*JazzNights (67)*

Noah Preminger was born in Connecticut, and studied with the great Dave Liebman while still in high school. After graduating from the New England Conservatory of Music, he began playing with an array of stars (Frank Kimbrough and John Hebert, for example) that shows in what high esteem he was already held. I am pretty sure I first heard him in October of 2010 at an outdoor afternoon gig of Rob Duguay’s at the late and much lamented restaurant Tabla. That’s not really a comfortable jazz venue, but it was clear even under those circumstances that Mr. Preminger was not the usual upstart tenor player. He seemed almost unnaturally in control. And so he was – and is – every reviewer seems to remark that quality.

“Playing with the grace and expressiveness of a jazz veteran, [he] mixes cool restraint with emotional depth and old-fashioned poetry with contemporary bite.”

 The Hartford Courant

I caught him again a few months later under better circumstances, a gig with Kimbrough, Hebert, and Matt Wilson at the Jazz Standard. The music was just magical – I wrote at the time “How can a 23 year old play like this?” The “23” might have been off a tad, but the sentiment surely wasn’t. They played tunes from his first CD, “Before the Rain,” Kimbrough tunes, and standards from both the jazz canon and “the songbook.” That CD, by the way, is largely devoted to ballads – what starting out musician does that? Where is all the “show-off” stuff? Ben Ratliff gave the CD an ecstatic review. I heard Mr. Preminger often in the ensuing year – never a disappointment. We have been looking for an opportunity to get him to *JazzNights*, and, finally, here it is. You’ll love it.

Noah Preminger played a cadenza on tenor saxophone near the end of his first set at the JazzStandard (May, 2013)…and within its tight dimensions there were traces of almost everything that makes him special. Starting out in a gallant midregister before fluttering around his foghorn depths and ethereal upper reaches, he conveyed patience and composure, along with fluency, prudence, and control.”

 Nate Chinen, NYT

 He appears with three other exceptional musicians – what Charlie Parker called “worthy constituents.” And worthy they are: bassist and long-time collaborator John Hebert (it’s A-bear, he’s from Louisiana), pianist Dan Tepfer (you may have heard him last fall with Lee Konitz here), and drummer Rudy Royston, as good a young drummer as there is on the scene today. All three of these gentlemen have been at *JazzNights* before (he said proudly).

Four suggested CDs:

**Dry Bridge Road**, Nowt Records, 2009, (with Ben Monder, Hebert, Kimbrough, Ted Poor, Russ Johnson)

**Before the Rain**, Palmetto, 2011 (with Hebert, Kimbrough, Wilson)

**Haymaker,** Palmetto, 2013 (with Monder, Matt Pavolka, Colin Stranahan)

**Background Music**, Fresh Sound, 2014, (with Masa Kamaguchi, Rob Garcia)