

Quotes

"Every recording of Mommaas has a sense of purpose, and perhaps this new release is the pinnacle of the series of recordings done by Mommaas, with a unique unorthodox concept firmly standing on the forefront of where improvised music is leading us challenging new fresh ideas with extremely strong and convincing execution by all band members. Mommaas started working on this concept in 2005 in collaboration with Tony Moreno. Guitarist Nate Radley joined as a core element of the group and on the recording guitarists Vic Juris and Rez Abassi are added as extra texture. Here Mommaas travels deeper into the diverse rhythmic language of Improvised music including a set of music ranging from embracing free flowing colors to breathtaking precision in multilayered true composed structures. Be ready for a journey into the realm of our time."

~**Sunnyside records (2010)**

"Landmarc is a Breakout recording for Mommaas and Radley."

~**Thomas Conrad, All About Jazz NYC Paper (2010)**

"Landmarc is a masterpiece...and Mommaas is the man to watch out for" Rating ****1/2

~**Dick Hovenga, Jazz magazine NL & www.writteninmusic.com (2010)**

"Mommaas' serpentine sax inventions – aided by the bluesy, spacey and swinging plectral prowess of Juris, Abbasi and Radley, and buoyed by Moreno's lickety-split drumming – intricately delivers a devilishly delightful nine-track CD that does indeed translate a virtual Rosetta Stone of rhythms, harmonies and melodies into real life stories.....The cinematic syncopations on *Landmarc* are the product of Marc Mommaas' grand and inclusive musical vision.....Now Marc Mommaas finds himself at the zenith of his musical powers with *Landmarc*, a recording that best exemplifies the kind of "tradition in transition" artistry that modern jazz is all about. "

~**Eugene Holley, Sunnyside (2010)**

"This is the closest that any Western music—or music played in the Western stream—will come to emulate the melodic development of an Indian Raga. If that sounds like a radical suggestion, it is, and Marc Mommaas' music stands up well to this scrutiny. "

~**Raul d'Gama Rose, All About Jazz (2010)**

"The album has an intellectual feel, which is not to say it lacks feeling. Quite the contrary: its minimalist, well-delineated structure and unique instrumental partnering releases an emotional expressiveness hinged on the project's very concept and its wise execution.....This is an intense, challenging, heartfelt and intelligent work of adult art. And, as its title predicts, it is sure to stand not only as a landmark in Mommaas' career, but also in the recorded twining of acoustic and electric instrumentation. "

~**Matt Marshall, Jazzinside (2010)**

This is why Landmarc succeeds: Mommaas makes the difficult seem easy.

~**Steve Greenlee, Jazztimes (2010)**

....just one more fact in Mommaas' resume that builds to the conclusion that he is one of the current generation's leading musicians

~**By Bill Donaldson (JazzImprov 2006)**

Global Motion is always in stylistic motion, spanning bop, ECM-esque soundscapes and free-form chamber dreams.

~**By Ed Enright (Downbeat 2004)**

Ofcourse, improv versus composition isn't a battle to be won or lost. Sometimes the two thrive as equals. Witness tenor saxophonist 'Marc Mommaas' *Global Motion* (Sunnyside), a finley crafted and uplifting example of a progressive-but-not-precisely-avant-garde jazz aesthetic. Mommaas is a gifted tenor

saxophonist, ... and a writer of intricate and pleasingly unpredictable tunes. On "3458" and "African FBI," Mommaas seems to delight in subverting convention, especially in regard to time. Such metrically complex tunes are only as good as the band wraps its chops around them. Mommaas' crew ... does the material justice, interpreting its quirks with grace... The music has its own nearly classical beauty.

~By **Chris Kelsey (JazzTimes 2004)**

For the last two decades Sunnyside has showcased some of the best and brightest jazz musicians on the scene. This new recording is no exception. It heralds the sound of the 21st century.

~By **Eugene Holley (SunnySideRecords 2004)**

As the overall concept and execution of this album might spur notions of traversing rolling hills via winding country roads -- at an abnormally high speed, that is! Overall, Mommaas possesses a fluid attack, enhanced by a velvety tone and his bop-induced soloing escapades

~By **Glenn Astarita (2003) All Music Guide**

Another is "3458," a memorable theme over shifting meters with some wonderful playing by Hess (a real find) followed by a remarkable sax solo where Mommaas begins as if awakened from a dream, becoming slowly more alert as his lines become sharper and more declamatory.

~By **Joshua Weiner (2003) All About Jazz NYC**

A fearless improviser on both tenor and soprano, Mommaas had the ability and sense of spontaneous composition to start from almost nothing and build solos that were alive with energy and commitment, fairly bristling with power

~By **John Kelman (2005) All About Jazz, Ottawa Canada**

".....If it sometimes seems that each passing month brings forth another interesting tenor saxophone voice, then assign February 2009 to Marc Mommaas. Although he has been in New York for 12 years and is a player with a distinctive, deft, edgy concept, he has remained under the radar. Even in a band where individual identities are secondary to overall ensemble purposes, it was impossible not to notice that every Mommaas solo was surprising, with ideas that seemed unrelated to Figarova's structures until they tied back into them. In the second set the band played three pieces from *September Suite*: "Rage," "Trying to Focus" and "When the Lights Go Down." Mommaas' encounter with "Rage" was profound. His solo was deceptively quiet, a reluctant rage, a contorted rage, rage as suffering and bafflement. Only a boldly creative tenor saxophonist would have come up with it."

~By **Thomas Conrad (2009) Jazztimes**

"Marc has a strong, warm tone on tenor and the duo work together with an almost telepathic empathy. Marc appears to have all of the songs here, yet both musicians are an integral part of the duo. "Amissirac" is a sublime ballad that begins with stark piano as Marc's robust tenor builds to a grand display on slow-burning power, with a beautiful, bluesy solo from the piano. Marc plays solo sax on two tracks and sounds well. His rich, warm tone and robust execution are superbly recorded, he sounds mighty fine just by himself. Although much of this is laid back, I found this disc to consistently touching, quietly engaging and delicately inventive."

~**BLG, Downtown Music Gallery (2007)**