

# Quintology meets the press

## All About Jazz.com

CD Review, August 1999

([www.allaboutjazz.com/reviews/R0899\\_62.htm](http://www.allaboutjazz.com/reviews/R0899_62.htm))

“Quintology” are a bunch of young cats who hail from the New Orleans area, and have spent some quality time honing their individual talents. Here, the bottom line is that “Quintology,” (the band) has delivered one heck of a debut recording. **With this freshman release, and along with their New Orleans brethren “Astral Project,” the somewhat conservative New Orleans jazz scene gets a much needed shot of adrenaline!** Saxophonist Brent Rose generates excitement in expeditious fashion with his composition titled “Kirotedo.” Here, the sharp, clever yet engagingly melodic horn choruses come right at ya’ like a herd of stampeding buffaloes. Tenor saxophonist Brent Rose assumes command with a soaring, into-the-ozone solo while boasting a deep, husky tone somewhat reminiscent of Sonny Rollins or perhaps Dexter Gordon... the lads gleefully explore post bop modernism with a contemporary yet hard-edged feel. “In The Moment” invokes a classic 60’s Blue Note feel featuring plenty of depth and solo space while drummer Mark DiFlorio’s polyrhythmic fury provides a foothold for the stylistic makeup of this band. “In The Moment” showcases pianist Charlie Dennard and more effective soloing by the musicians as this composition flaunts pleasing melodies amid memorable choruses. From the onset, it is apparent that these gentlemen took great care with compositional form and execution. Brent Rose’ “Oohbobabebop” commences with a traditional New Orleans finger-snapping shuffle beat accentuated by Mark DiFlorio’s sweeping press rolls and multifaceted attack... Brent Rose’ warm phrasing, keen utilization of vibrato and dark husky tone rekindle thoughts of the late, great Ben Webster on his composition titled, “For A Smile.” Bassist Brady Kish’ composition, “A Night In February” features odd-meter rhythms and “Monk-like” phraseology complete with a fresh attitude. Midway through this piece the boys skirt the fringes of free jazz yet restate the theme for the coda while Rose’ hard bop scorcher “Almost 4” closes out the album in gregarious fashion. “Quintology” is a rousing success as this band obviously took great care and forethought prior to releasing their first CD. This band is tight, yet allow themselves room to breathe and explore while the compositions are first rate and refreshingly memorable. Modern jazz needs more bands like “Quintology!”.....Highly Recommended.– ☆☆☆☆ (out of ☆☆☆☆)

– Glenn Astarita

## OffBeat

CD Review, December 1998

Look out! The young lions are coming out of the den. Emerging from the U.N.O. Jazz Studies program, **Quintology is the kind of group that could make even top-notch veterans want to go woodshed a few days...** From the first notes of “Kirotedo,” an ingenious original composition by tenorman Brent Rose, we know this is much more than young guys “proving themselves” on the predictable standards and classics... There is a surprising level of polished adventure on this independent debut, superbly produced by guitarist Brian Seeger. All eleven tunes are originals, contributed by different band members, each brings a unique perspective to the table, but they have clearly devoted the energy and time necessary to play as a cohesive unit. These complex originals could have sounded forced and stale; instead, they sound natural and easy. You can tell they’re having fun interpreting each others music... Pianist Dennard can get funky as hell, but also shows restraint and poise. Rose’s other songs are interesting, such as the super-catchy “Ohbobabebop,” “Green Cigarettes On a Red Hot Day,” and the more introspective ballad, “For a Smile.” Bassist Brady Kish’s tune “A Night in February” shows the bands willingness to go “out there,” as a tight, stop-and-start melody gives way to free-form group improvisation... **In New Orleans, we’re almost accustomed to dazzling young jazz players coming out of the woodwork, but rarely do they emerge with so much originality and cohesiveness.**

– Jonathan Tabak

## OffBeat

*"One's To Watch"*

*JazzFest Issue, May 2000*

"...this exceptional quintet has taken the local jazz scene by storm with their dynamic interplay and inventive, well-hewn compositions. Eschewing the typical leader-sideman formula, Quintology is a democratic ensemble...The band's new record, **Blues By 5**, the follow up to their eponymous debut (which was picked by OffBeat as one of the top 50 records of 1999), displays a new level of maturity, confidence and versatility. They engagingly explore a wide range of styles and moods, from spacey, atmospheric sojourns to hard groovin' burners, without resorting to covers."

– Jonathan Tabak

## The Louisiana Weekly

*"Jazz City"*

*June 19, 2000*

**"Quintology has quietly been developing into one of the most exciting and original jazz acts to come out of the Crescent City in a while.** What makes them so interesting and attractive to jazz fans looking for something a little different is the fact that they are truly a band. This is a group that composes and performs without an obvious leader. In a world where stars are often manufactured based more on their personalities than their talents, Quintology has slowly been developing from the ground up. Check out this talented young group...They will blow you away with both their musicianship and their original compositions."

– Jay Mazza

## OffBeat

*"When it's Monday Night Down South"*

*March, 2000*

"...my evening began at House Of Blues, where the young progressive jazz group Quintology was making its debut as a headliner. I walked in as the versatile quintet was blasting through a fast-paced version of "Committee"...and I was immediately enthralled by the soulful intricacies on display. Saxophonist Brent Rose switched from tenor to soprano for a romantic introduction to "Mojave," then the other players began throwing logs on the fire...Brian Seeger kicked on his effect pedals and launched into a searing, reverb-soaked solo, stretching and jerking up on his toes as the tension coiled tighter and tighter, reaching critical mass and finally releasing at the climax. At this point, I realized I would have to adjust my plans...there could be no leaving early now, not as the band unveiled "Blues By Five," an engaging new Dennard-penned composition...Bassist Brady Kish's head bobbed as he locked down the groove and drummer Mark DiFlorio's flowed gracefully over his kit, alternating tasteful cymbal washes with surprising "bombs." Listening to this challenging new piece, I was struck by how invigorating it was to find young players unafraid to take chances...if jazz is to survive as a fresh, exciting art form, then all formulas need to be questioned and innovation needs to be emphasized. **By consistently striving for originality, Quintology is a beacon of hope.**"

– Jonathan Tabak

## Where Y'at

*French Quarter Festival Music Guide Edition – April, 2000*

"One of the hottest groups to emerge in the last couple of years, Quintology are a quintet of young jazz cats that play hip, harmonious, Big Easy bop. No doubt inspired by Crescent City super group Astral Project, Quintology have a fresh sound that showcases their desire to swing in unison. **So what you get is jazz that's heavy on the groove, light on the ego, and easy on the ears.**"

– Michael Dominici (WWOZ DJ)