

# ROXY COSS

SAXOPHONIST. COMPOSER. ACTIVIST.

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## ROXY COSS

Musician, Composer, Bandleader, Recording Artist, Educator and Activist Roxy Coss has become one of the most unique and innovative Saxophonists on the scene. Winner of a 2016 ASCAP Herb Alpert Young Jazz Composer Award, the Downbeat Critics' Poll listed her as a "Rising Star" on Soprano Saxophone the past five years in a row, and a Downbeat Magazine review called her "An exceptional young talent". Originally from Seattle, Roxy has been a fixture on the New York scene for over ten years. She has headlined extensively around the world, including major festivals and venues like the Newport Jazz Festival, Melbourne Big Band Festival, San Jose Jazz Summerfest, Ballard Jazz Festival, The Jazz Standard, and Jazz Showcase, among others.

Her band, the Roxy Coss Quintet, has held residencies at New York City clubs including SMOKE Jazz Club and Club Bonafide, appears frequently around NYC, and tours nationally. Roxy was also a featured guest musician on the television show Harry in 2017. She is the Founder of Women In Jazz Organization (WIJO), and serves on the Board of Directors of Jazz Education Network (JEN). Roxy is also on Jazz Faculty at The Juilliard School, The New School, and the Borough of Manhattan Community College (a CUNY School).



# THE NEW ALBUM

## "QUINTET"

AUG 23, 2019

ROXY COSS \ \ QUINTET

JIMMY MACBRIDE (D)

ALEX WINTZ (G)

RICK ROSATO (B)

MIKI YAMANAKA (P)





# DISCOGRAPHY

## AS A LEADER



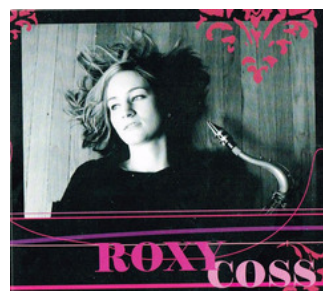
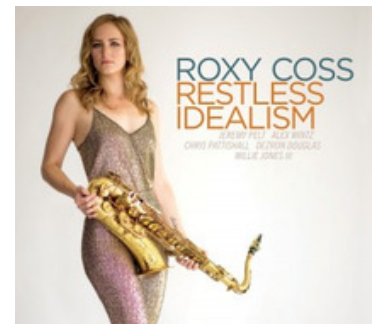
**QUINTET**  
Outside in Music (2019)

**THE FUTURE IS FEMALE**  
Positone Records (2018)



**CHASING THE UNICORN**  
Positone Records (2017)

**RESTLESS IDEALISM**  
Origin Records (2016)



**ROXY COSS**  
Indie (2010)



# PRESS

"... an exceptional young talent"  
- Downbeat Magazine

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ROXY COSS

CONTEMPORARY JAZZ SAXOPHONIST



FULL INTERVIEW

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### Interview

**WWBW:** I've been listening to you all week and you're just a splendid musician.

**RC:** Thank you. I appreciate it.

**WWBW:** So your group had this three-year residency at a club called "Smoke" in New York. When did that wrap up?

**RC:** About two or three years ago.

**WWBW:** That group must have been pretty facile by the end of it.

**RC:** Well, yes and no. In New York, it's hard to have a consistent band. It's for a good reason because it means everybody is busy and working and the better the musician, the busier they are. So, in a way, it's great because there is opportunity to play but it is very hard to get your top players to be available consistently. There were a couple guys from that time period who did end up being consistent members of my band and so they were on the record. That was the pianist, Chris Patisall, and the guitarist, Alex Wintz.

**WWBW:** Isn't that the way it goes? Bass players and the drummers, you can't pin them down.

**RC:** They're the most hired I guess and for the record I had done some touring with Willie Jones, who is on the album. He was also a hero of mine when I moved to town, so playing with him in that band was like a dream come true. I really wanted to get him on the album and that tour that I did with him was with bassist, Dezron Douglas and they are a great match, so I thought, "I have to get the two of them together."

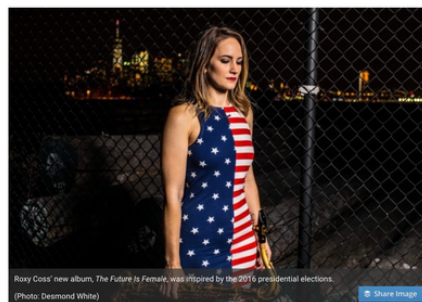
**WWBW:** Your new record is really broad in its compositional and emotional scope. A mix of colors or moods are of course what make any really good jazz record, but where and when in the process do you define what the mix is going to be?

**RC:** It's less pre-meditated for me personally. For this album, the material unfolded over that period I was playing at Smoke. I was consistently writing during that time period and then trying things out in the residency, so when it came time to record I took what I thought were my strongest compositions.

