

GRAMMY® AWARD WINNING TRUMPETER

Brian Lynch

“You can lose yourself in the pure energy of his playing, but at any moment you can switch your attention to the logic and craftsmanship of his music and find multiple rewards.” **NEIL TESSER, *Jazziz***

“Lynch demonstrates that a dedicated, knowledgeable jazzman can play a diversity of styles with telling authenticity, and make the renditions extremely appealing to both musician and neophyte...Lynch is simply first-rate.” **ZAN STEWART, *Downbeat***

“When you’re as dynamic and flexible a trumpeter as Lynch, everyone wants you.” **THE NEW YORKER**

“... a knife-blade articulation on his horn... his command of rhythm, sharpened by a long apprenticeship with Mr. Palmieri, lent impressive authority to his playing...” **NATE CHINEN, *The New York Times***

“Ranks in the top ten of current trumpeters.” **SCOTT YANOW, *Cadence Magazine***

“Brilliant... two steps ahead of the ordinary ear.” **REUTERS NEWS**

TRUMPETER

COMPOSER

ARRANGER

EDUCATOR

BANDLEADER:

Spheres Of Influence

Unsung Heroes Project

The Brian Lynch Quartet

Brian Lynch

"This is a new millennium, and a lot of music has gone down," Brian Lynch said several years ago. "I think that to be a jazz musician now means drawing on a wider variety of things than 30 or 40 years ago. Not to play a little bit of this or a little bit of that, but to blend everything together into something that has integrity and sounds good. Not to sound like a pastiche or shifting styles; but like someone with a lot of range and understanding."

Trumpeter and Grammy® Award Winner Brian Lynch brings to his music an unparalleled depth and breadth of experience. A honored graduate of two of the jazz world's most distinguished academies, Art Blakey and the Jazz Messengers and the Horace Silver Quintet, he has received wide acclaim during his long tenures with Latin Jazz legend Eddie Palmieri and straight ahead master Phil Woods. He has also been a valued collaborator with jazz artists such as Benny Golson, Toshiko Akiyoshi, and Charles McPherson; Latin music icons as diverse as Hector LaVoe and Lila Downs; and pop luminaries such as Prince. As a bandleader and recording artist he has released over 20 critically acclaimed CDs featuring his distinctive composing and arranging, and toured the world with various ensembles reflecting the wide sweep of his music. He currently is Associate Professor at the Frost School Of Music, University of Miami as well as conducting clinics and workshops at prestigious institutions of learning the world over. His talents have been recognized by top placing in the Downbeat Critics and Readers Polls (**#3 Trumpet Critics Poll**); highly rated reviews for his work in Downbeat, Jazziz and Jazz Times; 2005 and 2007 Grammy award nominations, and grants from the National Endowment for the Arts, Chamber Music America, and Meet The Composer.

Born September 12, 1956 in Urbana, Illinois, Lynch grew up in Milwaukee, Wisconsin where he apprenticed on a high level with such local residents as pianist Buddy Montgomery and organist Melvin Rhyne, while earning a degree from the Wisconsin Conservatory of Music. Located in San Diego in 1980-81, he gained further valuable experience in the group of alto master Charles McPherson.

Towards the end of 1981, Lynch moved to New York, and soon linked up with the Horace Silver Quintet (1982-1985) and the Toshiko Akiyoshi Jazz Orchestra (1982-1988). Simultaneously, he played and recorded on the Latin scene with salsa bandleader Angel Canales (1982-83) and the legendary *cantante* Hector LaVoe (1983-87). He began his association with Eddie Palmieri in 1987, and at the end of 1988 joined what turned out to be the final edition of Art Blakey and the Jazz Messengers. He began his tenure with Phil Woods in 1992, and also worked frequently with Benny Golson around this time.

In 1986, Lynch recorded his first album as a leader, *Peer Pressure*, for Criss-Cross. There followed *Back Room Blues* and *At The Main Event* [Criss Cross], *In Process* [Ken], *Keep Your Circle Small* [Sharp Nine], and a string of sideman dates with Art Blakey and Phil Woods. On each, Lynch documented his fiery, coherent tonal personality. Whether limning a ballad or tearing through a searing bop structure, he projects a rich tone that ranges from warm to brilliant, uncoiling serpentine lines that land in the most surprising places.

