



## Dr. Michael White Press/Quotes

- August 22, 2015 **Nola.com** [Artist Feature](#)
- May 2, 2015 **The Advocate** [Live Performance Review](#)
  - “Dr. Michael White and the Original Liberty Band are among New Orleans’ keepers of the jazz flame.”
  - “An Original Liberty Jazz Band Performance often plays out as a disciplined music ritual. But within the show’s structured format, artistic freedom flies.”
- April 16, 2015 **Nola.com** [2016 Jazz Hero Award Announcement](#)
  - “The Jazz Hero award is presented annually to active participants in the jazz world who have made noticeable impact on their communities”
- January 19, 2015 **Gambit** [Interview + Album Announcement](#)
- January 7, 2015 **WGNO** [Artist Feature + Video Interview/Performance](#)
- January 1, 2015 **Music Inside Out** [Podcast Artist Feature](#)
  - “That’s not a clarinet in the doctor’s hands; it’s a time machine.”
  - “The talented clarinetist has spent a career in the classroom and on the bandstand making sure generations of audiences hear what he hears.”
- April 27, 2014 **Nola.com** [Jazz Fest Performance Review](#)
  - “White astounded...He built solos that deftly linked the burbling depths and piercing high register of his horn. He drew out his instrument's woody overtones, projected at a whisper, and evoked the full-throated power of a wailing steam train when the music demanded it. His could be sensual as a cat coiling at one's feet -- and just plain witty, assembling long improvisations full of baroque turns, sudden stops, and delighted sighs.”
- August 15, 2013 **NPR** [Song Feature + Podcast](#)
- May 30, 2013 **WWNO** [Artist Feature + Artist Playlist](#)
- May 22, 2012 **Offbeat** [Album Announcement + Track Preview](#)
- May 4, 2013 **Nola.com** [Jazz Fest Performance Review](#)
  - “...White and his cohorts occupied Economy Hall as though they were conquering heroes - which was exactly what they were. We can debate endlessly about what it means to be truthful to the music at hand - what it means to be expressively ‘authentic.’ I am no scholar of jazz, but to my ear, to my sensibilities, these musicians had authenticity in their bones and in their guts. I can pay them no greater tribute than to declare their performances majestic.”
- June 11, 2009 **Washington City Paper** [Life Performance Review](#)
  - “It was at that point that I realized that there were no music stands on the stage. Just like the real traditional stuff, White and the OLB played entirely from memory, by ear, and using their imaginations. Even the most celebrated modern jazz improvisers often use chord charts to give structure to their solos, and these guys didn't need them. That's a mean feat—and a reason in and of itself why early jazz remains a tradition worth continuing, and why New Orleans remains so vital to American culture.”
- November 1, 2008 **All About Jazz** [Album Review](#)
- July 1, 2008 **Offbeat** [Album Review](#)



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- “It would be hard to overstate the significance of ‘Blue Crescent’ in the history of New Orleans music. At the moment when it appears that the last remaining treasures of the musical legacy left to this city by the inventors of jazz may have been utterly lost, Dr. Michael White has produced what must surely be one of the greatest examples of New Orleans traditional jazz ever recorded. Its genius lies in the fact that it is conceptually married to the form and style of the great early 20<sup>th</sup> Century New Orleans Jazz musicians, yet it is a freshly imagined contemporary expression. Though White and his counterparts are playing traditional jazz, they are in the present moment artistically.”