

David Gazarov Trio

feat. Sandro Roy



“Interestingly enough, a pianist who surpasses the 80-year-old Lousier in every respect has now dedicated an album to him. In a musical, vivid, technically brilliant style, the Azerbaijani David Gazarov demonstrates, along with his trio, how one can approach Bach’s mathematics, how to augment his pieces harmoniously, and how to translate their structures into sophisticated new forms. Gazarov should send his album “Bachology” to the creator of “Play Bach.”

Jazzethik

David Gazarov Trio

In the recent past, there have been very few cases of musicians filling in on short notice for more famous colleagues who became ill and – like David Gazarov – immediately became stars themselves. The story began in October 2011 after a performance by Jacques Loussier had to be canceled on very short notice. After a rehearsal of a mere 90 minutes, David Gazarov delighted the Loussier fans. Critics spoke of “a worthy successor...”.

The subsequent concerts at the Berlin Philharmonic, in Hamburg, Hannover, Bremen and Stuttgart confirmed and enhanced his success. The critic of the Hannoversche Allgemeine Zeitung rhapsodized about Gazarov’s delicacy, strength, virtuosity and innovative power, writing: “The best thing to do is to give up trying to understand his music and simply enjoy it... the audience at the Funkhaus can be certain that they met a future star at this event.” (Hannoversche Allgemeine Zeitung, 15 Dec, 2011)

At the concerts in Bremen and Stuttgart, the musicians were rewarded with standing ovations. The music critic at the Weser Kurier was enchanted, noting that David Gazarov is “not only a crossover specialist, but a virtuoso, full-blooded jazz musician as well”.

“The infectious drive of “Bebop Idioms” certainly convinced any remaining skeptics in the audience... thunderous applause for a magnificent ‘standin’ performance”. (Weser Kurier, 13 December 2011)

With the concert in Stuttgart, where Bach was played for the first time in one half of the concert, Gazarov entered new territory. Under the title BACHOLOGY, he demonstrated how far the art of piano improvisation surrounding Bach’s works can go in the 21st century. First, he played the entire piece almost in the original version, changing the harmonics only slightly. Then, he took just a few bars of the primary motif and made it into a bebop lasting nearly ten minutes, subsequently demonstrating the richness of jazz harmonics and rhythm according to the classic principle of the theme with variations.

“An abundance of talent and surprises: breathtaking technique, a subtle touch, a wide range of timbres, ingenuity and a tremendous amount of feeling, masterful strokes of genius... sometimes it’s as if Art Tatum and Vladimir Horowitz were vacationing together in the Orient.” (Jazzthetik)



David Gazarov

The (classical) jazz-pianist

The musician David Gazarov, trained in both jazz and classical music and currently residing in Munich and Zagreb, is now one of the most impressive pianists of his generation and never fails to enchant and amaze his audiences with his innovative and expressive power, breathtaking virtuosity and his ability to adapt to different styles. The last-named ability makes Gazarov a unique musician in the truest sense of the word – he unites the often diametrically opposed worlds of classical music and jazz like no other. For one critic he's the new Friedrich Gulda; for another, he's Vladimir Horowitz and Art Tatum rolled into one. Martin Drew, who was Oscar Peterson's drummer for 30 years, simply calls David Gazarov "the only one who gets anywhere near him" (Oscar Peterson). Until his death in 2011, Drew played frequently with Gazarov.

Numerous awards won during his studies in Moscow, including top prizes in the competitions of the Soviet Union, bear witness to the extraordinary talent of this pianist, who was born in Baku, Azerbaijan. Like his famous colleague Aziza Mustafa Zadeh, he studied classical piano and composition under Shostakovitch's student Elmira Nasirova. But from his father, who conducted a big band, David learned jazz at a very early age. At that time, jazz was officially forbidden, so that a great deal of courage and ingenuity were required to perform pieces by Dizzy Gillespie or Miles Davis. And there were no records available for purchase back then, either. Young David listened to the radio program Voice of America in secret and played the jazz pieces by ear from memory.

After the break-up of the Soviet Union, Gazarov went to Moscow, where he continued and completed his music studies at the renowned talent factory known as the Gnessin Institute.

