

WHAT THE PRESS HAS SAID ABOUT:

SÃO PAULO UNDERGROUND

TRÊS CABEÇAS LOUCURAS

CUNEIFORM

2011

Line-up: **Rob Mazurek** (cornet, electronics, voice), **Guilherme Granado** (keyboards, electronics, voice),
Mauricio Takara (drums, percussion, cavaquinho, electronics, voice), **Richard Ribeiro** (drums, voice)
w/ special guests: **Kiko Dinucci** (guitar, voice), **Jason Adasiewicz** (vibraphone), **John Herndon** (drums), **Matthew Lux** (bass guitar)

“... **No matter what he plays, Mazurek executes on cornet with a delicate beauty**, even as he channels his mentor Bill Dixon’s guttural blasts. **São Paulo Underground...creates dreamy sound sculptures. ... In a way, SPU’s sound resembles dub reggae, where disembodied sounds fly in and out of the music over a simple chord structure.** However, that music relies on bass... Instead, drummers Mauricio Takara and Richard Ribeiro and keyboardist Guilherme Granado create polyrhythmic grooves for Mazurek to color. “Jagoda’s Dream” combines tense drumming with a long-tone cornet line, the perfect example of Mazurek’s lyrical depth. ...” —Mike Shanley, *JazzTimes*, April, 2012

“A few years ago, the Chicago-based cornetist Rob Mazurek... formed a new band (São Paulo Underground) that **combined his Chicago Underground group dynamic and investigations in electronics with sounds from the Amazon.** ... Its new release...brings together a collage of samples, loops and keyboard effects that buttress Mazurek’s stirring cornet tone. ...cavaquinho player Mauricio Takara and percussionist Guilherme Granado are as well-versed in electronica as Mazurek is. Some Chicagoans make guest appearances—like vibraphonist Jason Adasiewicz and drummer John Herndon—and **the combined collective strength is reason enough to take this act on a global tour.**”
—Aaron Cohen, “**Editor’s Pick**”, *Downbeat*, November 2011

“... It is impossible to ignore the attack of **São Paulo Underground—musical terrorists of a different kind**, their approach similar to that of Bill Laswell, yet different. ...**On Três Cabeças Loucuras the cultures of the urban and the urban underground collide.** ... The mangled electronics nestle cheek by jowl with the aching lament of the cavaquinho. Rob Mazurek's cornet sounds a loud wail as the assault on the senses is made. ... This is music made out of the same dust that created the men who live it—a raw, beautiful lifestyle where the sadness of the choro can also mean utter joy...”
—Raul D’Gama Rose, *All About Jazz*, March 13, 2012

“...Though Mazurek’s Underground incarnations have been more concerned with grooves and melodies than many of his other projects, **Três Cabeças Loucuras presses further into the melodic traditions of his second home. The music here very much bears Mazurek’s style, but it also combines the experimental jazz traditions of Sun Ra to create a type of “cosmic tropicalia.”** The “miniature guitar” plucking of the cavaquinho combines with deep, buzzing synthesizers, noisy effects, and Mazurek’s effortless cornet fluctuations, allowing listeners to enjoy melodies as well as timbral depth. ...” —Scott Morrow, *Alarm*, October 11, 2011

“**Três Cabeças Loucuras...is the third release from São Paulo Underground to explore the furthest fringes of Brazil's revolutionary Tropicalia movement. Updating the renowned genre's patented psychedelia with free improvisation, laptop-driven electronica and musique concrete, the album unveils a spectrum of kaleidoscopic sound that pushes the bounds of each style to its limits, creating a new, unclassifiable amalgam in the process.** ...Mazurek's imaginative approach encompasses limitless sonic possibilities—all of which are entertained in this unrestrained environment. ...
The record's prevailing mood is one of celebratory innovation and bold experimentation. ... Brazil's Tropicalismo movement has come a long way since the seminal efforts of Caetano Veloso and Gilberto Gil. ...Três Cabeças Loucuras is more than just a jazz-based extrapolation of a venerable form—it's a fascinating new hybrid.”
—Troy Collins, *All About Jazz*, October 26, 2011

