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brainkiller



BRIAN ALLEN_trombone **JACOB KOLLER _piano**

"The Duo creates hypnotic landscapes that gallivant through freewheeling jazz, avant-classical and art-rock territories."

Phoenix New Times

"Fearless playing and kinetic energy...concepts like inspiration and creativity bleed through scenes and genres. These guys are for real."

Pitchfork

"Brain Killer closed the Tuesday concert with three of their own pieces in an astonishing style, a rough-edged but formally disciplined hybrid of jazz, dada and punk classical."

San Antonio Express-News

"Allen and Koller are an interesting pair. There is an easy symbiosis, the way they pick up on each other, the mind and the ear tuned to the quick. Even as Allen and Koller explore diverse sonorities and take to the playing field with odd meters and catapulting sonorities, they gather all the elements and mould them into a nice fit."

All About Jazz

brainkiller

Brainkiller creates a unique sound world framed in genre-defying original compositions with the intimacy of a chamber duo and the expressionism and immediacy of improvisation. In a compelling blend of virtuosic instrumentalism and conceptual diversity, the duo maintains a direct and honest line of expression forged through their personal language.

Since forming an immediate bond at the Banff International Jazz Workshop in 2000, Brainkiller has continually toured the United States to much acclaim. Jacob's compositions for Brainkiller's self titled debut recording received awards from the Julius Hemphill Composition Competition. The duo was awarded a 2003 residency at Houston's groundbreaking arts center Diverse Works, making a possible a collaboration with the Bay Area percussionist Corey Fogel. Reflecting their open approach, Brainkiller has engaged in free improvisation with contrabass virtuoso Mark Dresser, opened for the underground noise band Wolf Eyes, and performed in major university concert halls and new music festivals.

Brainkiller is active in educational activities, conducting dozens of workshops and clinics at universities, colleges, community centers, art centers, and public schools. Allen is an artist/clinician for the Edwards Instrument Company with experience as a university and private instructor and Koller a certified Yamaha instructor and private teacher.

additional select press

"Allen and Koller as Brainkiller have great empathy with each other's direction. Allen's sound had weighty characteristics and dense volume, allowing him to project and communicate on a direct line to the listener. Koller sculpted with splattered hues and then expanded the pallet with assertive statements that often changed the direction of the tunes, building up layers of dynamic sound, which seemed to ignite Allen into heavier rounds of blustery speech."

One Final Note

"You'd be hard pressed to call it 'jazz' or anything else during a particular moment, but when you step back, dozens of genres become apparent. Allen's melodies owe as much to Cobain as they do Coltrane (though may have the most spiritual connection to Monk). One of the most impressive things about Koller's tunes is that, despite all manner of diversions and mood changes, the direction never seems to change. And when they're over, I feel like I've just been told a short story."

Pitchfork

BRIAN ALLEN, native Texan trombonist and composer, performs in a variety of creative musical communities, including his own trio with Tony Malaby and Tom Rainey and other notable performances with Anthony Braxton, Gerald Cleaver, Mark Dresser, Ellery Eskelin, Satoko Fujii Orchestra NY and Duo, Frank Gratkowski, Drew Gress, Roswell Rudd, and the renowned Austin-based Creative Opportunity Orchestra. A recipient of a Meet the Composer Global Connections Grant spawning his new Mexican Quartet, Brian has had compositions premiered at several international, national and regional festivals and conferences including the International Trombone Festival, Society of Composers Conference at Rice University, the Santa Fe Electro-Acoustic Festival, Eastern Trombone Workshop and Texas Music Educators Association with works for wind ensemble, electro-acoustic pieces, jazz and chamber ensembles. Allen has composed and produced recordings of the Texas IAJE All State Jazz Audition Etudes. He is an artist/clinician for the Edwards Instrument Company, teaches privately and at Brazosport College in Lake Jackson, Texas.



“An adventurous trombonist” **New York Times**

“Brian Allen brings a burst of energy to contemporary creative music” **All About Jazz New York**

“Though still a disciple of players like Slide Hampton and Curtis Fuller, Allen has nevertheless found very personal ways to break down his slippery bop-honed trombone chops. He takes the instrument apart, removes the mouthpiece to vocalize through the bare tubing, raps the mouthpiece against the bell, and employs multiphonics – but there’s that polished jazz-trombone sound cutting through all of the instrumental deviations.”

Paris Transatlantic



At the age of 4 **JACOB KOLLER** began studying classical piano. At age 5 he gave his first piano recital and before entering high school he won over 10 classical piano competitions (including the Arizona Yamaha Piano Competition). He was a finalist in the prestigious 2007 Cole Porter Piano Competition and awarded Honorable Mention by the Julius Hemphill Composition Competition for his original compositions.

In high school he developed a new passion for jazz and improvisation. He began working professionally in the Phoenix area from the age of 14, playing with the finest jazz musicians in the valley including Dennis Roland, Jesse Mcguire, Margo Reid, Dwight Killian, Dom Moio, and Fred Forney. He attended Arizona State University on a full jazz scholarship and studied under Chuck Mahronic. He has also studied privately with world class pianists such as Kenny Werner, Fred Hersch and Uri Caine and has performed all around the globe with jazz and improvised music luminaries such as Mark Dresser, Terrence Blanchard, Tony Malaby and Martin Denny.

“Koller is an advanced colorist on the acoustic piano, adding shading, texture, and density. He presents delicate musings heavily laced with a near-foreboding aura. He adeptly mixes the influences of European structure with freeform music having a hint of the blues at its core.” **One Final Note**

“This young man has a talent that few possess. You can make a comparison to his playing, phrasing or technique with many great or prominent piano legends and you would be right because that’s how good he is. But to compare him would be unfair simply because Jacob Koller is in his own league and should be mentioned with the legends not compared to them” **Hawaii Public Radio**