

National Endowment for the Arts National Heritage Fellow

ANDY STATMAN

"(I)n Statman's versatile hands is a music that's full of surprises, sophisticated and completely accessible at once." The New York Daily News

PRESS CLIPS

Jazz Times

"..(S)taying true to ancient traditions while updating melodies via the improvisational nature of jazz...an eclectic blend of folklike simplicity with complex jazz overtones. The moods range from joyously vibrant to darkly plaintive. A fascinating and moving mixture."

The New Yorker

"Andy Statman is the real thing - a musician's musician."



The New York Times

"(A) beautiful and new experience. It has the heart of klezmer...but it's not klezmer. It has the spirit of the border-pushing jazz of the 60's, but it's not really jazz either. It's (music) interpreted not as a tradition to be preserved but as a spiritual path to be followed in as personal a manner as possible."

The Village Voice



"Statman's virtuosity has labeled him a genius by his peers"

The New York Times

"(A)n ecstatic music, connecting Hasidic tunes to both ancient ritual and modern jazz, hearing cantorial echoes in John Coltrane. In concert the melodies become modern American music with ancient mysteries at the core..."

Pittsburgh Post-Gazette

Best Jazz Concert of the Year! "Statman treated guests to folk music in the form of a seamless amalgamation of jazz, bluegrass and klezmer."



SOUND OF HIS SOUL

His virtuosity is legendary, his versatility stunning. And as always, Andy Statman's roots are showing

from Sara Eisen's essay in the *Jerusalem Report*

HAD THERE BEEN a planetarium in 19th-century Galicia, or a kosher deli in Depression-era Kentucky, **Andy Statman's** music might have been playing in the background. Meandering through time, geography and culture in a few passionate, organic gusts of music, neither the man nor his inimitable hybrid sound has a very clearly defined "before" or "after."

Statman, one of his generation's premier mandolinists and clarinetists, thinks of his compositions as "a spontaneous, American-roots form of very personal, prayerful hasidic music, by way of avant-garde jazz."

Available now on Shefa Records



MONROE BUS
THE ANDY STATMAN TRIO
with special guests, including
MICHAEL CLEVELAND
and GLENN PATSCHA

This modest man takes for granted that a performer might embody several worlds in his art, and seems not to recognize that his music, like his story, is extraordinary.

In Concert

It's a story **Statman** rewrites with his trio every time they perform: "We're creating an experience between the audience and us." **Statman** performs his distinctive, unconstrained meditations on jazz, klezmer, bluegrass and the human soul with bassist **Jim Whitney** and percussionist **Larry Eagle**. "At a certain point, we're just talking, just having a three-way conversation." This "conversation" changes each time they have it on stage, no melody sounding quite the same as it did before, and none bearing the definitive stamp of the genre that spawned it.

A totally unselfconscious performer, **Statman** does not mind that many audiences leave slightly befuddled as to what kind of music, exactly, they have just heard.