“This is a very interesting group that combines jazz composition and improvisation with electronics and effects to create an intoxicating and exotic blend of music. ...The music on this **album deftly mixes influences: contemporary Brazilian music, electronics and spiritual jazz like an updated version of Pharoah Sanders early 70's groove-free LP's...** The music...defies any particular box or category...”
—Tim Niland, *Music and More*

“There are times when I come across **a jazz album that breaks through traditional boundaries and creates something that is quite different to anything I have heard before, and that is definitely true of this the SPU’s third album. ... There are pieces that are very dreamy, with keyboards and electronic sounds being quite reminiscent of Can, while at others this is full-on.** Mazurek has studied with Art Farmer, and it shows, while of course Miles Davis is also an obvious inspiration although Mazurek himself states that Bill Dixon is his biggest inspiration. ...**this is an inspired album that fans of jazz or avant-garde music in general will get a great deal from.**”
—Kev Rowland, *Amplified*, #123, October 2012

“... Takara, Granado and Ribeiro are all percussionists, but each man contributes something else as well...like keyboards, looped samples, vocals, or the cavaquinho... **The result is a music filled with buzz and clatter, with Mazurek’s smeary, sometimes electronically manipulated horn meandering through the center of the sonic jungle. Melodies emerge like the harmony between multiple music boxes playing different but complementary songs at once, intricate polyrhythms gradually emerging like a huge system of tiny gears clicking into place. It’s got almost nothing to do with the common perception of Brazilian music (lilting, breezy, ephemeral); it sounds more like Battles attempting to interpret pieces from Miles Davis’s Agharta.** ...in a compact 38 minutes; it’s practically an EP. ...concision is a virtue, allowing the group to explore ideas in compelling ways but stop before they become boring. ... Mazurek and his partners know when—and how—to leave the listener wanting more. ...”
—Phil Freeman, *Burning Ambulance*, October 24, 2011

“**On...Três Cabeças Loucuras (Cuneiform), cornetist Rob Mazurek and his band Sao Paulo Underground finally tapped into the musical traditions of their namesake city, in the process making their best album by far. ... On the new one his two main partners...Guilherme Granado and...Mauricio Takara, play a larger role, which includes injecting explicitly Brazilian flavors—Takara...composed two of the album's strongest pieces and played lots of cavaquinho... On the gorgeous album opener, "Jagoda's Dream," Mazurek renders the pretty melody with a clear tone and generosity of spirit that recalls Don Cherry... "Pigeon" is based on a traditional maracatu piece, but its fuzzed-out keyboards, cornet overblowing, and clattering percussion make it one of the most abstract tracks on the album. ...**”
—Peter Margasak, *Chicago Reader*, September 23, 2012

“... **A magnificent chaos like an analog samba through ancient-like modules... São Paulo of the future, like a sound which is studiously broken and traditional at the same time. ...**”
—fragile balloon, *breakaplate*

“Sao Paulo Underground takes the fertile and endlessly productive Brazilian strains of samba and other indigenous outcroppings and combines them with modern electric jazz in some very new, creative ways. ... The group features cornet-composer extraordinaire Rob Mazurek, who has been doing some remarkable music in and around Chicago as well as around the world... The...album is an unusual mix of rhythmic excitement, cornet-wielding goodness, hip tunes and neo-psychedelics. It's an excellent listen, modern and electric without a trace of cliché.”

