



LaSZLo
garDony

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LaSZLo
garDony
trio

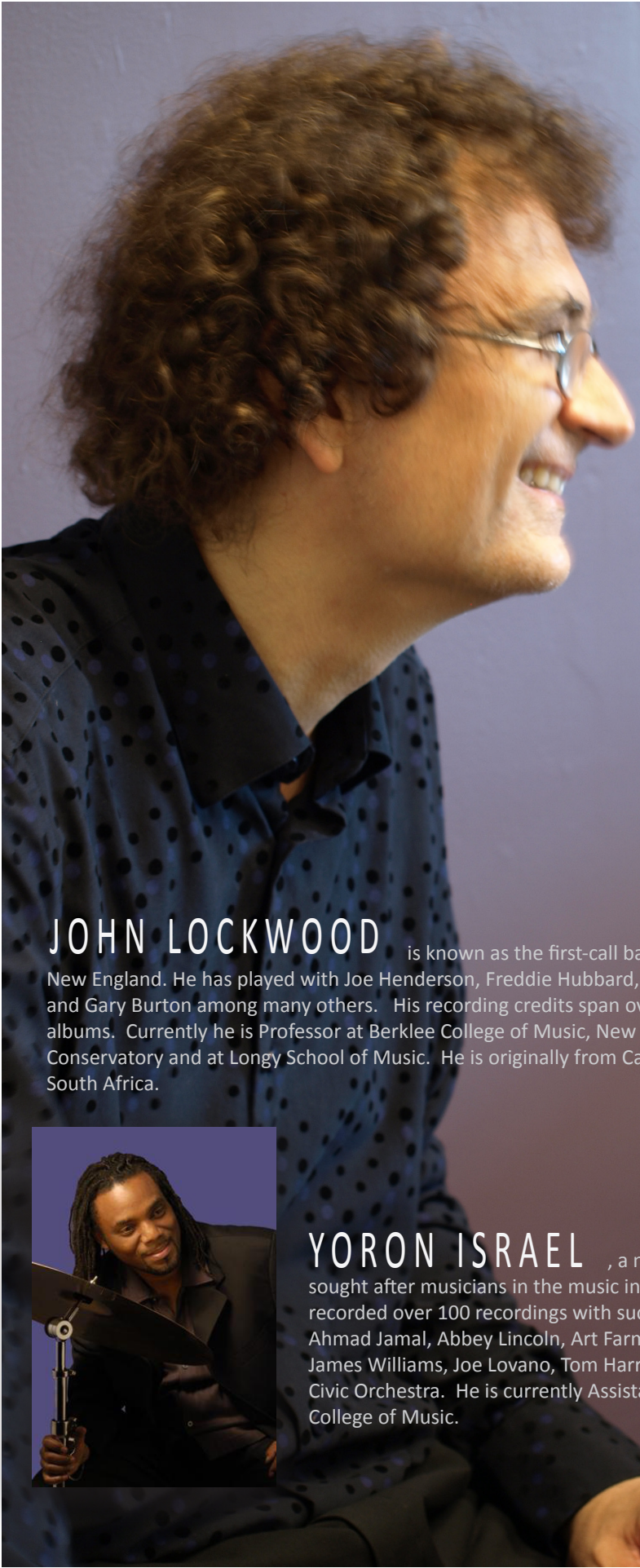
Edith Toth
Manager

TEL
(857) 869-6988

FAX
(617) 247-8537

WEB
lgjazz@live.com
www.lgjazz.com

ADDRESS
P.O. BOX 990814
Boston, MA 02199



LASZLO GARDONY is an acclaimed artist who has performed for audiences in 25 countries and has released ten albums. Dave Brubeck called him a “great pianist” and JazzTimes “a formidable improviser who lives in the moment.” He is a graduate of the Bela Bartok Conservatory, the ELTE Science University (in his native Hungary) and Berklee College of Music. In 1987, Gardony won first prize at the Great American Jazz Piano Competition. A long-time professor of Piano at Berklee, he leads his trio of ten years: bassist John Lockwood and drummer Yoron Israel, as well as his quartet and sextet. He has performed and recorded with Yoron Israel’s “High Standards,” Matt Glaser’s “Wayfaring Strangers” and toured with David “Fathead” Newman and the Boston Pops. Signed to Sunnyside Records, Laszlo has been recording for over 25 years. He has collaborated with such musicians as Dave Holland and Miroslav Vitous on his early recordings for the Antilles label. Gardony’s most recent album “Clarity” is a critically acclaimed solo piano recording released on Sunnyside Records in 2013.

JOHN LOCKWOOD is known as the first-call bassist in New England. He has played with Joe Henderson, Freddie Hubbard, The Fringe and Gary Burton among many others. His recording credits span over 100 albums. Currently he is Professor at Berklee College of Music, New England Conservatory and at Longy School of Music. He is originally from Cape Town, South Africa.



