

Blues On Jazz



Bob Rothstein is a composer of solo guitar instrumentals intended for use in sync licensing, supporting scenes for TV and film productions as well as live performance.

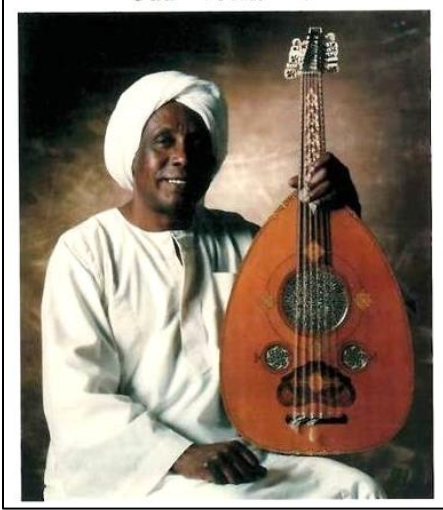
As a guitarist since his early teens and a composer since college days, Bob's diverse influences have included Blues, Jazz, Folk, Appalachian, Americana, World Music, and classical string musicians.

Having had the privilege to attend live performances by gifted artists such as Mississippi John Hurt, Fats Domino, Ry Cooder, Spider John Koerner, Sonny Terry and Brownie McGee, David Rea, Doc Watson, John Hartford, Taj Mahal, Andres Segovia, Mike Stern, Bill Frisell, The Band, the Talking Heads, and a host of others, Bob's compositions absorb elements from all these musicians.

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A major influence on Bob's songwriting came from renowned World Music artist and ethnomusicologist, Hamza El Din. Hamza's notoriety grew from his lush compositions and playing the Oud (akin to a fretless Lute) and the Tar, a Middle-Eastern hand drum.

Studying with Hamza for two years at Ohio University, then reconnecting years later when by fortunate coincidence, both Bob and Hamza moved to the same Seattle neighborhood in the late 1970's, the mentorship and friendship continued.



Hamza moved to Japan for some 15 years, then returned to the US and life in the SF Bay Area which remained his home until his passing in 2006.

Hamza's work was recognized and respected in multiple genres including, Classical, Folk and World Music, Middle-Eastern, Rock and, during his final years, Jazz. His career led to live performances

with diverse artists such as the Grateful Dead, Jazz saxophonist Charles Lloyd, and the "boundary breaking," Kronos String Quartet who recorded Hamza's composition, Escalay: the Water Wheel. See: <https://hamzaeldin.com/> and [https://en.wikipedia.org/wiki/Hamza\\_El\\_Din](https://en.wikipedia.org/wiki/Hamza_El_Din)



In the mid-1990's, Bob Rothstein had the good fortune to meet Seattle multi-instrumentalist, Robert Antolin, who invited Bob to join his Jazz gigs as an electric bassist, a great working relationship that continued for five years.

Along with being a creative saxophonist and competent band leader, Mr. Antolin attracted a coterie of gifted players as side musicians including drummer, D'Vonnie Lewis, who has grown from being a recipient of the Ellington Award from Lincoln Center during his high school days, to being a first call drummer in Seattle's current Jazz scene.

In recent years, Mr. Antolin has been actively recording and performing with contemporary African musicians living in or traveling through the Pacific Northwest.

During the year following his stint on bass with Robert Antolin, Bob Rothstein formed Odd Man In, a string Jazz Trio with guitarist, Steve Nowak, and Geoff Wilke on Mandolin. This string trio performed BeBop, Blues, Bossa and contemporary material around the Pacific Northwest for 8 years up until Bob's move to the East Coast to work on other projects. See: <https://www.allaboutjazz.com/musicians/bob-antolin>



Returning to Seattle in 2016, Bob served as bassist with guitar master, Richard Stockton – a working relationship that actually began some 40 years earlier when Richard led the trio that backed a West Coast tour with famed Chicago Blues harmonica player and Woodstock '69 performer, Paul Butterfield.

Among other contributions, Richard, along with Ray Hartman (bass) and Jim Plano (drums) backed respected Jazz pianist, Overton Berry, for Overton's Asian performances.

The working relationship with Richard Stockton began in the late 1970's and continued up until Richard's passing in 2020.

One of Bob Rothstein's original tunes was recorded with a quartet - acoustic guitar, vibes, hand percussion and string bass - in Richard Stockton's recording studio and ran for several years as the theme song for a PBS-TV production on political affairs broadcast in New York and 11 states, cable.

Next, it is worth mentioning “the other” Bob Rothstein, bassist and guitar player.



Over the years, the question has arisen if the Seattle Bob Rothstein played on Don McLean’s American Pie Album. The answer is: no.

Please recognize the contributions of the New York Bob Rothstein who, among other accomplishments, delivered the astoundingly good tracks for McLean’s album. His bass line truly drives that iconic song ... “Bye-bye Miss American Pie” - it’s worth a listen.

"Recorded and released in 1971 on the album of the same name, the single was the number-one US hit for four weeks in 1972 starting January 15 after just eight weeks on the US Billboard charts (where it entered at number 69). The song also topped the charts in Australia, Canada, and New Zealand. In the UK, the single reached number 2, where it stayed for 3 weeks, on its original 1971 release." Please see and support Wikipedia: [https://en.wikipedia.org/wiki/American\\_Pie\\_\(song\)](https://en.wikipedia.org/wiki/American_Pie_(song))

Following a name change to Rob Stoner, he served as bassist and music director for Bob Dylan’s Rolling Thunder Review tour, which was documented in the 2019 film by Martin Scorsese.

Based in the New York City area, Rob Stoner still maintains his activity as an influential musician. See: <http://robstoner.com/>

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Thanks for stopping by the website for a visit and please reach out if you are interested in booking a performance or licensing original guitar instrumentals for use in TV/film productions. <http://BluesOnJazz.com>