

In his nine recordings as a leader, critically acclaimed saxophonist and composer Rick Margitza blends the traditions of modern jazz, the melodies of his Eastern European Gypsy heritage and the formal elements of twentieth-century classical music.



“Color,” Margitza’s first Blue Note recording, was completed after a tour with Miles Davis in the summer of 1989 and spent three weeks at No. 1 on the R&R play list. Featuring: Joey Calderazzo, piano, Marc Johnson, bass, Adam Nussbaum, drums, Steve Masakowski, guitar, and Airto Moreira, on percussion.

“... striking-a cool, thoughtful approach that is as light as any work on the instrument this side of Lester Young.”

Billboard 1988

“... probably the most exciting new jazz release in a decade!...Margitza explodes into the arena with a unique sound, excellent production and some of the finest writing this reviewer’s ever heard.”

Robert Carlsburg, Electronic Musician

“**Hope**,” Margitza’s 1990 recording for Blue Note label, focuses on his love of classical chamber music. Breaking away from the traditional jazz quartet setting, Margitza composes for a variety of ensembles, ranging from a bass and saxophone duet, to music for strings, to an arrangement for big band. This album features the same line-up a “**Color**” except for Peter Erskine on drums.



“... it’s a plate full of styles and sounds, but Margitza-who has the definite look of a bright new jazz star-has the talent and imagination to keep everything in balance.”

Don Heckman, Los Angeles Times

On his third session for Blue Note, “**This Is New**,” Margitza is joined by pianist Joey Calderazzo, bassist Bob Hurst, and drummer Jeff “Tain” Watts. Playing standards such as ‘Body and Soul’ and “Green Dolphin Street,” he offers his original approach to harmony and blends the traditions of jazz with the language of modern classical music.

“...(Margitza has) ways of forcing his harmony on a tune until it starts to reel under the weight of his inventions.”

Peter Watrous, New York Times

“...Margitza possesses a mature kind of perspective and restraint well beyond his years.”

Neil Tesser, Chicago Tribune





Recorded in the spirit of the great jazz albums of the 1960s and with the feel of an informal jam session, “**Work It**” reflects the influences of tenor greats John Coltrane and Wayne Shorter. Backed by George Mraz, Billy Hart and James Williams, Rick takes his time and plays more extended solos, including a Rollinsesque cadenza on “My Foolish Heart.”

“...leagues ahead of the typical tenor and rhythm date.”

Penguin guide to Recorded Jazz

“**Hands Of Time**,” featuring Al Foster, George Mraz, and Kevin Hays, is Margitza’s first album for the Challenge Record Label. Here, Rick combines twentieth-century compositional style and the energy of sixties jazz improvisation- and the result is a more mature, clearly defined style.



“...this is the sound of a fully developed artistic voice at work.”

Tom Moon, Philadelphia Enquirer

“...not the driving hard bop popular with young neo-traditionalists, but searching, personal statements by an exciting new voice.”

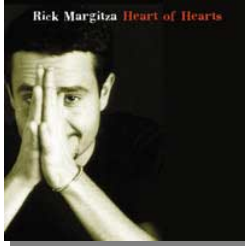
Michael Golds, forbes FYI, 1995



“**Game Of Chance**,” his second release for Challenge, finds Margitza recorded live in Amsterdam. Supported by New Orleans drumming great John Vidacovich, the tenorist explores a long-time connection to the rhythms and flavors of the Crescent city.

“...creates a sound that’s perhaps the most recognizable among the crop of new faces that have also made names for themselves.”

John Ephland, Downbeat 1997



On **“Heart Of Hearts”**, Margitza’s first recording for the Palmetto label, we hear a romantic mixture of originals and standards. Reunited with pianist Joey Calderazzo, he explores a diverse cross section of the modern American songbook, ranging from Chick Corea to Cy Coleman.

“... with the right buzz, Margitza’s smashing new disc could be this year’s sleeper-hit bop album.”

Time Out New York

“... the unfettered beauty of Margitza’s tone is best heard on Randy Newman’s “Dexter’s Tune.”

Washington City Paper

Margitza’s recording **“Memento,”** finds him surrounded by the incredible rhythm section of Mullgrew Miller, Scott Colley and Brian Blade. The elegance of Miller’s piano combined with the infectious swing of Blade’s drumming is irresistible.



“...Memento is tasteful, swinging, and immediately accessible.”

JazzTimes

“...Even at first listen, nine original compositions sound like standards.”

Yellowdog Jazz Report



Margitza’s most recent recording **“Bohemia”** is his most personal to date. Recorded after moving to Paris in 2003, this project is completely different in style and content. The instrumentation ranges from violins, tablas and sitars, to harmonicas, voices and ethnic guitars. Margitza explores his Gypsy roots by tracing the origin of the Romany people from India across Eastern Europe. Each instrument and theme becomes a character in a story.

“.....it sounds great...so many colors and sounds and great tunes, and of course your freakin' incredible saxophone playing! Definitely a new and cool direction for you...seems like your move to France has been fruitful on so many levels!!”

Michael Brecker