

Mp3 Sturm Brothers - Back Home



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Back Home illustrates just how big, beautiful and colorful, a tonal palette can be -- cutting edge acoustic and electric guitar, virtuosic plucked and bowed double bass, spiced with ethnic hand percussion. 10 MP3 Songs JAZZ: Weird Jazz, JAZZ: Jazz Fusion Details: Back Home The Sturm Brothers Rolf Sturm guitar and effects Hans Sturm double bass with Glen Velez percussion "Listening to the outside playing of guitarist Rolf Sturm, you'd never think that he'd once backed country feller Eddie Arnold. God knows what his former boss would think of the unpredictable, twisted writing and playing featured here. Maybe all those lessons he took with John Abercrombie, Bill Frisell, Jim Hall, and Joe Pass sucked the hillbilly out of him - though, as Frisell has done, you can picture the guitarist turning out some wonderfully demented album of wa-hoo, clogging-in-hell White trash music. Maybe next time. This time he, brother Hans and percussionist Velez lay out un paralleled guitar-driven music that's just a little too progressive to ever earn them a cover photo on Guitar Player Magazine. The band isn't outside as in Cecil Taylor-outside, but their stuff still reaches further than probably anything you've heard from six strings prior to now. The trio knows how to balance melodicism and stretching out, as 'Dream Milonga' proves. Rolf, who's equally creative on acoustic and electric, has created a disc that could very well carry a sticker declaring it cliché-free. Definitely something to check out if you're a picker tired of those damn scale exercises." Dave McElfresh, Cadence Magazine "Bassist Hans Sturm, his brother guitarist Rolf Sturm, and percussionist Glen Velez have released an eclectic collection of originals. Improvisation duties are passed back and forth with the sort of ease you might expect from brothers playing catch on the lawn. Hans Sturm's tonal palette extends from the smooth and seething, as in Dream Milonga, to harsh and aggressive, as in Washington Square Park. Rolf Sturm truly represents a variety of guitar styles in keeping with the influences he credits in the liner notes. There are particular moments of John Abercrombie's and Bill Frisell's strong influence.

Glen Velez is very much an ensemble player. He sprinkles percussive colors to codify grooves and balance the string timbres. This is a creative and special collection of short stories." Tom Kinific, Bass

World Washington Square Park. Washington Square Park is a park in the heart of the Village in NYC. It can be busy and crazy or calm and quiet. Bip. This performance reminded Dad of the lively mime character created by Marcel Marceau complete with top hat and flower. Dream Milonga. Dreams of hot nights, red wine, and Piazzolla's tangos inspired this slowly evolving melody over a milonga bass groove. I'm Gonna Be (Missin' Miss Marsha's Marvelous Mirth). I'm Gonna Be was composed in memory of Marsha Scott Gori, a wonderfully creative writer and close family friend who loved Alberta Hunter, collected owls, and on occasion transformed herself into Zazu Ppits (the first 'p' is silent) when the Ppits played for the Anarchist Sockhops. B's Eyes. The image of an intriguing pair of almond shaped green eyes melts into the multifaceted eyes of a bumbler. Spring Thaw. As the snows melt in the hills, the west branch of the Susquehanna River rises. Underneath the flat smooth surface of the water lie turbulent twisting currents. Rain's End. The NYC area was drenched with rain for over a week when the almost simultaneous and unexpected news of the deaths of Woody Shaw and Max Gordon broke. All of a sudden the rain stopped, the reign ended. Bill's Tango. A tongue-in-cheek tribute to one of the contemporary improvisational guitar innovators. Sue's Saudi Blues. Sue's Saudi Blues was composed in response to a student's first efforts at writing a blues lyric. Startling in its emotional depth, the lyric depicted her powerful feelings for her brother who was stationed in Kuwait during Saddam Hussain's 1991 invasion. Back Home. It's just that warm feeling you get if you're lucky enough to have the opportunity to go there. ***** Rolf Sturm has played guitar with a wide variety of musicians both inside and outside the jazz community. He has played with Jimmy Knepper and the vocal group the Mills Brothers. He has toured with country singer Eddy Arnold and was the featured guitarist in Night Music for John Lennon under the baton of its composer, Lukas Foss. Rolf has performed in many NYC venues including Lincoln Center, Sweet Basil, the Village Gate, the Kitchen, and the Knitting Factory. Over the years he has studied guitar with John Abercrombie, Jim Hall, Bill Frisell, and Joe Pass. Rolf currently performs and records with many New York metropolitan area groups including Illuminati, the Walter Thompson Orchestra, and the Washington Street Players. Hans Sturm is a versatile performer who is comfortable in many styles. Currently principal bassist of the Wisconsin Chamber Orchestra and the Muncie Symphony Orchestra, Hans has also appeared with many international jazz artists across the spectrum of jazz

music. Recently Hans has performed with guitar virtuoso Stanley Jordan, bebop clarinetist Eddie Daniels, avant-garde multi-instrumentalist Roscoe Mitchell, drummer Alan Dawson, saxophonist Pete Christlieb, and koto master Elizabeth Falconer in venues such as the Knitting Factory (New York), the Green Mill (Chicago), the Isthmus Jazz Festival (Madison, WI), and the International Society of Bassists Conventions (Bloomington, Houston). He has recorded with many artists including the Carl Michel Trio (Cadence Magazine, Editor's Choice Award 1990), synthesist Joan Wildman, guitarist Jack Grassel, trumpeter Bob Levy, pianist Jane Reynolds, composer Scott Fields, pianist Marilyn Crispell, and saxophonist Joseph Jarman, among others. Hans currently teaches at Ball State University School of Music in Muncie, Indiana.

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