



Bio information: **SÃO PAULO UNDERGROUND**

Title: **CANTOS INVISÍVEIS** (Cuneiform Rune 423) Format: CD / DIGITAL

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FILE UNDER: **JAZZ / TROPICALIA / ELECTRONIC / WORLD / PSYCHEDELIC / POST-JAZZ**

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**Brazilian/American Trio São Paulo Underground
Expands Psycho-Tropicalia into New Dimensions on *Cantos Invisíveis*,
a Global Tapestry that Transcends Place & Time**

Cantos Invisíveis is a wondrous album, a startling slab of 21st century trans-global music that mesmerizes, exhilarates and transports the listener to surreal dreamlands astride the equator. Never before has the fearless post-jazz, trans-continental trio **São Paulo Underground** sounded more confident than here on their fifth album and third release for **Cuneiform**. Weaving together a borderless electro-acoustic tapestry of North and South American, African and Asian, traditional folk and modern jazz, rock and electronica, the trio create music at once intimate and universal. On *Cantos Invisíveis*, nine tracks celebrate humanity by evoking lost haunts, enduring love, and the sheer delirious joy of making music together. São Paulo Underground fully manifests its expansive vision of a universal global music, one that blurs edges, transcends genres, defies national and temporal borders, and embraces humankind in its myriad physical and spiritual dimensions.

Featuring three multi-instrumentalists, São Paulo Underground is the creation of Chicago-reared polymath **Rob Mazurek** (cornet, Mellotron, modular synthesizer, Moog Paraphonic, OP-1, percussion and voice) and two Brazilian masters of modern psycho-Tropicalia -- **Mauricio Takara** (drums, cavaquinho, electronics, Moog Werkstatt, percussion and voice) and **Guilherme Granado** (keyboards, synthesizers, sampler, percussion and voice). They're joined on several tracks by Swiss-born, São Paulo resident **Thomas Rohrer** (rabeça, flutes, soprano saxophone, electronics, percussion and voice), who made a memorable contribution to Mazurek's **Black Cube SP** on the transcendent 2014 Cuneiform release *Return the Tides: Ascension Suite and Holy Ghost*. Together, these singular and wildly imaginative sonic explorers create music unlike any other ensemble.

In many ways the music on *Cantos Invisíveis* is a celebration of camaraderie and the spaces that allow love and friendship to unfurl. Alchemical aural conspirators for over a decade, the group has developed its own approach to structure, with slippery forms, unabashedly beautiful melodies and lapidary textures laced with disquieting electronica beats and stutter-stepping improvisation. Rather than evoke a particular time and place, the music inhabits multiple planes simultaneously as "a projection of sound that celebrates as well as mourns past, present and future times," Mazurek says. "The vocal quality of this particular music shouts and hollers for love and compassion, the joy and sorrows of life. It's a street parade for everybody." In the transcendent spirit of the Second Line, São Paulo Underground summons a joyful noise for all mankind.

The experience of listening to *Cantos Invisíveis* often feels like stepping through the fourth wall, as if you're in the room with the musicians, watching the instrumental conversations unfold in real time. The production enhances the intimacy, creating a space to enter the music rather than building a protective shell around it. It's a communion that can only develop "as a result of a lot of time spent together working on music and ideas and then travelling together playing throughout the world," Takara says. "I think there's a certain atmosphere that only living and spending time together brings, and the record captures that beautifully."

The title *Cantos Invisíveis* translates from Portuguese as "invisible corners" or "invisible songs" or "disappearing corners or songs," and the music evokes the elusive nature of these phantom songs, "always masking it in some kind of way, a disappearing through layering and sound manipulation," Mazurek says. "The songs kind of disappear in a way like a cloud of pink in the sky. We create atmospheres that cause form and melody to disappear," and to reappear, enticing savvy sound explorers to join São Paulo Underground on a journey, like following a mountain trail obscured by drifting clouds.

[press release continued on verso]

The album opens with the elegiac “**Estrada Para o Oeste**,” a buzzy, fuzzy processional that flows and ripples into a band incantation, an invitation for revelry. The party kicks off with the brief percussion-driven “**Violent Orchid Parade**,” which quickly gives way to a very different celebration on “**Cambodian Street Carnival**,” an unhurried piece based on a wordless chant.