He also made a name for himself as a composer, through numerous songs that play with and stretch harmony while never losing melodic essence and rhythmic thrust. In his tunesmithing he's much influenced by former employer Horace Silver. "I look to get that clean sound that Horace's compositions have," he comments. "You can play complicated or simply on them, always with something that connects to the public." Art Blakey recognized Lynch's skills, and recorded his originals "Chippin' In," "Chandek's Den", "Byrdflight", and "Green Is Mean" on albums for Timeless and A&M.

A 1997 recording called *Spheres of Influence* [Sharp Nine], which earned a 4-1/2 star Downbeat rating, was Lynch's first project to reflect the panoramic range of interests that influence his working life as a musician. During these years he documented cross-cultural investigations with Eddie Palmieri's seminal Afro-Caribbean Jazz Octet on Palmieri's *Palmas, Arete* and *Vortex* [Nonesuch and RMM]. As the '90s progressed, he steadily refined his concept, eventually collaborating with Palmieri as an arranger, co-composer and musical director. In a rare gesture, Palmieri took advantage of Lynch's pen on the recent albums *La Perfecta II* and *Ritmo Caliente* [Concord Picante]. The synchronistic nature of their relationship continued well into the new millennium with an acclaimed series of duo and trio concert performances, the creation of the Eddie Palmieri/Brian Lynch Jazz Quartet with tours of Japan and performances coast to coast in the US, and Palmieri's culminating (and Grammy winning) collaboration with Lynch on his ambitious recording project *Simpático* for ArtistShare.

Lynch has continued to advance the Spheres of Influence concept, gathering around him a repertory company of top-shelf Pan-American oriented musicians. These include drummers Dafnis Prieto, Justin Brown, Obed Calvaire, and Ernesto Simpson; percussionists Pedro Martinez, Little Johnny Rivero, Richie Flores and Roberto Quintero; pianists Luis Perdomo, Edsel Gomez, Manuel Valera and Zaccai Curtis; bassists John Benitez, Luques Curtis, Boris Kozlov, Ruben Rodriguez, and Hans Glawischnig; and saxophonists Miguel Zenon, Gregory Tardy, Craig Handy, and Yosvany Terry.

The fruits of his work in this area have become apparent in recent years through a remarkable series of recordings.

Lynch's touch with Afro-Caribbean interpretations of the American Songbook is on ample display in the 2009 release *Bolero Nights for Billie Holiday* (Venus), in which Lynch's luminous arrangements of the Holiday repertoire are livened by the alto sax mastery of the great Phil Woods. On Conrad Herwig's Grammy nominated *The Latin Side Of Miles Davis* [Half Note] and on *Que Viva Coltrane* [Criss Cross], a Herwig-Lynch collaboration, Lynch reharmonizes tunes like "Flamenco Sketches," "Miles Mode," "Wise One" and "Straight Street," fluently navigating the changes over dynamic guaguanco, songo, bolero and timba beats.

The Spheres Of Influence ensemble has been well represented by a number of releases. The Dutch CrissCross label, which Lynch has been associated with for almost 25 years on, hosts Spheres for two strong releases, 2005's *ConClave* where he's joined by tenor saxophonist Ralph Bowen and pianist Luis Perdomo, and the new (2011) *ConClave Vol. 2*, featuring Cuban saxophonist Yosvany Terry among the rest of a recent Spheres lineup. Another release from 2005 by the Japanese label EWE, *Spheres Of Influence Suite*, showcases Lynch's expansion of the Spheres Of Influence

concept in a recording of a six part suite for a nine piece ensemble, commissioned by Chamber Music America and featuring the likes of Zenon, Handy, Prieto, and Perdomo.

On *Fuchsia/Red*, a live date from 2003, Lynch presented, in the words of critic Russ Musto in *All About Jazz*, "an electric Miles-inspired excursion conceived and executed with such assurance as to create a whole new perspective on Lynch's artistry." Musto added: The music is alternately earthy, spacey, pretty, funky and swinging and often, just like Lynch, all of these things at once."

