

# Quintology



**Brent Rose, Brian Seeger, Charlie Dennard,  
Brady Kish, Mark DiFlorio**

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# Quintology

***“What you hear when you’re listening to them is pure expression. They’re playing from the heart.”*** So says acclaimed, Grammy award winning, trumpeter Nicholas Payton about **Quintology**. This much heralded group of young lions is quickly garnering this type of attention everywhere you turn, and they deserve it. Their self-released CDs of all original compositions demonstrate a level of maturity and finesse that is refreshing. As Jonathan Tabak, music writer for Jazz Times and Downbeat, observes, ***“Quintology is the kind of group that could make top-notch veterans want to go woodshed a few days.”***

Their recorded successes, however, are only one facet of Quintology’s appeal, as they more than prove themselves in a live setting. Fans at their shows are treated to very tight sets, full of fire and inventiveness, intensity and humor. This presence has won them **OffBeat Magazine’s Best of the Beat Award for “Best New Jazz Group,”** as well as nominations for Best Jazz Recording and Best Jazz Group; the **“New Orleans Jazz Kings”** award two years in a row; and has earned them a spot in **New Orleans Magazine’s “People to Watch”** issue.

With successful tours of Austria and Italy behind them, and regional tours of the West and Northeast ahead, Quintology continues to build on their loyal fan base. Their sophomore CD release, **Blues By 5**, is already in its second printing after just a few months, and is getting nice exposure on the radio and internet airwaves. With the positive coverage the band has received in national publications such as **Billboard Magazine** and **Jazziz**, Quintology is poised to take it to the next level, a fact that hasn’t gone unnoticed by several labels. They recently performed at the world famous **New Orleans Jazz and Heritage Festival**, and their upcoming schedule includes a feature segment on **Jazz South Radio** (heard by 4 million listeners worldwide), and a coveted spot at New York’s famed **Blue Note** jazz club. With all this in mind, I second Nicholas Payton’s prediction that ***“...Quintology will only get better and better.”***

Rene Thomas  
New Orleans, Fall 2000

# Eyes on Q

☛ **New Orleans' Best New Jazz Band 1999 – OffBeat Magazine Readers Poll**

☛ **Chamber Music Magazine - October 2000**

*“...have taken the local scene by storm with their adventurous original compositions and nearly telepathic ensemble interplay.”*

☛ **Billboard Magazine - April 2000**

*“...a young quintet that looks to be the next Astral Project...”*

☛ **Debut CD chosen as one of the best releases of 1999  
OffBeat Magazine and Times Picayune – January 2000**

☛ **“Ones To Watch” – New Orleans Magazine (July 1999),  
OffBeat Magazine (JazzFest 2000), Where Y’at Magazine (July 2000)**

## Words From Our Peers:

“What you hear when you listen to them is pure expression. They’re playing from the heart.”

– **Nicholas Payton**, world famous trumpeter

“...five talented musicians, with all of their varied abilities, styles, and tastes, intertwine these qualities for the common good of the whole.”

– **Tim Green**, saxophonist with Peter Gabriel et al, producer of “Blues By 5”

“Bravo to Quintology for accomplishing the unthinkable: a danceable, entertaining recording for jazz LISTENERS, that also commands the respect of jazz ARTISTS! This band’s understanding of ensemble playing is so thorough that all of us will benefit from careful study.”

– **Dmitri Matheny**, San Francisco-based flugelhornist, composer & producer

### AllAboutJazz.com June/July 2000

Quintology is in the fine company of Joey Baron, Paul Wertico and Charles Lloyd, all of whom have been 'Featured Picks' on this high-profile website (**over one million hits a month**). Further accolades were received in July when Quintology was chosen for a 'New Faces Artist Profile.'