While it opens with electronic blips and beeps, Takara’s wheezy “**Lost Corners Boogie**” gradually dials into an eight-legged Rube Goldbergian contraption, with each player providing locomotion. The tune paints a vivid interactive portrait of funky street life, simultaneously taking in, documenting and participating in the passing parade.

Mazurek unleashes on Takara’s quicksilver “**Fire and Chime**,” while the whole band summons spirits with “**Olhaluai**,” a mesmerizing, revelatory looping chant that feels like the album’s emotional centerpiece. The celebration comes to a conclusion with the shimmering **Beach-Boys-meets-Pharoah-Sanders** good vibrations “**Of Golden Summer**,” a piece featuring Mazurek’s exquisite melodic horn. For the after party, where the piper is paid and the dawn brings new insight, São Paulo Underground offers what amounts to a mini-suite. Part invocation and part country lament, the 16-minute “**Falling Down From the Sky Like Some Damned Ghost**” offers a final and utterly unexpected trip around the universe.

With *Cantos Invisíveis*, São Paulo Underground expands into realms seen and unseen, deconstructing the material (defying borders and genres) and manifesting the spiritual (universal human spirit and emotion) to create a new organism. Each of the album’s resulting songs is a breathtaking musical world, a living planet within São Paulo Underground’s visionary universe. Based on the extraordinary music on *Cantos Invisíveis*, as well as the dynamic albums the trio released in the past, the universe that São Paulo Underground is boldly charting will continue to flourish, evolve and expand.

SÃO PAULO UNDERGROUND: BAND BIO

São Paulo Underground was born at the end of Mazurek’s eight-year Brazilian sojourn, when he began collaborating with the group’s co-founders Takara and Granado in **São Paulo**. In 2006, São Paulo Underground released its mind-bending debut *Sauna: Um, Dois, Três* (Aesthetics/Submarine). This record established the ensemble as a singular São Paulo/Chicago axis, with contributions by **Hurtmold**, **Marcos Axe**, **Tiago Mesquita**, **Wayne Montana**, **Damon Locks**, **Joshua Abrams** and **Chad Taylor**. Following up with *The Principle of Intrusive Relationships* (Aesthetics/Submarine) in 2008, the band expanded to a quartet with the inclusion of drummer **Richard Ribeiro**. By the time the group recorded its 2011 Cuneiform debut *Três Cabaças Loucuras*, Ribeiro was on the way out and São Paulo Underground took its present form as an expansive trio. In 2013, Cuneiform released the trio’s critically acclaimed fourth recording, *Beija Flors Velho E Sujo*.

ROB MAZUREK

It’s difficult to overstate Mazurek’s immersion in the experimental ethos of Brazil’s avant garde. From 2000-2008, he moved between the dense Amazon jungle of **Manaus**, the **Oscar Niemeyer**-designed architectural wonderland in the capital Brasília and the megalopolis São Paulo. This brought him recognition throughout Brazil and allowed him to make lasting ties with leading artists and musicians that he continues to collaborate with today. Simultaneously, Mazurek continued his ascent stateside, in Europe and in Asia, by maintaining an intense touring schedule and constant flow of critically acclaimed, genre-defying recordings.

A polymorphously creative bandleader, Mazurek directs, composes and performs in a wide array of ensembles, from his highly interactive **Chicago Underground Duo** with drummer Chad Taylor, which released *Locus* (Northern Spy) in March 2014, to his talent-laden octet, which was captured on 2013’s *Skull Sessions* (Cuneiform), and of course São Paulo Underground. Always looking for synergistic cross-fertilization, he brought together his two subterranean ensembles, **Chicago Underground** and **São Paulo Underground**, and paired them with tenor saxophone legend **Pharoah Sanders** in *Pharoah and the Underground*, which released the CD *Spiral Mercury* and the LP *Primitive Jupiter* (Clean Feed) in August 2014. His latest releases include a duo with **Jeff Parker**, *Some Jelly Fish Live Forever* (Rogue Art), and *Alien Flower Sutra* (International Anthem Recording Company), a science fiction song cycle with singer/songwriter **Emmett Kelly** of **The Cairo Gang**.