YORON ISRAEL, a native Chicagoan, is one of the most gifted and sought after musicians in the music industry today. He has performed extensively and recorded over 100 recordings with such renowned artists as Sonny Rollins, Horace Silver, Ahmad Jamal, Abbey Lincoln, Art Farmer, Tony Bennett, Benny Golson, Jimmy Heath, James Williams, Joe Lovano, Tom Harrell, Roy Hargrove, Shirley Caesar, and the Chicago Civic Orchestra. He is currently Assistant Chair of the Percussion Department at Berklee College of Music.

the trio

The members of the Laszlo Gardony Trio hail from three continents: Europe, Africa and North-America. Yet, what's immediately striking about their work together is the seamless and brilliant communication of the three. In today's world where musicians are often randomly paired up based on business considerations, this genuine trio's original and organic voice truly stands out.

Laszlo first met John (originally from Cape Town) and Yoron (from Chicago) through sideman work with other groups. Once Laszlo made the decision eight years ago that this would be his exclusive working group, the music took on another dimension. The three came to speak in one dialect, in complementary and supportive voices.

As a bandleader Laszlo projects his ideas strongly, but rather than dimming the creative lights of his band mates his musical forthrightness inspires them to high levels of self-expression. Yoron and John's deep understanding and appreciation of Laszlo's sound and spirit match Laszlo's appreciation of their creativity and expertise. That's what makes listening to this trio so exciting: a perfect balance between structure and freedom. Challenge and friendship is always vibrantly present.

the music

Gardony's compositional and improvisational style has been evolving for decades in the American melting pot. His music is filled with the improvisational magic of jazz, the power of rock, and the thoughtfulness and sophistication of classical music. It also naturally draws from the primal, primordial instinct of African music, the tricky yet joyous time feel of Eastern-European music and the ecstasy of gospel and funk. The many musical genres are filtered through Gardony's creative vision and join the natural flow of his distinctly original sound.

What enabled Gardony to become both a prolific composer and a jazz musician with an immediately recognizable style is his superior ability to improvise. Most of Gardony's music started out as improvisations. In some cases, full-fledged compositions would emerge from these improvisations. In concert and on record, Gardony's music is vibrantly alive, thanks to the creative structures of his inspired compositions and his (as well as his bandmates') rich improvisations.

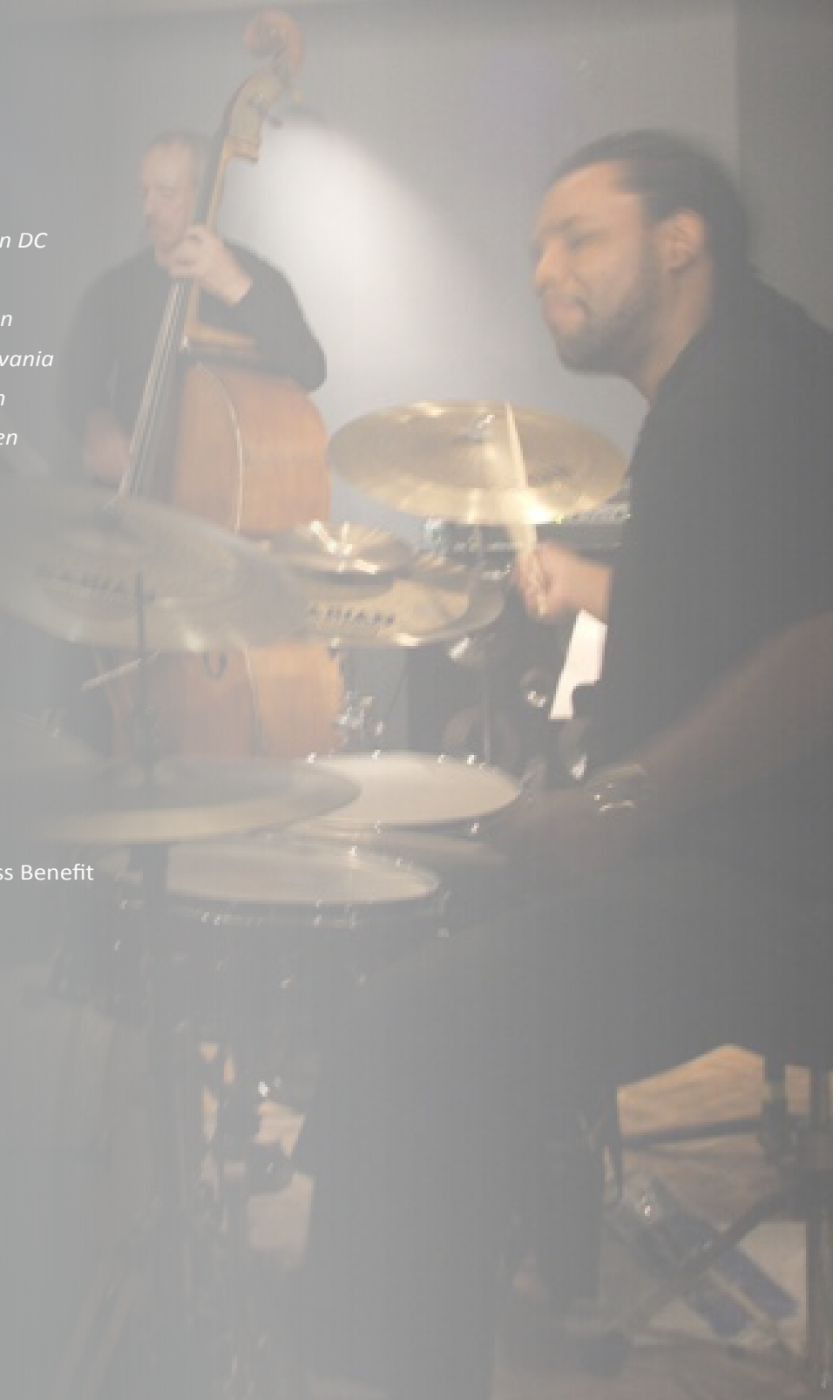
It should come as no surprise that Gardony's music resonates with jazz, classical, folk and rock fans alike, and also inspires musicians of those genres. His trio's performances of recent years routinely bring his diverse audience to a pleasant common ground and a sense of shared joy.