–Grego Applegate Edwards, *GappleGate Guitar and Bass Blog*, November 28, 2012

“...Três Cabeças Loucuras is an exhilarating experience, as it is simultaneously retro and avant-garde. ... The densely textured, often ethnic flavored music is electronically heavy deconstruction of familiar themes. ... Mazurek’s cornet has a visceral and organic feel as it lets out series of assertive calls that contrast nicely with the synth-pop-ish background. ... Futuristic techno-surroundings enhance the intense angularity. Psychedelic Caribbean sounds abound on the hypnotic and mesmerizing “Just Lovin’,”... “Colibri” is a fantastic lullaby with Guilherme Granado sampling distorted vocal projections that float over the melody. Mazurek’s bluesy horn adds a nocturnal feeling to the tune. The remaining three pieces are more cinematic. “Jagoda’s Dream” is replete with electronically enhanced percussive vamps. ... **Compellingly atmospheric and intentionally short on improvisational rigor, this engrossing disc is nevertheless highly enjoyable and thought provoking with its tight thematic structure...”**

–Hrayr Attarian, *Chicago Jazz Magazine*, November-December 2012

“...Mazurek is Mazurek, and this is no polite samba or bossa nova repertoire that he’s dipping into here with his Brazilian mates. Drums and percussion, courtesy of Mauricio Takara and Richard Ribeiro, more than occasionally raise an unholy clatter, while Guilherme Granado, on keyboards and electronics, produces a variety of heavily distorted effects not intended for the faint of heart. ... In the midst of these sometimes abrasive textures, one can find righteous grooves and even...a lyrical impulse or three – but that’s the whole point. ... The funky Latin beats and exuberant, almost ragged percussion of pieces such as the opening Jagoda’s Dream and Just Lovin’ have a real Carnival or even Mardi Gras feel to them, with the sometimes trancelike riffs locking into quickstep marching rhythms and Mazurek’s extremely agile and often dazzling trumpet soaring over the top. ...any suggestion of a conventional jam band groove is moderated not only by track length but by stuttering, skittering electronics and greasy, distorted bass lines from the synth keyboards. ... Jason Adasiewicz brings his vibraphone to Just Lovin’ and Six Six Eight, imparting a classic post-bop aura... **Mazurek clearly is an artist who likes to take chances, and the occasional excess...is what makes a very high percentage of music on this CD so dynamic and satisfying.”**

–William Tilland, *Foxy Digitalis*, February 27, 2012

“Sao Paulo Underground are one of the heaviest experimental jazz outfits you’ll ever come across. ...”

–Russ Slater, *Sounds and Colours*, November 2011, www.soundsandcolours.com

“...São Paulo Underground's new album is titled *Três Cabeças Loucuras*... **The music has the heavy feel of street culture, evoked by parade rhythms, extreme distortion like a boombox with blown speakers playing a stepped-on cassette, and the collisions of competing sounds in one open space.**

... I can't think of another album that does quite what São Paulo Underground's latest does. It's very melodic and full of rude noise, often at the same time. The music can be as dense as a Sun Ra freakout and sunny as a Pat Metheny tune. ... This record's got it all, all at once.”

–Kevin Whitehead, “Two South-American Jazz Fusions (No, Not That Kind)”, *NPR Music*, www.npr.org

“...From Argentina, Brazil, Panama and Mexico, we've got new songs about traveling: exploring new musical styles, voyaging to outer space, crossing borders and sometimes simply closing your eyes and embarking on a trip through your own mind. ... Carambola... Artist: São Paulo Underground...Album: *Tres Cabeças Loucuras*”

–Jasmine Garsd, *NPR Music: Alt.Latino*, October 19, 2011

“...this CD fuses American improv textures with the beats and melodies prevalent in Brazilian music. With both jazz and maracatu based on African roots, the other members of the São Paulo Underground...find common ground with Mazurek through rock and samba beats plus the spirited use of samples and electronics. ...tracks on *Tres Cabeças Loucuras* vary from those whose affiliation seems to be with delicate guitar-strummed pop, including mariachi brass-like echoes, to tough, percussion-hammered near-rock, plus those tunes which could be taken up by the cornetist’s jazzier projects... For the jazz samba-familiar, some of the more lyrical tunes with delicate, almost slack-key guitar licks, gentle muted brass lines and rumbling dance-like beats may sound more South American. ... **Fusion in its best sense, *Tres Cabeças Loucuras* is open-minded music that melds North and South American impulses without fissure.”**