Exploding Star Orchestra remains one of the most important vehicles for Mazurek’s increasingly ambitious orchestral compositions. This constantly shifting and capaciously inventive large ensemble has featured the likes of **Roscoe Mitchell**, as well as the late **Bill Dixon** and **Fred Anderson**, with **Nicole Mitchell**, **Angelica Sanchez**, **Matana Roberts**, **Jeff Parker**, **John Herndon**, **Chad Taylor**, **Matt Bauder**, **Damon Locks**, **Mauricio Takara** and **Guilherme Granado**, among others. The volatile ensemble released *Galactic Parables: Volume 1*, the most recent of nine Mazurek suites written for Exploding Star Orchestra, on Cuneiform in 2015.

Born in Jersey City, New Jersey, Mazurek moved to the Chicago suburbs as a child. In 1983, wanting to follow the example of his hero **Sun Ra**, he moved to the city and immediately immersed himself in the eclectic Chicago scene, playing alongside and studying with jazz masters like **Ken Prince**, **Jodie Christian**, **Earma Thompson**, **Billy Brimfield**, **Fred Hopkins** and **Lin Halliday**.

In 1994, he and guitarist Jeff Parker launched the Chicago Underground workshop at Chicago’s storied jazz club The Green Mill. The workshop featured many of the scene’s rising stars including drummer Chad Taylor. Eventually the workshop gave birth to the **Chicago Underground Collective**, an ensemble that recorded several albums for Delmark, Thrill Jockey and most recently Northern Spy. Mazurek’s collaborations include a wide cross section of leading figures and ensembles in jazz, electronic, rock and improvised music, including the late **Bill Dixon**, **Yusef Lateef**, **Naná Vasconcelos** and **Fred Anderson**, **Pharoah Sanders**, **Roscoe Mitchell**, **Mike Ladd**, **Emmett Kelly**, **Jim O’Rourke**, **Sam Prekop** and **Isotope 217**.

More than a prolific composer, Mazurek is increasingly recognized by major arts institutions as an accomplished visual artist and has received a number of grants and commissions for multi-media projects and collaborations. In 2016, he was awarded a grant from Chicago’s **Graham Foundation for Advanced Studies in the Fine Arts** for a film shot in collaboration with **Lee Anne Schmitt** at **Mies van der Rohe**’s iconic Farnsworth House. In 2015, **Marfa Book Company** presented “**Marfa Loops Shouts and Hollers**,” a solo exhibition of paintings, sculpture and sound by Mazurek. In 2013, he received a **Helen Coburn Meier and Tim Meier Arts Achievement Award** and was given a residency at the famed **URDLA Centre International Estampe & Livre** in Villeurbanne, France where he realized four 3D lithographs to be used as graphic scores for

improvisation. In 2010, Mazurek received a Commissioning Music USA grant from **New Music USA** for a multi-media work developed in collaboration with video artist and choreographer **Marianne Kim**. In 2005, the year before he founded São Paulo Underground, he was awarded a prestigious artist residency at the French **Abbaye Royale de Fontevraud**, which gave him the opportunity to hone his interest in multi-media works.

Mazurek received a commission from the French Ministry of Culture in 2015 for a new work for a 17-piece ensemble comprised of French and American musicians. In 2013, the Sant'Anna Aressi Jazz Festival commissioned Mazurek's *Galactic Parables: Volume 1*, which was performed live on Italian Rai Radio3. He topped off a highly productive 2012 by being voted **International Musician of the Year** alongside **Wadada Leo Smith** by Musica Jazz, Italy's top jazz magazine. In 2011, the Jazz & Wine Festival in Cormons, Italy commissioned him to compose his *Violent Orchid Suite* and the Sant'Anna Aressi Jazz Festival in Sardinia, Italy commissioned the *Transgressions Suite*.