Festival Performances

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- Monterey Jazz Festival *California*
 - Bracknell Jazz Festival *London*
 - Ottawa Jazz Festival *Ontario, Canada*
 - Mellon Jazz Festival *Philadelphia*
 - What is Jazz? Festival *New York City*
 - Boston Globe Jazz Festival *Boston*
 - Village Festival at Sweet Basil's *New York City*
 - Jacksonville Jazz Festival *Florida*
 - Texas Jazz Festival *Texas*
 - W.C. Handy Jazz Festival *Alabama*
 - 18th & Vine Heritage Jazz Festival *Missouri*
 - Maine Arts Festival *Portland*
 - Equinox Music Festival *Boston*
 - Regattabar Jazz Festival *Massachusetts*
 - Jazz Museum in Harlem
Rubin Museum *New York City*
 - Jazz at De Cordova *Massachusetts*
 - Saalfelden Jazz Festival *Austria*
 - Hollywood Jazz Festival *Florida*
 - California Worldfest *California*
 - Cambridge River Festival *Massachusetts*
 - Balver Hohle Jazz Festival *Germany*
 - Prague Jazz Festival *Czechoslovakia*
 - W.C. Handy Blues Festival *Kentucky*
 - Belgrade Jazz Festival *Yugoslavia*
 - Timisoara Jazz Festival *Romania*
 - Toulon Festival *France*
 - Pori Festival *Finland*
 - Kamoos Jazz Festival *Finland*
 - Debrecen Jazz Days *Hungary*
 - Island Center *St. Croix*
 - Smithsonian Duke Ellington Tribute Concert
Massachusetts

Club & Concert Performances

- Symphony Hall *Boston*
- Blue Note Jazz Club *New York City*
- Knitting Factory *New York City*
- Sweet Basil's *New York City*
- Kuumbwa Jazz Center *Santa Cruz*
- Jazz Bakery *Los Angeles*
- Yoshi's *San Francisco*
- Corcoran Gallery of Art *Washington DC*
- Regattabar Jazz Club *Boston*
- Berklee Performance Center *Boston*
- Rose Lehrman Arts Center *Pennsylvania*
- Montmartre Jazz Club *Copenhagen*
- Copenhagen Jazzhouse *Copenhagen*
- Oslo Jazzhus *Norway*
- Gasteig - Carl Orff Hall *Germany*
- Opera House *Vermont*
- Real Deal Jazz Club *Massachusetts*
- The 100 Club *London*
- Vortex Jazz Club *London*
- Hollywell Music Room *England*
- Vigado Recital Hall *Hungary*
- Mechanics Hall *Massachusetts*
- June Kelly Gallery *New York City*
- Harvard University Help the Homeless Benefit
Massachusetts



Quotes



“Great pianist.” —**Dave Brubeck**

“From the first time I heard Laszlo I’ve been very impressed by his playing...He’s one of the best musicians that we’ve ever had here at Berklee.”

— **Gary Burton**

“Jazz is a very universal music and Laszlo is a great musician, and the truth is that this music goes beyond any kind of boundaries, cultures, or nationalities and good musicians meet on a common ground. We played together very well the first time and I always enjoy playing with Laszlo because he is a great musician and that’s all you need”

— **Dave Liebman**



“Laszlo’s performance at the ‘95 Monterey Jazz Festival was a breath of fresh air.”

—**Tim Jackson, DIRECTOR OF THE MONTEREY JAZZ FESTIVAL**

“Laszlo Gardony is a very sensitive pianist with an uncommon depth of soul -which was quite evident on the solo performance we witnessed. His piece in dedication to Mahalia Jackson certainly captured the feeling necessary to pay tribute to one of the ultimate voices God ever created.”—**Willard Jenkins, ARTISTIC DIRECTOR, TRI-C JAZZ FESTIVAL**

“It wasn’t just one fixed idea that would sound the same every time that it was performed. I was very impressed with that as well as with his technique and just his imagination, which are very impressive.”

— **Bob Blumenthal, MARSALIS MUSIC CREATIVE CONSULTANT**

“..he’s a very gifted musician, pianist... it is very satisfying for me to see and hear a gifted musician come out and do something this wonderful.” — **Duke DuBois, VP OF JAZZ PROMOTION FOR GRP/IMPULSE RECORDS**

“What Laszlo’s accomplished indeed is something very special by winning the Great American Piano Competition... It is indeed something quite inique for us to have that caliber of faculty member who is out doing a variety of things both professional and educational... Laszlo’s fits the perfect faculty mold of a good teacher and a world-class performing musician.” — **Dr. Warrick Carter, FORMER PROVOST AT BERKLEE COLLEGE OF MUSIC**

“...he is an excellent spokesman for jazz. I think his music is just beautiful...Laszlo’s music touches a whole lot of people and I’m thankful with our 100,000 watts we can help him touch more.”

