

## *From the Press:*

"... I was delighted by the liquid runs and rich, woody tone with which she ornamented such Satchmo standbys as "Indiana" and "West End Blues." If [Anat] has a fan club, I'm in."

--- Terry Teachout, *The Washington Post*, (March 2005)

"...the performances were electric and in-the-moment and the audience was treated to a taste of the picture/painting of a most talented player and writer."

--- Donald Elfman, *All About Jazz NY*, (July 2005)

"...The section sparkle and the soloists are mostly compelling, especially tenor saxophonist Anat Cohen, whose work bristles with invention."

--- Gary Giddins, *The Village Voice* (July 2003)

"A perky choro by Pixinguinha featured Anat Cohen, nimble on clarinet; a quick-tongued boast about musicianship."

— Jon Pareles, *The New York Times* (May 22, 2002)

"Cohen's clarinet work was breathtaking."

— Sarah D'hesti Mileer, *Binghamton Press & Sun Bulletin* (Oct. 11, 2002)

"Anat Cohen makes her soprano sax cry in a plaintive nostalgia pampas on "Dreaming", then blends with tenor and violin. The effect is ethereal, floating without key signature and displaced lines."

— Fred Bouchard, *Down Beat Magazine* (July, 2002)

". . .Israeli clarinetist Anat Cohen [is] sharp in her improvisations. The yearning Portuguese melodies and speedy, virtuosic runs are not such a stretch for Israeli schooled in klezmer, which can also be plaintive and frisky."

— Michelle Mercer, *The Village Voice* (Jan 22, 2002)

"Ms. Cohen filled the room with a huge, bursting sound and infectious beat - not unlike that of her influences Ben Webster, Coleman Hawkins and, currently, Joe Lovano."

— Nat Hentoff, *The Wall Street Journal* (April 20, 2001)

"I would like to give Wynton Marsalis a blindfold test and play not only recordings by the International Sweethearts of Rhythm..., also he ought to hear Israeli saxophonist Anat Cohen..."

--- Nat Hentoff, *Jazz Times* (June 2001)

". . .saxophonist Anat Cohen knocked everybody out with a gutsy, swinging tenor turn"

— Dan Morgenstern, *Jazz Times* (August 2000)

"Anat is an Israeli that seems like Brazilian when she plays samba, she is a saxophonist, a clarinetist, and when she plays the tamborim we remember the samba schools in Brazil"

— *Brazilian Press, New York* (June 13 2001)

"Doubling on clarinet, Miss Cohen was part two of Five Play's dueling saxophones, growling in cut time..."

— *The Washington Post* (May 13, 2000)