

Jamie Stewardson Quintet

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Jamie Stewardson, guitar
Tony Malaby, tenor sax
Alexei Tsiganov, vibraphone
John Hebert, drums
George Schuller, bass

"Jazz captures a moment in time -- it exists in an eternal now. But it also reflects a span of time -- a musician's personal history -- the sum total of an improviser's life experience. Guitarist Jamie Stewardson's album is no exception. It captures a band that came together under specific circumstances to play music in the moment. The music they play arises from Stewardson's need to braid together the various strands of his life into a coherent pattern, to make beauty from experience, to search and grow as an artist. You can hear a life's worth of experience in every note of the music.The players on Jhaptal include some of the best jazz musicians on the East Coast." — Ed Hazel



"...Tsiganov's free-floating feel is a neat foil to the steely improvising of both Malaby and Stewardson. Hebert and Schuller are equal partners, free to roam at will within the guitarist's democratic structures, stretching and containing the music as structures fade in and out....Certainly there are echoes of other East Coast groups operating at the sharp end of contemporary jazz, but Stewardson's unique frame of reference and well-chosen instrumentation give this group a refreshing identity." — Fred Grand, [Jazz Review](#) (UK)

FRESH SOUND/NEW TALENT RELEASES GUITARIST JAMIE STEWARDSON'S EXCEPTIONAL NEW CD *JHAPTAL*

Listen to excerpts from Jhaptal
<http://www.jamiestewardson.com/presskit.htm>

IN THE NEWS

"Stewardson is an exceptional jazz guitarist and a courageous leader. As a soloist he is full of boundless invention, turning the melody (and he knows what melody is) around on a dime and coaxing the music into places it didn't know it wanted to go. As an accompanist he's supportive and strong..." — Jeff Tamarkin, [All Music Guide](#)

"Jamie Stewardson is a striking player...[His] guitar has just a touch of distorted bite, recalling early John McLaughlin, or Kevin Eubanks with Dave Holland... This is advanced, tough-skinned music, meticulous in structure but without a hint of academic stiffness." — David Adler, [JazzTimes](#)

JAMIE STEWARDSON

Jamie Stewardson (Guitar) - Jamie started playing guitar at fifteen and, like many teenagers, hoped that he might one day become a rock star. As his musical horizons expanded he began listening to John McLaughlin and the Mahavishnu Orchestra, discovered the recordings of Return to Forever-vintage Chick Corea, and found himself inexorably drawn into what would become a lifelong affair with jazz.

After high school he headed off to pursue music studies at the University of Northern Colorado in jazz and classical guitar, participating in master classes with Manuel Barrueco. He moved to Boston in 1984 to study at the Berklee College of Music (BM, Performance Studies) but bounced back out west for studies with John Abercrombie at the Banff Jazz Workshop. Later he returned to Boston to complete his Masters in Jazz Composition at the New England Conservatory, studying with Joe Maneri and Mick Goodrick.

Stewardson launched his performing career with a stint aboard a cruise ship, working with assorted pop artists, including The O'Jays, The Temptations, Martha Reeves, Patti Page, Kay Starr and The Drifters. Finished with the pop music business he immersed himself in jazz, eventually playing with such notables as George Russell, Jimmy Guiffre, John Stowell, Matt Maneri, George Schuller and Tony Malaby. Jamie Stewardson is currently a member of the faculty at the New England Conservatory Preparatory School. He also plays guitar and bass with The David Zoffer Differential, performs with his own groups, and cites the influences of Geri Allen, Dave Holland and Maria Schneider in his jazz composition efforts.



“Echoes of serialism and Indian Classical music occasionally surface, but are never allowed to choke what is first and foremost an improviser’s freebop outfit... Stewardson’s unique frame of reference and well-chosen instrumentation give this group a refreshing identity.” — Fred Grand, Jazz Review (UK)

“Jazz criticism over the past sixty years has maintained that many performances are either too edgy or too smooth. With the liquid texture of his blues-based guitar performance and the consistent shuffle of his ensemble’s interpretations, Stewardson has come up with an equitable solution.” — Jim Santella, All About Jazz

MEMBERS OF THE JAMIE STEWARDSON QUINTET

TONY MALABY, TENOR SAX

Malaby is one of New York's most in-demand saxophonists. He's worked in bands led by Paul Motian, Charlie Haden, Fred Hersch, Tim Berne, Mark Helias, and many others, in addition to leading his own groups.