— **Eric Jackson, WGBH ERIC IN THE EVENING**

“The trio of pianist Laszlo Gardony, bassist John Lockwood, and drummer Yoron Israel is among the most seasoned, soulful, sensitive, and swinging groups around.”

—**Kevin Lowenthal, BOSTON GLOBE**

“Now in ‘marrying odd meters/changing time signatures with the sound and the groove of gospel, funk, jazz and rock,’ [Gardony] has made a jazz piano trio disc that part of you - guaranteed - is going to want to dance to. It might not be the ordinary danceworthy parts but that’s how joyous and primordially infectious this disc is. Who’d ever have thought that Laszlo Gardony would turn out to be the ultra-hip 21st century Ramsey Lewis?”

—**Jeff Simon, BUFFALO NEWS**

“Armed with a piano style that encompasses Bill Evans’s elegance, Herbie Hancock’s drive and Keith Jarrett’s passion, Gardony’s music, like the title track he composed, creates a meditative state conducive to the attainment of man’s most enduring and timeless aspirations.”

—Eugene Holley Jr., **VILLAGE VOICE/NEW YORK TIMES REVIEWER**

“Gardony serves notice that he has arrived – not only as an original voice who has fully integrated his disparate influences, but as a player who spans the conservatory and the gutbucket without a hint of strain”.

—Kevin Convey, **BOSTON HERALD**

“A new champion...His keyboard touch is impeccable as displayed in this compelling set of original compositions. RECOMMENDED (The Secret)”

—Jeff Levenson, **BILLBOARD**

“A sparkling jazz trio date...he blends the diatonic lyricism of Keith Jarrett with the modal and polyrhythmic vitality of his native land.” —**KEYBOARD MAGAZINE**

“A superior jazz improviser who infuses his post-bop music with references to his Hungarian folk roots”

—Scott Yanow, **ALL MUSIC GUIDE**

“Bill Evans to the next level.”

—David Prince, **THE NEW MEXICAN**

Recommended by Village Voice Jazz Consumer Guide: A (Highest Rating) —Francis Davis, **VILLAGE VOICE**

“Gardony is not afraid to expand the vocabulary of his instrument...sure this is the blues, but it rarely feels this fine.” —Richard B. Kamins, **CADENCE**

“His reach runs from Ellington through Monk and Coltrane, and his spins on the material are fascinating - including his hilariously dissonant, Beethovenesque reading of ‘Good King Wenceslas.’” —Gene Santoro, **NEW YORK DAILY NEWS**

“Gardony’s muse is unpretentious yet artistic by design ... Sure enough, it’s an all-encompassing musical statement that beckons repeated listens. Don’t let this gem pass you by...” —Glenn Astarita, **EJAZZNEWS.COM**

“A piano man for these times, he marries the future with tradition and sprinkles his own flavor on the proceedings for a killer set that’s sure to impress. This is the place to stop for genre fans looking for something new to blow their ears wide open.” —**MIDWEST RECORD.COM**

“The trio is always on the same page emotionally, mentally and physically through the musical paragraphs ... Gardony incorporates music from different cultures in his compositions and the result is a splendid melting pot that displays harmonious expressions with gentle sonic compressors.” —Susan Frances **JAZZREVIEW.COM**

“His genius is in making complex ideas simple — another kind of liberation “

—Jon Garelick, **BOSTON PHOENIX**



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CD Reviews

THE BOSTON PHOENIX

January 12, 2009

CD REVIEW

Laszlo Gardony - *Dig Deep*

(Sunnyside 4008)

Local audiences know pianist Laszlo Gardony's playing well — he's been here since 1983, when he first came to Berklee from Hungary, and he's been performing and recording regularly since. He's known for his great touch, his tunefulness, and his facility in different styles. But on *Dig Deep*, his fifth album for the Sunnyside label, you might hear something a little different: the sound is somehow bigger, Gardony's rich keyboard voicings giving each chord new depth and breadth. The tunes, meanwhile, are as hooky as great pop, whether it's the rolling descending figures in the set opener, "In Transit," the New Orleans-tinged 5/4 of "Out on Top," or the rock-backbeat two-syllable refrain of "Heavy."

One simple explanation for the expansive grooves is in the interplay between Gardony and bassist John Lockwood: on just about every tune, they play unison bass lines, Lockwood extending the patterns in the pianist's left hand and giving them extra heft, Yoron Israel's drums adding another bump. The nine pieces (which include a reconfigured "Summertime") also ride on waves of rolling gospel piano figures. (The trio will be playing at Amazing Things Arts Center in Framingham this Friday.)

When I get Gardony on the phone at home, he explains that the pieces on *Dig Deep* emerged during his family's annual vacation in Maine's Acadia National Forest. He brought an electric keyboard and spent hours a day improvising. "I was trying to never let myself just play the piano but always play music that I felt in that moment, from someplace very deep." He recorded everything and wrote the tunes based on those improvisations. He continued to play and write that summer and into the fall, then went into the studio in January 2008 with Lockwood and Israel.

