

OFFICIAL BIOGRAPHY

“An asset to the age of modern music,” Tom Wetmore is an innovative pianist, composer, and bandleader working in the New York City area. Since 2005, Tom has been a regular on the NYC scene, performing in clubs and other venues from Harlem to Brooklyn (and every thing in between)—leading a variety of top-flight groups, including his traditional jazz piano trio and genre-defying sextet, the Tom Wetmore Electric Experiment. His debut album [*The Desired Effect*](#) (2012), released on [Crosstown Records](#), embraces the strikingly eclectic nature of his musical sensibilities.



Borrowing just as much from Bach as from Miles Davis, Tom has long embraced the pursuit of that rare breed of musical expression that defies musical boundaries. Though well-grounded in classic jazz—having completed studies with such traditional masters as [Mulgrew Miller](#) and [Harold Mabern](#)—Tom has delved even deeper into the more experimental elements in improvised music, completing extensive work with such modern innovators as [James Weidman](#) and [Ran Blake](#).

His work with Blake—the Avant Garde legend who practically invented the notion of combining classical music with jazz (in the 1950s)—challenged Tom to look past all stylistic boundaries and, through exhaustive ear training, strive to eliminate any disconnect between his musical ideas and his ability to express them on the piano.

Just as comfortable composing as performing, Tom has made his writing an integral part of his creative process. Having studied jazz composition with [Cecil Bridgewater](#) and [Jim McNeely](#) and modern classical composition with [Jeffrey Kresky](#), Tom has developed a style that combines the advanced harmony and rhythm of jazz and classical with the visceral groove of funk and other popular music. He has been a finalist for the ASCAP Young Composers award.

Tom has performed or recorded in various formats with such leading musicians as [Jaleel Shaw](#), Pete Robbins, Michael League, Ole Mathisen, Tony Moreno, Leo Traversa, Garrett Brown, TK Blue, Clark Terry, Slide Hampton, [Brad Williams](#), Justin Sabaj, [Bernard "Pretty" Purdie](#), Antonio Hart, and many more.

He holds a B.A. from Cornell University, an M.M. in Jazz Studies from William Paterson University, and multiple master's degrees from Columbia University. He has also studied at Berklee College of Music and the New England Conservatory.

JazzTimes®

TOM WETMORE

THE DESIRED EFFECT (Crosstown)



Focusing exclusively on a retro '70s Fender Rhodes sound, pianist-composer Tom Wetmore's leader debut is quintessentially chill. It's surely

a *contemporary* take on jazz, but don't call it smooth—at least not when alto saxophonist Jaleel Shaw is blowing torrid double-time solos on numbers like “Red Lights” and “Good and Plenty,” or when the leader is shuffling counterpoint lines like a casino card dealer on such intricate numbers as the bracing title track and “With Woven Wings.” A two-guitar frontline of Brad Williams and Justin Sabaj, alongside either Shaw or Eric Neveloff on sax, helps create Wetmore's shimmering signature sound of interlocking motifs, as heard on “Falling,” “The Rub” and the moody closer, “More Matter.” This is a unique and strangely affecting first effort.

Bill Milkowski, April 2012

<http://thePhoenix.com/Boston/music/141122-tom-wetmore-plays-his-band/>[← Jazz death at 'GBH](#)**Jazz**[The 50 best new bands in America](#) [→](#)

Tom Wetmore plays his band

Composer's desire

By **JON GARELICK** | July 10, 2012



POINT COUNTERPOINT For his sextet, Tom Wetmore writes jazz with a funk-pop sheen and the weaving lines of alto saxophone and two lead guitars.

Tom Wetmore's new *The Desired Effect* (Crosstown) is both tantalizingly familiar and utterly strange. Which is a good effect indeed. The familiarity is in the vaguely funk rhythms and textures he creates on Fender Rhodes electric piano with electric bassist Michael League and drummer Garrett Brown, and in the sinuous funk-pop melodies stated by saxophonists Jaleel Shaw and Eric Neveloff, or the occasional soaring guitar lines from Brad Williams and Justin Sabaj. And yet, nothing is exactly where you'd expect it to be — instead of repetitive grooves, League lays down odd patterns and counter-melodies. And just *try* to count. A tune often *feels* like 4/4,

but never quite is.