“This is advanced, tough-skinned music, meticulous in structure but without a hint of academic stiffness. It also happens to be one of Malaby’s most compelling appearances on record.” — David Adler, [JazzTimes](#)

ALEXEI TSIGANOV, VIBRAPHONE

Tsiganov is an awarding winning jazz vibraphonist in Russia, moved to Boston to study with Gary Burton at the Berklee College of Music. He performs regularly in NYC with Norman Headman's Tropique, and has performed with Boston and New York area musicians such as Bob Moses, Bruce Gertz, Dave Clark, Claudio Roditi, Avery Sharpe and Chico Freeman.



“Tsiganov’s vibraphone adds another layer of melody and rhythm to the music without crowding the ensemble. His shimmering sound gives the music a warm glow, while his transparent chord voicings, and percussive comping enrich the music’s harmonic and rhythmic underpinnings.” — Ed Hazel

JOHN HEBERT, BASS

Hebert is well traveled in New York jazz circles, having worked with Maria Schneider, Andrew Hill, Greg Osby, and Roy Campbell, among others. He is the co-leader along with pianist Russ Lossing and saxophonist Adam Kolker of Change of Time, a trio dedicated to exploring the music of Bela Bartok.



Hebert “brings the written bass parts and vamps on [Jhaptal] to life, making them sound spontaneous, then taking the initial ideas and running with them. He’s also a supremely responsive bassist – his intertwining lines with Stewardson...and his interaction with Schuller. provide some of the album’s highlights.” – Ed Hazel

GEORGE SCHULLER, DRUMS

Schuller was a longtime fixture on the Boston jazz scene before moving to New York in 1994. Since then, he's worked with musicians ranging from Britt Woodman and Mose Allison, to Lee Kontiz, Danilo Perez, and Michael Musillami.



“Schuller has one of the most unique approaches to drums in jazz, sensitivity to group dynamics that allows him to perfectly gauge and adjust the volume, color, and drive of his playing. Unlike many drummers, he rarely dominates an ensemble, but he also never fails to play exactly what’s needed.” – Ed Hazel

IN THE NEWS

JAMIE STEWARDSON

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“Jazz criticism over the past sixty years has maintained that many performances are either too edgy or too smooth. With the liquid texture of his blues-based guitar performance and the consistent shuffle of his ensemble’s interpretations, Stewardson has come up with an equable solution.” — Jim Santella, [All About Jazz](#)

“Jamie Stewardson has stepped up to the composer’s plate and has rallied to the cause.... Stewardson’s compositional bent is something to be reckoned with. He uses rich, precise melodic and harmonic lines to paint his music...” — George W. Carroll, [Ejazznews](#)

“Firmly rooted in post bop harmony and odd-metered rhythms, Stewardson and company add an inventive twist to an often staid genre... Stewardson demonstrates the kind of creative potential that so few seem capable of in mainstream jazz.” — Troy Collins, [All About Jazz](#)

“4-stars. Stewardson is an excellent young guitarist and even better composer... the music is vibrantly alive and several notches above the pack.” — Ray Comiskey, [Irish Times](#)

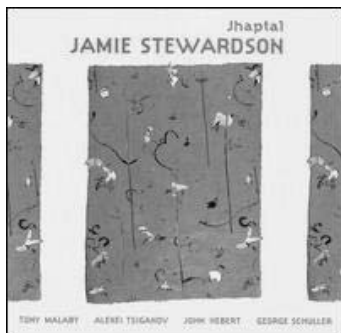
“Simmering tension over a feeling of just-contained tranquility by an ensemble that bounces and stings on a set of cerebral but approachable compositions makes *Jhaptal* a very worthy modern jazz offering.” — Dan McClenaghan, [All About Jazz](#)

“Excellent!” — Bob Morello, [Boston Post-Gazette](#)

FRESH SOUND/NEW TALENT RELEASES

GUITARIST JAMIE STEWARDSON'S EXCEPTIONAL NEW CD *JHAPTAL*

* Stewardson with Tony Malaby, Alexei Tsiganov, John Hebert and George Schuller *



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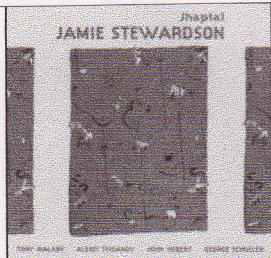
Fresh Sound New Talent is pleased to announce the release of *Jhaptal*, guitarist Jamie Stewardson's second CD as a leader. The CD features Stewardson with his quintet - **Tony Malaby** on tenor sax, **Alexei Tsiganov** on vibes, and **John Hebert** on bass, and **George Schuller** on drums - in a set of nine originals drawing upon Stewardson's wide interests and experiences in subtle and surprising ways. Mahavishnu's "Vision of the Emerald Beyond", Gustav Mahler's "Kindertotenlieder", Arnold Schoenberg's dodecaphonics, Ornette Coleman's harmolodics, and music of the Indian subcontinent, all echo within the music.