He was looking for "anthems," something to alleviate "the toxicity of recent years." So the music was a response in a sense to the Bush era. "When something is jaded or crooked for so long, after a while it becomes the right way to think." A child of the Eastern Bloc, Gardony was familiar with the feeling. "It's not like the first time I experienced that, but I'm very sensitive to it." Part of what's fascinating about the album is the way its surface simplicity — the sharp melodies and rolling grooves — contains that complexity. Odd meters abound, as do harmonic shifts. After three albums and seven years working with Lockwood and Israel, Gardony felt confident enough to pull off an album of this kind, even to the point of pushing Israel into the unfamiliar rock beats of "Heavy." His genius is in making complex ideas simple — another kind of liberation.

- JON GARELICK

THE BUFFALO NEWS

May 9, 2008

CD REVIEW

Laszlo Gardony - *Dig Deep*

(Sunnyside 4008)

We knew something was happening with the Hungarian emigre's first American record a quarter of a century ago. It isn't every brand new jazz pianist arriving on our shores who gets to record with Jack DeJohnette after all. Gardony's Jarrettesque brilliance was evident back then. What was far from evident, though, was that he'd ever make a disc as simple and irresistible as this. It's the best thing he's ever done in an American career that's been honorable but far more marginal than it needed to be. Gardony has simplified both his playing and writing over the years. Now in "marrying odd meters/changing time signatures with the sound and the groove of gospel, funk, jazz and rock," he's made a jazz piano trio disc that part of you -- guaranteed -- is going to want to dance to. It might not be the ordinary danceworthy parts but that's how joyous and primordially infectious this disc is. His bassist is John Lockwood and his drummer is Yoron Israel. Who'd ever have thought that Laszlo Gardony would turn out to be the ultra-hip 21st century Ramsey Lewis? But listen to his version of "Summertime."

Review: 3 1/2 stars [out of 4]

- JEFF SIMON



June 20, 2008

CD REVIEW

Laszlo Gardony - *Dig Deep*

(Sunnyside 4008)

Pianist Laszlo Gardony digs deep into his multi-versed jazz vernacular during this irrefutably, captivating 2008 release. With his trio of six years, the camaraderie and intuition quotient cannot be undermined yet should be anticipated given the personnel involved. Here, the pianist jubilantly integrates funk, gospel, rock, soul and world music into the classic jazz, piano-trio format. However, the overriding force pertains to the leader's strikingly memorable compositions.

On the opening piece titled "In Transit," Gardony elicits shades of Horace Silver, thanks to a catchy hook riding atop a perky bump and grind vamp. On a side note, it took me awhile to get past this track and move on, as I found myself tapping my CD player's repeat button more often than not. But the goodness continues as the musicians morph a forward-moving line of attack into a few genre-hopping movements, often shaded with memorably melodic choruses and the ever-present groove that shines throughout.

Gardony's muse is unpretentious yet artistic by design. He flexes quite a bit of muscle on the eighty-eights while also serving as the traffic cop. And check out "Out on Top," which sparks remembrances of New Orleans piano legend Professor Longhair, to coincide with the group's buoyant shuffle vamp, all counterbalanced by the pianist's imaginative phrasings and fluid chord clusters. Sure enough, it's an all-encompassing musical statement that beckons repeated listens. Don't let this gem pass you by...

- GLENN ASTARITA



December, 2006

CD REVIEW

Laszlo Gardony - *Natural Instinct*

(Sunnyside 4003)

Who said "those who can't do teach"? It's not necessarily true, as some of the best jazz musicians can be found hiding out in institutions of higher learning. Laszlo Gardony is a case in point: Hungarian-born and Boston-bred (he attended Berklee School of Music), the classically trained pianist/composer has been nurturing the creative talents of jazz' next generation for some years now. His latest release, *Natural Instinct*, features drummer Yoron Israel and fellow Beantowner John Lockwood, a bassist best known for his work with *The Fringe* (one of free jazz' best kept secrets). The disc contains a mix of original tunes and covers, the latter rendered with Gardony's subtle yet signature reharmonizations and melodic embellishments. The pianist's chops are flawless, making his complex rhythmic permutations and fleet lyricism sound effortless and off-the-cuff.

Never overplaying, Gardony offers up short and succinctly constructed solos that serve the tunes. Drummer Israel is the consummate accompanist, generously supporting the pianist with an understated eloquence that, ironically, makes it easy to understand why he may be one of the most underrated drummers in the biz. Lockwood, too, says more with less; subtle and supple, he steps out briefly for a few moments, particularly on "Thinking of Stella", where his counterpoint is uncannily empathetic. Without forcing the issue, Gardony and cohorts have allowed a wonderful collaboration to take place, like a conversation between old friends who are not in a hurry to talk each other's ears off. Let's hope his students are listening too.