David Gazarov regularly performed with international jazz greats such as Chuck Israels, Bill Goodwin, Alvin Queen, Niels-Henning Ørsted Pedersen, Charlie Antolini, Jiggs Whigham and Keith Copeland. Solo performances also took him to the Montreux Jazz Festival and the Jazz Open Stuttgart. In addition, he was invited to the Wagner Festival in Bayreuth, the Mozart Festival in Würzburg and the International Chamber Music Festival organized by Daniel Barenboim in Jerusalem.

Of the numerous CDs recorded by the pianist, *Mad Clown's Dreams* and *Black Vision* with primarily his own compositions as well as the crossover fireworks of *Don Giovanni Bad Boy* with Beatrice Richter, written for the Bavarian Radio Symphony Orchestra are particularly enthralling. The CD *Chopin Lounge* with the Klazz Brothers was extremely popular in far-off Japan and spent weeks on the hit list for classical fans. Their performance at the Dresden Jazz Days, during which David Gazarov and the Klazz Brothers presented jazz arrangements of Chopin's works, was highly praised by Jacques Loussier, who was in attendance.



Discography

- Bachology* (with Mini Schulz and Obi Jenne, Enja 2014)
- Jazz Christmas* (with David Gazarov Trio, Paolo Cardoso and Mario Gonzi, 2002)
- Mad Clown's Dream* (with Jimmy Woode, 2001)
- Black Vision* (with Chris Lachotta and Keith Copeland, 2000)
- Lush Life* (with Karl-Heinz Steffens, 2000)
- Blue Rondo* (with Karl-Heinz Steffens, Chris Lachotta and Keith Copeland, 1999)
- Gerschwin Meets Renaissance* (with Bamberg Symphony Big Band, 1998)
- Autumnal Giant Steps* (with William Galison, Chris Lachotta and Keith Copeland, 1995)
- Blue in Green* (with Niels Henning Ørsted Pedersen and Alvin Queen, 1993)
- On Common Ground* (with Steve Brown, Chuck Israels and Bill Goodwin, 1992)
- Meeting on Hvar* (with Chuck Israels and Lala Kovacev, 1992)

Mini Schulz

Double-bass

Mini Schulz studied bass with Ulrich Lau, Niels H.Ø. Pedersen, Ludwig Streicher and Ron Carter in Stuttgart, Vienna and New York. He held positions in the Stuttgart Radio Symphony Orchestra and for more than one decade in the Stuttgart Chamber Orchestra. As a jazz musician he keeps working with artists like Laurie Anderson, Katie Melua, Lou Reed, Till Brönner, Paul Kuhn, Giora Feidman, Max Greger, Les McCann, SWR Big Band, Daniel Schnyder, The Pointer Sisters, Dino Saluzzi, DeeDee Bridgewater, Wolfgang Dauner, TRI and Helen Schneider.

Mr. Schulz is a professor of jazz bass studies at the University of Music and Performing Arts in Stuttgart. He is also an artistic director of the Stuttgart BIX Jazzclub and the Ludwigsburg Scala. He serves as vice president of the "Landesmusikrat" of Baden-Württemberg and is a member of the German Jazz Conference.

Meinhard „Obi“ Jenne

Percussion

Meinhard "Obi" Jenne started playing drums at the age of 6 and did his first recording at the age of 9. As a 12 year old he met drummer legend Elvin Jones, an interactive jazz player, which left a huge impression on him. As a 17 year old he started to study classical percussion at the State College of Music in Trossigen, Germany, and was already involved in productions with nearly all German radio symphony orchestras, the National Theater of Mannheim, and the Berlin Philharmonic Orchestra. He has played with German jazz masters such as Wolfgang Dauner, Klaus Doldinger, Manfred Schoof and Wolfgang Schmid, and leads the group "Band in the BIX", which brings together famous German jazz musicians. In 2009 he presented the Stuttgart Jazz Orchestra, which for the first time performed compositions and arrangements of resident composers, and brought to life the project „Soul Diamonds“, which allows him to live his devotion for R&B, soul jazz, gospel and pop of the 1960s.

