

**Mr. B / Mark Lincoln Braun
Press Excerpts**

“(Mr. B) had the audience from the moment he started playing...”

Jeff Daniels and Friends, 2008

“Mr. B knows the complete legacy of blues piano. Not many pianists in this style play with more conviction.”

Downbeat

“A young ivory tickler from Michigan endowed with an ageless sense of the artful possibilities of boogie woogie...”

Utne Reader

“Great variety, the blues from all sides, diversity of mood, texture, and style. Mark Braun had added something of his own to a great tradition.”

James Dapogny, author of “Jelly Roll Morton; the Collected Piano Music”

“Mark Lincoln Braun has developed a very personal style of playing boogie woogie from his wanderings across America to meet such old time performers as Blind John Davis, Little Brother Montgomery, and ‘Champion’ Jack Dupree. There is a noticeable blues inflection in his playing which can be savored.”

“A Left Hand Like God: A History of Boogie Woogie Piano,” Peter J. Silverster

“...a boogie woogie, jump & blues masterpiece... It’s the blues, it’s bad, and it’s in high fidelity.”

Interview Magazine, review: *Shining the Pearls*

“Mark ‘Mr. B’ Braun put his own imprint firmly on the tradition of blues and boogie woogie piano... on *My Sunday Best*, the changes in direction serve to literally amaze the listener, taking them through a range of moods and colors that are generally not experienced in such a setting. Truly, in Braun’s hands, musical genres are bent into a pervasive whole, with no regard for anything but the purity of intention and the transference of joyous emotion... — this is musical empathy at its best... This is not just a case of a local boy making good, this is a statement of a world class musician playing for his home-town fans.”

The (Detroit) Metro Times, review: *My Sunday Best*

“B doles out more deep blues... What separates B’s shopworn riffs from those of a thousand other piano players are his patience—he is never in a hurry—and that weird intangible we write off as ‘feel,’ which invest the ancient licks with a kind of slow-motion urgency. Too many bluesers get no further into the style than the surface; B seems to have been rooted in it since tripping across his first flattened third.”

Keyboard Magazine, review: *My Sunday Best*

GREAT LAKES PERFORMING ARTIST ASSOCIATES

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"This is one of a kind big band music with a boogie twist; amazing material that puts fun back in jazz."

Victory Music, review: *Hallelujah Train*

"The Blind Pig has hosted such piano luminaries as Sunnyland Slim, Blind John Davis, Roosevelt Sykes and Dr. John. Mark Braun is a singular talent in his field and his performances have been a credit to this club. I unreservedly recommend him to anyone interested in fine blues and boogie woogie piano."

David Faber, booking agent, **Blind Pig Cafe**, Ann Arbor, MI

"One of the best moments was a rollicking set by a Detroit boogie woogie piano player, Mr. B... (He) easily won over the crowd by roaring through 'Down the Road Apiece' and Professor Longhair's 'Mardi Gras.' Mr. B is a talented, infectious performer."

The Sunday Oregonian, review: Rose City Blues Festival

"Mr. B is about the best I've heard around anywhere."

J. C. Heard, interview: *South Eastern Michigan Jazz Association Newsletter*

"From the opening 'Hallelujah Train' to the practically unbelievable 10 minutes of sheer energy in the finale, 'B's Boogie Woogie,' this album kicks out all the stops. ☆☆☆☆"

Louisiana Country, review: *Hallelujah Train*

"*My Sunday Best* takes you from the church into the boogie woogie clubs to the gospel recital, to the jazz dens, to the street, back to the church, and if you listen close enough, it takes you to the roots of rock and roll. B continues to evolve into the future while reaching back and grabbing fistfuls of the past."

Agenda Magazine, review: *My Sunday Best*

"...by incorporating bop elements from the likes of Ray Bryant and Horace Silver, plus tastes of Professor Longhair and Eddie Palmieri, he has devised a wonderfully refreshing approach to the 88s that is both modern and grounded in tradition."

Berkeley (California) Weekly, review: *Hallelujah Train*