- TOM GREENLAND

CD Reviews



December, 2008

CD REVIEW

Laszlo Gardony - *Dig Deep*

(Sunnyside 4008)

Laszlo Gardony's *Dig Deep* finds the jazz pianist in fine form with his trio, featuring John Lockwood on bass and Yoron Israel on drums. Gardony describes a key element of his sound when he mentions, in the self-penned liner notes, that he enjoys "marrying odd meters/changing time signatures with the sound and groove of gospel, funk, jazz and rock." This trio has been together for six years and they show a strong musical rapport throughout the eight originals and one standard (a version of "Summertime" with a strong facelift). All the pieces presented here are first takes which allows the music to maintain a live and organic feel. "In Transit" has a catchy bass line which helps to anchor the parts of the song in seven. Meter changes come and go here with the music moving to six and then to one measure of five to bring things back to the original groove in seven. This song isn't so much about melodic direction as it is about fleshing out the harmonic ideals in the music and the time changes (a fact the pianist admits in the notes). Israel can move from light cymbal patterns to heavy crashing here and this variety holds your interest throughout. "Wide Awake" has a beautifully aching, yearning quality to it. This piece is built on emotional content, not chops, and Gardony fleshes out the chord progression for all it's worth before allowing Lockwood to take over. Lockwood never moves too far away from the melodic heart of the music and Gardony takes the reins again after he's through. Changing meters play a big role on "Three Minute Mile." The sections in fifteen, or 8 and 7 alternating (depending on how you hear it), have a bluesy edge to them and while you might be tempted to count your way through the piece, you'd be missing out on what these three musicians are playing within that time! The energetic, rocking rendition of "Summertime" fuses all the aforementioned genres and more as they put a fresh coat of paint on this well worn number. Israel and Lockwood even get into a little bit of disco-funk as the drummer drives the music with his hi-hat groove and the ascending bass line locks in with it. When musicians enjoy themselves it comes out in the playing and that is clearly audible during Gardony's solo.

The opening notes of "Sunday Afternoon" are misleading in many ways. For a few seconds the music has a dirge-like quality and the relaxed, positive energy in the music, which isn't what you expect at first, comes out soon after. The feel and sound of this piece are reminiscent of what Jacky Terrasson did for "Mo Better Blues" and, similarly to that track, I enjoyed this so much that I had to keep listening to it! If you combined Dr. John and Horace Silver and asked them to write a piece in five you might end up with "Out On Top." Add some Cajun spice and soul to the gospel, blues and funk already discussed and you can already taste this music. Yoron Israel moves to brushes for "New Song," a piece that was inspired by African music. The bass in the song provides the grounding force as simple ostinato patterns and drums move on, like waves in the ocean, beneath Gardony's piano work. "Heavy" is the most rock-oriented track on the album and all three men dig deep, excuse the reference to the album title, and drive each other along as Gardony plays with passion and intensity. While "Rhymes" might have found its inspiration in Indian music, as Gardony mentions, the song itself actually doesn't betray this influence, beyond Israel's hand drumming. The sound of the piece seems to owe more to American ballads or even folk music. Gardony's energy, sense of melody, playful use of meter changes and ability to craft mood altering music (in a good sense) make *Dig Deep* a rewarding listen.

- DAN BILAWSKY



November 2006

CD REVIEW

Laszlo Gardony - *Natural Instinct*

(Sunnyside 4003)

Joined by drummer Yoron Israel and bassist John Lockwood, Hungarian-born pianist/composer Gardony performs original compositions and arrangements on this intimate, jazz piano trio album. If jazz piano recordings make your world go around, this will be spinning in your player for quite some time. Gardony's resume precedes him: He's Professor of Piano at Berklee College of Music, has released over a half dozen albums as a bandleader, and has performed in 22 countries. He's also won numerous awards and worked with Dave Liebman, John Abercrombie, David "Fathead" Newman, Freddie Hubbard, John Blake Jr., Joe Lovano, Randy Brecker and many others. The tight interplay amongst Gardony, Lockwood and Israel is impressive, and careful listening reveals numerous subtleties of rhythm and arrangement. There's hardly an iota of "world music" here as most would understand that phrase, but it is a great American-derived jazz trio outing." - ROBERT KAYE

Concert Review

THE JAZZ.COM BLOG

November 16, 2008

CONCERT REVIEW

Laszlo Gardony Trio - *Scullers Jazz Club*

Boston

"We live in exciting times," Laszlo Gardony said to a Boston audience at Sculler's Jazz Club a week to the day after the election. And his music was right in sync with all the hope and change in the air. Gospel, blues, acoustic rock—all things distinctly American and distinctly joyful—that is where this consummate jazz pianist and composer took his trio of seven years in a set of original tunes and standards, largely drawn from his latest album, *Dig Deep*. Gardony's harmonic density, rhythmic complexity, and linear exotica were all there, but the music was accessible, almost throwing off the shackles of jazz esoterica to celebrate the radiant good times in this artist's life.

Hungarian-born Gardony, who has recorded eight albums as leader, is always in fine company with bassist John Lockwood and drummer Yoron Israel, Boston's first call musicians on their respective instruments. They're the type of players who simply choose not to go to New York, although musically there's no distance between them and the jazz musicians in the Big Apple. As a unit, the seasoned trio is a must-hear no matter what they play. With impeccable dynamics and a deep understanding of their musical roles, they support and enhance, never getting in each other's way. John Lockwood's solid pocket anchors the piano and drums, both of which have a busier conversation over him. Gardony and drummer Israel play sometimes in sync, or, Israel will trade, echo and accent the piano's complicated rhythmic figures.

