

**Palmetto Records 2101**

performance complete. Unshowy, lovely, devoid of superfluous gesture and superbly played by all concerned. \*\*\*\*  
— RAY COMISKY, IRISH TIMES

New York City area bassist/composer Ben Allison demonstrates why he is considered one of the young icons in modern jazz. [With Buzz], the bassist clearly separates himself from the hordes of post-boppers out there.  
— JAZZREVIEW.COM

Superbly executed throughout, Buzz offers more evidence of Allison being one of the brightest lights in modern jazz.  
— BETJAZZ.COM

Working with a coterie of musicians with whom he has recorded in numerous settings, Medicine Wheel is fast becoming one of the premier working ensembles in jazz, with the sextet exuding a strong, natural group aesthetic that is ideally suited to the inventive themes and gorgeous voicings that have become a hallmark of Allison's work.  
— JAMES LAMPERETTA, THE SARATOGIAN

The bassist's septet music is the epitome of inspired arranging for mid-sized ensemble in a pan-stylistic stomping ground, and it gets more and more poised with each new outing. He's a whiz at juxtaposition . . . and after four impressive discs, this group, filled with some of the best players in town, has its own instantly identifiable and rather expansive sound.  
— VILLAGE VOICE

Bassist Ben Allison is one of the strongest of the young Americans when it comes to creating a new and personal sound and compositional styles.  
— PETER BACON, THE BIRMINGHAM POST

Allison's a master of logical labyrinths. The composer's music boasts all sorts of weaves and twists. Medicine Wheel, is composed of longtime Allison collaborators, and the fruits of such camaraderie are obvious on this new disc. Saxophonists Ted Nash and Michael Blake share their space like brothers. The rhythm section has myriad ways of establishing a beat. Intuition and familiarity resound throughout the program. \*\*\*\*  
— JIM MACNIE, DOWNBEAT

Ben Allison is a bassist and composer of graceful energy and inventive range—a sort of even-keeled Mingus—and his latest sextet album, Buzz, marks a new level of maturity. Only a few other working jazzband leaders—Dave Douglas, Maria Schneider, Andrew Hill, a handful more—have such a flair for harmony, such an instinctive feel for which instruments playing which series of notes will produce a particular sound.  
— FRED KAPLAN, AVGUIDE.COM

On the fourth album with his group Medicine Wheel, bassist Ben Allison continues to push the boundaries of structured music. With a straightforward sound that belies a richer complexity, Allison continues to present invention masked in simplicity, combining intelligence with emotional depth. What makes this such an enjoyable disk is the way that Allison and the ensemble manage to take such simple, song-like premises and breathe depth into them.  
— JOHN KELMAN, ALL ABOUT JAZZ

Ben Allison is a moving force in New York's exploratory jazz scene. Buzz catches the much in-demand bassist/composer in fine form. Surrounded by like-minded souls, Allison and cohorts make each obtuse composition a memorable journey as he uses his considerable arranging skills to give the unit a distinct sound.  
— JAZZREPORT.COM

4 Weeks at #1 (Top 20 for 5+ months)  
— CMJ NATIONAL JAZZ RADIO CHARTS

10 Best Jazz Albums of 2004  
— EDITOR'S PICK, AMAZON.COM

10 Best Jazz Albums of 2004  
— SLATE.COM

10 Best Jazz Albums of 2004  
— BET.COM

10 Best Jazz Albums of 2004  
— JAPAN TIMES

Bassist Ben Allison is one of those heroic characters on the New York jazz scene who combines organizational energy with huge creative talent. [Buzz] is a near-perfect album. It has tunes and it has measured abstraction. It borrows from the tradition, but is utterly fresh. The arrangements are spacious yet sophisticated.  
— GARRY BOOTH, JAZZREVIEW (UK)

Bassist, composer and arranger Allison has a rare gift for finding ways to enrich the language without totally subverting it. Most impressive of all, perhaps, is the balance struck between respecting the players' individuality and somehow making each performance complete. Unshowy, lovely, devoid of superfluous gesture and superbly played by all concerned. \*\*\*\*  
— RAY COMISKY, IRISH TIMES

**Palmetto Records 2067**

Critic's Pick - "One of the best recordings of 2001".

— JAZZTIMES

Top 10 Best new jazz releases, 2001

— GEORGE KANZLER, NEW JERSEY STAR-LEDGER

Top 10 best new jazz releases, 2001

— DREW WHEELER, JAZZ JOURNALISTS ASSOCIATION

Top 10 best new jazz releases, 2001

— UNITED PRESS INTERNATIONAL (UPI)

Ben Allison has done it again, expertly guiding his ensemble, Medicine Wheel, through labyrinths of these strong new compositions. There's a multifaceted brilliance at work here: a stunning display of melodic gifts and sheer instrumental ability, a mastery of orchestrational detail, and an aesthetic of celebration amid the music's high seriousness. [He] is one of the few young players and

composers truly to have transcended the futile debate between jazz traditionalists and radicals.

— DAVID ADLER, ALL MUSIC GUIDE

A band that knows exactly what it is doing at all times. Allison's compositions are complex yet slyly surprising. You don't realize exactly how catchy they are until you find yourself humming them. A stellar album.

— LEE GARDNER, NPR JAZZ REVIEWS

Allison's pieces glance around the globe for ideas... That kaleidoscopic approach is unmistakable on Riding the Nuclear Tiger. The music thrusts and bobs as it updates and expands the definition of swing.