But don't think Lynch has forgotten about his roots. That he's evolved into a major post-bop trumpet stylist is apparent on 2000's *Tribute To The Trumpet Masters* [Sharp-9], an instant classic on which Lynch, blending superlative technique with deep soul, pays forward-thinking homage to trumpet lineage spanning Dizzy Gillespie to Woody Shaw. A natural extension of this concept came in the extensive new project dedicated to the underappreciated group of trumpet greats he calls the *Unsung Heroes*. The CD of the same name, released in 2011, garnered the "masterpiece" designation and 5 stars in *Downbeat*, making the top of the Best of 2011 list and marking an auspicious debut of Lynch's own recording enterprise, Hollistic MusicWorks, which showcases Lynch's innovations in "value-added" content for jazz recordings honed by his work with ArtistShare.

Other recent "straight-ahead" recordings include *Brian Lynch Meets Bill Charlap* [Sharp-9], a nuanced, interactive 2003 collaboration with the renowned pianist and long-time Woods bandmate. "It's the kind of standard fare—ballads, bebop and blues—that is often lackluster in the hands of lesser bands, but brings out the best in these masterful musicians," wrote Russ Musto in *All About Jazz*. Lynch also documented his touring units of recent vintage on a recital of mainstream and original repertoire in quintet with Miguel Zenon [24/7, Nagel-Heyer].

Seeking to share his knowledge with others and to keep in touch with the fundamentals of his art, Lynch has turned increasingly to teaching in recent years. He currently holds the position of Associate Professor of Jazz and Studio Music at the Frost School Of Music, University Of Miami, and has previously been on the faculty at New York University and the Prince Claus Conservatory (Netherlands). Brian has also conducted workshops in numerous major institutes of learning, including Harvard University, The Eastman School of Music, Dartmouth University, the University of North Texas, and Columbia University among many others. Many of today's finest young jazz trumpeters call him a mentor. Brian is proud, but it works both ways: the interchange of ideas between he and the "youngbloods" challenges him to keep it real and keep practicing!

Lynch's creative efflorescence since the millennium bears out the truth of a remark he made several years in the liner notes for the *Spheres of Influence* album.

After crediting Palmieri and Art Blakey as the Alpha and Omega of his musical thinking, Lynch stated: "Eddie inspired me to want to do my own thing, because that's what he does, and how he energizes and leads the band. And being a Messenger is something that will never be taken away from me. I can see Art sitting up there saying, 'You've got to go on and be a leader.' It's easy to be a sideman; it's very hard to be a leader. Now I'm ready."

Ted Panken (updated Oct. 2013)

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BRIAN LYNCH DISCOGRAPHY

RECORDINGS as a leader:

CONCLAVE VOL. 2 Criss Cross 1331– Recorded June 2010. Brian Lynch (tp); Yosvany Terry (as); Manuel Valera (p); Luques Curtis (b); Justin Brown (drs); Pedro Martinez (perc). *The Downside Of Upspeak/ Truth/ With A Single Step/ Magenta's Return/ Solar/ Dance The Way U Want To/ Armida's Mood/ Blue Friday.*

UNSUNG HEROES PROJECT Volumes 1-3 Hollistic MusicWorks HMW 1, 2, 3 – Recorded November 2008, December 2009. Brian Lynch (tp, flh); Vincent Herring (as); Alex Hoffman (ts); Rob Scheneideman (p); David Wong (b); Pete Van Nostrand (d); Little Johnny Rivero (perc). Vol 1: *Terra Firma Irma/ I Could Never Forget You/ Further Arrivals/ Saturday Afternoon At Four/ Household Of Saud/ Big Red/ Unsung Blues/ Wetu.* Vol 2: *It Could Be/ Heleen/ Sandy/ Short Steps/ Marissa's Mood/Out-Dancing Shoes/ Gone But Not Forgotten/ 'Nother Never/ Orange Blossoms/ I'm So Excited By You.* Vol 3: *Saturday Afternoon At Four (alt.)/ Heleen (alt.)/ It Could Be (alt.)/ Short Steps (alt.)/ RoditiSamba (unedited)/ I Could Never Forget You (alt.)/ I'm So Excited By You (alt.).*

BOLERO NIGHTS FOR BILLIE HOLIDAY Venus Records VHCD 1029 – Recorded October 2008. Brian Lynch (tp, arrangements); Phil Woods (as); Ivan Renta (as); Alex Hoffman (ts); Marshall Gilkes (tb); Ron Blake (bari sax); Zaccai Curtis (p); Boris Kozlov (b); Little Johnny Rivero (conga, bongo); Marvin Diz (timbales, cajon). *Afinque/ La Sitiera/ Celia/ Delilah/ I'm A Fool To Want You/ You've Changed.*

