

MADE IN BROOKLYN**2003****CLEAN FEED**

ALLABOUTJAZZ.COM

2003

By: Mark Corroto

You have to love drummer-led recordings. Is it because the producer mixes the leader a bit louder, or maybe you just concentrate more on the beat? Maybe both. Sessions led by Billy Higgins, Roy Haynes, Tony Williams, or today's stars like Jim Black, Matt Wilson and Joey Baron cause you to focus on subtlety and drama made with sticks.

Try and he does to direct your attention away from himself throughout **MADE IN BROOKLYN**, leader and drummer Ethan Winogrand just can't do it. His eight compositions recorded here feature splendid soloing by his partners, yet the eye (or ear) is always on the leader.

Winogrand employs saxophonist Donny McCaslin (Lan Xang, Luciana Souza) and bassist Eric Mingus (Elliot Sharp's Terraplane, Karen Mantler), as well as producer turned guitarist, pianist, saxophonist and bassist Ross Bonadonna. The quartet turn Winogrand's compositions into an engrossing 51 minutes of post-bop meets alternative rock.

Winogrand, McCaslin and Mingus worked together on Eric Mingus' recording "UM...ER...AH" (Some Records 2000). This session draws from the folk aspects of jazz and the groove side of rock. Producer Bonadonna mostly sticks to guitar, playing a mix of early Bill Frisell and Grant Green at the Filmore. On "Pepper And Things", Winogrand applies the pulse while McCaslin and Bonadonna ply a cascading array of notes, shifting from the boom-boom of rock to a country feel and taking everything around the block. McCaslin is a slick saxophonist with all the young lion chops but with a taste for music of his time.

Winogrand has a preference for the blues as a bridge between jazz and rock. These songs lean heavily on traditional blues sounds throughout. Eric Mingus's bass leaves no doubt he is steeped in the tradition; his acoustic sounding electric upright bass supplies a large sound. Don't ask me to compare it to papa Charles, please, because this is music of this millennium, with its audience formed by MTV and not Symphony Sid.

Engagingly cool, this will appeal to fans of Sex Mob, Zony Mash, Marc Ribot and Medeski Martin & Wood. But followers of a more traditional post-bop jazz will also find enjoyment here.

Made In Brooklyn

2003

By: Vangelis Aragiannis

With Eric Mingus, multi-instrumentalist Ross Bonadonna and saxophonist Donny McCaslin; Ethan Winogrand undertook the making of "Made In Brooklyn", released by Clean Feed. The album was recorded at Bonadonna's studio in Brooklyn New York and Winogrand's studio in Oviedo Spain, where the drummer resides several years now.

Winogrand's prolific drumming pulsates throughout the album and his past involvement in alternative rock is discernable. The interplay between post-bop and rock is magnified by the guitar of Bonadonna, who also contributes baritone sax, bass and piano. Mingus' electric double bass and especially McCaslin's tenor and soprano are closer to a traditional jazz sound. McCaslin is steadily evolving and is becoming one of his generation's most interesting sax voices.

New wave, country and jazz unite under Winogrand's steady beat in "Pepper and Things", Bonadonna's guitar echos Bill Frisell in the deconstructing blues "Skip to my Blues", and Medeski, Martin & Wood meet Joe Lovano and David Liebman in "Seven Seas" and "Slomo". This album stands out for the open aspects of jazz and improvisation.

TANGLED TANGO

2007

CLEAN FEED

ALLABOUTJAZZ.COM

APRIL 2007

By: Mark Corroto

Drummer Ethan Winogrand, formerly of the New York Punk Band Joe Cool, continues his association with guitarist Ross Bonadonna and Charles Mingus' son, bassist Eric Mingus, in this very hip jazz ensemble. If you are keen on the music scene, the players—trumpeter Steven Bernstein (Sexmob), saxophonist Gorka Benitez and bassist Carlos Barretto—are three of today's hottest properties. The twelve original compositions will appeal to fans not only of Bernstein, but also those who followed the late Lounge Lizards, Stanton Moore and the new Brooklyn thing.