Mr. Jenne recorded numerous CDs and has played with musicians such as Art Farmer, Jimmy Woode, Benny Golson, Ack van Rooyen, Chuck Berry, Xavier Naidoo, and many more. He is a foundation member of the project ACF (Kosho, Joo Kraus), the Hoppel Hoppel Rhythm Club and The Wright Thing. He is also the artistic leader of the Porsche Big Band Stuttgart and drummer for the much-noticed Erich Kästner Project.



Sandro Roy

Jazz-Violin

There are many indications that in young Sandro Roy a very promising musician has matured, from whom the music world will soon hear quite a lot. A classically trained violinist who at age thirteen won first place at the state-wide competition Jugendmusiziert. But he is also a jazz player and has already played and had his own band with Bireli Lagrene and Stochelo Rosenberg. He will be presented at the Rheingau Musical Festival in March 2015 and also has an invitation from Northampton, Massachusetts, in the US, to play there this coming summer – and to teach gypsy jazz! His first CD, *Where I Come From*, has already been produced and awaits release in February 2015.

At the same time, Sandro Roy's CV bears every resemblance to that of the story of the classical soloist: early-recognized talent, careful support from his parents, first-rate schooling (with Jens Ellermann, the teacher of Midori as well as Nigel Kennedy), prize-winner in important competitions (state-wide prize at Jugendmusiziert at age thirteen), and successful performances as a soloist (the Glasunow violin concert in Munich and Augsburg).

But Sandro Roy has also had another musical upbringing that has made him into a universal musician AND performer. He is a classical as well as a jazz musician, he has the art of improvisation at his disposal, he plays more than one instrument, and he composes.

In the musical family where Sandro grew up, playing and learning classical music, jazz, or whatever genre was practiced as a matter of course. Sandro learned to recognize the different genres with their complexity in harmony, rhythm, style, and expression by ear in his early years, even before he could read or write. While most people only encounter their role models on records or in concerts, the young Sandro often found himself up close and personal with well-known musicians when they played in his parents' living room. And none other than the guitarist Bireli Lagrène, one of the world's best, who was there just as often, gave Sandro the most important and most sustained inspiration to improvise – and to play the guitar. Because Sandro is not only a violinist but also a jazz guitarist ready for the stage.

With the first CD "*Where I Come From*" (skip records), Sandro Roy demonstrates his diversity capably and self-confidently. It includes the self-composed J.L. Swing as well as jazz standards such as Miles Davis' "Tune Up", A.C. Jobim's "Triste", H. Mancini's "Two for the Road" and classic hits such from Sarasate or Fritz Kreisler.

Awards:

2015 „Jazzförderpreis“ of Konzertgesellschaft München e.V.

2014 „Förderpreis für die junge Generation“
of Rotary-Club Augsburg-Fuggerstadt

2011 „Kunstförder-Sonderpreis“ of City Augsburg

2007 Bundespreis „Jugendmusiziert“ at the age of 13



Press



„In the old style of Jacques Loussier...

... Gazarov began to reference Bach's 1st chorale with matter-of-fact sobriety. What happened then with those sounds far exceeded playful swinging. Bach's melody was relieved – respectfully! – and sometimes raised into worlds of jazz that were by turns kicked-back and heavily pulsing (...) But when phenomenal pianist Gazarov, a masterful musician with untouchable dexterity, quoted the ecstatic hymns (Oscar Peterson) in original jazz arrangements, or jewels by Sidney Bechet or Benny Goodman, a breathtaking organism was born."

May 11th, 2015, Augsburg Allgemeine Zeitung, Mozartfest

„The jazz pianist from Azerbaijan...

didn't hesitate for a second to display the quality of his artistry. The way his fingers race over the keys is simply sensational – like an infinite succession of new droplets pearling into magnificently rushing water before finally vanishing into it."

Dec 2012, Hannoversche Zeitung



„He certainly has the touch of the ...

wunderkind. He attracts the superlative like a magnet. [...] Give the young man whatever you like, a violin concert of Bach or Glasunow, a jazz standard à la Thad Jones' 'A Child is Born', Sarasate's 'Zigeunerweisen' or something deeply Viennese by Kreisler – Sandro Roy, the 20-year-old Augsburg, will record any musical challenge with seeming effortless-ness, rising to it brilliantly every time."