When I get Wetmore on the phone at his home in Paterson, New Jersey, he unravels a bit of the mystery for me. What's going on in the pretty album-opener, "Red Lights," for instance? "It's a bunch of 4/4 and then whenever I want to take away a beat or add one, I do. . . . The B section is in 9/4." As we go through the album, every song has a similar story. Something that's "mostly in 3/4, then add a beat or take one away." And yes, there are odd meters, too, like 6/4, 7/4, and 5/4. But there's nothing math-y about the effect — in fact, it might be the rhythmic unpredictability that contributes to the overall dreamlike wave of the sound. It's a groove, for sure, but never typical. It's also worth pointing out that Wetmore identifies Stevie Wonder as one of his major influences.

"I feel like most music comes out the length it's supposed to be in the person's mind, but then they say, 'Let's write this down,' and they write 4/4 on a page and then figure out a way to make it fit. And that's fine, it makes music that's very satisfying in many ways. But for my process it makes more sense to say, 'Okay I just invented this line, let's write it down naturally, the way it really is, which is 15 beats long instead of 16 beats long.'" He concedes that his process makes for a more challenging performance situation. "If you take a beat off at the end of a line, it really throws everything off — if you're trying to count, or trying to dance, you'll think you've been doing it wrong the entire time."

It's not that odd-length phrasing and fucked-with meters are all *that* unusual — certainly not for someone who writes in a more free style. But Wetmore's pieces are tight. Though there are sparkling solos throughout the album (over more regular grooves), it's the overall sound of the pieces, the ensemble feel, that sticks with you. Most impressive is the three-way counterpoint that Wetmore explores — often with the lead saxophone playing the melody while both guitars weave contrapuntal lines underneath. In essence both guitars play lead. So you're always getting a bright pop sheen on the surface with a complex pattern of inner voices below.

Wetmore, a Newburyport native, was ping-ponging between majors at Cornell when he decided to take time off to study with New England Conservatory guru Ran Blake. "It was intense. He lives in a basement apartment. A dark room with nothing but music." Blake's well-noted ear-training system involves learning small sections of music — "12 bars of a Billie Holiday song per week." The goal is to completely absorb every interval and ultimately transcend style, and to make the choices for an improviser fully conscious and deliberate, rather than something that "happens because your fingers have done it a bunch of times."

That said, Wetmore-the-soloist makes only brief appearances on *Desired Effect*. Instead, his chording and rhythmic thrust embeds each piece with its distinct architecture. Which, for the moment, is fine by Wetmore. "The band's been around long enough that it feels like an extension of the piano. It feels like its own instrument that I know how to write and play for."

TOM WETMORE ENSEMBLE | Lily Pad, 1353 Cambridge St, Cambridge | July 21 @ 10 pm | \$10

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Tom Wetmore: The Desired Effect (2012)

By MARK F. TURNER, Published: January 13, 2012

Here's a sophisticated and hip debut from up-and-coming pianist Tom Wetmore. His studies with well-noted composer/improviser Ran Blake and influences that cite Brad Mehldau and Stevie Wonder speak volumes about his openness to create music that is versed in classic jazz but stretches beyond its confines. Since 2005 he's been thick in the New York City music environment, whether performing, writing or leading his own traditional jazz trio. But his alternate ego is plugged in and materializes with *The Desired Effect*, featuring Wetmore exclusively on electric keyboard with a rousing sextet that consisting of rhythm section, saxophone, and two lead guitars.



The strength of the recording doesn't rest on the shoulders of obligatory jazz standards but in Wetmore's own compositional merits (a finalist for the ASCAP *Young Composers* award) and his ensemble's synergy. Contemporary concepts are realized via charts that are vigorous and funky enough to hold a sweet groove in "Good and Plenty," where simultaneous yet contrasting guitar riffs (à la Kurt Rosenwinkel) syncopate with a frosty vamp that allows the musicians to travel.

While the absence of acoustic piano provides memories of Herbie Hancock's 1970s electric keyboarding, it's not all about the groove, as witnessed in the mellifluous "A Blessing," where alto saxophonist Jaleel Shaw provides his usual dramatic flair. Wetmore's playing is particularly impressive here, with empathetic accompaniment/soloing, and he continues to show prowess in "Falling" and "The Rub," where elements of rock and jazz converge.

There's nothing overtly earthshaking, but *The Desired Effect* does make an impact. As the title might suggest, it succeeds in providing music that is both enjoyable and identifiable, and from a fresh voice full of potential.

Track Listing: Red Lights; Wild Card; Good and Plenty; A Blessing; The Desired Effect; With Woven Wings; Falling; The Rub; More Matter.