TOUCHING EXTREMES

APRIL 2007

By: Máximo Ricci

Drummer Ethan Winogrand comes from punk - he was a member of CBGB mainstays Joe Cool in the era of Television, Talking Heads and Ramones - but one would never guess from the linear themes and elegant progressions of "Tangled tango", which seems him leading a sextet comprising Carlos Barretto on double bass, Gorka Benitez on saxes, Steven Bernstein on trumpet and slide trumpet, Ross Bonadonna on guitar and Eric Mingus on electric upright bass. Winogrand penned the majority of the compositions, twelve pieces exploring several angles of a warm tranquillity that lets us accept conventional forms with ease, also in consideration of the rockish influence inspiring the music, especially in the title track where Bonadonna's saturated guitar phrases act as a perfect trait d'union between jazz tradition (the record is dedicated to Elvin Jones) and desire of howling at the moon against the excesses of intellectualization. This is not one of those feverish expressions of parapsychologic transcendence that enlightens us for one hour then fades away to remain eternally forgotten, despite the presence of several slanted interconnections in a few tracks; it's rather a batch of funny tunes, played with imaginative if reflective drive by six souls whose different credentials allow them to fluctuate between genres quite effortlessly.

ALL MUSIC GUIDE REVIEW

May 2007

By: Scott Yanow

This program by drummer Ethan Winogrand covers a variety of post bop grooves and ideas, ranging from the one-chord vamp of "Tangled Tango" to more melodic pieces, usually including bits of humor and the catchy "Time To Kill." Most of the selections are performed by a pianoless quartet with the talented saxophonist Gorka Benitez, the versatile guitarist Ross Bonadonna (who rocks out on "Tangled Tango") and bassist Carlos Barretto. Trumpeter Steven Bernstein is an asset on five numbers while Eric Mingus plays electric bass on two songs. Tangled Tango is full of intriguing and generally colorful music, more notable for the group interplay than for individual heroics.

ALLABOUTJAZZ REVIEW

JUNE 2007

By: Troy Collings

Drummer Ethan Winogrand's early days were spent in the punk band Joe Cool, playing alongside such innovative acts as Television, The Talking Heads, Blondie and the Ramones at New York's CBGB's and Max's Kansas City. An early interest in jazz led to a variety of side-man gigs and four years living in Copenhagen. Moving from Brooklyn to the north of Spain in 2000, Winogrand assembled an international cast for Tangled Tango. Drawing on his varied past, Winogrand's swinging post-bop writing is bolstered by subtle rock smarts and an edgy Downtown sensibility.

Tangled Tango features a similar line-up to Winogrand's previous album, Made In Brooklyn (Clean Feed, 2003). Brooklyn-based guitarist Ross Bonadonna returns, with Spanish saxophonist Gorka Benitez replacing Donny McCaslin, while Eric Mingus' slot is now filled by Portuguese bassist Carlos Barretto. Mingus briefly returns for a cameo appearance on two cuts and trumpeter Steven Bernstein (Sex Mob, Lounge Lizards) sits in on five tracks. A pastiche of styles and genres, Winogrand's aesthetic is eclectic, but not jarring. Drawing inspiration from the noir-ish atmospherics of the early Lounge Lizards and Jazz Passengers, his writing is colorful, cinematic and evocative. The title track struts along a one chord vamp, featuring a knotty electric guitar line from Bonadonna that complements Bernstein's expressive plunger muted solo. Pieces like "Broadway Jitters," "Transmissions" and "Time To Kill" are definitive. Accessible and spry boppish tunes, they swing with an appealing lilt, barely concealing their muscular drive. Demonstrating the core groups' empathetic sensibility, "Crocodilian Wag" and "Wrapping Paper" are collectively composed improvisations that are exploratory yet cohesive. Integrating understated rock and funk riffs and rhythms, "Pickup Sticks" and "She's Flying Gumbo Low" add a genial sensibility to the session. An agreeable and solid effort, Tangled Tango is a reminder that jazz need not be overly stuffy or cerebral to deliver the goods.

