

Quotes

»Reedist and composer Frank Gratkowski is one of the brightest lights in the music today.«
(*One Final Note*)

»Gratkowski has long been recognized as one of the finest European reedists of his generation, and it's now undeniable that he simply owns the small-group chamber improv idiom. Bringing to the table a battery of non-idiomatic effects—slurs, chirrups, bleats, and shrieks—he can also make his horns race through the knottiest of new music passages. Most exhilaratingly, it's hard to separate the two modes of expression as you listen to him«

Jason Bivins (Cadence Magazine)

»Frank Gratkowski and his quartet combines unorthodox metrics, such as disfigured march grooves with soaring motifs, and more. Get ready for a whirlwind tour that stacks up to be a probing and largely intense musical panorama.«

Glenn Astarita (All About Jazz)

»With the Frank Gratkowski Quartet, European jazz has achieved world class standard. They connect improvised and composed parts with advanced techniques of non-electronic sound production to form an abstract art form.«

Michael Rösenberg (Frankfurter Rundschau)

"...*Kollaps* is one of the finest group recordings of the genre, due both to the detailed writing skills of Gratkowski and to the outstanding performances from each member of the quartet."

(*Cadence Magazine*)

"*Kollaps* is a delightful record. Very strongly recommended."

(*All Music Guide*)

»....Gratkowski investigates these rich 20th Century sources thoroughly, not only when he turns to clarinet, but on sax as well. His technique and sound are first rate on all three horns. He doesn't only write terrific pieces, he performs them brilliantly. Most of the pieces are about as contrapuntal as accomplished three-part writing/improvising can make them«

»There are epicycles in Gratkowski's counterpoint that put early astronomy to shame. In spite of all the dense complexity and unpredictability, however, there is enough phrase and rhythm repetition here to give all the pieces an outer level of intelligibility.«

(*Cadence Magazine*)

»Mind you, Gratkowski's playing and style successfully fuses the so-called "avant-garde" with more accessible qualities both on record and, obviously, live in concert....

Do yourself a favor and check out Frank Gratkowski before everyone else on your block beats you to him and his records. Then maybe he'll come to your town, too.«

(*All About Jazz*)

»Steely, flexible, streamlined, honed –astonishing technique, serious shapes, a distinct approach.... More please.«

(*The WIRE*)

»[The Flume Factor] is a fascinating release by a young European lion, one who is by no means reliving the past, but rather remodeling it.«

(*Jazziz*)

»He's equally ambidextrous on his new trio album, *The Flume Factor* (Random Acoustics), with bassist Dieter Manderscheid and drummer Gerry Hemingway: the slow-building explosion of puckered sound on the zigzagging opening cut "Epitasis" is a masterpiece of tension and resolution, but airy melody and limber dynamics are just as rewarding on the west-coast-flavored "California Roll."«

(*Chicago Reader*)

»A trio date to seek out is *The Flume Factor*, with Frank Gratkowski on reeds, Dieter Manderscheid on bass, Gerry Hemingway drums, from a 1997 tour of Germany and Austria. Gratkowski has arrived. He delivers

music of guts and grace here, puts a glowing stamp on the proceedings. Senga and California Roll are delights, while a longer memorial to Coltrane, Feld 1, is effective. Manderscheid is apt and able, Hemingway shades and swings with aplomb. Eight pieces combining passion, dynamics, tremendous interplay.«
(Coda Magazine)

»Gratkowski himself is quite a player, and a highly melodic one at that. His is a name we'll be hearing more often in the future.«
(Musings)

»...when FG sets his creativity to it [the bass clarinet], he again reveals his enviable ability to find new sounds and new chops that are guaranteed to surprise At his best, Gratkowski promises to set a new standard on the instrument.«
(The Improvisor)

»Soaring solos – altoist Frank Gratkowski, clarinetist Michael Moore – were anchored by Mark Dresser's bass and Michel Godard's tuba.«
(Down Beat)

»Gratkowski's control of his overtones immediately grabs you immediately on the first piece, as does use of silence, and a masterful compositional ear.«
(The improvisor)

»There is something in this man's writing that seems to unleash the most vivacious passions of his acolytes.«
Franois Couture (All Music Guide)

»Quietly and with little fanfare German multi-reedist Frank Gratkowski has become one of the go-to guys if leaders need to add animation to their bands. «
Ken Waxman (Jazzweekly)

»...as all turn in a unique performance that's designed to give your Jazz memories a twist, Recommended, Gratkowski's improvised session dares to be different, while providing quality in all that he and his ensemble express.«
Jim Santella about the Double Quartet (Cadence Magazine)

»Gratkowski's all-stops-pulled alto solo in the crowning closing section represents an energized apogee.«
Derek Taylor (One Final Note)

»Multi-reedman Frank Gratkowski and his quartet combines unorthodox metrics, such as disfigured march grooves with soaring motifs, and more. Get ready for a whirlwind tour that stacks up to be a probing and largely intense musical panorama.«
Glenn Astarita (All About Jazz)