



**FIELDS  
SCHUBERT**

**SCOTT FIELDS ELECTRIC GUITAR  
MATTHIAS SCHUBERT TENOR SAXOPHONE**

The music of Fields-Schubert works at the border of New Music and avant-jazz. Although Schubert is best known as a jazz saxophonist, those influences are largely hidden in this duo. Instead the music is a thorough mixture of improvisation and tightly composed material. The improvised moments and written music include sudden melodic leaps and shifts in dynamics, huge stylistic contrasts, and rapid movements through extended techniques such as breath sounds, guitar preparations, and artificial harmonics. The duo's first CD, *Minaret Minuets*, was released on Clean Feed in January 2011. A second CD is due out at the end of 2012.



*"Here is a duo record that confounds the lazy – and often mystifying – assumption that the language of duo improvisation is some kind of 'conversation'. Sometimes improvisation works most effectively when there is no evidence negotiation or even communication between the two elements. That isn't quite the case here, but electric guitarist Scott Fields and tenor saxophonist Matthias Schubert have the mutual confidence to pursue independent lines in parallel. Strictly, these are Fields' lines, since 'Dipstick Triptych', 'Santa on a Segway' and 'Gidget Widget Wacker' are his compositions, but the execution is bipartisan, clever and supremely confident, like two opinionated guys who don't see the need to wait for the other to pause before they get their two cent's worth."*

**BRIAN MORTON** THE WIRE

*"Applying laser to Minaret Minuets from electric guitarist Scott Fields and tenor saxophonist Matthias Schubert, recalls the early days of mono-into-stereo recordings. Back then you might hear the saxophonist coming from just one speaker. Where you sat in relation to your hi-fi set up was paramount. By unplugging one channel you would be able to create your own solo session. With Fields and Schubert, both strong soloists, you might be tempted to do the same, but, alas, modern engineers blend the channels for balanced listening. Fields, an American free jazz player from 1960s' Chicago, has transformed into a complex thinker and organizer of structured and intricate group interactions and improvisations. He moved to Germany a few years back and began working in Schubert's jazz orchestra. The two have also collaborated on Fields' ensemble recording, 'Beckett' (Clean Feed, 2007), with John Hollenbeck and Scott Roller. What stands out here is the multiple simple gestures made by each musician. Be it a saxophone's flutter and breath or a guitar's string of notes, each produces sounds that seem to shimmer or glow before dwindling away. The pair apply more space than might be expected. Is it in deference to the other? Perhaps. Maybe that is why the ear is drawn to a single speaker. Focusing on just one player would cause you to ignore the superb interaction of forces here."*

**MARK CORROTO** ALL ABOUT JAZZ

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