"...the time for New Orleans group Quintology is now. This is fresh, exciting music that proves there's still plenty of young talent brewing in the cradle of jazz."  
—Joel Roberts

### JazzSouth Radio

Quintology will be featured on this award winning radio program devoted to exposing Jazz artists from the southern United States. This 20-minute artist profile will be broadcast and re-broadcast on more than 240 radio stations in the U.S. and abroad, including the national radio networks of Australia, Sweden, Columbia and Poland, beginning in November 2000. The Southern Arts Federation estimates that **4 million listeners** hear each program.

### JAZZIZ Magazine May 2000

Quintology is profiled as one of New Orleans' five most prominent jazz bands. Featured alongside Jason Marsalis and Astral Project, Quintology stands alone as the only unsigned act.

"(the members of Quintology)...project a musical attitude in sync with that of their peers: Keep ears wide open, appreciate the past, follow the leadings of the muse, straight to the future."

— Philip Booth

### WWOZ

• **Broadcasts live, then rebroadcasts,** Quintology's set from the 2000 New Orleans Jazz and Heritage Festival.

• Selects tracks from that performance for two different CD premiums that it will distribute to member supporters of the radio station (approximate number of CDs to be distributed: 8,000.)

• Another live radio and internet broadcast in the planning stages for 2001.

### New Orleans Jazz and Heritage Festival 2000

Quintology was:

• Picked as a "must see" Jazz Fest act by the Times Picayune and OffBeat Magazine.

• Featured live on Channel 4 News broadcast from the festival site on the first morning of Jazz Fest (the other musical guest: **Donald Harrison**).

• Opens the festivities at the BET on Jazz Stage.

# Blues By 5

## OffBeat

June 2000

In a remarkably short period of time, this young quintet has established itself as one of the most unique and consistently compelling modern jazz units in New Orleans. Far from slipping into a sophomore slump, this second release shows that they've skipped to the head of the class and graduated early.

**Blues By 5**, like their debut record, contains all originals contributed in turn by each band member, but these ten new tunes exhibit a higher level of skill, profundity and grooving intensity. The wonderfully raw, hungry quality that permeated the first record is tempered by a new degree of maturity and poise, allowing them to more gracefully explore the wide range of styles and ideas that is their passion.

This record also provides a showcase for their current lineup, since trumpeter Mark Rapp left last fall for New York and has been replaced by guitarist Brian Seeger (who was already affiliated with the group as a producer and frequent guest player). The group's texture is greatly enhanced by Seeger's rich and versatile guitar sound, especially when he doubles up with Brent Roses' sax on blistering melodic lines.

The artistic centerpiece here is the stunning 15 minute exploration "India," written by drummer Mark DiFlorio. A slow, extended drum solo with primordial undertones gradually becomes more intricate and segues into a dreamy, abstract melodic section with piano, flute and an eerie, slack-key sounding guitar. Spacey synth-organ effects (ed: actually a guitar!) compliment a prayer-like arco bass feature by Brady Kish, then the song shifts into a more aggressive swing section with burning improvisations from guitar, sax and drums - this time DiFlorio goes in the other direction, from complex to primitive-and the song resolves with a restatement of the dreamy, abstract section.

"Saga, not raga" – that's how Tim Green, who produced this record (also a prominent local sax veteran), describes "India" in his superb "free association" liner notes. The track is lush and cinematic in scope, effectively evoking a journey through a mysterious world, and it offers a glimpse into the wild excursions this band is capable of embarking on in live settings.

Many of the other tunes are more groove oriented, such as the funky opener "Reality Check" and "Jacanabac," featuring soulful work on the B-3 organ by keyboardist Charlie Dennard. Dennard also plays B-3 on "Leap Year Stomp," a romping street parade tune with a second line groove (complete with tambourine for Mardi Gras Indian feel) reminiscent of Memphis soul and early instrumental Meters. The title track swings sublimely in 5/4 time with a loping shuffle groove similar to Brubeck's "Take Five," while Dennard's bluesy work on acoustic piano at times suggests Les McCann. The hidden last track, "African Violets," is a short, poignant closer, another gem from the pen of DiFlorio.

