

Jean-Michel Pilc
Welcome Home (2002) - Tour and Album Press

"Pilc, a pianist of razzle-dazzle technique, has been playing around town for years, but his music has never been brought into focus as impressively as on his new CD, *Welcome Home* (Dreyfus), recorded in Paris with drummer Ari Hoenig and the remarkable bassist, François Moutin, who played in New York last year with Martial Solal. Solal's own extravagantly witty and unexpected improvisational gambits may be seen as a precedent for Pilc's, which is saying a lot."

Gary Giddins – **Village Voice**

"Think there's nothing left to do with Miles Davis's "So What"? Just wait until you hear pianist Jean-Michel Pilc turn it into a funhouse hall of mirrors on his new disc, *Welcome Home* (Dreyfus). Pilc can get heavy-handed up-tempo, but boy, do his cascades remind you that there's nothing wrong with playing lots of notes if you truly have something to say. (Bet he learned that from Coltrane). And yes, tonight, there will be gorgeous ballads, too, like his versions of "Scarborough Fair" and "Solitude."

K. Leander Williams – **Time Out New York**

"Pianist Jean-Michel Pilc can throw down cluster-bomb chords, or make them chilly as a glacier. His trio simply exhausts standards, running the possibilities of "So What" until it comprises vast sheets of sound and surprise. The easy comparison is to Thelonious Monk, whose "Rhythm-A-Ning" gets a wide-ranging workout here... He reharmonizes "Stella by Starlight" until it shows new grammar and relevance. Pilc has created a trio of equals to showcase his broken-field playing. Homeboy Ari Hoenig is a unique and attentive drummer who can shift moods within a piece, and bassist François Moutin steps out front a lot, laying down some big-wooded solos."

Karl Stark - **Philadelphia Inquirer**

"On his first disc for the Dreyfus label, Jean-Michel Pilc keeps his regular trio intact and continues to work maniacal wonders, mostly with standards. Beginning with a fast and playful "So What," Pilc, bassist François Moutin, and drummer Ari Hoenig toss the familiar figure back and forth, stretching it wildly while preserving the integrity of the form. Duke Ellington and John Coltrane each get a double nod, the former with sparse yet off-kilter readings of "I Got It Bad" and "Solitude," the latter with short, back-to-back deconstructions of "Cousin Mary" and "Giant Steps." And Monk, one of Pilc's main influences, is represented with "Rhythm-a-Ning," featuring spirited trading between Pilc and Moutin and a meltdown of an ending. The trio locates wonderful new secrets in the harmonic folds of "Stella by Starlight," "Tenderly," and even Simon Garfunkel's "Scarborough Fair." Pilc's four originals resound with conceptual daring, particularly the frenetic "Colchiques Dans Les Prés" and the churning, funky "Serial Mother Blues." A strong statement from a trio that continues to defy classification."

David R. Adler – **All Music Guide**

Management:
Gordon Polatnick
Big Apple Jazz, LLC
Tel.: 212- 304-8186
Fax: 212 656-1057
Gordon@bigapplejazz.com

Publicist:
Brad Riesau
DL Media
610-667-0501
braddlmedia@comcast.net

Record Label:
Dreyfus Records
Doug Yoel
212-398-5859
dy@dreyfusrecords.com