— JIM MACNIE, PROVIDENCE PHOENIX

Savor the delicate machinations of composer-bassist Ben Allison... A set rich with subtleties.

— CHIP DEFFAA, ENTERTAINMENT WEEKLY

One of the 'Top Ten Jazz CDs' of 2000. OK, so this CD sneaks in early... but it too good to be excluded. We've come to expect surprising yet songful tunes from Allison. This latest disc, however, may be his best. It's chockful of fresh, appealing grooves, passionate soloing, and sonic novelties.

— PETER HUM, OTTAWA CITIZEN

More mature, beautiful and soulful than past work, Riding The Nuclear Tiger is a significant next step in this great young musician's evolution.

— TAD HENDRICKSON, CMJ NEW MUSIC REPORT

Bassist/composer Ben Allison's compelling compositional pen resurfaces on his latest effort, [Riding the Nuclear Tiger]... another impressive production by an artisan, who has rapidly become one of the most respected composers in modern jazz. Highly recommended.

— GLENN ASTARITA, ALL ABOUT JAZZ

These guys are among the most open-minded individuals on the jazz scene, so don't be surprised if postbop that seems inside suddenly turns "out," downtown moves up and you find yourself cheering the whole way through.

— K. LEANDER WILLIAMS, TIME OUT

Ben Allison's Medicine Wheel provides a captivatingly subversive listening experience.

— LARRY NAI, JAZZIZ

Ben Allison [is] one of the best young jazz composer-bandleaders working in New York today. Allison's compositions and arrangements eschew conventions and are devoid of cliches. They are also full of memorable themes and arresting moments. Riding the Nuclear Tiger is another exceptionally fine album from Allison and his Medicine Wheel band. ★★★★★

— GEORGE KANZLER, NEWARK STAR-LEDGER

Riding the Nuclear Tiger is fun music, exhilarating, sometimes cinematic, jazzy to the core, created with an intelligent, probing sensibility... He is one of the young creators who will help this music find its way in the 21st century.

— RICHARD KAMINS, HARTFORD COURANT



**Palmetto Records 2054**

The music [on Third Eye] is fast-moving and carefully put together. But what distinguishes Mr. Allison's mixtures is that they aren't lumpy, shallow demonstrations of A coexisting with B; he uses all kinds of felicitous arranging devices to make the ensemble cohere, harmonies and rhythms and panning effects and changes in texture that run through the band like waves. . . one of the freshest records of the year.

— BEN RATLIFF, NEW YORK TIMES (October 5 1999)

Highly recommended and prime candidate for acoustic jazz CD of the year. ★★★★★

— MICHAEL NASTOS, ALL MUSIC GUIDE TO JAZZ

One of the most original voices in modern jazz. . . bassist/composer Ben Allison has cut a unique path in progressive jazz with a smart combination of lyrical composition and vivid tone-colors.

— CDNOW.COM (August 1999)

One of the most interesting of the new-jazz ensembles that have formed during the nineties, Ben Allison and Medicine Wheel is distinguished by the leader's bantering bass work and his adventurous writing.

— NEW YORKER MAGAZINE (September 1999)

The next time someone tells you that jazz is dead, hit them upside the skull with a copy of Third Eye. Bassist and bandleader Ben Allison is simply a towering talent, a jazz innovator, and he's put to tape some of the grittiest, prettiest music I've ever heard.

— DAVID ADLER, ALL ABOUT JAZZ.COM

Ben Allison is a bass player who is taking control of his musical destiny. Third Eye bristles with spirituality, reminding one somewhat of the classic Impulse! Sessions from the 60s or 70s. The music's edge is not expressed in honking or squawking, but in its sense of reaching, its mission and its vision.

— JAMES LIEN, CMJ MAGAZINE (July 1999)

Ben Allison's All-Seeing Eye: Bassist-composer Ben Allison keeps his ears tuned to international frequencies and uses his prodigious musical imagination to translate what he hears into his own distinctive progressive jazz language. Fans of Allison's well-conceived creations hope that he'll continue to keep his ears open, because he may well have eyes he hasn't even used yet.

— DREW WHEELER, CDNOW.COM FEATURE REVIEW (June 1999)

It is clear that Ben Allison's gone a long way toward establishing a very personal aesthetic for Third Eye, which explains why it's so engrossing. . . It's not to be missed by those nay-sayers who think the music was buried three decades ago. [★★★★ 1/2].

— JEFF MORRIS, 52ND ST.COM (June 1999)

Part sound alchemist, part romanticist, part world music enthusiast, part renegade jazzbo, Allison's music on this second Medicine Wheel project strikes a wonderful balance between form and freedom, allowing for plenty of stretching within the confines of his richly appointed, often provocative material.

— BILL MILKOWSKI, JAZZTIMES MAGAZINE (December 1999)

Bassist and composer Ben Allison is quite clear about his goal for Third Eye - to merge sounds of 20th century classical music and avant-garde jazz into a context that is more accessible melodically and rhythmically. So don't be surprised to hear drumsticks striking the strings of an acoustic bass, a fishing line bowing piano strings, and the plucking of loose guitar strings on this deeply personal and original album. The result is an intense collection of intelligent music that offers a variety of original melodies, rich textures, sound collages, and plenty of evocative improvisations. From start to finish Third Eye is an impressive listening adventure filled with the promise that jazz is continuing to expand and evolve.

— JOE VELLA JAZZONLINE.COM (January 2000)