



Ben Wolfe

Quotes

"...In this music Mingus and Miles Davis meet Bartok and Bernard Herrmann...."

--Ben Ratliff, *The New York Times*

"...*No Strangers Here* is one of those head-turners....Blending string quartet finesse with reeds and rhythm section romp, the record splashes all sorts of color into the air. Wolfe is a swing fiend, and ponderous this music ain't. It's all about buoyancy and interplay."

— Jim Macnie, *The Village Voice*

"From bittersweet nostalgia to cinematic drama, *No Strangers Here* encapsulates an array of moods, textures and dynamics.

Reminiscent of the string augmented ensembles of Max Roach and Charles Mingus, Wolfe's double quartet emboldens the jazz tradition with neo-classical overtones, yet never fails to swing."

--Troy Collins, *allaboutjazz*

"Another example of inspired writing off the beaten path can be found on Ben Wolfe's *No Strangers Here* (MaxJazz), where the veteran bassist finds new ways to combine a small jazz group with a string quartet. Two of the ten original compositions feature Branford Marsalis, who contributes a tenor solo on "The Filth" that is already attracting wide attention...."

--Marsalis Music Newsletter

"...With wit and cool musical intelligence, Wolfe plays and presides here over a happy wedding of a double quartet, melding his hard-swinging jazz quartet (plus great soloists) with a classical string quartet. Wolfe's 10 original, high-test products, whose jazz and classical elements complement and enrich one another...."

--Owen McNally, *The Hartford Courant*

"The jazz bassist/composer/bandleader manages to sizzle while remaining extremely cool. He has backed such luminaries as Wynton Marsalis and Diana Krall. His own album displays elegance, both in the playing and the arrangements."

--Paul Freeman, *Palo Alto Daily News*

"Bassist Ben Wolfe's new CD draws top talent, hot songs...."

--Jon W. Poses, *Columbia Daily Tribune*

"...*No Strangers Here* is a mix of hard bop ('The Minnick Rule' and 'Circus'), blues ('Milo') and romantic jazz ('Blue Envy' and the title track), with the string section adding an element of sophistication and moodiness to the proceeding. Wolfe indeed proves he is a first-rate composer as well as bass player."

--Michael Wolch, *Winnipeg Free Press*

"...With doses of crime jazz, chamber jazz and some zesty playing where everyone gets so much of a taste that you wouldn't think this was a bass player solo set, slightly left leaning tastes will champion this outing. A solid set from a real pro...."

--Chris Spector, *Midwest Record*

"...Wolfe has a nice melodic touch and his compositions present a balance between the structured, easily remembered lines of a standard, and the trickier lines of modern jazz composition...."

--Budd Kopman, allaboutjazz.com

"...Wolfe utilizes nice breaks in time and tempo to emphasize his musical statement, which is basically precision swing at its best. The melodic lines are catchy, and Wolfe should be commended for a triple threat here...."

--Ralph A. Miriello, JAZZ.COM

"...Wolfe's compositions challenge the listener and let's one know you're not hearing a standard set of jazz songs, but new and vibrant exotic material. *No Strangers Here* demands your attention for the music is intricate and interesting."

--Edward Blanco, ejazznews.com

"... *No Strangers Here* includes semi-chamber pieces (with string quartet) as well as more typical straight ahead jazz arrangements. The ensemble playing is tight, low down and clean as a whip...."

--Ken Micallef, new.music.yahoo.com

"...On *No Strangers Here*, Wolfe is the man...."

---Walter Kolosky, JAZZ.COM

"The bassist Ben Wolfe spearheads a group committed to a brand of jazz that's straight-ahead but not straightforward."

--Nate Chinen, *The New York Times*, March 2008

Bernstein would doubtless have approved of "From Here I See," bassist and composer Ben Wolfe's latest jazz-classical hybrid work.

--Will Friedwald --*The New York Sun*, January 2008

Ben Wolfe swings with authority.

--Wynton Marsalis, musician

HE SWINGS, HE SCORES: It is always intriguing to note the point in an artist's career when his personal vision takes flight, moving him from the realm of sideman to bandleader, pointing toward future roads to be traveled. Bassist Ben Wolfe's *Murray's Cadillac* documents such a moment.

--Steve Graybow, *Billboard Magazine*

A veteran of Harry Connick Jr. and Diana Krall's bands, Wolfe composed *Murray's Cadillac* with an array of moods and emotions befitting his idea of film music as jazz chamber music... The pieces show off Ben's solid and tasteful upright work and his composer's ear, hinting at another well-known composer/bassist, Mingus.

--Greg Olwell, *Bass Player Magazine*

Thank you for *Murray's Cadillac*. The music is open and airy, with the classic lines of the Cadillac that graces the CDs jacket. It is refreshing to hear open mike jazz, with no mixing and cleaning up tracks. I am transported into the studio with you and the other musicians. I feel it. Ain't that what it's all about?

--Matthew Modine, actor and jazz aficionado

My Kinda Beautiful is an entire album of music written as a whole thought.

--Mark Corroto, *AllAboutJazz.com*

He hews to the esthetic of group interplay and the rhythm's of bebop, and displays a well-honed sense of sonic narrative.

--Ted Pankin, *Down Beat Magazine*

He has a beautiful, fat, dark tone. He can drive a band, he can take a lyrical position in an ensemble and most of all, he is NOT afraid to play!!

--Stanley Crouch, musician and writer