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[A] = analytical remarks  
[B] = extensive book review  
[BT] = blindfold test  
[C] = concert review  
[D] = discography  
[F] = feature article  
[I] = interview  
["I"] = article written by the respective musician himself  
[O] = obituary  
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Jazzinstitut Darmstadt, Bessunger Strasse 88d, D-64285 Darmstadt, Germany  
phone ++49 (6151) 963740, fax ++49 (6151) 963744

This bibliography has been compiled and mailed by ... Jazzinstitut Darmstadt,  
e-mail: jazz@jazzinstitut.de, Internet: <http://www.jazzinstitut.de>

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Germán Lázaro: Henry Threadgill. Alguna cosa más, in: Cuadernos de Jazz, #110 (Jan/Feb.2009), p. 58-59 (F/I)

Drew Jarrett: Language Barrier. Four decades on from his recorded debut, saxophonist/reeds player and jazz composer Henry Threadgill is still inventing new compositional strategies for unusual ensembles. Here he talks to Hank Shteamer about the impetus for constant evolution behind his work with Air, The Sextett, Very Very Circus, Zooid and more, in: The Wire, #309 (Nov.2009), p. 34-39 (F/I)

Nate Chinen: Master of the Mutable, in an Idiom All His Own, in: New York Times, 8.Nov.2009 (F/I) [digi.copy]

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Ssirius W. Pakzad: Henry Threadgill. Ich bringe die Musik, in: Jazz Thing, #83 (Apr/May 2010), p. 94-95 (F/I)

Damien Bonelli: Les lois de la gravité. S'il n'envoie de ses nouvelles phonographiques que sporadiquement depuis une dizaine d'années, le saxophoniste Henry Threadgill n'en reste pas moins l'un des créateurs les plus actifs de la scène jazz, in: Jazz Magazine, #614 (May 2010), p. 40-43 (F/I)

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Martin Johnson: A Jazz Man With His Own Vocabulary. Once Confined to the Margins of the Scene, Henry Threadgill Returns to the Stage, in: Wall Street Journal, 9.Nov.2010 (F/I) [digi.copy]

Bill Meyer: Henry Threadgill Zooid – "This Brings Us to Volume II" (Pi Recordings 36), in: Down Beat, 78/1 (Jan.2011), p. 84 (R: 3 1/2 stars) [digi.copy]

Wolf Kampmann: Henrys Welt. Eine Betrachtung der Musik Henry Threadgills. Es gibt nicht mehr allzu viele aktive Jazzmusiker, die mit ihrem heutigen Output immer noch als Autoritäten der Jazzgeschichte wahrgenommen werden. Einer von ihnen ist ohne Zweifel Altsaxofonist und Flötist Henry Threadgill, in: Jazzthetik, 25/1-2 (Jan/Feb.2011), p. 22-27 (F/I)

David R. Adler: Be Ever Out. Stunning recent recordings and two weighty box sets help tell the story of Henry Threadgill, an unstoppable American original, in: Jazz Times, 41/2 (Mar.2011), p. 22-27 (F/I)

Jim Macnie: Threadgill's Hidden Hand. "The Complete Novus and Columbia Recordings of Henry Threadgill and Air" (Mosaic MCD 8-247), in: Down Beat, 78/3 (Mar.2011), p. 68 (R: 4 stars) [digi.copy]

Phil Freeman: Henry Threadgill Zooid – "This Brings Us To, Volume II" (Pi), in: Jazziz, 28/3 (Mar.2011), p. 125 (R) [digi.copy]

Kevin Le Gendre: Closer to Another Source. Recognition is a contentious issue in any field and jazz is no different. Although there are "sacred monsters" whose place in history is assured, a case can be made for a number of musicians whose contribution has been undervalued for one reason or another. Yet these unsung heroes do have a place in the hearts of many fans and musicians, and are essential to our wider understanding of the ongoing development of jazz. Kevin Le Gendre turns the spotlight on a few of the troopers, such as Henry Threadgill, Von Freeman, Bunky Green and Steve Coleman, who could yet emerge triumphant from the long dark, in: Jazzwise, #155 (Aug.2011), p. 24-27 (F)

Marc Medwin: Henry Threadgill - "The Complete Novus & Columbia Recordings of Henry Threadgill & Air" (Mosaic MD8-247), in: Jazz Perspectives, 5/2 (Aug.2011), p. 155-157 (R)

Seth Colter Walls: The trouble with 'jazz'. Ahead of a weekend at Jazz Gallery, Henry Threadgill talks about the limitations (and racial coding) of the term, in: Capital New York, 16.Mar.2012 (F/I) [digi.copy]

