



A MATCH MADE IN HEAVEN OF THREE COSMIC SOULS RIDING THE SUNSHIP TOGETHER AS ONE

Spirit and magic - what lies beyond mere intellect. The soul - the heart - the qualities that set us free ... this transformative power of music is what SCATTER THE ATOMS THAT REMAIN is all about.

You can hear for yourselves and feel it too - this music is new - not like anything else. What it does is palpable. That's the point - what it DOES - how it makes you feel. It causes an opening to occur. Like faithful prayer, seance and ritual, but not religious. Spiritual. Those in the know see where it's coming from, those that are brave see where it's going. The spirited are moved beyond thought. That's its purpose. Fearless and uncompromising, this music is deeply rooted in our shared ancestry.

The legacy that all but went South after the 60's went underground, but never disappeared. The bar was raised so high, no one could get there. Most of the young musicians that were so deeply compelled by Supreme Love and the Sun Ship had to follow another stream to take the edge off, or they turned away from tonality and pulse, hoping to ascend by speaking in tongues. As many have said, neither succeeded. Scatter The Atoms That Remain does. As Turiyasangitananda Alice Coltrane pointed out years after her husband John passed, "the burden of continuance is up on your shoulders. You all are going to have to do your singular search." It's that singular search that's led to this. Scatter The Atoms That Remain now shoulders that burden of continuance with open hearts.

Music can open our hearts. That's the purpose of this band. **SCATTER THE ATOMS THAT REMAIN** is led by drummer-composer **Franklin Kiermyer** in collaboration with pianist/musical director **Davis Whitfield** and features an ever-expanding roster of invited guests.

Drummer, composer and bandleader **Franklin Kiermyer** is known mostly for his expansive style of drumming, distinct sound and the spiritual focus of his music. "Kiermyer plays and composes with an almost evangelical belief in jazz as a form of pure inspiration." ~ Entertainment Weekly • "Drummer Franklin Kiermyer is that rare jazzman – blessed with the ecstatic quality of his free-bop attack." ~ Rolling Stone Magazine • "Kiermyer supercharges spiritual modality ... he plays with volcanic authority." ~ Down Beat

Pianist and musical director **Davis Whitfield**, born in Baton Rouge, Louisiana in 1993, comes from a musical family and has grown up immersed in the music. While still in high school, Davis was appointed Assistant Director of the Jazz Standard Youth Orchestra in New York City. Continuing his studies at Berklee, he was the recipient of their top honor, the Presidential Scholarship. Still in his 20's, Davis has toured much of the world and has already developed a profoundly distinctive voice of his own characterized by a depth and reach that belies his age.

A native of Baltimore, alto saxophone giant and composer **Gary Bartz** moved to New York in 1958 to attend the Juilliard School. He became a member of Charles Mingus' Jazz Workshop from 1962-1964, where he worked with Eric Dolphy and encountered McCoy Tyner for the first time. Years later, he would win a grammy for his playing on McCoy Tyner's album Illuminations. Gary also began gigging as a sideman in the mid-'60s with the Abbey Lincoln and Max Roach group. He briefly joined Art Blakey & the Jazz Messengers and made his recording debut on their 1965 release Soul Finger, and remained for the following year's Hold On I'm Coming. In 1968 Bartz formed his own band and signed to Milestone. His debut, Libra, was performed by a quintet that included drummer Billy Higgins, bassist Richard Davis, pianist Albert Dailey, and trumpeter Jimmy Owens (that album had a profound affect on a 12 year old Franklin Kiermyer).

Bartz continued to tour with the Roach/Lincoln band while releasing his follow up album Another Earth in 1969, an album since celebrated as influential on both the American and European jazz scenes. His sidemen for the date included Pharoah Sanders, Reggie Workman, Charles Tolliver, Freddie Waits, and Stanley Cowell. In 1970, Miles Davis tapped Bartz for his Bitches Brew tour and featured him as a soloist on the Live-Evil recording. Subsequently, a more complete portrait emerged after his contribution to the Davis band was documented on The Cellar Door Sessions. Gary also performed with Miles at the historic Isle of Wight Festival. In the same year, Bartz also formed his own group, Ntu Troop, after the Bantu word for "unity."

Overall, Gary Bartz has recorded more than 40 solo albums and over 200 as a guest artist. It is not hyperbole to say he's now one of the living legends of this music.

SCATTER THE ATOMS THAT REMAIN Redefines Transformative Spiritual Music

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