SIMPÁTICO (The Brian Lynch / Eddie Palmieri Project)

GRAMMY AWARD WINNER 2006 Best Latin Jazz Album ArtistShare AS 0057 -Recorded Nov-Dec 2005. Brian Lynch (tp); Eddie Palmieri (p); Lila Downs (vocal); Phil Woods, Yosvany Terry (as); Gregory Tardy (ts, clar); Conrad Herwig (tb); Mario Rivera (bari sax); Edsel Gomez (p, org); Boris Kozlov, Ruben Rodriguez, Luques Curtis (b); Giovanni Hidalgo, Pedro Martinez, Little Johnny Rivero, Marvin Diz, Pete Rodriguez (perc); Dafnis Prieto, Robby Ameen (drs); Adam Rogers (g). *The Palmieri Effect/ Que Seria La Vida/ Guajira Dubois/ Jazz Impromptu/ Paginas De Mujer/ Slippery/ Jazzucar/ Tema Para Marissa/Freehands;* (extra tunes downloadable for participants) *Descarga #7/ Paginas De Mujer (original mix)/ Tema Para Marissa (alt. take)/ Descarga Palmieri*

SPHERES OF INFLUENCE SUITE EWE EWCD 2006 - Recorded November 2004. Brian Lynch (tp, flh); Miguel Zenon (as); Craig Handy (ts, ss); Conrad Herwig (tb); Tim Ries (bari sax, fl), Ronnie Cuber (bari sax); Luis Perdomo (p); Hans Glawischnig (b); Danfis Prieto, Robby Ameen (drs); Pedro Martinez (perc, vocal); Marvin Diz (timbales). *Shades Of Hope/ Peregrination/ Afinidad de "Filin"/ Axial Tilt/ Cause And Effect/ The Story Of Continuance.*

CONCLAVE Criss Cross 1271- Recorded October 2004. Brian Lynch (tp); Ralph Bowen (ts); Luis Perdomo (p); Boris Kozlov, Ruben Rodriguez (b); Ernesto Simpson (drs); Roberto Quinteno (conga). *Tom Harrell/ La Sitiera/ J.B's Dilemma/ Across The Bridge/ La Mulata Rumbera/ Awe Shocks/ Liberated Brother/ Invitation.*

24/7 Nagel Heyer 2055 - Recorded Dec. 2002. Brian Lynch (tp); Miguel Zenon (as); Rick Germanson (p); Hans Glawischnig (b); Neal Smith (drs). *210 Centre St/ Who Loves You Better/ Nobody Else But Me/Azalea/The Magmillion Caper/24/7/West End Blues/Afinque/Game Theory// By The Time I Get To Phoenix/Beholding.*

QUE VIVA COLTRANE (Conrad Herwig/Brian Lynch Septet) Criss Cross 1254 -Recorded Dec. 2003. Brian Lynch (tp, flh); Conrad Herwig (tb); Mario Rivera (bari, fl); Edsel Gomez (p); John Benitez (b); Robby Ameen (d); Richie Flores (perc). *Lonnie's Lament/ Miles' Mode/ Wise One/ Countdown/ Central Park West/ Straight Street/ Locomotion.*

MEETS BILL CHARLAP Sharp Nine 1027-2 - Recorded May 2003. Brian Lynch (tp,flh); Bill Charlap (p); Duane Burno (b); Joe Farnsworth (drs). *Green Dolphin Street/ Autumn Nocturne/ My Heart Stood Still/ Cheryl/Before The First Cup/ Atras Da Porta/ On The Dot/ Come Rain Or Come Shine/ Blues For Gilad.*

FUCHSIA/RED Cellar Live CL20201 - Recorded Feb. 2003. Brian Lynch (tp, el-tp); Brad Turner (Fender Rhodes); Andre Lachance (b); Bernie Arai (drs). *Intro/ Cory's Strut/ Fuchsia/Red/ Magenta's Waltz/ Aurora/ Mysteries Of Travel/J.B.'s Dilemma.*

