

the village VOICE

ANTON SCHWARTZ: There's a buzz about the young tenor player, and it always mentions the drive behind his lines. Don't let his B.A. in artificial intelligence fool you: he knew what he was doing when he invited the two Larrys—Goldings and Grenadier—on this one-nighter. Victor Lewis drums. **Blue Note**, at 9 & 11:30. (Macnie)



When Music Calls, Anton Schwartz, tenor sax. Here is yet another of the new generation of players deeply dedicated to the jazz tradition, and ready to contribute to it. The 30 year old Schwartz occupied the tenor soloist's chair in the Harvard Jazz Band after Don Braden and before Joshua Redman. His sound and conception are based in the legacy of Ben Webster and Dexter Gordon, and there's a buttery thickness reminiscent of Joe Henderson as well. Schwartz opts primarily for originals here and demonstrates an ability to compose attractive melody lines on both ballads and swingers. His rhythm section, Paul Nagel, piano; John Shifflett, bass and Jason Lewis, drums are musicians with whom he's worked extensively. They fit hand in glove with the warm, straight-ahead sensibility of Anton Schwartz. AntonJazz, 1998; Palying Time: 61:31; ★★☆☆. — George Fendel

April 15, 1999 SEATTLEWEEKLY

★**ANTON SCHWARTZ**—Schwartz is a bright and swinging young tenor player who's got a round tone reminiscent of Stanley and a laid-back attack reminiscent of Dexter. On his self-produced CD, *When Music Calls*, he smoothly runs down some well-crafted classic-sounding originals. He could maybe use a little more fire in the belly but he's got plenty of positive vibes. He'll be bringing along a rhythm trio from Portland. New Orleans Creole Restaurant. \$5/\$8 JC. Sun 4/18 at 8:30. -M.D.F.

LOS ANGELES

Daily News

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ANTON SCHWARTZ
"When Music Calls"
AntonJazz

What's more impressive: the studiously precise yet relaxed playing of this young Bay Area tenor saxophonist or the graceful retro-classic feel of his compositions and arrangements? This debut disc consists of eight new songs by Schwartz (as well as numbers by Sonny Rollins and Rodgers and Hart) that evince a formidable grasp of everything from easygoing cocktail swing ("Poketown") and sinuously seductive Brazilian-tinged jazz ("Denouement") to the gently frothing, congo-laden Afro-Cuban

"Tidepool."

Schwartz has learned his lessons well from straight-ahead players such as John Coltrane, Stanley Turrentine and Joshua Redman, but there's no tint of academic formalism here. Like his piano man, Paul Nagel, Schwartz communicates notes and ideas with thoughtful, unflappable insistence. The supple rhythm section of John Shifflett (bass) and Jason Lewis (drums) fits the group like a comfortable pair of loafers, and Josh Jones' conga playing weaves intricate, unobtrusive textures. More, please. — Reed Johnson

