

What The Press Is Saying About The Four Plus One Ensemble

CD: **Four Plus One Ensemble** Intuition Records (1999)

There's as much chamber music (whatever that means) as jazz (whatever that means) here, and some very strong compositions and playing. Horvitz plays acoustic and electric piano on this CD, often feeding his playing into Tucker Martine's box of tricks. Eyvind Kang and Julian Priester play superbly throughout, with Priester's solo on "Cotton Club" a highlight. It's rewarding to listen to what's going on behind the soloist-beneath Priester's "Cotton Club" solo, there's a contrastingly delicate violin and keyboard commentary.

John Whitten, *Earshot Jazz*

Between the bucolic pianism of *Take Me Home* and the closing Electro-folk stew of *Calder/Snake Eyes*, *4 + 1 Ensemble* covers a lot of ground. There's very little grandstanding amid the attentiveness and considered contextualisation. Horvitz evinces a very individual appreciation of rhythm, particularly the ability to govern dynamic tension via its manipulation.

Tim Owen, *The Wire (UK)*

CD: **From A Window** Avant Records (2001)

... another one, filled with space and light, though refracted in ways that only composer Wayne Horvitz could accomplish. His angular chords require a dedicated ear ... but the payoff is tremendous.

Ned Wharton, *Weekend Edition*

From A Window is a stellar follow up to the 1998 Intuition Records release *4 plus 1 Ensemble*. Horvitz is a master of painting serene soundscapes where taken from a distance they appear placid. A closer look (listen) and the scene gets interesting. *4 + 1* assembles musicians to do just such subversive work. The violin sensation Eyvind Kang complements avant trombone master Julian Priester as Reggie Watts, Tucker Martine, and Horvitz add electronic splashes and tones into an intricate mix of sometimes meditative, sometimes attention diverting music.

Mark Corroto, *All About Jazz*

They float like both a bubble and an underlying, viscous liquid. They cut a grooving dance rug that's part down-tempo, part soul, and partly just beyond category.

Andrew Bartlett, *Earshot Jazz*