**WWBW:** Did you record much on the session that didn't make the record or was pretty much everything on the date was what happened on the record?

## Q&A with Roxy Coss: Seeking a Unique Voice

INTERVIEW, NEWS, ROXY COSS  
By j. poet | Mar 23, 2018



Roxy Coss' new album, *The Future is Female*, was inspired by the 2016 presidential elections.  
(Photo: Desmond White)

Musician, composer, bandleader and educator Roxy Coss has been playing saxophone since she discovered the instrument in elementary school. When she discovered jazz in middle school, her course was set.

"Jazz gave me a deeper connection to the sax and made me conscious of the desire to find my own voice," Coss said. "A big part of playing jazz is getting your own sound on your instrument."

After graduating from New Jersey's William Paterson University, the Seattle-bred artist moved to New York and became part of the city's vibrant jazz scene. She produced her first album, 2010's *Roxy Coss* (Self Released), to document the compositions she'd been playing with her band during a residency at 181 Cabaret. She then added a guitarist to the band for 2016's *Restless Idealism* (Origin).

"At that point, my sound and approach had evolved," the bandleader said. "I was starting to think about concept more and changed instrumentation. The guitar could be used as a chordal instrument, melodic instrument or to add texture."

Coss signed with Posi-Tone for 2017's *Chasing the Unicorn*. It was her first album that included cover tunes.

"My producer, Marc Free, thought it would be good to have something that listeners might have some reference to. That made me think about my musical roots and helped me translate my unique influences by writing arrangements to reframe familiar tunes," she said.

Coss continues her journey on the recently released Posi-Tone recording *The Future is Female*, a 10-track collection of original material inspired by the 2016 election.

The following has been edited for length and clarity.

**The Future is Female is overtly political. What moved you in that direction?**

The title *Chasing the Unicorn* was not overtly political, but a lot of the themes on that album were related to the content on *The Future is Female*. My compositions are based on themes from my real life. This album



*Chasing the Unicorn* | *The Future is Female*  
Roxy Coss (Posi-Tone)  
by Phil Freeman

Saxophonist Roxy Coss released a self-titled debut album in 2010, but seems to be having her moment now. After two albums with trumpeter Jeremy Pelt (2013's *Water and Earth* and 2014's *Face Forward*, Jeremy, both on HighNote), she signed with Origin for 2016's *Restless Idealism*, on which Pelt guested. The following year, she joined the Posi-Tone roster.

Her label debut, 2017's *Chasing the Unicorn*, is a quintet outing with pianist Glenn Zaleski, guitarist Alex Wintz, bassist Rick Rosato and drummer Jimmy Macbride. Together, they interpret tunes like Joe Henderson's "A Shade of Jade", The Beatles' "Oh! Darling", Wayne Shorter's "Virgo", Lionel Loueke's "Benny's Tune" and Willie Nelson's "Crazy", along with a half-dozen Coss originals. On the album-opening title track, she demonstrates a willingness to play around with the studio, overdubbing multiple saxophone lines in order to harmonize with herself in a fluid and lyrical manner. She switches to bass clarinet for the Shorter tune, diving into a mellow zone at the bottom of the instrument's range as the rhythm section sways gently behind her. And her tenor playing on album-closing "Crazy", with sharply strummed guitar as an equally dominant voice, is relaxed and melodically-minded, with a deep blues feel.

*The Future is Female* is different... sort of. The band is mostly the same, except that Miki Yamamaka has taken over the piano spot and Lucas Pino contributes bass clarinet to one track. But the music is all original this time and the presentation is explicitly feminist, verging on woman-warrior. On the cover, Coss stands beneath the Brooklyn Bridge at night, wearing an outfit from the John Zorn Collection—black tank top and camouflage pants—and carrying her instruments like weapons. Track titles include "Females Are Strong As Hell", "Feminist AF", "Nevertheless, She Persisted" and the like. Still, anyone expecting the music to be equally angry will be extremely surprised. Coss' compositions are fleet, bluesy hardbop numbers with taut, bouncy rhythms and fast, melodic solos. The most surprising piece is probably "Mr. President", which features deep bowed bass drones over a martial rhythm. Wintz is often even more of a co-lead voice than he was on *Chasing the Unicorn* while Yamamaka's solos are relatively short, but thoughtfully expressed.





# BOOK ROXY COSS

Fall 2019, Spring/Summer 2020

Roxy Coss and her quintet are now taking bookings for fall 2019, and spring/summer 2020. There is general availability throughout these seasons, calendar permitting. For rates, riders, and more information please get in touch with Outside in Music.

## Booking:

Alan Blanchard, Agent  
alan@outsideinmusic.com

## Mangement:

info@outsideinmusic.com  
585-329-2433



## ROXY COSS \\\ QUINTET

JIMMY MACBRIDE (D)

ALEX WINTZ (G)

RICK ROSATO (B)

MIKI YAMANAKA (P)

*QUINTET* out August 23rd, 2019

