and vision have allowed him to collaborate with icons of jazz, rock, hip-hop, and World Music, including **Bill Dixon**, **Pharoah Sanders**, **Roscoe Mitchell**, **Yusef Lateef**, **Fred Anderson**, **Jim O'Rourke**, **Mike Ladd**, **Fred Hopkins**, **Naná Vasconcelos**, and **Marcelo Camelo**, and many others. In 2011 alone, Mazurek was commissioned to compose "Violent Orchid Suite" for **Starlicker** by the Jazz & Wine Festival in Cormons, Italy and "Transgressions" for the **Exploding Star Orchestra** by the Sant'Anna Aressi Jazz Festival in Sardinia, Italy, and worked as an Artist In Residence in Puglia, Italy. In addition, Mazurek continues to develop as a solo and multi-media artist (sound, painting and video) with performance exhibitions and artist residencies, most notably at the Rothko Chapel in Houston, TX, the Abbey Royal de Fontevraud in France, and Galleria Coletivo in São Paulo, Brazil.

Rob Mazurek's website:

<http://www.robmazurek.com/>

Rob Mazurek's facebook:

<http://www.facebook.com/pages/Rob-Mazurek/113627218647625>

Rob Mazurek's MySpace:

<http://www.myspace.com/robmazurek>

MAURICIO TAKARA

Sao Paulo native **Mauricio Takara**, born in 1982, started playing the acoustic guitar at the age of seven. Two years later, he started playing drums. Takara played with local hardcore punk bands throughout the '90s and started **Hurtmold** in 1998, releasing five records on the Submarine label. He put out his first solo album on Desmonta Discos in 2003 and has since released three more solo recordings on the same label, the latest being 2010's *Sobre Todas e Qualquer Coisa*. Takara has recorded with many Brazilian artists, including **Nacao Zumbi**, **Vanessa Da Mata**, **Sabotage**, **Naná Vasconcelos** and **Marcelo Camelo**, as well as such renowned international artists as **Pharoah Sanders**, **Archie Shepp**, **Yusef Lateef**, and **Prefuse 73**. Besides Rob Mazurek's São Paulo Underground, Takara has also worked with such other Chicago-connected projects and artists as **Exploding Star Orchestra**, **Jason Adasiewicz**, and **John Herndon**. Takara has toured Europe (Sonar festival/Barcelona, Roskilde/Denmark, Womex/Seville & Club Transmediale/Berlin), the U.S., India (World Socials Forum) and Brazil (Nublu Jazz Festival, SESC Pinheiros, and opening for **Lo Borges & Milton Nascimento** at Coquetel Molotov Festival). Takara is considered one of the leading voices in the new post-Tropicalia wave of Brazilian music.

Mauricio Takara's MySpace site:

<http://www.myspace.com/mtakara>

GUILHERME GRANADO

Guilherme Granado, also a Sao Paulo native, has played and recorded with Takara in **Hurtmold** (4 albums and a split disc with **The Eternals** on Submarine Records) as well as working with the **Assembleia Ritmica de Pinheiros**. Additionally, Granado performs, produces, and records under the name **Bodes & Elefantes**, which has released 3 albums on **Submarine Records & Catune**. He has toured with **Prefuse 73** and **Marcelo Camelo**, and collaborated with a global array of artists including **Pharoah Sanders**, **Naná Vasconcelos**, **Bill Dixon**, **Roscoe Mitchell**, **High Priest (Antipop Consortium)**, **Mamelo Sound System**, **Exploding Star Orchestra**, **Paulo Santos (Uakti)**, **Mike Ladd**, and many others. Granado has appeared on recordings released by **Universal**, **YB Music**, **Submarine**. Granado is in the vanguard of Brazil's Electronic Spiritualism Sound Makers, devoted to promoting music, beats and ideas in Brazil.

Guilherme Granado's Facebook page: <http://pt-br.facebook.com/people/Guilherme-Granado/1384969331>

PROMOTIONAL PHOTOS



Digital [High-Resolution / Color] versions of these images and MORE are available for download on www.cuneiformrecords.com in the "Press" section.