There may be a lot of superlatives coming at you here, but, believe me, they're well deserved. John Lockwood's tone is buttery, his time is a rock, and he is equally comfortable with fluent runs and single notes that ground a measure in a ballad. As for Yoron Israel, he's one of the most musical drummers I've heard in a long time. He doesn't waste rhythmic energy, he channels it—shaping a tune, toping off a soft phrase with the sibilance of his cymbals, closing out a solo with the right bass drum accent. Gardony, who's been playing since he was five, displays his technical mastery and has the piano's full palette at his disposal. He'll throw in an unusual scale in the middle of a solo, off the cuff—sort of the musical equivalent of expressing an idea in Hungarian—because it fits. On Tuesday night, he played harder than in the past, when he has been more airy, delicate and attenuated.

The tunes varied from the strong slow diatonic major voicings of "Wide Awake" (what Gardony has described as a power rock vibe) to the reharms of standards like "Softly (As in a Morning Sunrise)." Much of Gardony's new material lays down a rolling groove, like the 7/4 of "In Transit." Its descending piano lines over a repeated bass figure give you the feeling of moving along in space as well as time. "Three Minute-Mile"—an appropriately named workout with meter changes, gospel accents, and a heavy-handed diminished chord that rocks the tricky form—was a great springboard for Yoron Israel's solo, which echoed the tune's phrases within its rolls and fills.

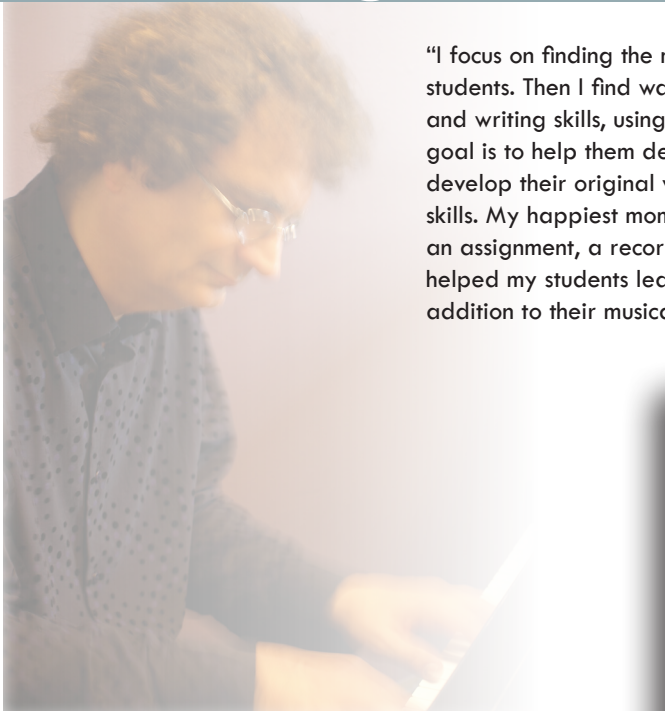
If you wanted to hear transformations, this group's take on standards was the way to do it. "Summertime" put contemporary harmonies on a gospel feel, and Gardony cooked in an inspired, bluesy solo. In "Softly (as in a Morning Sunrise)" the bass ushered in the dawn with an eerie dirge-like motif behind it. Heavy on reharmonization, the arrangement swung on the piano solo, and Lockwood played tight, fast melodic lines over the changes before taking the tune out. The group stood "Satin Doll" on its head with what Gardony called an "Afro-Cuban/Hungarian" influenced arrangement. Yoron Israel broke loose with a hard-hitting insistent beat that pulled the tune over the top.

Reflecting on the good vibes in the room, Gardony beamed, "It feels wonderful to be an artist in these times and share these thoughts through an instrument."

Amen to that.

- ROANNA FORMAN

Teaching and Clinics



“I focus on finding the musical styles and the performers that truly inspire and excite my students. Then I find ways to expand their horizons and further develop their performing and writing skills, using their favorites as launching pads for discussion and expansion. My goal is to help them develop into well-rounded musicians who retain their love of music and develop their original voice all the while learning about the masters and honing their musical skills. My happiest moments as a teacher come from seeing a student’s eyes light up about an assignment, a recording, or either their own performance or mine. I feel that because I’ve helped my students learn how to evolve effectively and joyfully they can learn life lessons in addition to their musical training.”

—Laszlo Gardony

“What Laszlo’s accomplished indeed is something very special by winning the Great American Piano Competition... It is indeed something quite unique for us to have that caliber of faculty member who is out doing a variety of things both professional and educational... Laszlo’s fits the perfect faculty mold of a good teacher and a world-class performing musician. “

