

## Mara Rosenbloom Full Biography

Pianist, composer, & bandleader Mara Rosenbloom has been called “a whole hearted poet of the piano,” – she is a builder & a synthesist; a fiercely lyrical composer & improviser (All About Jazz).

Rosenbloom's new album **Prairie Burn (Oct 14)** from *Fresh Sound/New Talent* - is a suite that focuses closely on intensely collaborative improvisation, inspired by the drama and ecology at the edge of the Great Plains where the Wisconsin-born Rosenbloom spent her formative years. Recorded in a single four-hour session at legendary Brooklyn studio *Systems Two*, it captures the spontaneity and intuitive interplay of Rosenbloom's trio with bassist **Sean Conly** and drummer **Chad Taylor**, who honed this material in concert over the course of a full year. *New York Music Daily* described the album as “[Rosenbloom's] quantum leap into greatness. An absolutely feral, largely improvisational suite...unbridled ferocity and a remarkable chemistry...a true trio effort,” noting it as “one of the ten best jazz albums of the year.” *Downbeat* magazine praised the album as an “excellent trio debut,” prestigiously giving it 4.5 stars.

Prior to her work with the trio, Rosenbloom spent the early part of the past decade focusing on her long-running quartet with alto saxophonist **Darius Jones**, bassist **Sean Conly**, and drummer **Nick Anderson** – embarking on two US tours, performing monthly in New York, and releasing two albums to critical acclaim. The *Baltimore City Paper* praised Rosenbloom's first Quartet record *School of Fish* (self-released, 2009) as “beautiful...from [Rosenbloom's] sinuous melodies, to her rhythmic poise, to her exquisitely harmonized everything.” In reference to the Quartet's second release, *Songs from the Ground* (*Fresh Sound / New Talent*, 2013), Co-author of the *Penguin Guide to Jazz & UK Jazz Journal* Critic Brian Morton described the Quartet's music as “tough, almost abrasive modern jazz, whose moments of lyricism or raw feeling are all the more powerful for taking no prisoners along the way” saying “there's an earthy, outdoors quality to her music that is delightfully unsettling and wholly unlike the air-conditioned, temperature-regulated sound that often passes for quartet jazz these days.” Additional publications that have recognized Rosenbloom's work include *The New York Times*, *LucidCulture*, *The New York City Jazz Record*, *The Chattanooga Pulse*, *New Music Box Mix: Jazz Edition*, *The Pennsylvania Tribune*, *RVAJazzBlog*, *The Midwest Jazz Record*, *ZealNYC*, and *Time Out New York*.

Mara Rosenbloom's career has been defined by eclecticism and diversity. Since arriving in New York a dozen years ago, she has become a performer who seamlessly crosses the boundaries of musical style & genre, lending the strength of her voice (through the piano) to a broad array of ensembles. Rosenbloom has performed with Cooper-Moore, Vinny Golia, Ken Filiano, Tomas Fujiwara, Gerald Cleaver, Steve Dalachinsky, Jeff Davis, Jeremy Udden, Mark Ferber, Guillermo Gregorio, Billy Mintz, Adam Lane, Daniel Carter, Rene Hart, Anais Maviel, Lisle Ellis, and Maeve Royce. She is a member of Brittany Anjou's BEWAA Project - a large ensemble that connects Ghanaian Gylil (xylophone) traditions with American Jazz; Dawn Drake's ZapOte - a cross-cultural worldbeat-funk band; The Sometime Boys - an Americana/Folk/Rock band; and an

occasional performer in Manhattan's downtown Cabaret scene. Rosenbloom's passion for Afro-Peruvian music was kindled during her time as pianist in the Gabriel Alegria Afro-Peruvian Sextet, where she first discovered the music of Pan-American legends including Chabuca Granda, Susana Baca and Kiri Escobar. This in turn led to an opportunity for Rosenbloom to create and then perform the first-ever jazz arrangements sung by Peruvian star Eva Ayllon. Her mentors in piano performance and composition include the late, great Connie Crothers as well as Jim McNeely, Gil Goldstein, Angelica Sanchez and the incomparable Cooper-Moore.