Personnel: Tom Wetmore: electric piano; Jaleel Shaw: alto saxophone (1, 2, 4); Eric Nelveloff: alto sax (3, 5-9), tenor saxophone (4); Justin Sabaj: guitar; Brad Williams: guitar; Michael League: bass; Garrett Brown: drums.



Tom Wetmore: The Desired Effect (2012)

By [DAN BILAWSKY](#), Published: January 23, 2012

A wide gulf often separates a composer's intent in the creation of his/her work and a listener's interpretation upon hearing it. While musicians try to capture or convey a certain sound, mood, spirit or energy in their recorded work, they can't control the environment and circumstances surrounding a consumer's exposure to it, and pianist Tom Wetmore seems to understand this better than most. Wetmore's self-penned liner notes shrewdly allude to this issue and, rather than spell out what he's trying to do, he simply presents his music, allowing the listener to bathe in his art and take what they want from the experience.



While no two people will hear this—or any album—the same way, calling this a nine-song program of hard-to-categorize songs delivered by a tight, yet flexible, plugged-in ensemble leaves little room for argument. The two guitars-plus-saxophone(s) frontline may conjure thoughts of recently deceased drummer [Paul Motian](#)'s Electric Bebop Band, but bears little resemblance to that outfit; Wetmore doesn't cover [Thelonious Monk](#) or [Bud Powell](#), and his music is never encased in an ethereal rhythmic cocoon. His world is built atop electric piano, which never entered the equation in Motian's group, and his songs occasionally eschew metric consistency, while exhibiting funky filigree. Vamping patterns put the music in a holding pattern in some places, and threaten to bring monotony into view, but the layers and textures spread out around these vamps help keep things interesting.

The band creates a sonic template early on and basically sticks to it for the entire album, but no two pieces sound the same. "Good And Plenty" is a powerful number that highlights the chemistry between guitarists [Brad Williams](#) and Justin Sabaj, the understated "Wild Card" gives pause to admire the leader's unobstructed electric piano, and [Eric Neveloff](#) paints a bleak picture with his alto saxophone on the album-closing "More Matter."

The Desired Effect is a debut brimming with bold statements, labyrinthine constructs and strong rhythmic undercurrents, marking Wetmore as one to watch out for in the future.

Track Listing: Red Lights; Wild Card; Good and Plenty; A Blessing; The Desired Effect; With Woven Wings; Falling; The Rub; More Matter.

Personnel: Tom Wetmore: electric piano; Jaleel Shaw: alto saxophone (1, 2, 4); Eric Nelveloff: alto sax (3, 5-9), tenor saxophone (4); Justin Sabaj: guitar; Brad Williams: guitar; Michael League: bass; Garrett Brown: drums.

Record Label: [Crosstown Records](#) | Style: [Modern Jazz](#)

Be the first to post a comment on Tom Wetmore's [The Desired Effect](#).

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Friday, Feb. 3rd 2012

Raves

Tom Wetmore -The Desired Effect

Pianist-composer Tom Wetmore makes a fantastic debut with *The Desired Effect*. The player composition for this project is quite unique with a lineup that includes two lead guitarists in Brad Williams and Justin Sabaj, the two of whom weave a dense sonic fabric for Wetmore's enchanting electric piano work. The Massachusetts-born leader of this outfit is also its primary composer. He creates a sound that is traditional and fusionesque. Also, joining him on this effort are saxophonists Jaleel Shaw and Eric Neveloff, bassist Michael League and drummer Garrett Brown. The musicianship here is quite high all around. With a debut this great, the future can only get brighter for this gifted artist.

Click here to listen to a clip of "The Desired Effect".

Tracks: Red Lights, Wild Card, Good and Plenty, A Blessing, The Desired Effect, With Woven Wings, Falling, The Rub, More Matter.

Website: <http://tomwetmore.com>

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Monday, January 9, 2012

Tom Wetmore The Desired Effect. Crosstown Records 2012

Street Date 01/17/2012

If the desired effect is to create and walk the musical tightrope between modern jazz and a slightly more retro-fusion approach then we can call it a day. Tom Wetmore's debut release is a brilliant offering from a fresh new voice that will have heads turning in no time. Original compositions coupled with a unique front line instrumentation creates a three dimensional harmonic depth of field.



In the moment, bit of a bumper sticker but sums up the overall feel of this release well. Wetmore's sextet has been called "eclectic" however original, innovative and cutting edge seem to express the desired effect far better! A prolific composer, Wetmore writes on a daily basis with an on line diary available at <http://www.tomstuneaday.com/> With a front line of two lead guitar players and two saxophonists there are adventurous and incredibly lyrical contrapuntal lines that play as one harmonious voice. Musical synergy with a smoldering groove running just beneath the surface.