–Ken Waxman, *The New York City Jazz Record*, September 2012

“...you’ve got a platter that sounds like few in the marketplace. ... Perculating textures, crackling cornet (smacking of Miles Davis and Don Cherry), and surreal electronica process local riffs and rhythms for music that dances and frolics with all the joy and cheery chaos of a São Paulo street fair. If Syd Barrett lost his mind in Brazil instead of Britain, hooked up with Sergio Mendes and... (...pre-heavy guitar-era Return to Forever) and DJ Logic to town, this’d likely be the upshot. [Rating: 4 stars/excellent]”

–Mark Keresman, *ICON*, March 2012

“...São Paulo Underground has definitely found its footing, nailing an elusive meeting place between continents. The Post-Don Cherry melodic splendor of Chicago cornetist Rob Mazurek has never been clearer, and it finds a simpatico home amid the polyrhythmic chaos forged out by his Brazilian cohorts. ...all eight pieces concern themselves with various sorts of collisions– gentle vs. harsh, melodic vs. noisy, human vs. machine...stunning balancing acts. *Tres Cabeças Loucuras*...is the first SPU record to so clearly tap into Brazilian traditions...

“Pigeons” is built upon a traditional maracatu piece, but Mazurek’s powerhouse peals and snaking lines, some fuzzed-out keyboard riffs and the muted clatter of criss-crossing beats render provenance immaterial... “Carambola”...only hints at tropical sounds until the outro, where a brief melodic fragment shoots for Carnival bacchanalia. ... **This high-energy romp takes the sting out of the term fusion in the best possible way.**

[Rating: 4.5 stars]”

–Peter Margasak, *Downbeat*, February 2012, Volume 79, Number 2

“Sometimes musical taxonomies just don’t work, and for that we can be thankful. ... Mazurek’s music (and his visual art) focuses on a colorist three-dimensionality that is able to put forth both gauzy thinness and a hell of a lot of mass. ... **The opening “Jagoda’s Dream” stitches together Tropicália and Windy City post-rock in a seamless, bright fusion of the type that was hinted at on Tortoise’s *TNT*. Indeed, motorik keyboards, sunny guitar strums, and relentless John McEntire-esque fast waltz are indicative of a minimalist rock sensibility, while Mazurek’s electronically-processed cornet is set apart in both plaintive whines and violent screams. ...The closing “Rio Negro” interpolates overdubbed and processed brass in a way that is reminiscent of composers George Russell and Don Ellis, as keyboard gloom and crunching rhythms give the music a strange lurch and contrast Mazurek’s humanity with dark cacophony. ... **this is a music that’s collectively arrived at, with players and approaches in a continual dance of foreground, background, and allover-ness irrespective of “genre.” Taxonomies be damned.**”**

–Clifford Allen, *Tiny Mix Tapes*

“...Tropicalia, experimental jazz, progressive rock and many other territories of sound become overly present when you hear this new record of theirs but it’s done in the most blended and coalesced way. The pure psychedelia of the record removes any darkness or shade... The

experimental and electric jazz work Miles Davis and Herbie Hancock...comes through in full on *Três Cabeças Loucuras*, especially the phrasing Rob Mazurek brings to the album. ... **What really makes this album so unique is how much they take from groups as removed in terms of time and followings as Jaga Jazzist and Os Mutantes or Stereolab and The Soft Machine.** ... Regardless of the level of experimentalism, there is always a state of groove that exists in every track... **Tropicalia never sounded this modern and alive post 70's.**

–Erik Otis, *Sound Colour Vibration*, July 10, 2012, www.soundcolourvibration.com