MAURICIO TAKARA

Mauricio Takara is considered one of the leading voices in the new post-Tropicalia wave of Brazilian music. A São Paulo native, Takara has performed and recorded with a dazzling array of artists. From Brazil, key connections include **Paulo Santos**, **Toninho Horta**, **Nacao Zumbi**, **Vanessa Da Mata**, **Sabotage**, **Naná Vasconcelos** and **Marcelo Camelo**. On the international scene he's allied with heavyweights such as Pharoah Sanders, **Archie Shepp**, Yusef Lateef, **Tony Bevan** and **Prefuse 73**. Besides São Paulo Underground, Takara has also worked with other Chicago-connected projects and artists such as Exploding Star Orchestra, Joshua Abrams and John Herndon. Born in 1982, Takara started playing the acoustic guitar at the age of seven. Two years later, he took up drums. He played with local hardcore punk bands throughout the '90s and started **Hurtmold** in 1998, releasing six records on the Submarine label. Most recently, Selo Sesc released a collaborative recording, *Curado*, featuring Hurtmold with Brazilian multi-instrumentalist **Paulo Santos**. Since 2003, Takara also released five solo albums on Desmonta Discos including *Puro Osso* in 2014 and *Sobre Todas e Qualquer Coisa* in 2010. Takara has toured extensively in Europe (Sonar Festival/Barcelona, Roskilde/Denmark, WOMEX/Seville & Club Transmediale/Berlin), the US, India (World Socials Forum) and Brazil (Nublu Jazz Festival, SESC Pinheiros, and opening for Lo Borges and Milton Nascimento at Coquetel Molotov Festival).

GUILHERME GRANADO

Also hailing from São Paulo, **Guilherme Granado** is in the vanguard of Brazil's electronic spiritualism sound makers, devoted to promoting music, beats and ideas in Brazil. He's been avidly sought after by a disparate array of artists, including **Prefuse 73**, **Naná Vasconcelos**, **Tulipa**, Pharoah Sanders and Exploding Star Orchestra. Granado is an integral member of the Brazilian rock group Hurtmold and has released five records under **Bodes and Elefantes**, his solo project. His 2014 release, *Glaciers of Nice Vol. 1* (Propósito Records), is a glorious electronic-infused spiritual. In 2016, Granado released *Bode Holofonico* (Prop Recs) with **Leandro Archela**, *Prestige Duo* with **Ricardo Pereira**, *Transition Hustle* and *Homeless Loops Vol. 2* (guilhermegranado.bandcamp.com).

THOMAS ROHRER

Born and raised in Switzerland, **Thomas Rohrer** has lived in Brazil since 1995. Rohrer began his musical studies as a violinist and studied saxophone in the Jazz Department at the University of Lucerne. Rohrer, now a master of the keening rabeca (Brazilian viola), earned his stripes through two decades of intense studies with leading practitioners in Brazil's northeast. Using his classical training, extensive knowledge of Brazilian folk music and love of improvisation, Rohrer integrates his rabeca and soprano saxophone into collective improvisations and traditional Brazilian music. He is a member of **Trio TEC**, the free-improv **Abaetetuba Collective**, a trio with reed expert **Hans Koch** and percussionist **Panda Gianfratti**, and a duo with Kazakhstani singer **Saadet Türköz**. He also performs in a long-running duo with Gianfratti and has worked extensively with double bass player **Célio Barros** since 1996. A cultural catalyst, he's curated a number of international free improv festivals in São Paulo and collaborated with legendary multi-instrumentalist **Yusef Lateef** on a series of performances in Brazil. He has also collaborated with the **London Improvisers Orchestra**, **Terry Day**, **Marcio Mattos**, **Mauricio Takara**, **John Russell**, **Javier Carmona**, **Phil Somervell**, **Bella**, **Ute Wassermann**, **Audrey Chen**, **Sabu Toyozumi**, **John Edwards**, **Phil Minton** and **Roger Turner**.