DO THAT MAKE YOU MAD? (Brian Lynch/Tomonao Hara Quintet) Zoo't Jazz ZT-2002 - Recorded June 2001. Brian Lynch, Tomonao Hara (tp); Ricky Germanson (p); Boris Kozlov (b); Jimmy Cobb (drs). *Speedball/ East 4th/ DTMYM/ Marissa's Mood/ I Remember Clifford/ One For Mogie/ Homiletic/ Her Excellence My Dear/ Daahoud.*

TRIBUTE TO THE TRUMPET MASTERS Sharp Nine 1017-2 - Recorded Apr. 2000. Brian Lynch (tp); Mulgrew Miller (p); Essiet Essiet (b); Carl Allen (drs). *Woody Shaw/ Eclipse/ Bus Stop Serenade(for K.D.)/ Tom Harrell/ Elusive/ Search For The New Land/ Tribute To Blue/ Charles Tolliver/ Opening Statement.*

SPHERES OF INFLUENCE Sharp Nine 1007-2 - Recorded June 1997. Brian Lynch, Tony Lujan, Pedro Rodriguez (tp); Donald Harrison (as); Conrad Herwig, Luis Bonilla (tb); Chris Washburne (tba); David Kikoski (p); Essiet Essiet, John Benitez (b); Jeff "Tain" Watts, Adam Cruz (drs); Milton Cardona (conga). *Jamaica Silver/ I've Grown Accustomed To Her Face/ Clairevoyance/ You Know I Care/ Lukeman/ Green Is Mean/ Palmieri's Mood/ Oriental Folk Song.*

KEEP YOUR CIRCLE SMALL Sharp Nine 1001-2 - Recorded 1995. Brian Lynch (tp); David Hazeltine (p); Peter Washington (b); Louis Hayes (drs). *I'm Getting Sentimental Over You/ Bolero De Sata/ Chippin' In/ Keep Your Circle Small/ My Old Flame/ The Trifle/ Silent Conversation/ Straight Street/ Blues For Duane.*

AT THE MAIN EVENT Criss Cross 1070 - Recorded Dec. 1991. Brian Lynch (tp); Ralph Moore (ts); Peter Bernstein (g); Melvin Rhyne (org); Kenny Washington (drs); Jose Alexis Diaz (conga). *Dance The Way U Want To/ At The Main Event/ Blues For Woody And Khalid/ Cry Me A River/ Nite 'Vidual I/ Ecaroh/ Nite 'Vidual II.*

IN PROCESS Ken 011 - Recorded Oct. 1990. Brian Lynch (tp); Jim Snidero (as); Javon Jackson (ts); Benny Green (p); Dennis Irwin (b); Tony Reedus (drs). *Four Flights Up/ Flamingo/ In Process/ D.T.M.Y.M/ After Dark/ The New Arrival/ I Should Care/ So In Love/ Byrdflight.*

BACK ROOM BLUES Criss Cross 1042 - Recorded Dec. 1989. Brian Lynch (tp); Javon Jackson (ts); David Hazeltine (p); Peter Washington (b); Lewis Nash (drs). *Back Room Blues/ I Waited For You/ One For Mogie/ Chandek's Den/ CK's Bossa/ Blues For Cramer St./ Confluence.*

PEER PRESSURE Criss Cross 1029 - Recorded Dec. 1986. Brian Lynch (tp, flh); Jim Snidero (as); Ralph Moore (ts); Kirk Lightsey (p); Jay Anderson (b); Victor Lewis (drs). *Thomasville/ Park Avenue Petite/ Peer Pressure/ The Outlaw/ Change Of Plan/ 'Nother Never/ I Concentrate On You.*

SELECTED RECORDINGS as a sideman:

With Eddie Palmieri:

- Listen Here (2005)
- Ritmo Caliente (2003)
- La Perfecta II (2001)
- Vortex (1996)
- Arete (1995)
- Palmas (1993)
- Llego La India (via Eddie Palmieri)(1992)
- Sueno (1988)

With Phil Woods:

- Plays Strayhorn (2009)
- American Songbook Vol 2 (2007)
- This Is The Way I Feel About Quincy (2004)
- American Songbook (2002 – released 2006)
- The Thrill Is Gone: Phil Woods with Strings (as arranger; 2002)
- Bebop (1998)
- Celebration (1997)
- Mile High Jazz (1996)
- 20th Anniversary Set (rel. 1995)
- Plays The Music Of Jim McNeely (1995)
- An Affair To Remember (1993)
- Souvenirs (1992)