**Clearly, Quintology is determined to achieve greatness. "Blues By 5" suggests that they are destined for it.**

– Jonathan Tabak

## All About Jazz.com

July 2000

([www.allaboutjazz.com/REVIEWS/r0700\\_120.HTM](http://www.allaboutjazz.com/REVIEWS/r0700_120.HTM))

Jazz, like cooking, is all about taste and timing. And the time for the New Orleans group Quintology is now. On their second CD release, Quintology (an actual band, not just a hastily assembled collection of solo players!) blends its five distinct musical ingredients into a rich, satisfying gumbo of modern jazz, with a side dish of spicy soul.

The set of all-original, mostly straightahead material features compositions by all five band members, including four from drummer Mark DiFlorio. The opener, "Reality Check," is a funky, groove-based jam in the Jimmy Smith vein, courtesy of Brent Rose. "Tears In My Vino," also from saxophonist Rose, is a no-holds-barred burner, and a showcase for Rose and guitarist Brian Seeger. The album's centerpiece is DiFlorio's 15-minute epic "India," which opens with almost four minutes of quiet, meditative solo drumming before the rest of the band joins in. With its Eastern theme and complex structure, it's a bit of a departure from the rest of the album, but proof that these guys can play more than just head, solo, head. The band quickly jumps back into the soul-jazz bag for Seeger's "Jacanabac" and bassist Brady Kish's "Leap Year Stomp."

***This is fresh, exciting music that proves there's still plenty of young talent brewing in the cradle of jazz.***

– Joel Roberts

## JazzUSA.com

July 2000

([www.jazzusa.com/stories/shorttakes0700.cfm](http://www.jazzusa.com/stories/shorttakes0700.cfm))

One listen and you'll know: the 'Sixties sound is alive. Here's a sassy organ, blustery sax from Brent Rose, and guitar with a taste of Grant Green. The tune's called "Reality Check," and you'll need one; they don't sound like a New Orleans band, but New York in the good old days. It gets stronger on "Blues By 5": Charlie Dennard, now on piano, stabs a tough 5/4 rhythm. The stew simmers a while, then enters Rose: an angular strut, then shouts like Coltrane. Ferocious, and then Brian Seeger comes twanging, with a vengeance. **Yes, indeed – this album has power.**

A lot of versatility here – they coo as well as they scream, and emotions change fast. (In a way they remind me of Astral Project, another group from New Orleans.) There's the pungent bop of "Tears In My Vino," (Seeger is great in his delicacy) a quiet fog on "India." This isn't Trane's tune, but a long solo for Mark DiFlorio, his cymbals creep, and then comes a procession of tom-toms. Three minutes of this and the others wander in; it's what a dream sounds like. "Jacanabac" goes back to the organ; it's a smoky tune worthy of McDuff. Seeger is strong, DiFlorio active- Dennard is boss. "Tune 2" uses Monk harmony to great effect, and keep listening when "Leap Year Stomp" ends. A minute of silence, then Brady Kish starts walking the bass. A theme develops, everyone adds to it, and then it's gone- a little bit of mystery to end the disc. Considering the other moods we've heard, it makes our listen complete.

– John Barrett

# 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)

# Quintology

## QUINTOLOGY

Quintology was almost called Four Screws and a Nut. But the original progressive modern jazz quintet, made up of Brian Seeger (guitar), Mark DiFlorio (drums), Brady Kish (bass), Charlie Dennard (piano) and Brent Rose (saxophone), decided against that name in favor of Quintology. Formed from the University of New Orleans' Europe Combo, the group recently released its self-titled debut CD.

Featured locally at musical meccas such as Snug Harbor, Tipitina's, Dragon's Den and Mermaid Lounge, Quintology's next move is to branch out beyond the city, with a tour planned for the East Coast and Canada. Plus, they each perform in outside bands, including the New World Funk Ensemble, Galactic and Iris May Tango, among others.

Quintology has won the Jazz Kings Competition held on Lundi Gras at Spanish Plaza both years it was held. The studio time included among the prizes offered the group the chance to record its CD, which was produced by Brian Seeger and included liner notes by Nicholas Payton.