For more information on São Paulo Underground:

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PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available on the *São Paulo Underground* page @ www.cuneiformrecords.com



WHAT THE PRESS HAS SAID ABOUT:

SÃO PAULO UNDERGROUND

BEIJA FLORS VELHO E SUJO

CUNEIFORM

2013

Line-up: **Rob Mazurek** (cornet, Evolver, ring modulator, analog delay, harmonium), **Guilherme Granado** (keyboards, synths, sampler, voice), **Mauricio Takara** (percussion, cavaquinho, electronics)

“...a Brazilian folk flavor... **This CD blends Latin sounds with improvisation and electronics and what results... may suggest Miles Davis' electric bands but this doesn't really sound like them. Instead there's more a hint of Don Ellis' electronic experiments as well as farther afield sounds like the Soft Machine, Faust, Brian Eno and Sun Ra...** 'Evetch' and 'Rising Sun' set a mariachi-like horn against jangly clouds of electronics... Mazurek has a lot of ambitious and creative projects going on **but this group sounds like his most purely fun work.**”

- Jerome Wilson, *Cadence Jazz Magazine*, May-June, 2014

“Sao Paulo Underground is a cultural and stylistic collision between electronica, tropicalia, avant garde jazz, and punk, featuring Chicago Underground Duo's Rob Mazurek... Sao Paulo's Guilherme Granado on keyboards... and Mauricio Takara on percussion, cavaquinho and electronics. All three men were in town... for the 2013 Guelph Jazz Festival...”

-Vish Kanna, *Kreative Kontrol*, 29 April 2014

“...a raucous affair, Frankensteining Brazilian sounds with elements of post-rock, *Bitches Brew*, Sun Ra and electronica. The result is both sunny and abrasive, like a tropical paradise invaded by Terminators. ... **It's the work of an ensemble that knows how to create music of real, clarion beauty but also knows how, and perhaps prefers, to sabotage it. [Rating: 4 stars]**”

- *Downbeat Magazine*, Nov. 2013

“...this trio sounds like a larger unit ... Chicago progressive jazz trumpeter Rob Mazurek is the primary soloist, sporting a big brassy tone and imposing presence. The musicians unify the outside spectrum of jazz with conventional flavors... boundless imaginative powers and wily song forms... **The trio busts genres wide open, contrasted by tuneful themes and layered electronics, including moments that summon classic space-rock, house music beats, progressive jazz stylizations and venomous improvisational segments. ... pop sensibilities come to light on "The Love I Feel for You is More Real Than Ever."**...for comparisons, perhaps early Pink Floyd with a touch of The Beatles, aggregated into a roughly hewn Chicago avant-jazz mindset. **[Rating: 4/5 stars]**”

-Glenn Astarita, *All About Jazz*, 27 August 2013

“...a vibrant multi-cultural stew that goes well beyond merely infusing American jazz into Brazilian Tropicalia and Carnival traditions. The group seems to be operating on planes both celestial and temporal with several of the pieces achieving an almost shamanistic power while still firmly grounded in the heat and sweat of everyday urban reality. **They embrace distortion, noise, and aren't afraid to experiment with signal processing, synthesis and sonic manipulation** to the point where it's impossible to tell what instrument you're actually hearing. **That this can happen while they still deliver a tune is simply amazing**, as on 'Evetch' and 'Basilio's Crazy Wedding Song.' Elsewhere they embark on studies in improvised electronic chaos... Where they really click for me are on the Sun Ra-inspired cosmic voyages... **Every song is an example of why it's important for musicians to leave their comfort zones. ...utterly rewarding** for both the musician and the listener.”

- Paul Hightower, *Exposé*, 6 February 2013

“Here is my list (in no particular order) of the best albums so far... **Sao Paulo Underground *Beija Flors Velho E Sujo*... Like the city of Sao Paulo itself, the music is crowded, joyous, messy, and both modern and primitive...** the disc opens with a tsunami of sound... Their sound draws from the new tropicalia electronic movement and the work of cornetist Rob Mazurek's Chicago Underground bands. **Like a futurist rendering of technology incorporated into the jungles of the Amazon basin, the altered DNA of this South-meets-North American collaboration could be a soundtrack for a Phillip K. Dick sci-fi novel ghost written by Roberto Bolano...** This trio has now established itself as the heir to bands like Tortoise, Godspeed You! Black Emperor, and Collections of Colonies of Bees. They can take a classic piece like Harold Arlen's "Over The Rainbow" as Sun Ra could, configure it to have a rough exterior while remaining sincere. **The band's clash of fuzzy electronics, percussion and melody is definitely urban, but the jungle's entropy has subverted the sounds of the metropolis.**” - Mark Coroto, *All About Jazz*, 20 July 2013