—Dr. Warrick Carter,
FORMER PROVOST

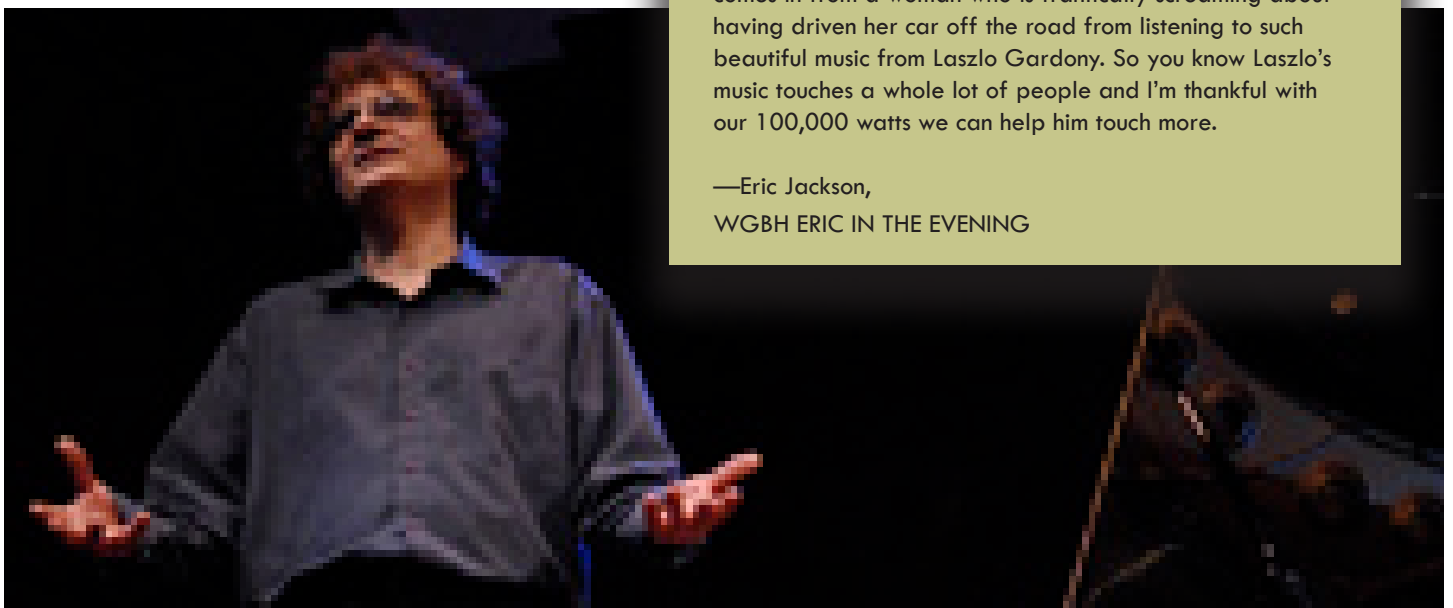
AT BERKLEE COLLEGE OF MUSIC

I think that Laszlo Gardony being as talkative as he is an excellent spokesman for jazz. I think that’s one thing that Laszlo’s bring his visibility and his ability to talk about what he’s doing, talk about the jazz tradition, talk about his personal path of study. I think that’s excellent. A lot of players are not as outspoken. When we deal with radio here, there are a lot of listeners out there who want to know about the player. They can hear his music, but they want to know something about his other side. I think Laszlo being such an eloquent spokesman about his past and about the jazz tradition is wonderful. Now, let’s talk about his music. I think his music is just beautiful. I think, in the true tradition of jazz, he has been able to synthesize European elements and the African American elements that make jazz. That’s beautiful, that’s what we want.

A station like this reaches an awful lot of people. In a course of a week my program, which airs nightly here, reaches about 80,000 people over a wide range covering most of the states here in the Northeast and the United States.

We also maintain a lot of phone contact with our listenership. The phones ring here constantly. I can remember getting a phone call one night about Laszlo Gardony. We had been playing some of Laszlo’s music and this phone call comes in from a woman who is frantically screaming about having driven her car off the road from listening to such beautiful music from Laszlo Gardony. So you know Laszlo’s music touches a whole lot of people and I’m thankful with our 100,000 watts we can help him touch more.

—Eric Jackson,
WGBH ERIC IN THE EVENING



A professor at Berklee College of Music, Laszlo is a master educator. He leads each of his clinics with skill, conviction, vision, and sensitivity. Students come away inspired, creatively charged and with a deeper understanding of their music.

Laszlo's clinics can be tailored to students of jazz, professional jazz musicians, or non-professional musicians. The clinics are designed to give the individual an overall understanding and appreciation of the elements of improvisation, contemporary harmony, and composition on the creation and performance of jazz. The Laszlo Gardony Trio is also available for educational opportunities and clinics.

“Thank you for my lesson. It was definitely the most rewarding musical experience yet at Berklee.” — Michael Ward-Bergeman, FORMER STUDENT

In 2002 Laszlo was invited to perform with his trio at the International Association of Jazz Educators Conference. He gave clinics and performed during the 2002 Berklee Scholarship Tour in Ireland as well.

Laszlo holds degrees from the Bela Bartok Conservatory and the Science University in Budapest, as well as the Professional Music Diploma from Berklee College of Music.

Clinic and Residency Topics

Piano and Master Classes
Understanding Improvisation
Contemporary Harmony
Composition
Deepening Your Musical Expression

Laszlo Gardony is a Baldwin Artist



Laszlo has performed or given clinics at numerous colleges and universities including:

Harvard University
Hartt School of Music
Rhode Island College
University of Maine
Bradford College
Matrix Music Center in England
Liszt Academy in Hungary
Fullerton College in Los Angeles
Cuesta College in San Luis Obispo
Newpark School in Ireland
Silberlius Academy in Finland
Pop/Jazz Academy in Finland

and many more.