Stewardson's interest in Indian music emerges on "Jhaptal," which uses a 10 beat rhythmic cycle. He says that Schoenberg's serial music ideas inspired his approach to many of these compositions. But Stewardson felt free to bend the strict rules governing tone rows if doing so resulted in a melody, a bass line, or a harmony he liked. Tunes like "Combinatoriality" and "T Can Shuffle" are serial music with a human face, in which the needs of the heart count for as much as the inventions of the mind. The melody of "Dig Muse" is drawn out to extreme length without ever losing its interest or sense of direction. In several of the tunes, such as "Bubbles" and "Rest Area," he layers lines, creating fascinating internal tensions for the players to work with as they solo. Stewardson sets the pace as a soloist with his bold sound and sure sense of spontaneous melody. You can hear his youthful infatuation with rock and his admiration of John McLaughlin in his big, bright, assertive tone.

It's tempered by his understanding of jazz interaction and a keen sense of color and dynamics, so he's an uplifting presence, a goad to more joyful playing.

When he took up the guitar at 15, like most kids that age, **Stewardson** dreamed of rock stardom. But listening to Mahavishnu Orchestra and Return to Forever drew him inexorably into the world of jazz. He pursued his music education at the University of Northern Colorado, Berklee College of Music, the Banff Jazz Workshop (where he studied with John Abercrombie), and later earned his Master's in jazz composition from Boston's New England Conservatory, where Joe Maneri and Mick Goodrick further broadened his horizons. Stewardson is currently a member of the faculty at the New England Conservatory Preparatory School. He also plays guitar and bass with The David Zoffer Differential, performs with his own groups, and cites the influences of Geri Allen, Dave Holland and Maria Schneider in his jazz composition efforts. It says something about Stewardson's innate open-mindedness that he started his performing career aboard a cruise ship backing pop and soul oldies acts such as The O'Jays, The Temptations, Patti Page, and The Drifters, yet he wound up playing with George Russell, Jimmy Guiffre, and Mat Maneri, as well as the musicians on this CD.

The players on *Jhaptal* include some of the best jazz musicians on the East Coast. **Tony Malaby** is one of New York's most in-demand saxophonists. He's worked in bands led by Paul Motian, Charlie Haden, Fred Hersch, Tim Berne, Mark Helias, and many others, in addition to leading his own groups. Bassist **John Hebert** is likewise well traveled in New York jazz circles, having worked with Maria Schneider, Andrew Hill, Greg Osby, and Roy Campbell, among others. He is the co-leader along with pianist Russ Lossing and saxophonist Adam Kolker of Change of Time, a trio dedicated to exploring the music of Bela Bartok. Drummer **George Schuller** was a longtime fixture on the Boston jazz scene before moving to New York in 1994. Since then, he's worked with musicians ranging from Britt Woodman and Mose Allison, to Lee Kontiz, Danilo Perez, and Michael Musillami. **Alexei Tsiganov**, an awarding winning jazz vibraphonist in Russia, moved to Boston to study with Gary Burton at the Berklee College of Music. He performs regularly in NYC with Norman Headman's Tropique, and has performed with Boston and New York area musicians such as Bob Moses, Bruce Gertz, Dave Clark, Claudio Roditi, Avery Sharpe and Chico Freeman.



The page cannot be

Artist
 Jamie Stewardson

Album
 Jhaptal

Rating
 ★★★★★

Release Date
 Apr 2006

Recording Date
 Jun 13, 2003

Label
 Fresh Sound/New Talent

Genre
 Jazz

AMG Album ID
 R 838007

Corrections to this Entry?