“...*Beija Flors Velho E Sujo*, an eclectic, experimental rush through sexy, South American streets, and it's unlike anything you've heard before... **Prepare to be shocked – this is genuine, sonic skull candy.** Falling in love with the curvy, sultry brass of Brazil is an easy thing to do, and the experimentation on offer is...entertaining... **It's a pure delight, and... an appealing listen...** the melodic temptation of latin jazz, a sizzling sound that fluctuates between tropicalia and spluttering, spaced out psychedelic vibes; it's music that reaches beyond the outer limits... **Their music is a joyride of accessible, yet sprawling improvisations packed with exciting flavours and a few surprises....** Eclectic and ephemeral, the trio of São Paulo Underground explore the possibilities of music – musicians on a quest to push the limits... **Placing this album under the 'experimental' label would be the understatement of the decade**, but that's where the majority of the music resides. Insatiable or insane, **São Paulo Underground have a very unique, distinct sound – a fluid rainbow, shining with some spicy South American soul.**”

- James Catchpole, *a closer listen*, 12 August 2013

“Sao Paulo Underground's... *Beija Flors Velho e Sujo*, translates as *Old and Dirty Hummingbirds* – ...appropriate...for **an album melding the nimble with the lowdown (and the abstract and trippily disorienting)**... Sao Paulo Underground take listeners on a kaleidoscopic journey ... “Ol' Dirty Hummingbird” begins as muscular as a tank, its thick bassline and splashy rhythm undergirding **Mazurek's** cornet solo, initially captured as if in mid-flight. The unexpected arrives... with an abrupt shift into muted tribalism...the listener is catapulted into a realm of ghostly and mysterious electronica... before **Mazurek's** stately but subdued cornet emerges to end the track on an elegiac note... Yes, *Beija Flors Velho e Sujo* is **literally all over the map, earthly and otherwise. And that's a good thing**, particularly as the album winds through such latter-half tuneful numbers as "The Love I Feel for You Is More Real Than Ever," "Basilio's Crazy Wedding Song," and the closing "Taking Back the Sea Is No Easy Task," which **marry melodicism, drive, and experimentation in concise packages that display São Paulo Underground at their best...** for those who wish to experience the electrified **Mazurek** and friends dancing on the edge and not tumbling over an extended-form cliff, *Beija Flors Velho e Sujo* is a fine album worthy of investigation.”

- Dave Lynch, *AllMusic*

“...It is delightfully creative, noisy, and progressive. *Beija Flors Velho E Sujo*... easily makes my shortlist for album of the year.”

-Mike, *AMN Reviews*, 2013

“Integrating spirited avant-garde jazz improvisation and lo-fi electronica with the revolutionary innovations of Brazil's Tropicalia movement, *Beija Flors Velho E Sujo* is Sao Paulo Underground's fourth recording... the electro-acoustic material...is more melodically focused and thematically concise than any of the group's previous efforts... An adventurous yet accessible offering from São Paulo

Underground, *Beija Flors Velho E Sujo* expertly conveys Mazurek's "idea of breaking through to the other side ... through sonic power and beauty."
- Troy Collins, *All About Jazz*, 4 July 2013

"Sao Paulo Underground... play a brand of **loud and distorted but quite melodic bluesy rock sludge that sounds as if it were emitting through several blown tube amps at the same time... they hit you with a galloping stoner rock groove, pentatonic and power chord riffing that wouldn't be out of place on a Boris record, and yet the prominent and inspired use of horns sets it apart from that genre.** A sharp, bleating cornet carries the lead melody of many songs, harkening to Miles Davis as well as a distinctly Latin style of pointed overblowing and circular melody... Many times, there will be a sudden interruption of the riffing for a beautiful consonant chorale of horns, lasting just a few bars... The chord progressions and melodies...are elegantly constructed..."