“...from the fertile musical mind of Mazurek...a synthesis of the darker, psychedelic electro-acoustic jazz of his various Chicago Underground projects, and the folksier, sunnier and grounded harmonies of Brazilian music. ... The São Paulo Underground... **“Jagoda’s Dream”...is the love-at-first-listen song that deservedly kicks off this trippy-jazz Amazon adventure.** ...Mazurek’s stroke of genius was to integrate both the dark textures of other Underground projects and the bright melodies of Brazil into a tightly constructed, catchy tune. His cornet rides that melody like Herb Alpert for much of the song, until he goes Art Farmer in the instrumental break, and then you realize there’s a serious jazzman behind this weirdly wonderful slice of inverted pop. That’s one song... **The eccentric use of electronics is often the single biggest factor making this music so hard to pigeonhole, except into the default “avant garde” category.** ... “Colibri” is...deeply submerged, shimmering voice nearly lost in the heavily reverbed mix. ...vivid, quivering sonic textures share the emphasis along with individual performances. ... ***Três Cabeças Loucuras* received a lot of shout outs last year, and as one of the most truly original music of any release from 2011, it also has that rare combination of being singular and, in a lot of spots, catchy. ...**

–S. Victor Aaron, *Something Else!*, September 27, 2012

“Sao Paulo Underground play an exciting mélange of Brazilian, Jazz, and Electronic music... sounds that conjure visions of tropical vegetation and dense urban jungle through a distorted lens. SPU’s use of electronics with traditional afro-centric sonorities and rhythms adds dimension and excitement.... Whether it’s subtle flourishes or heavily processed instruments, it’s always integral to the music. ... The first song, “Jagoda’s Dream”, begins with a sunny keyboard arpeggio and drums while Mazurek’s singsong melody gently guides us in. He then breaks into solos punctuated by Freddie Hubbard– like trills that add a slight amount of danger... “Colibri” has a disembodied, heavily processed vocal wafting around... “Just Lovin” features hanging vibe notes and swinging, crashing drums. ...a kraut-ish feel... “Lado Leste” has an almost oriental melodic intent, with crunchy distortion just out of earshot, wrapping the music in a fuzzy blanket; by the end we are standing inside of a tinkling music box. ... **Overall this record is...texturally rich and dynamic in movement — offering another view into their technicolor, sun drenched sound world.”**

–Matt Schulz, *The Squid’s Ear*, July 9, 2012, www.squidsear.com

“...*Três Cabeças Loucuras*...a true group aesthetic took hold, gliding Mazurek’s delay-laden yet dry cornet tones over kaleidoscopic electronics. ... Hypnotic album opener “Jagoda’s Dream” rides on a driving, **genre-defying dialogue**...while the flickering “Carambola” sets a bright, percussive tropical melody played on Mauricio Takara’s *cavaquinho*...against throbbing synthetic sound washes. A rare tour sees the combo...heading to the Bottle for the first night of the venue’s annual **“outsider sounds” showcase with Brit mag *The Wire*, *Adventures in Modern Music*. The latter seems like the perfect forum for Mazurek, to whom descriptors like jazz, rock and “world” are irrelevant.”**

– Areif Sless-Kitain, *Time Out Chicago*, September 27, 2012

“...Cornet player Rob Mazurek, who divides his time between Chicago and São Paulo, is determined to drag Brazilian music into the 21st or even 22nd Century with this group. Their percussive, electronically manipulated sonic jungle is like Brazilian jazz remixed by Autechre. ...”

– Phil Freeman, **“The Most Futuristic Music of 2011”**, *io9*, December 19, 2011

“On its third album, this project of Chicago cornetist Rob Mazurek makes a huge leap, largely by involving its Brazilian members as composers to a much greater extent... Brazilian music...front and center, providing a plush harmonic and polyrhythmic foundation for Mazurek’s warm, melodic improvisations.”

–Peter Margasak, “My favorite albums of 2011”, *Chicago Reader*, December 29, 2011

“...2012 looms, Jerome and *Radio M* host Tony Sarabia pick their favorite music from this year. ...

Tony Sarabia’s global picks from 2011 (in no particular order) ... São Paulo Underground - *Três Cabeças Loucuras* ...”

