



Andréa Wood

Andréa Wood is living proof that music was meant to evolve. As a vocalist, she has been praised by *JazzTimes Magazine* for her “astonishing vocal range effective in conveying the emotions of a song.” As a composer and arranger, she mines even deeper ore with a signature sound that is at once cerebral and accessible. On all fronts, she draws on jazz, soul, and Brazilian influences, balancing innovative songwriting with respect for the standards through which she learned her craft.

Born and raised in the heart of Washington, D.C., where she attended the prestigious Duke Ellington School of Arts, she grew up in a musical household. Learning piano from her mother starting at age 5, she developed a love for soul and R&B singers. Whitney Houston, Stevie Wonder, Erykah Badu, and a host of classical composers were among her early favorites. It was while studying classical voice in high school, in fact, that an astute jazz teacher took her under his wing, thus opening a whole new world. Classical training, she recalls, required her to be in character, but in jazz she could put her own spin on things. She welcomed the greats like Miles Davis and Bill Evans, but also gravitated toward immortal balladeers Shirley Horn, Sarah Vaughan, and, later on, Betty Carter. Spending too much time, however, cataloging influences may leave you with little to go on: Andréa is her own singer, through and through.

Andréa and her band perform regularly in and around New York City. They have played at some of the country’s premier venues, including: The Kitano, The Iridium, and the historic Town Hall in NYC; the Kennedy Center, Smithsonian, and Constitution Hall

in D.C.; and as far afield as Mumbai, India. She released her debut album, *Dhyana*, in 2011 to rave reviews and international acclaim, and has been featured in festivals across the U.S., including: the Detroit Jazz Fest, the Clifford Brown and Reheboth Jazz Fests in Delaware, and the Intersections American Arts Festival in her hometown of D.C. In 2013, she and her band spent four months in Mumbai serving as inaugural faculty at the True School of Music. While there, she toured the country alongside the Renee Rosnes Quartet as part of the Jus’ Jazz Festival, culminating in a performance at Mumbai’s National Centre for the Performing Arts. Since completing her Master of Music at the Manhattan School of Music in 2013, Andréa continues to pour all of this passion into her teaching as she works toward her Master’s degree in Music Education at Columbia University’s Teachers College.

In addition to her working ensemble, Andréa sings for a French gypsy jazz band, a neo-rock band, a Pink Floyd cover band, and a Nigerian afrobeat band led by former Femi Kuti drummer Tosin Aribisala. She has been a featured guest on several projects, including a recording with Bizzy Bone of Bone Thugs-n-Harmony. In fact, hip-hop has been a longtime interest and makes its way into the mix of her sophomore effort, *Kaleidoscope*, released on Biophilia Records in the summer of 2015. It’s her most personal statement yet, mixing a wide-ranging palette of emotions into a veritable spectrum of strength and sadness. Not only does it represent a giant leap forward for this singular artist; it also puts theory into practice through her reinterpretations of beloved classics, and more than ever shows the evolution and strength of her songwriting gifts.



If ever there was a vocal jazz album for the new millennium, *Kaleidoscope* is it. Andréa Wood's second leader date serves as a prime showcase for her composing and arranging skills. She embodies every song—her own and standard alike—with organic precision and totality, her voice birdlike yet robust enough to carry its own weight in a sometimes-cruel world. Such commitment to the tune is paramount in her artistic approach, while allowing the freedom of expression that is her trademark. Foregoing the unnecessary ornaments of many a jazz tourist, Andréa proves herself to be the real deal with not only technical prowess but, more importantly, an abiding tastefulness of delivery. She is a distinctly melodic performer and allows herself to be taken wherever the song wants, and needs, to go.

Andréa's originals on *Kaleidoscope* are characterized by a groovy undercurrent, often building gradually from an introductory motif, as in the opener "Intuition." Alongside her lithe voice, the reed work of guest tenorist Donny McCaslin comes across as angular yet buoyant, setting up gorgeous backing vocals that lift her even higher. Andréa then turns the emotional tables for the heartbreaking "Arabesque of Love & Loss," a song inspired by her great uncle,

who died shortly after she recorded it, just shy of his 102nd birthday. His story solidifies a running theme, balancing tragedy and the simple beauty of day-to-day living. This song segues into the first of the album's two interludes, both the fruits of her collaboration with brother Nick Wood, and which weave samples of Andréa's singing into a hip-hop mix. Where the first diffuses the emotional power we have just experienced, the second is a more ambient and subterranean affair, and follows Andréa's nocturnal take on "Nature Boy." Made famous by Nat King Cole, this standard is given a younger sheen. Other takes on the tried and true include a nostalgic rendition of Bob Marley's "Three Little Birds," an urgent and heartfelt "You and I" (Stevie Wonder), and, in a stroke of genius, a daring recalibration of Carly Rae Jepsen's pop candy "Call Me Maybe."

But the album finishes as it began, with Andréa's originals taking center stage. Whether leaping through the Brazilian groove of "Take a Chance" or taking pleasure in "The Little Things," she checks off every item of her genuinely eclectic interests, all leading up to the album's bonus track, "DooWop." With her brother on the mic and a Groove Theory-esque backbone to boot, the song takes jazz into the future even as it waters the roots. This leaves the title track, "Kaleidoscope (Fall in Place)," which is Andréa's crowning achievement in self-expression. With sultry energy, she puts her all into this love-affirming gem. It also showcases the talents of her attuned band, all of them classmates from the Manhattan School of Music. Keyboardist Angelo Di Loreto (New York), guitarist Olli Hirvonen (Finland), bassist Ethan O'Reilly (New Jersey), and drummer Philippe Lemm (Netherlands) converse through their instruments as friends do: openly and with plenty of judgment to spare. All of this comes together under the guiding hand of Andrew Sheron, who mixed the record and buffed it to a shine.

1. INTUITION** 4:42
2. THE ARABESQUE OF LOVE AND LOSS** 7:01
3. INTERLUDE I ** 1:02
4. YOU AND I 6:34
5. TAKE A CHANCE ** 4:57
6. NATURE BOY 6:33
7. INTERLUDE II 0:40
8. THE LITTLE THINGS** 5:26
9. KALEIDOSCOPE (FALL IN PLACE)** 6:07
10. CALL ME MAYBE 4:08
11. PARTING WAYS** 6:12
12. THREE LITTLE BIRDS 4:57

BONUS TRACK

13. DOOWOP 4:34 (Andrea Wood, Nick Wood)

**Music and Lyrics by ANDRÉA WOOD (BMI)

Press and Radio Contact:



706.993.2223
kari@karigaffney.com
www.karigaffney.com

Andrea Wood- lead and backing vocals (as well as all arrangements)
Angelo Di Loreto- piano, fender rhodes, wurlitzer, hammond B3
Olli Hirvonen- electric and acoustic guitars
Ethan O'Reilly- acoustic and electric bass, vocals
Philippe Lemm- drums, percussion, vocals

with:

Donny McCaslin- tenor saxophone (1 & 6)
Nick Wood- production (3, 7, 13), vocals (13)
Andrew Sheron- vocals (12), electric bass (13), post-production

Artist: Andréa Wood
CD Title: Kaleidoscope
Label: Biophilia Records
Street Date:
Add Date:
Website: www.andreawoodmusic.com
Available at all fine retailers



One sheet by: MODISH Creative Group