Wetmore likes to play with time signatures to keep things interesting but never to the extent of losing the lyrical development of the tune in question. "Red Lights" is an intriguing all most neo-soul number highlighted by one of the more overlooked saxophone players today in Jaleel Shaw. "Good and Plenty" is an expansive sonic exploratory with guitarists Brad Williams and Justin Sabaj exhibiting a symbiotic musical kinship that works incredibly well together. Alto saxophonist Eric Neveloff also makes a substantial contribution to the development of this tune adding the right amount of texture to a rich sonic color palette exhibited throughout this piece. "Falling" is a bit more introspective but fits within the ebb and flow of the release perfectly. An ensemble with more than ample chops to shift dynamics on the fly without ever losing sight of the harmonic development which is the backbone of one of the most intricate pieces presented on this release. Bassist Michael League and drummer Garrett Brown anchor a first call rhythm section and work as the sonic glue that binds this ensemble together into one of the finest sextets working today.

The Desired Effect is literally a flawless work. The electric Rhodes piano has been heard on the occasional tune on numerous releases over the previous year but to utilize this instrument as the primary keyboard of choice is long overdue and in the hands of Wetmore is done with style, finesse and ingenuity.

A former editor often cautioned me about becoming too excited concerning a release and to never presume what the reader may take away from a recording. I get it, taste is subjective. The musical irony here is that Wetmore and I agree, allow yourself to be touched. Listen in the moment. We all react to audio stimuli in a different fashion but a shared perspective simply opens the door to new musical possibilities.

Tom Wetmore and this incredibly original ensemble display a musical cohesion rarely heard and sometimes never felt. Wetmore perhaps gives the best review of his own work with this quote from the

liner notes, "I just want to put a little beauty into the world and make a few moments of life just a little more exceptional."

An exceptional release. A five star triumph and easily a critics pick for 2012!

Tracks: Red Lights; Wild Card; Good And Plenty; A Blessing; The Desired Effect; With Woven Wings; Falling; The Rub; More Matter.

Personnel: Tom Wetmore: electric piano; Jaleel Shaw: alto sax (1,2,4); Eric Neveloff: alto sax: (3,5,9)/tenor saxophone (1); Brad Williams: guitar; Justin Sabaj: guitar; Michael League: bass; Garrett Brown: drums.

<http://www.tomwetmore.com/>



<http://midwestrecord.com/MWR427.html>

CROSSTOWN

TOM WETMORE/Desired Effect: The debut of an electric keyboard man that likes to write for sax and guitar comes across as a date that reflects the old timers he's been playing with since hitting New York but really shows a sensibility of the softer side of 70s fusion in a pleasant and delightful way. With more bite than top down/drive through the countryside easy jazz, this is almost an intermediate date that fills the gap between winding down and chilling out. A skillful player/leader/writer, Wetmore appreciates jazz as well as funk fusing elements from both in a way that really works well. Check it out.