Alex Schmitz

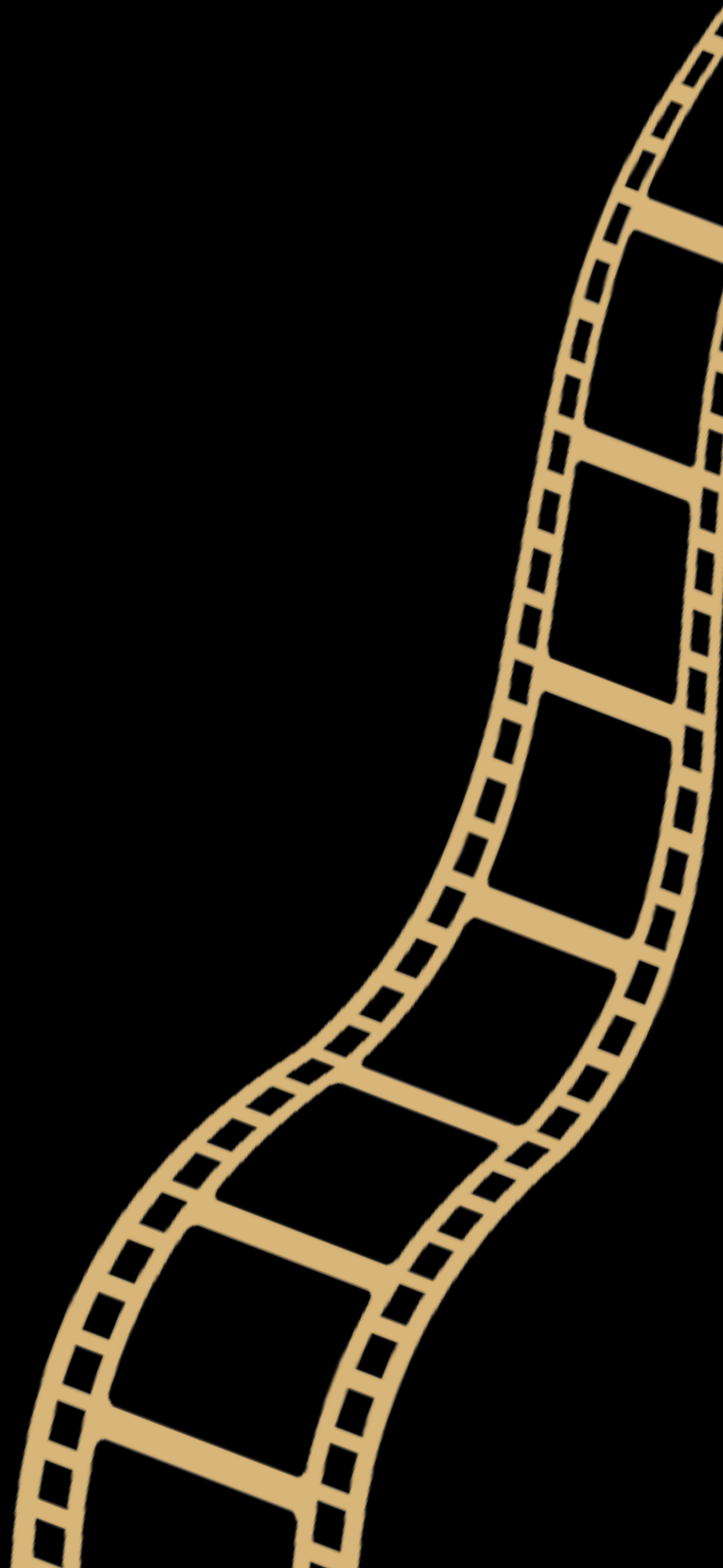


Video

David Gazarov Trio
Chopin's Bebop Idioms

Bach Menuett und Tannenbaum

Sandro Roy Award-winner 2015



Technical Rider

David Gazarov Trio

SCHEDULE (usually)

- arrival: about 4-5 hours before the start of the (the dressing rooms shall be prepared at this point)
- stage setup: about 1 hour
- rehearsal and soundcheck: about 2-3 hours
- duration of the concert: about 2 hours (incl. break of 20 min.)
- The promoter ensures that the artists gather by the stage entrance latest 15 min. before the concert

SETTING

David Gazarov piano

Mini Schulz bass

Meinhard "Obi" Jenne drumset

BACKLINE

1) piano (positioned left on stage)

- first class Steinway & Sons, model D, temperament 442 Hz
- The instrument has to be tuned before the rehearsal. An after-tuning after the rehearsal or in the concert break would be great.