–Tony Sarabia, “Global Notes: Tony and Jerome pick their favorite albums of 2011 (sort of)”, *WBEZ 91.5*, December 14, 2011

“The results of the annual Jazz Critics Poll... Top ten albums: ... São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)...”

– Peter Margasak, “Music / Post No Bills Jazz Critics Poll results announced”, *The Chicago Reader*, January 11, 2012

“Rob Mazurek returns to Brazil and floats his cool blue cornet over a spellbinding collage of saturated textures, syncopated rhythms and sundry electronics.”

– Areif Sless-Kitain, “Top 10 jazz albums of the year”, *Time Out Chicago*, www.timeoutchicago.com

“6th Annual Jazz Critics Poll: 2011 - Ballot 2011 [Hullworks.net]

Clifford Allen (The New York City Jazz Record, Ni Kantu) LATIN...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

A.D. Amorosi (Philadelphia Inquirer, Blurt) NEW RELEASES... #10 São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Andrey Henkin (The New York City Jazz Record) LATIN...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Peter Margasak (Chicago Reader, Downbeat) NEW RELEASES...#6...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Tim Niland (Music & More) LATIN...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Derek Taylor (Dusted, Master of a Small House) LATIN...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Neil Tesser (Examiner.com, Chicago News Cooperative) LATIN...São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)

Kevin Whitehead (Fresh Air [NPR], Why Jazz?) NEW RELEASES São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)” – *Hullworks.net*

“Recommended New Releases... São Paulo Underground - *Três Cabeças Loucuras*”

–Andrey Henkin, *The New York City Jazz Record*, January 2012, No. 117

“Best Latin Album... [#]4. São Paulo Underground, *Três Cabeças Loucuras* (Cuneiform)”

– Francis Davis and Tom Hull, “2011 Jazz Critics’ Poll Results”, *Rhapsody: The Mix*, January 10, 2012

“Best of 2011...Honorable Mentions... São Paulo Underground - *Três Cabeças Loucuras*”

–*The New York City Jazz Record*, January 2012, No. 117

“...It was another great year for jazz releases - in fact, we’re still catching up! **For anyone who doubts that the genre is vital and offers immediacy and daring, check out the 3 minute tune “Pigeon” above from the wondrous São Paulo Underground. ...**

...Without further ado, here are this year's prestigious D:O nominees... Best Album... **São Paulo Underground, TRÊS CABEÇAS LOUCARAS...**

– *Destination Out*, February 22, 2012

Features /

“...At present, Mazurek is the leader of the compact duo and trio versions of **Chicago Underground**; its antipodal counterpart, **São Paulo Underground**; the expansive, sprawling **Exploding Star Orchestra**; and the nascent **Sound Is Quintet**. Though his various projects all offer unique perspectives on sound and structure, **they're all propelled at some level by Mazurek's fascination with the visual and often seek out new sounds through the expressive manipulation of color.**

Imagination is an important part of Mazurek's methods. His compositions exist in a dreamy world that incorporates elements of jazz, post-rock, electronic music, and noise, drifting, floating weightlessly in a limbo that practically demands the listener to dive deeply into the piece and create form in the spaces and gaps left open. ... On many of his albums, he uses unorthodox methods of composition and conducting...

...Mazurek considers himself a visual artist as well as a musician. ... His paintings deal with bold color and shape... Highly evocative of the chromatic abstracts of **Mark Rothko**, these works appear simple at first glance, but closer inspection reveals layers of details and subtle inflections. ... Mazurek doesn't claim to be a synesthete, but his belief in the intimate connection between color and sound certainly make him sympathetic to one's worldview.

... **All his work, regardless of medium, is geared toward discovery, and for him, music and visual art are two sides of the same coin, two ways of achieving the same goal, inexorably intertwined with one another. “Color, form, texture, power,” he says. “These ideas all seem to be applicable, in sound and in plastic.”**

This mindset was not exactly shared by Mazurek's idol and collaborator, free-jazz legend **Bill Dixon**. Like Mazurek, the trumpet legend also moonlighted as a visual artist and painter...