DUSTED MAGAZINE REVIEW

By: Jason Bivins

Drummer Ethan Winogrand leads a boisterous session on Tangled Tango along with Gorka Benitez (tenor, soprano, flute), Steven Bernstein (trumpet and slide

trumpet), Ross Bonadonna (guitar), Carlos Barretto (bass), and Eric Mingus (additional bass on a pair of tracks). A bit slower and more gauzy than Barretto's release, there's a similar kind of feel and a like orientation to groove-based idiomatic music. On tunes like "Broadway Jitters" or the slinky noir "Successions" they sound a bit like the Lounge Lizards or the Jazz Passengers, and fans of those groups should dig into this release. In places Winogrand's music is difficult to resist, as on the gnarly title track (with flute and boisterous slide trumpet), "She's Flying Gumbo Low" (with a tasty backline groove), and the rocking "Nocturnal Snow." There are rolling, swinging pulses everywhere and a fine front line (with the saucy Bernstein always adding a bit of flavor).

ALLABOUTJAZZ.COM SEPTEMBER 2007 By: Tom Greenland

Ethan Winogrand's Tangled Tango traces its roots to CBGBs punk, '90s neo-funk and the polyrhythmic dexterity of Elvin Jones. The rhythm section - Winogrand (drums), Ross Bonadonna (guitar), Carlos Barretto (acoustic bass), Eric Mingus (electric bass) - is joined by frontliners Steven Bernstein (slide trumpet) and Spaniard Gorka Benitez (tenor sax). Bonadonna's comping style, more contrapuntal than chordal, contributes to the interactive possibilities of the proceedings, most exemplified on "Crocodilian Wag", an extended exploration beginning with bass and drums, then guitar and tenor, leading finally to a four-way intersection with no stop signs. Like Miren, Tangled Tango is mixed towards balancing fore- and background elements into a unified soundscape.

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The Jazz Review

By Ron Bierman

Piano dominates most piano trios. (Maybe that's why they don't call it a drum or bass trio, eh?) Thing is, this group is just called "a trio." Although the piano does carry most of the melody line, the blend and sound levels make the three instruments as much equals as in any trio I've heard. It's like a single complex instrument that demands, and deserves, attention to all three musical strands.

Leader Ethan Winogrand, has covered a lot of territory, both musical and geographic. In his teens he was a rock drummer. He came to jazz via the fusion group High Tide. His trio here is mainstream.

Born in New York City, Winogrand toured the Northeast early in his professional career and later Europe for eight years. Then it was back to New York for recordings and club dates. Now the drummer lives with his wife near her hometown in Spain, which explains the other musicians on this release, and the sometimes Spanish vibe.

"Coming on Strong" has a gritty shuffle beat. After stating the melody, De Miguel picks out a solo, much of it with an almost Basie-like economy. The left hand supports with staccato chords that are as much rhythmic as harmonic. The bass at first goes its own melodic way, and then switches to steady walking until its own brief solo, mostly in the higher register. Winogrand uses sticks and keeps relentless time on a cymbal all the way, accenting with snare and bass drums.

He switches to brushes for the sensuous and mildly mysterious "Good 'n Ripe." The tune and De Miguel's solo have an Iberian tinge. Piano and bass together take the melody in a wonderful tandem. A piano solo follows. Bass and piano return to the melody before supporting a few bars on snare to take it home.

Winogrand plays with more restraint than many of today's jazz drummers. His time is clean and persistent. Cymbal, snare and bass accents fit and encourage rather than hog attention. The tunes are by Winogrand except for "Pee Wee" by drummer Tony Williams. Showing their percussionist origins, they are about rhythms and rhythmic accents as much as melody and pianist Jacobo De Miguel plays them that way. Even soloing he often sounds more like part of an accompanying rhythm section than the lead.

The album never startles or flies off into spasms of creativity. But it is deeply satisfying and rewards close listening. The tunes are near hypnotic thanks to Winogrand's rhythmic intensity and the flawless interplay of piano, bass and drums. Highly recommended. 4 Stars