

B R A I T H E W A I T E & K A T Z

NEWS RELEASE

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Jason Rigby has received notable acclaim for his recordings and performances from **The New York Times**, **The Village Voice**, **Wire Magazine** and **AllAboutJazz**. His debut leader effort, *Translucent Space*, has been praised by a number of critics as one of the top jazz recordings of 2006. Jim Macnie of the **Village Voice** states:

"Diverse program" is sometimes a euphemism for "hodge-podge," but the young reed player's Translucent Space accounts for all its aesthetic zig-zags. Allusions to electric jazz and classical motifs snuggle next to free-bop jaunts and hard-driving swing. Rigby plays as it lays, and does so with élan.

Not bound to traditional harmony, Rigby bases many of his fresh-sounding originals on free-style melodies and ostinato rhythmic patterns. His artistic approach is a mixture of melodicism, free-bop, minimalism, modal thrashing, lush harmonic progressions and both chaos and control.

Since moving to NYC in 1998 Jason Rigby has performed with the **Village Vanguard Jazz Orchestra** and **Aretha Franklin**, and has contributed as a sideman to a number of bands including **Cameron Brown's 'Don Cherry Tribute'** effort, the cutting-edge electronic-jazz-rock trio **Heernt**, the **Scott Dubois Quintet/Quartet**, the **Kris Davis Group**, the **David Binney Big Band** and **Eivind Opsvik's 'Overseas'**, to name a few. Rigby has toured the US and Europe, and has appeared at many of NY's best music venues including the **55 Bar**, **Village Vanguard**, **Cornelia Street Cafe**, **The Stone**, **Small's**, **Jazz Gallery**, **Jazz Standard**, **Knitting Factory**, **Barbes**, **Smoke**, **B.B. King's**, **Sweet Rhythm**, **Madison Square Garden Theatre** and **Radio City Music Hall**.

Winner of **DOWNBEAT Magazine's Award** for 'Best College Jazz Instrumentalist' in 1999, Rigby received a full scholarship to attend Manhattan School of Music where he studied with Dick Oatts, Mike Abene and Rich Perry.

Rigby's musical approach has been described as a "synthesis of Wayne Shorter and Ornette Coleman, with echoes of Paul Motian's trio," balancing "Shorter's elliptical nuance and Coltrane's ecstatic fluidity." While striving to develop his own voice on the saxophone, Rigby looks to a myriad of sources for inspiration including Bartok, Berg, Paul Bley, Joe Henderson, Ernest Hemingway, Joe Lovano, Mahler, Paul Motian, Shostakovich, Stravinsky, and Frank Lloyd Wright.

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www.jasonrigby.net