Dixon, who passed away in June of 2010 at the age of 84, considered his two domains to be separate. Mazurek sees things differently... “I could always make my own parallels to his music and paintings,” he says “... Anyone interested in the ideas of sound, color, and form should study his works deeply. ...”

... On deck for Mazurek is... a 10-volume set of music for...Sun Core Records... I am creating video pieces and sound pieces...juxtaposing each on the other and creating a whole different universe. ...

...**his inspirational compositions are drawn from a colorful palette that appears to be inexhaustible. ...”**

– Michael Patrick Brady, “Rob Mazurek: Jazz Composer / Visual Artist Challenges Boundaries of Sound, Light, and Color”, *Alarm Magazine*, November 4th, 2011

Preview / Concert reviews

“A quick note of a series of shows I just learned about. ...this is music you should rearrange your schedule for. ... The São Paulo Underground is a mix of Jazz, Brazilian psychedelia, and post-rock motifs, all channeled through a mix of traditional jazz instruments, Brazilian-region instruments, and modern tech like laptops, sampling, and loops. Oddly enough, the music is terribly catchy, sometimes danceable, and very very fun. ...”

–Dave Sumner, *Notes From The Holler*, September 13, 2012

“... The Stone Fox folks have announced that their official opening show will take place on Monday, Sept. 24, and it will feature performances from Rob Mazurek's Sao Paolo Underground... Sao Paolo Underground...makes a sort of jazz-infused, modern take on Tropicalia, complete with electronic flourishes and wildly proficient playing. ...”

–D. Patrick Rodgers, *Nashville Scene*, September 12, 2012

“...the remarkable jazz trio São Paulo Underground played a 2:30 a.m. set for the Nuit Blanche segment of the Guelph Jazz Festival. The late Saturday/early Sunday show was mind-blowing, with Rob Mazurek...Mauricio Takara ...and birthday boy Guilherme “G-Ball” Granado...living up to their rep as one of the most electrifying ensembles in the world today.”

–Vish Khanna, “São Paulo Underground gestic festive for Montreal”, *CBC Music*, September 10, 2012

“The Sao Paulo Underground concert that took place at the Contemporary Arts Center... people appreciated the music from different angles: jazz fans...were treated to some fine trumpet playing, lovers of South American music heard a post-modern take on Brazilian, and people who are tuned into new electronic were courtesy experienced a rich mix of both lo- and hi-fi keyboard sounds...

That differing schools could appreciate the band was underscored after the show. ...I have written about Mazurek and two of the labels he records for (Delmark and Cuneiform), partly because I like his music and also because both of those labels are starting to put music out on vinyl again. ...”

– Jeff Wilson, September 17, 2012

“Trumpeter Rob Mazurek is one of the more restless and adventurous musicians around these days. Sao Paulo Underground, his combination of jazz, Brazilian tropicalia and electronics, is coming to the Contemporary Arts Center... Mazurek will feature a dense, multi-layered sound, this time packed with polyrhythms and the rich harmonies of both Brazilian music and jazz.”

– Jeff Wilson, September 11, 2012

“Living in Chicago in the 1990s, it was nearly impossible to miss trumpeter/cornetist Rob Mazurek's many projects. Whether he was gigging with Tortoise, workshoping at the Green Mill, or playing with drummer Chad Taylor in Chicago Underground Duo, Mazurek's signature style (reminiscent of *Dark Magus*-era Miles Davis) was inescapable. After adding electronics to the mix, Mazurek's sound got even bolder, charting a new course that wasn't quite jazz in the traditional sense but was exciting in its boundary-crossing openness. After moving to Brazil, he started São Paulo Underground... The result is a smoothly rendered Brazilian/American melodic hybrid, held together by a fluid rhythmic sensibility. This rare performance...should not be missed.”

–Joel Hunt, *Leo Weekly*, September 12, 2012