...**Each piece on the album breezes by, as the band's hypnotic, zoned out rhythm is infectious.** There are many odd and entertaining playful moments... In true krautrock fashion, the music will at times break down into dissonant trails of noise... **It's one of the most exciting rock/jazz releases I've heard in years**, bringing to mind similar minded groups such as Fontanellse, but showing perhaps more vitality and energy.
[Rating: 5/5 stars]"
-Josh Landry, *Musique Machine*, 2013

"...the album is similar to *Skull Sessions* in its momentum and busy orchestration, but denser, more protean, and with greater emphasis on non-acoustic sound. "Ol' Dirty Hummingbirds" plunges the listener straight into the Mazurek & co's Tropicalia blender. It's an almost frantic mix of splashy, polyrhythmic percussion; squelchy, distortional or otherwise characteristically rude electronics...and Mazurek's lead cornet... **The muzzy, muted sound of the cornet, the funk of treated electronics and the underlying rhythmic impetus may echo Miles Davis' practice in his Fillmore years, but the uptempo drive, the diverse palette of processings, and the rhythmic freedoms of Mazurek's music are all absolutely box-fresh...** Amid all the incidental detail, Mazurek rarely strays far from an incisive melody, and two atypical moments stand out: "Over the Rainbow", played poignantly and surprisingly straight... and a melody that recurs throughout "The Love I Feel for You is More Real Than Ever" which... recalls... the chorus of the Beatles' "Norwegian Wood". **The album treads a tightrope between exuberance... and discord...** but the balancing act is a thrilling thing indeed."
- Dalston Sound, 5 August 2014

"São Paulo Underground... has a...frivolous and joyous sound, more nu jazz with high density and rhythms with lots of overdubs and electronics... The music would at times almost be danceable, if the rhythms and tempos didn't change so often... keep listening in wonder to this fantastical and phantasmagoric journey in retro-psychedelia and innovative nostalgia with "*Over The Rainbow*" including bar room piano, up tempo Latin rhythms, tongue-in-cheek fun, soaring trumpets, and self-destructive beats turning into electronic noise, shapeshifting into beautiful melodies, tropical exuberance invaded by mystical space voyagers... the magic of multiple sounds and crazy inventiveness and grand themes... a new era of sound of beats and electronics, full of warm tropical breezes and physical sensuality countered by intellectual derailers and sonic excursions into territories unknown."
-Stef Gijssels, *Free Jazz Collective*, 23 November 2013

"It's electric, electronically drenched contemporary post-Milesian music (with a relation to tropicalia and electronica as well) with drive... it's a kind of shout-out to Ol' Dirty Bastard, the Wizard of Oz and Sun Ra... Rob's cornet sounds just beautiful; Guilherme and Mauricio contribute mightily to the sound. It has the bite of the electronic, interesting arrangements, powerful drumming, enough outness to provide traction and Rob in a definite groove. What more?"
-Grego Applegate Edwards, *Gapplegate Music Review*, 23 August 2013

"SPU is a power trio and a post-modern orchestra rolled into one, marked by glistening sonic textures, seductive eletronica beats, unabashedly beautiful melodies, an expansive improvisational palette and fiercely gleeful interplay... 'Beija Flors' captures an ensemble hitting a fierce creative stride. Ecstatic, roiling and utterly unpredictable, the music flows from three distinct musical personalities united by "the idea of infinite love, the idea of breaking through to the other side through sonic power and beauty," says Mazurek, a veteran disrupter of genre conventions... Gorgeous.... **For fans of modern jazz it is an incredibly rewarding experience.**" -Michael Anderson, *Gear Diary*, 20 July 2013

"...you have NEVER heard the music of Brazil like THIS... I give them a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of 4.98."
- Dick Metcalf, *Improvijazzation Nation*

"...SP Underground sprays both electronic- and folk-dirt on Mazurek, the Brazilian forms boosted by keyboardist Guilherme Granado and percussionist/electronics ace Mauicio Takara... **I know one track from this will be on my year-end jazz/world discs retrospectives.** ('Ol' Dirty Hummingbird,' 'Basilio's Crazy Wedding Song,' 'Taking Back the Sea Is No Easy Task')."
-Milo Miles, *Miles To Go*, 5 October 2013

