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November 4, 2007

It is a rarity in music today to find an ensemble whose commitment to varied styles suits their abilities. The catch phrases in the Arts are "Diversity" and "Crossover" and many a chamber group wave that flag of repertoire. In the TransAtlantic Ensemble I have heard that well balanced blend of 'Mozartian' control, 'Brahmsian' passion, 'Webernesque' precision. The bonus is their inherit soul and rhythmic drive that allows them to tackle musics from say, south of the American Border or the Middle East with authentic inflection.

After attending a recital of The Trans-Atlantic Ensemble I was moved to re-write a previously commissioned work (Un Abrazo para Sharon) so I may hear it through this expressive voice. Their interpretation was more than any composer could want and the audience reception was wonderfully enthusiastic. I have been unable to contain my excitement ever since and begun writing an all new work especially for them, to be completed in the Spring of 2007.

TransAtlantic is what today's chamber music needs more of, an ensemble not just of virtuoso musicians but of artists with a seemingly unending pallet of colours at their disposal and no fear of blurring the lines of the canvas.

Jeff Scott

A handwritten signature in black ink, consisting of stylized, overlapping letters that appear to be 'J' and 'S', enclosed within a circular scribble. A long, thin horizontal line extends to the right from the end of the signature.