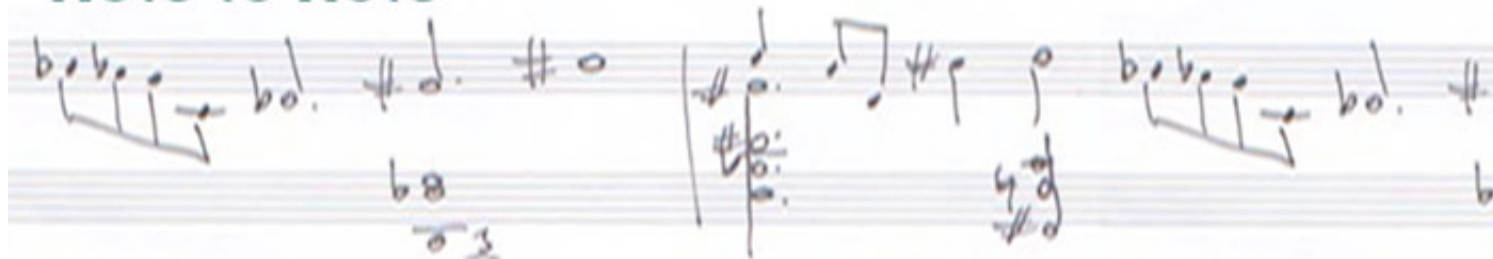


note-to-note



- [Andreas Schmidt: Trio / Soloprojekt](#)
- [Andreas Schmidt Trio. feat Lisa Bassenge](#)
- [Barbara Buchholz](#)
- [Michael Schiefel](#)
- [Felix Astor & Bossa Nova Three](#)
- [Dandiego Trio](#)
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Andreas Schmidt Trio - Hommage a Tristano

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Pressestimmen:

Musik aus Berlin (Ausschnitt)

Wer das Präludium einer Cello-Suite von Bach so spielen kann, dass es wie ein zerzaustes Jazz-Solo klingt und sich nahtlos in eine Lennie-Tristano-Komposition einfügt, der kann was. Schmidt ist mit seinem Piano-Trio ein mutig-schillerndes Album gelungen. KM *Tagesspiegel vom 16.01.2007*

Lawrence Brazier

Andreas Schmidt plays an evocative Bach intro with the drums and bass really showing what they can contribute in an otherwise alien genre. But is Bach alien? Of course not, for jazz musicians have long since found Bach's music to be, so to speak, right up their street. Schmidt has been fortunate in getting John Schröder (on drums) and Christian Ramond (on bass) to play with him. As good as Schmidt is, the aforementioned men are magnificent and contribute marvellously to the entire set, in which they add meaningful support with compelling vigour. Lennie Tristano is not emulated or copied, but his characteristic singlenote attacking style is also not forgotten. One hears in Schmidt an ongoing extension of Bill Evans, whose earlier work owed much to Tristano, which then evolved into the lyrical interpretations that Evans moved on to. Schmidt picks his way with assurance, following his own ideas and inclination. Track two unravels into what is literally a "note-for-note" sequence that is so utterly logical. Schmidt makes an apparent meander a matter of mesmerizing. "How Deep Is the Ocean" is a mere echo, something of a nuance. And off they go, exploring, creating, bringing the whole to beautiful translation. "Free Stretch" is a surprise to anyone expecting something beyond the limits because it comes out as a thumb-popping swinger in the conventional piano-trio style. It is here that Schröder and Ramond contribute much to the groove. Schmidt can't resist stretching a bit as the number progresses, but he still doesn't wander very far abroad. The melody of "Its You Or No One" is merely hinted at in much the same way

that Cecil Taylor approached a Standard in his early work. This is music for people who like the “sound” of a piano – for people who enjoy following an intriguing path of exploration. Again, Andreas Schmidt has found two accompanists who deserve a very large applause. The pianist, however, is very much the leader and author here, and has confirmed the fact of European jazzpersons being able to match their American counterparts in every way. This is a six-star CD – just go out and buy it.

Walter Norris, Berlin 28 IX 06

Recently, I listened to Andreas Schmidt and John Schröder perform in Berlin’s Club A-Trane. As they played, I reflected on my young days in jazz, well over half a century ago. Today’s improvised music has evolved, quite naturally, but what all of the young musicians are experiencing (physically - mentally) is much the same as it was in my time and musically, their search, like mine, will continue, hopefully, for their life’s entire journey. Briefly and to the point, they can’t stop playing and even when away from the instrument, their mind constantly spins improvised-phrases; they are obsessed with making music. I heard John Schröder audition on three different instruments (piano, drums and guitar) for the Bundesjazzorchester when he was only sixteen years old and everyone present was astounded by his talent. Andreas Schmidt was a student of mine at the Hochschule der Künste-Berlin a decade ago and we still get together at the piano to exchange ideas.

CONNIE CROTHERS, October, the 13th 2005 NYC

Andreas Schmidt creates music of surprising beauty and originality. He expresses lyrical virtuosity with deep personal feeling. It is a joy to hear him.

BORAH BERGMAN November, the 11 th 2005 NYC

Andreas Schmidt is a very gifted pianist - composer with an inner sense of lyricism.

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