Showing **Jazz Chart** For Issue #1235

All charts are subject to change prior to print

TW	LW	2W	PK	WKS	Artist	Recording	Label
1	1	1	1	5	CHICK COREA/EDDIE GOMEZ/PAUL MOTIAN	Further Explorations	Concord
2	2	2	2	4	JACK DEJOHNETTE	Sound Travels	
3	3	-	3	2	JOSH LEVINSON	Chauncey Street	Jlevrecords
4	9	3	2	5	CHARLIE HADEN AND HANK JONES	Come Sunday	Emarcy
5	7	4	1	13	CHRISTIAN MCBRIDE	Conversations With Christian	Mack Avenue
6	11	17	6	3	SOUL REBELS BRASS BAND	Unlock Your Mind	Rounder
7	5	22	5	4	JOSH RZEPKA	Into The Night	
8	4	11	4	4	FRANK WALTON SEXTET	The Back Step	Self-Released
9	-	-	9	1	PAUL MCCARTNEY	Kisses On The Bottom	Hear
10	12	18	10	4	CHRISTIAN TAMBURR	Places	CTM
11	6	6	6	3	GARY SMULYAN	Smul's Paradise	Capri
12	13	16	12	3	TOM WETMORE	The Desired Effect	Crosstown
13	-	-	13	1	DON BYRON NEW GOSPEL QUINTET	Love, Peace, And Soul	Savoy Jazz-Savoy
14	22	23	2	7	ILHAN ERSAHIN'S ISTANBUL SESSIONS	Night Rider	Nublu
15	10	30	10	4	LIZ CHILDS QUARTET	Take Flight	
16	15	10	10	5	BILL BARNER	Ten Tunes	Bill Barner
17	17	36	17	3	CLIPPER ANDERSON	The Road Home	Origin
18	31	40	18	3	SHARMAN	Unconditionally	
19	24	-	19	2	STEPHANE GRAPPELLI AND TOOTS THIELEMANS	Bringing It Together	LiSem
20	18	8	8	4	VINCE MENDOZA	Nights On Earth	Horizontal
21	23	31	21	4	JASON STEIN	The Story This Time	Delmark
22	-	-	22	1	CHARLES GAYLE TRIO	Streets	Northern Spy
23	20	14	14	4	NEW WORLD JAZZ PROJECT	Brave New World	Tahoe Blue
24	-	35	24	2	MARLENE ROSENBERG QUARTET	Bassprint	Origin
25	-	32	25	2	JASON ADASIEWICZ	Spacer	Delmark
26	-	-	26	1	JOSE GARCIA	Songs For A Lifetime- Live	Jose Garcia Music
27	8	5	5	5	JIMMY OWENS	The Monk Project	IPO
28	29	-	28	2	MICHAEL MUSILLAMI	Mettle	Playscape
29	37	-	4	13	JOHN SCOFIELD	A Moment's Peace	Emarcy
30	-	-	30	1	JACOB DEATON	Tribulation	Self-Released
31	-	-	31	2	OLIVER JONES	Live In Baden, Switzerland	Justin Time
32	19	7	7	4	JANICE FINLAY	Anywhere But Here	Self-Released
33	-	-	33	1	NEW WEST GUITAR GROUP	Round Trip Ticket	Summit
34	-	-	34	1	AMY CERVINI	Digging Me, Digging You	Anzic
35	-	-	35	1	SUSAN KREBS	Everything Must Change	Greengig
36	-	-	36	1	CATHERINE RUSSELL	Strictly Romancin'	
37	-	20	17	10	GEORGE BENSON	Guitar Man	Concord
38	-	-	11	11	VARIOUS ARTISTS	Jazz Roots: Music Of The Americas	Sony
39	14	12	12	5	JOANNA WEINBERG	The Piano Diaries	Kissingpoint
40	-	-	40	1	LORRAINE FEATHER	Tales Of The Unusual	Jazzed Media

Showing **Jazz Adds Chart** For Issue #1231

All charts are subject to change prior to print

TW	TA	Artist	Recording	Label
1	16	TOM WETMORE	The Desired Effect	Crosstown
2	12	JACK DEJOHNETTE	Sound Travels	
3	12	JOSH RZEPKA	Into The Night	
4	11	NEW WORLD JAZZ PROJECT	Brave New World	Tahoe Blue
5	8	CHICK COREA/EDDIE GOMEZ/PAUL MOTIAN	Further Explorations	Concord



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**TOM WETMORE – THE DESIRED EFFECT (Crosstown Records)
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3. JAZZ FROM GALLERY 41 / Internet
4. KAFM-FM / Grand Junction, CO*
5. KBEM-FM, Minneapolis, MN
6. KCSM-FM / San Francisco, CA
7. KDHX-FM / St. Louis, MO*
8. KDNK-FM / Carbondale, CO*
9. KDVS-FM / Davis, CA*
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16. KLCC-FM / Eugene, OR
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26. KWLC-AM / Decorah, IA*
27. KZSC-FM / Santa Cruz, CA
28. M3RADIO / Internet*
29. TAINTRADIO / Internet
30. TALKIN' JAZZ / Internet
31. WBGU-FM / Bowling Green, OH*
32. WBLU-FM / Grand Rapids, MI
33. WCLK-FM / Atlanta, GA
34. WCPN-FM / Cleveland, OH
35. WDCE-FM / Richmond, VA
36. WDIY-FM / Bethlehem, PA
37. WECS-FM / Willimantic, CT*
38. WEMU-FM / Ypsilanti, MI
39. WERU-FM / East Orland, ME*
40. WFCF-FM / St. Augustine, FL*
41. WFIT-FM / Melbourne, FL
42. WGMC-FM / Rochester, NY
43. WGVU-FM / Grand Rapids, MI
44. WHRV-FM / Norfolk, VA
45. WLRN-FM / Miami, FL
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48. WMUA-FM / Amherst, MA*
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