

## Geoff Goodman Quintet - 2019

Rudi Mahall – bass clarinet  
Matthieu Bordenave – tenor sax  
Geoff Goodman- guitar  
Andreas Kurz – bass  
Bill Elgart – drums

Das Quintett rund um den New Yorker Gitarristen schafft in eigenen Kompositionen eine reizvolle Verbindung von tief inhalierter Jazztradition und NuJazz Elementen. Starke Melodien erfahren skurrile Brechungen, atmosphärisches Schwelgen mündet in expressive Soli und verfeinerte Rhythmen entfalten hypnotische Wirkung. *Beate Sampson BR4*

***About 15 years ago I had a dream quintet comprised of Münchner and Berliner musicians. It featured two horn players ; one of which was Rudi Mahall – b. cl. We toured extensively and recorded two CDs.... Now in 2019 I'm reviving this dream – with a somewhat new formation.....The music is timeless , all five musicians - strong individuals, creating an exciting listening (and swinging) experience.***

With Rudi Mahall

<https://youtu.be/4L2hrCTqkuc>

With Matthieu Bordenave

<https://youtu.be/h8Payrs2qvQ>

Here some Info and Presse:

Just when you think there's nothing new under the sun, along comes a guitar/sax led date like this where there's no manqué-ing around, no homage to ECM and nothing but subtle and graceful listening jazz with a chamber feeling but a progressive edge that dispenses with chamber niceness. A certain case for art for your ears, this is the kind of music that puts you in that place you often want to go, but you wouldn't have expected this to bring you there. Sit back and relax with your new sonic old friend. Check it out. *(Midwest Review)*

"Goodmans Kompositionen überzeugen durch Originalität und eine individuelle Handschrift, mit welcher sich der leidenschaftliche Grenzgänger auf musikalischem Neuland bewegt."

... mit unverwechselbarer Handschrift, entlockt Goodman seinem Instrument die ganze Welt der Töne ... irgendwo zwischen New- u. Modern Jazz und Free Improvisation ... überrascht immer wieder mit Kontrasten, ironischen Anspielungen und witzigen Details ... dominiert von persönlicher Originalität, die aus purer emotionaler Kraft stammt ... Down to earth in

oft raffinierten rhythmischen Gefügen und in der angenehmen Höhe eine zeitgenössischen Jazzauffassung ..." *Süddeutsche Zeitung*

## Geoff Goodman –guitar, composition

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The more spectacular, mysterious and artistic the music and the more virtuoso, unpretentious the person who plays it, the more the inconspicuous scribblers metamorphose into glowing poets. Practically nothing has not already been written about Geoff Goodman and his guitar style, which is incomparable in every respect, since he showed up for first time in Europe in 1979. For example, bewildered critics called him the "Juan Miro of strings". The "Süddeutsche Zeitung" wrote that he would be "a passionate crossover artist who continually enters the unknown" The Canadian Jazz Magazine "Cadence" dared to define the style of the 59-year-old in an all-compassing fashion with several common denominators: "post-Bop, post-Monk, post-Ornette, post-Dolphy, post-Frisell, post-everything . . ."

Somehow all of this fits to the likable, roguish and somehow ingenious guitarist. For a complete Goodman portrait, however, you should perhaps add his passion for pop, folk and country. But in principle, the Munich citizen by choice has never been "post" anything, but always "present" at every stage of his work. A modern jazz musician without blinders, who is always evolving without ostentatious effects, regardless of whether in collaboration with co-musicians such as Chris Hirson, Charlie Mariano, Mal Waldron, Tony Lakatos, Nicolas Simion, Ed Schuller, Larry Porter, Allan Praskin, Bill Elgart, Thomas Zoller, Krautrock and the avant-jazz pioneers from Embryo or the Albanian singer Fjoralba Turku as well as regardless of whether as a teacher at the Jazz Project München or via a music scholarship from the state capital Munich for "Metal, Wood and Wire" in 2012: *..Double Moon Records...*

New York born composer-guitarist Geoff Goodman has been a force on the European jazz scene now for some two decades... His harmonic concept is sophisticated and full of surprises, the chords and the intervallic movement of the melody inseparably intertwined... his chords often reverberate with a unique, transcendent beauty. Goodman belongs in the forefront of contemporary player-composers. With Goodman's compositions as guide, the quintet ventures along the edge of the possible, shifting through moments of serenity, pathos, structured chaos, and wry humor.... Goodman's approach.... is eclectic and adventurous. He isn't afraid to use, abuse, disassemble, and then redefine and reconstruct a multiplicity of musical elements. His music is driven by melody – sometimes deceptively clear and simple, sometimes complex, contrapuntal, rhythmically propulsive, but they are invariably melodies that catch me by the scruff of the neck and turn me around.  
*Excerpts from the liner notes of "Naked Eye"*