

Tim Price Endorsement

Tim plays DURGA, KALI & GAIA Tenor and a DURGA 8* Baritone Mouthpiece.



"For the record – These are the BEST METAL MOUTHPIECES MADE TODAY! Totally recommended. Killin'....no question! Nuff said!

The KALI and DURGA are the most extraordinary metal mouthpiece I have ever played. They create a grace and freedom that is just perfect. The pitch is super even on varied horns and it does NOT exasperate your chops at all like other metals.

The GAIA is deep, full, and huge. It's got a vibe I'm loving. Man is it strong.

Theo has created mouthpieces that are totally profound! The originality of these new pieces, such as the KALI,

DURGA and GAIA, shows Theo's culminating work in his distinguished career. They are beyond my dreams.

Theo truly is one of today's innovators! I urge you to check out these savvy new mouthpieces by Theo, and be ready to embark on a prolific and creative journey."

- Tim Price

Tim Price Biography



Tim Price, a Berkley College of Music graduate, is one of the country's foremost woodwind artists. Also as one of the Selmer Company's most requested clinicians, Tim travels worldwide performing with and teaching student and professional jazz ensembles. Tim teaches jazz saxophone at the New School University in New York City, one of the best jazz schools in the world too.

Tim's bands feature world class stellar players like Lew Tabackin, Rachel Z, Allison Miller, and Scott Lee. His North Sea Jazz Festival backup band consisted of Bennie Green on piano, Ray Drummond on bass, and Carl Allen on drums with special guest superstar tenor titan Hans Dulfer. He has played with musicians like Bennie Green, Ray Drummond, Jon Mayer, Greg Bandy, James Gadson, Don Patterson, Billy James, Major Holly, Alan Dawson, Bill Doggett, Jack Mc Duff, Cecil Payne, Richie Cole, Ernie Watts, Charlie Watts from the Rolling Stones, Gary Burton, Doc Severinson, Dr. John, Phil Woods, Charlie Mariano, Shirly Scott, Trudy Pitts,

Sonny Stitt and Ernie Krivda, Sue Terry, and John LaPorta. To name but a few!

He's spent years in the trenches with the big bands of Tommy Dorsey under both Murray McEachern and later Buddy Morrow, Glenn Miller under Buddy DeFranco, Cab Calloway and Harry James. In addition, he's done various soul

and rock gigs with folks like Billy Paul, The 5th Dimension, Lou Christie, Milt Trenier, Four Tops, Felix Cavellerie, Al Kooper and many many others from that idiom.

Tim has a CD release on the way with sax legend Sue Terry and two releases under his own name this year. As a clinician Tim has instigated a "Tribute to Oliver Nelson" in Saint Paul, MN as well as been a favorite as a clinician and artist at the prestigious Cape May Jazz Festival.

Tim Price *Keeping it Real*

The KALI and DURGA Vintified Mouthpieces



For the sake of clarity with Theo's DURGA and KALI mouthpieces via current production Selmer Saxophones, I thought I'd share my experiences and findings with these excellent products.

As a Selmer clinician, I've played my silver Series III Tenor as my main tenor saxophone since I got it. This horn gets played on every kind of gig from straight ahead jazz, big band, funk & rock and roll. The versatility of the horn can be matched perfectly with Theo's DURGA #8 Vintified Tenor Mouthpiece. This combination provides great response, a sensual, lush Plaz Johnson style bottom (or Ben Webster if you're so inclined), and also a very bold and round body of sound, be it sub-tones or altissimo. My findings also stem from having to play many styles of music on the tenor and to keep my personality within the idioms.

The DURGA on the silver Series III seems to me like the perfect choice in a metal mouthpiece. I've also experimented, with excellent results, with the gold bi-metallic model and enjoyed the qualities immensely. To say the least, these mouthpieces, with the large chamber and the beautiful baffle work, are an asset to me on every gig.

That said, on my lacquer Reference 36, I found that the KALI is the perfect partner to bring out the quality that the 36 has been made for. I use a KALI Vintified #8 with excellent results. Also, I can add the gold plated KALI #8 opens the doors even greater on the Reference 36 if you're looking for a different shape in the sound; more of a Dexter Gordon with a funkified side when it's called upon. The vibe on the KALI is like if Dexter wanted to jam with the Grateful Dead, or have a tenor hook up with Jeff Coffin with Dave Matthews this might be his modern day choice! You get my drift? It's that good. I like both, but the Vintified is just too cool and looks amazing too!

I've enjoyed the dimension of sound that the KALI creates and the beautiful time feel I can place into my playing with this mouthpiece. As with anything, these are modern day tools made by Theo Wanne with great knowledge, dedication to the sound of the tenor from all eras, and the highest level of craftsmanship in metal mouthpieces today.

As people say, your mileage may vary. I've done this explanation as a favor to Theo because he's been a friend for a long time, and my respect for him as an artist is great. I hope his helps people playing the Reference 36 and the Series III get closer to where they need to be. These are results I found and have been successful for me on gigs and recordings. The reed strengths, by the way, have been Rico Jazz Select 3M Unfiled. I hope this helps all interested in this sonic aspect.

It's all good when Theo is on the case.

- Tim