With Art Blakey and The Jazz Messengers:

- One For All (1990)
- Chippin' In (1990)
- The Art Of Jazz (1989)

With the Toshiko Akiyoshi Jazz Orchestra:

- Tribute To Duke Ellington (1999)
- Wishing Peace (1986)
- Ten Gallon Shuffle (1983)

With Lila Downs:

- Shake Away (2008)

With Conrad Herwig:

- The Latin Side Of Wayne Shorter (2008)
- Sketches Of Spain y Mas (2006)

- Another Kind Of Blue: The Latin Side Of Miles Davis (2003)
- The Latin Side Of John Coltrane (1997)

With Dave Stryker:

- Blue To The Bone III (2001)
- Shades Of Miles (1999)
- Blue To The Bone II (1998)
- Blue To The Bone (1996)

With Rob Schneiderman:

- Dancing In The Dark (1997)
- Dark Blue (1995)
- Radio Waves (1991)

With Dafnis Prieto:

- About The Monks (2005)

With Janis Siegel:

- A Thousand Beautiful Things (2006)

Selected Other Recordings as a sideman:

Curtis Brothers Completion Of Proof (2011) **Issac Delgado** Love (2010) **John Beasley** Positootly (2009) **Paquito Hechavarría** Frankly (2009) **Robby Ameen** Days In The Life (2009) **Bye-Ya! The Latin Jazz Quintet** Further Arrivals (2009) **Cucu Diamantes** Cucu Land (2009) **Marvin Diz** Habla El Tambor (2008) **Todd Coolman** Perfect Strangers (2008) **Ferit Odman** Nommo (2008) **Nils Fischer & Timbazo** Gracias Joe Cuba! (2007) **Orishas** (2005) **Nobuchika Eri** (2005) **Yerba Buena – Island Life** (2005); **President Alien** (2003) **Ted Rosenthal – Expressions** (2003) **Dena DeRose** - Love's Holiday (2002) **Nicole** - Viaje Infinito (2002) **Lenine – Falange Cannibal** (2002) **Robby and Negro Band** At the Third World War (2001) **Frankie Feliciano** - Mix The Vibe (2001) **Juan Carlos Formell** - Los Calles del Paraiso (2001) **Jerome Sydenham & Kerri Chandler**- Saturday (2001) **Mondo Grosso** - MG4 (2000) **Peter Barshay** - Pit Of Fashion (2000) **Marlon Simon** - Rumba a la Patato (2000) **Donald Harrison** Free to Be (1999) **Monday Michiru** - Optimista (1999) **Kelley Johnson** - Make Someone Happy (1998) **James Chance and the Contortions** Molotov Cocktail Lounge (1998) **Marlon Simon** -Music of Marlon Simon (1998) **Monday Michiru** - Double Image (1997) **Ritmo Junction** (1997) **Prince** - Emancipation (1996) **Luis Diaz Quintet** - On The Edge (1996) **Fintan O'Neill** - In The Moment (1996) **Monday Michiru** - Jazz Brat (1995) **Ted Rosenthal** - Reflections Of Monk (1994) **Michel Camilo Big Band** (1994) **Steve Gilmore Jazz Sextet** - Silhouette (1994) **Marti Lynch** - It's About Time (1994) **Message** -The Art Of Blakey (1993) **Steve Gilmore** - I'm All Smiles (1993) **Tito Puente** - Mambo King: His 100th Album (1991) **Mel Rhyne** - Legend (1991) **Dave Stahl Big Band** - Live At Knights (1989) **Jim Snidero – Blue Afternoon** (1989) **Roland Vasquez** - The Tides Of Time (1988) **Herb Robertson Brass Ensemble** - Shades of Bud Powell (1988) **Jim Snidero** - Mixed Bag (1987) **Mark Murphy** - Beauty And The Beast (1985) **Ralph Moore** - Round Trip (1985) **Jim Snidero** - On Time (1984) **Bill Kirchner Nonet** - Infant Eyes (1984) **Angel Canales** - It's Time (1983) **Angel Canales** - A Shade Of Difference (1982) **George Russell NY Big Band** - Live At The Village Vanguard (1982) **Bill Kirchner Nonet** - What It Is To Be Frank (1982)