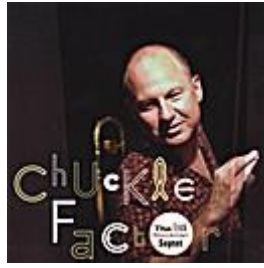


Mp3 The Erick Storckman Septet - Chuckle Factor



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This exciting live album by Trombonist/Composer Erick Storckman and his category-bending band of risk-taking soloists will leave fans of soulful music smiling, laughing, and maybe even cheering along with the members of the live audience. 5 MP3 Songs JAZZ: Traditional Jazz Combo, JAZZ: Free Jazz Details: The Erick Storckman Septet is a free-wheeling four-horn ensemble that hails from the tradition of the classic ensembles of the 50's and 60's, while being unafraid to incorporate the many different musical influences and styles of the members of the group. Listeners will hear elements of Dixieland, Gospel, R&B, Salsa, and Pop in the group sound, as well as Contemporary Jazz. The group features the compositions of veteran NYC trombonist Erick Storckman, who New Jersey jazz fans may be familiar with as a featured composer and soloist with Diane Mosers Composers Big Band, and who Ska-fans may remember from his years as the trombonist and horn-arranger for The Toasters. Erick is joined on the bandstand by Rob Henke on trumpet (Diane Mosers CBB, Dr. Nerve, Illuminati, Ray Barretto, Walter Thomson, Spirit Of Life Ensemble), Marty Fogel on tenor Sax and clarinet (Don Cherry, Gerry Mulligan, Diane Mosers CBB), Tom Colao on alto sax (Hubert Laws, Chuck Mangione, Slide Hampton, Diane Mosers CBB), pianist Mitch Schechter (Vinnie Cutro, Aaron Alexander, Pete Furlan), bassist Mike Carino (Nelson Riddle Orchestra, Sandy Sasso), and drummer Scott Neumann (Anthony Cox, Makoto Ozone Brother Jack McDuff, Diane Mosers CBB). The following are excerpts from some reviews of the debut album by the Erick Storckman Septet, "Scrapbook", released in 2000: Jazz trombonist/composer Erick Storckman is the kind of artist who can fall too easily between the cracks in a 21st century musical landscape divided up between Wynton Marsalis-school classicists and unrelentingly avant-garde free jazzers. SCRAPBOOK stands as proof that contemporary jazz composition is far from a lost art. Storckman is equally adept at penning a spare, elegant ballad (The Golden Boy), a churning, bluesy

burner (Purify), or a hard-bopper (This Thing Called Madness). It doesn't hurt that Storckman surrounds himself with a stellar group of New York jazzers. Trumpeter Rob Henkes' light-hearted fluidity, sax man Mary Fogels' marriage of intellect and burn passion, and drummer Barbara Allens' commitment to swinging with smarts all aid Storckmans cause greatly. His ace in the hole is his ability as a singer and lyricist, as displayed on the albums' (three) vocal tunes, most effectively on the poignant ballad Ghosts. SCRAPBOOK provides a candid snapshot of the artist in motion, standing still just long enough for you to catch a glimpse of his muse at work. Muze His trombone playing is impressive as is his mellifluous tone. (Scrapbook) makes an emotional connection on a personally revealing level, and has a dash of hot sauce put in for good measure. Audiophile Voice Storckmans tone and control on the trombone are delicious, smooth and velvety... His lyric style on the ballad Barbara is particularly beautiful, somewhat reminiscent of Urbie Green, while the plunger-mute solos on the light-hearted shuffle Barefoot Dance fairly brim with good humor. His compositional prowess is impressive; his tunes have grace, balance and flow, and his melodies are frequently hummable(Scrapbook shows) not only promise, but also a considerable amount of delivery. I'm looking forward to hearing more of Erick Storckman, especially his horn, composing and arranging. 52nd St Jazz Breathtaking balladry The New York Times

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