"Sao Paulo Underground is a very exciting band that combines jazz, electronics and fusion into a vigorous brew of music... But **the music on this album never turns to sludge no matter how industrious it becomes, and the personalities of the group shine through...** the group supersedes any easy genre description in developing a broad based and resonant sound pushed forth with an energetic vigor."
- Tim Niland, *Music and More*, 18 June 2013

"*Beija Flors Velho E Sujo* is startling - startlingly new and compelling. ... There are grooves aplenty, hypnotic free-floating noise and no trace of pretentiousness. It all rolls out just the way it ought to, or at least the way it feels it ought to... Of Mazurek's three releases for 2013...this is easily the best. [Rating: 8/10]"
- John Garratt, *Pop Matters*, 31 July 2013

"...this is more of the strange but strangely appealing alchemy of the bright, festive Brazilian grooves, the experimental Chicago jazz and the lo-fi circuited effects and reverb drench sonic terrain that Mazurek has gotten quite good at molding..."
- S. Victor Aaron, *Something Else!*, 28 May 2013

"Every month I highlight a couple of new or new-ish jazz and not-only-jazz records for closer listening... *Beija Flors Velho e Sujo*... finds the Underground in a riotous and fun trio setting. Mazurek is joined by keyboardist Guilherma Granado and percussionist Mauricio Takara... **It's a hybrid of free-ish jazz, Brazilian music of various forms and electronic things. There're songs dedicated to Ol' Dirty Bastard and Sun Ra. What more need I say?"**
- KUSP 88.9 Central Coast Public Radio, 31 July 2013

"...Mazurek speaks of "beauty and decomposition" and SPU's fourth album thrives on both."
- Peter Bacon, *thejazzbreakfast*, August 7, 2013

"...São Paulo Underground...represent what art is about. ...*Beija Flors Velho e Sujo*... It's undoubtedly the most accessible work by the band so far. ...a new style, more concise and dramatic. ...The Brazilian nature of the ensemble is still their distinctive character... But there's...more influences...taken into consideration. ... For example, the title-track, with its roller-coaster evolution, is a tribute to Ol' Dirty Bastard, reflecting the

personality of the former Wu-Tang Clan member in a bipolar piece alternating the mighty Mazurek's cornet with the mellifluous synth of Takara. "Arnus Nusar" goes beyond this, revitalizing the genius of Sun Ra. ...the tune is the most unpredictable of the album; psychedelia mixes with ambience and experimentation, climaxing with a reinterpretation of "Over the Rainbow". ... One of the albums highlights is the honest and ethnic tone of "Evetch", which explodes in a festive mood thanks to the introduction of Mauricio Takara's *cavaquinho*. "The Love I Feel For You Is More Real Than Ever" ...which is also, possibly, the nearest thing to a São Paulo Underground ballad. It's followed by "Basilio's Crazy Wedding Song", a song of pure joy... [Rating: 4 out of 5 stars]"

- Marco Canepari, *Sounds and Colours*, August 5, 2013, www.soundsandcolours.com

"8th Annual Jazz Critics Poll: 2013

Karl Ackerman (All About Jazz)

NEW RELEASES

3. São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)

Troy Collins (All About Jazz, Point of Departure)

NEW RELEASES

6. São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)

Derk Richardson (The Absolute Sound, KPFA 94.1 FM)

NEW RELEASES

* São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)

Duck Baker (The Absolute Sound, New York Jazz Record)

NEW RELEASES

8. São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)

LATIN

* São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)

Derek Taylor (The Absolute Sound, KPFA 94.1 FM)

LATIN

* São Paulo Underground, *Beija Flors Velho e sujo* (Cuneiform)"

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...*Tres Cabeças Loucuras*...Sao Paulo Underground finally tapped into the musical traditions of their namesake city, in the process making their best album by far. ...”

—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. ... 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. ... 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. ... Percolating 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. ... 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 gloop 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. ... *Tres 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. ... 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 - *Tres 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