Review

by Jeff Tamarkin

The liner notes accompanying Jamie Stewardson's *Jhaptal* -- his second album as a leader -- make a point of stressing the eclecticism of his influences, ranging from Ornette Coleman's harmolodics to Mahavishnu Orchestra's paradigm-shifting jazz-rock fusion to Schoenberg, Mahler, and various strains of Indian music. Such a list can often warn of trouble: will the music be experimental for the sake of experimentalism, challenging and awesome to behold but ultimately unlistenable? That's not the case here. Guitarist Stewardson does indeed draw from a large well, but he folds those influences into his original ideas seamlessly, not so much camouflaging them as using them as decorations. Stewardson is an exceptional jazz guitarist and a courageous leader. As a soloist he is full of boundless invention, turning the melody (and he knows what melody is) around on a dime and coaxing the music into places it didn't know it wanted to go. As an accompanist he's supportive and strong, keeping his compositions -- he wrote and produced the entire album -- on track without reining in his musicians. Those musicians are each worthy of commendation as well. Tenor saxist Tony Malaby and vibist Alexei Tsiganov are the ideal foils for Stewardson, egging one another on when required, stepping back when the other has something to say. Drummer George Schuller's precision is matched with a light touch that allows him to provide accents to the numerous tonal and rhythmic shifts without pressuring them, and bassist John Hebert is simultaneously subtle and forceful, anchoring while guiding gently. Next time around the hype machine can forgo mentioning the influences and stick to Stewardson's own escalating record as a creative force in his own right.

Tracks

	Title	Composer	Time
1	T Can Shuffle	Stewardson	6:14
2	Bubbles	Stewardson	7:15
3	Jhaptal	Stewardson	6:06
4	Combinatoriality	Stewardson	5:42
5	Rest Area	Stewardson	5:39
6	Olive Oil	Stewardson	7:52
7	Cruel Traps	Stewardson	4:48
8	Dig Muse	Stewardson	9:04
9	For Dale and Roberta	Stewardson	2:39

Releases

Year	Type	Label	Catalog #
2005	CD	Fresh Sound/New Talent	233



Review Courtesy AllAboutJazz.com

Jhaptal

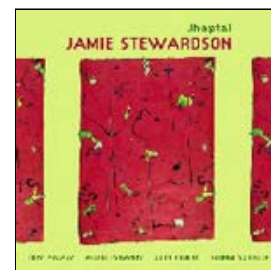
Jamie Stewardson | Fresh Sound New Talent

By [Troy Collins](#)

A Berklee and New England Conservatory graduate, guitarist Jamie Stewardson spent time gigging with jazz legends George Russell, Jimmy Giuffre and Mat Maneri after paying his dues backing up pop and soul acts on cruise ships. With a stellar backing band and a solid release to his name, Stewardson's days supporting road weary Motown acts should be a thing of the past. *Jhaptal* is Stewardson's second album as a leader.

Knitting Ornette Coleman's harmolodic theory, Arnold Schoenberg's dodecaphonics and Indian ragas into post bop structures might seem lofty and pretentious, but in Stewardson's hands these sources never overshadow his lyrically resonant written structures, instead augmenting them. By rearranging tone rows and dragging out melodic lines to unusual metric lengths, he uses advanced compositional techniques to create a subtly unconventional but accessible sound. Firmly rooted in post bop harmony and odd-metered rhythms, Stewardson and company add an inventive twist to an often staid genre.

As a soloist, Stewardson favors a bright, slightly overdriven, but undistorted electric guitar tone, with an economy in his phrasing that belies his virtuosity. Joining him on the front line is pervasive Downtown tenor saxophonist Tony Malaby, who plays with surprising restraint. Capable of torrid frenzy and multiphonic hysteria, Malaby plays it cool, illuminating the written material at hand. At times he blends so seamlessly with Stewardson during unison passages that they sound like one instrument. Vibraphonist Alexi Tsiganov contributes shimmering comping and ebullient solos, enriching the entire session with his lilting phrasing. Ubiquitous bassist John Hebert and stalwart drummer George Schuller lock tight



Track Listing: T Can Shuffle; Bubb Combinatorality; Rest Area; Olive C Muse; For Dale and Roberta.

Personnel: Jamie Stewardson: guit tenor saxophone; Alexei Tsiganov: v Hebert: bass; George Schuller: drur

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into the odd-metered grooves, playing with restraint and simmering energy.

Focusing on midtempo rhythms with epic-length melodic phrases, Stewardson's compositions lend themselves to extended development. Varying their attack with subtle coloration and vacillating dynamics, the musicians bring as much heart-felt dedication to introspective balladry as they do punchy verve to harmolodic funk.

On this promising effort, Stewardson demonstrates the kind of creative potential that so few seem capable of in mainstream jazz.

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