Variations are possible, the model has to be adjusted to the dimension of the concert hall.

Please coordinate the choice of the piano with the ensemble!

2) drum-set (positioned right on stage)

- Maple Set of reference class like Gretsch American Maple Custom:

18" bass drum

14" snare drum

12" tom

14" floor tom

4 cymbal stands

1 snare stand

1 drummer chair

1 DW double bass drum pedal

1 HiHat pedal suitable for double bass drum pedal

1 carpet

The instrument has to be provided by the organizer only if the ensemble arrives via plane / train.

Please send pictures and descriptions of the drum-set beforehand for reference!

3) bass (positioned in the middle of stage)

The instrument has to be provided by the organizer only if the ensemble arrives via plane / train.

Please send pictures and descriptions of the drum-set beforehand for reference!



Technical Rider

David Gazarov Trio

BASS-VERSTÄRKER

BASS-AMPLIFIER

- Box 4 x 10" inch & tweeter
 - SWR- or HARTKE-systems with adequate performance (**please send a description beforehand for reference!**)
- VIOLIN AMPLIFIER (only with Sandro Roy)
- 1 "AER Compact 60" or "AER Domino 2" (or other products adjusted to the dimension of the concert hall)
 - Sandro Roy brings a condenser clipping-micorphone (DPA d:vote 4099 Violin) with himself. The amplifier has to compatible to the microphone.

PA / SOUND AMPLIFICATION

High-level PA-system adjusted to the dimension of the concert hall (l-acoustics, d&b, Meyer or the like); from medium hall dimensions onwards a Line Array, sized and adjusted:

- mixing console Yamaha CL, Soundcraft VI, Allen & Heath dLive Minimum 110 db, free of distortion at the FOH
- 2 microphones for the piano (f.e. AKG C414)
- 1 stereo-DI-box for bass-signals
- 1 bass drum, 1 snare drum und 2 overhead-micros (f.e. AKG C414) for drum-set
- 1 microphone for announcements on a cloth installed in the inner right part of the piano
- 3 stage monitors on 3 ways (d&b, fohhn, Meyer a.s.o.)
- 1 stage monitor for violin (only if performance with Sandro Roy)

PERSONAL

- 1 technician experienced in classical and Jazz-productions for the whole rehearsal and the concert
- 2 hands for un- and upload of the instruments before the rehearsal and after the concert

LIGHTING

- warm and white stage light (fresnel lens luminaire, profiler, spots, etc.) adjusted to the concert hall
- likely colored backlight and light for atmosphere, managed by an experienced technician

The organizer is free in his decisions here!

STAGE / DRESSING ROOMS

- The stage should be at its minimum 6m bright and 3m long. The height should be adjusted to the dimension of the concert hall.
- 2 lockable dressing rooms with sink and towels, toilette, power connections (optional: WiFi), heating, seats for 4 people, clothes rack and mirror



Technical Rider

David Gazarov Trio

CATERING (likely)

- water (carbonated and non-carbonated),
- coffee/ espresso, tea
- (dry) cooled white wine and/or beer
- snacks, fruits, sweets, sandwiches for 4-5 people during rehearsal and concert (please prepare the catering already on arrival)
- 1 hot meal + drink per person as agreed before or after the concert

Please consider that one of the musicians is a vegetarian!

FREE TICKETS

The ensemble receives six tickets for free at minimum to the concert. The exact number will be settled in the contract.

SALE OF CDs (not at private concerts)

The ensemble gets the allowance to sale and sign CDs during the concert. Therefore the organizer prepares an appropriate place and a desk. The official agreement will be made in the contract.

OTHERS

- extra-weights (only for arrival and departure with plane)
- bass and cymbals, about 108 kg.
 - dimensions of extra bass-case in cm: 210 long, 95 bright, 55 high.

CONTACT

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