

The Mancini Project

CD Reviews



Midwest Record *Staff Writer*

The heartfelt affection Nash brings to the music really makes this project connect...everyone involved brings the music into the present portraying it crisply and sharply but with plenty of emotion. This is certainly a grand way to reconsider the works of Mancini.

Courant.Com *Richard Kamins*

Ted Nash takes 14 Mancini melodies and gives them new life, allowing the listener to hear just how fine a writer Mancini was and how he composed with jazz musicians in mind.

New York Sun *Will Friedwald*

Several worthy instrumental collections of Mancini's music have surfaced since the composer's death in 1994...Mr. Nash's new project is by far the most dutiful and personal tribute that one could imagine.

Arts Journal *Doug Ramsey*

Nash is impressive on alto, soprano and tenor saxophones, flute and piccolo, but it is his range of expression on tenor that has me going back to "Breakfast at Tiffany's," "Soldier in the Rain," "Two for the Road" and the modal "Experiment in Terror." Even when he roughens his tone and leaps up and down unorthodox intervals, he maintains a captivating lyricism.

Gem City Records *Staff Writer*

This is possibly the finest jazz album of the year. The sound of this quartet is pure gold, arrangements were mad in heaven and the whole record just sounds so special. You need to hear this total masterpiece.

Films in Review *Mark Gross*

While Ted Nash's playing is beautiful on its own, through the medium of these compulsively listenable compositions (many of which haven't been heard in public since the films were released), it's impossible not to be moved. For me, it's deeply satisfying to hear this music within the framework of a jazz quartet.

Chicago TimeOut *Staff Writer*

Born in L.A. to a family of Hollywood session players but currently living in New York, Nash has that kind of instantly identifiable talent that makes the distracted pay attention.

Jazzreview.com *Mark Keresman*

Nash arranged 14 gems for a small group, featuring his poised flute/piccolo and fine, hearty, occasionally breathy tenor sax. Nash clearly loves Mancini's melodies, giving them respectful but also creative, exhilarating interpretations. The Mancini Project is one of those albums that encapsulates what jazz is about, and it's great fun, too.

All About Jazz *Dr. Judith Schlesinger*

Nash's top-drawer quartet offers splendid interpretations of the themes from "Breakfast At Tiffany's," "Night Visitor," and "Experiment In Terror," as well as the gorgeous "Lujon" (first popularized by Sergio Mendes and Brazil 66 as a vocal called "Slow Hot Wind"), and "Two For The Road," which is the favorite Mancini tune of many jazz musicians.

Amazon Customer Review *Jan P. Dennis*

Thank you, Ted Nash, for giving us a glimpse into the magical world of Henry Mancini as lovingly interpreted by your forebears and updated by your unique vision.

Boston Herald *Kevin R. Convey*

Nash does far more than parrot the suave "Hank" compositions that seemed to define the era's soundtracks. He and his backing trio apply their own tart, slightly off-kilter approach to both melody and solos, renewing "Dreamsville," "The Party" and "Breakfast at Tiffany's" and more without rewriting them."

All Music Guide *Alex Henderson*

The theme from the 1962 film Experiment in Terror isn't as obvious a choice as "Days of Wine and Roses" would have been, but the former works enjoyably well for Nash on The Mancini Project -- which is one of the saxman's best albums and certainly one of his most intriguing.