In addition to performances, Quintology has started bringing its music into schools and teaching workshops locally. And on that note, let's just say they're music to our ears.

# New Orleans

**PEOPLE TO  
WATCH**



# the Quintologists



**Brent Rose**  
saxophones

After a four year stint traveling with the U. S. Marine Corps Band, **Brent Rose** went on to study Jazz Performance at the University of New Orleans under the tutelage of **Ed Petersen** and **Ellis Marsalis**. In 1998, he was awarded first prize in the Ernest Swenson Jazz Composition Competition, for his piece *Kirotedo*, which is the leadoff track on Quintology's debut disc. Brent's professional career has included stints with **Galactic**, the **New World Funk Ensemble**, and the **New Orleans Nightcrawlers**. Brent has appeared on recordings with **Charlie Hunter**, **Stanton Moore**, **Chévere** and **The Naked Orchestra**.



**Charlie Dennard**  
piano, organ

A protege of Ellis Marsalis, **Charlie Dennard** has performed with a virtual Who's Who in New Orleans, including the **New World Funk Ensemble**, Sun Ra alum **Michael Ray**, **Stanton Moore** (Galactic's drummer), and **Theresa Andersson** to name a few. In 1996 Dennard produced his first CD of all original music, featuring his own band, 5 O'Clock Charlie, entitled "The Lookout." As a sideman, Charlie has also recorded alongside many greats such as the **Birmingham Metropolitan Orchestra** and **Charles Neville** (from the Neville Brothers). Charlie has a Masters Degree in Jazz Studies from the University of New Orleans, and is currently a piano and ensemble instructor at Delgado College and the University of New Orleans.



**Brian Seeger**  
guitar

Dubbed "**One of New Orleans' best jazz guitarists**," by *Gambit Weekly*, **Brian Seeger** is on the forefront of the New Orleans music scene. His performance and recording credits include **Aaron Neville**, **Charlie Hunter**, **Jason Marsalis**, **Zachary Richard**, **Randy Brecker**, **Davell Crawford**, and many others. His recent induction into **New Orleans Magazine's Jazz Hall of Fame** is a fitting summation of his stature in the local music community. Brian is comfortable offstage as well, garnering critical acclaim for his work as a record producer and composer. He holds a Bachelor of Music, summa cum laude, from the prestigious Berklee College of Music, as well as a Masters Degree in Jazz Studies from a well known local institution.



**Mark DiFlorio**  
drums

**Mark DiFlorio** has studied drums with world famous drum innovator **Johnny Vidacovich**, and master Brazilian stylist **Ricky Sebastian**. Besides working with Quintology, Mark performs with **Chévere**, **Naked On The Floor**, and the **Naked Orchestra**, and is the first call sub for some of New Orleans' best gigs, including **Astral Project**, **The Louisiana Philharmonic Orchestra**, **Three Now 4**, and the **New Orleans Klezmer AllStars**. Mark earned his Masters Degree in Jazz Studies from the University of New Orleans, where he also was a Music Theory instructor. He is a winner of the Ernest Swenson Composition competition, having won 1999's contest with his piece "India," one of four of his compositions that appears on Quintology's "Blues By 5."



**Brady Kish**  
bass

After studying acoustic bass with Peter Dominguez and Rodney Whitaker at Michigan State University, **Brady Kish** was lured to the Crescent City in 1996 by an offer from the University of New Orleans. By the spring of 1998, when he earned his Masters Degree in Jazz Studies, he was already well established as an electric and acoustic bassist in the city. In addition to being a founding member of Quintology, Kish has performed with **Carlos Malta**, **Ed Petersen**, **The Naked Orchestra**, **The Theresa Andersson Group**, and **The New Orleans Klezmer AllStars**. He has been recorded extensively at Daniel Lanois' world renowned Kingsway Studio with members of **Soul Asylum** and **Blind Melon**.