

ARMEN DONELIAN

FULL DISCOGRAPHY



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RECORDINGS AS A LEADER

Armen Donelian, Grand Ideas Vol. 1: Wave, Select Standards for Solo Piano
(SunnySide SSC 1088)

I Will / All of Me / Solitude / I've Grown Accustomed to Her Face / Our Day Will Come / Wave / Here, There and Everywhere

Armen Donelian, p
1998-9, West Orange, NJ (CD)

Quotes:

"On the pianist's recent album, *Wave* (Sunnyside), Armen Donelian has pared down his considerable technique in favor of a dramatic lyricism that, in pieces as old-hat as "All of Me" and as unlikely as "Our Day Will Come" and a couple of Beatles ballads, he sustains with controlled and expressive poetry." - Gary Giddins, *Village Voice* (*Wave* CD by Armen Donelian, 2001)

Armen Donelian, Grand Ideas Vol. 2: Mystic Heights, Original Compositions for Solo Piano
(SunnySide SSC 1088)

Ode / Devotion / Bare Hearts / Little Flower / Amour / Exiled Dreams / Mexico / Spree

Armen Donelian, p
1998-9, West Orange, NJ (CD)

Quotes:

"On his recent *Mystic Heights*, he applies that same balance [as on *Wave*] between tension and release to a program of sensitive originals." - Gary Giddins, *Village Voice/Voice Choices* (2002)

Armen Donelian, *The Wayfarer*

(SunnySide SSC 1049)

To Waltz Or Not To... / Jungle Groove / The Wayfarer / Chelsea Bridge / Stargazer / The Scattered Brotherhood / In Between / Celebration

Armen Donelian, p
Dick Oatts, s
Barry Danielian, t
Anthony Cox, b
Bill Stewart, d
Arto Tunçboyacıyan, pc
1990, NYC (CD)

QUOTES:

The post-cool impressionism of Miles' mid-'60s quintet remains a key influence on the modern mainstream, but musicians draw different lessons from that model. Like Wynton's quintet or quartet and Harrison/Blanchard, Donelian's unit has one of those rhythm sections that approach the pulse three different ways without letting it slip away. But "Wayfarer" doesn't sound quite like anything from the Blakey-trained leaders named above dish up, because Donelian has a different perspective--his is more a composer's than improviser's music.

Armen's previous Sunnyside with the same quintet--1988's *Secrets*--only hints at the new album's warmth and cohesion. Like Miles, Barry Danielian (no relation to the leader) has a plaintive, distant tone, employs minimal vibrato, and chooses his notes with care. On the heads he blends seamlessly with Oatts, whose brawny tenor sound here bears a curious resemblance to Gary Thomas' (evidence not of one influencing the other, but of ideas in the air available to all who choose to use them).

Still, it's Donelian's writing that hooks you: for "Groove" and "Brotherhood" he yokes his left hand to Cox's bass, to give the music an uncommonly sturdy spine. (Cox and drummer Stewart so deftly nail the fast 11/4 of Emin Findikoglu's "Waltz Or Not," you don't nervously count along.) On "Wayfarer" and "Stargazer," Donelian uses Tunboyacı's high, clear choirboy voice as the third horn; Arto is the only 'horn' on the effectively moody "Between," which unfolds slowly in the manner of Paul Bley's radical ballads--Donelian trusts wide open space, declining to fill the sonic vacuum he creates.

A couple of tunes are merely okay, and Armen's long solo on Strayhorn's "Chelsea Bridge" lacks the focus of the sextet stuff, but "Wayfarer's" best pieces are downright haunting. (reviewed on CD) - Kevin Whitehead, *Downbeat* (1991) 3.5 stars

Armen Donelian is a provocative modernist whose galvanizing abstractions are buoyed by swirling, rhythmic undercurrents, a reflection of a varied background that includes pivotal stints with two of contemporary music's most profound keepers of the pulse, saxophonist Sonny Rollins and Latin percussionist Mongo Santamaria. Here, Donelian fleshes his lean and steely compositions with a sextet of New York pros, bassist Anthony Cox, trumpeter Barry Danielian, saxophonist Dick Oatts, drummer Bill Stewart and percussionist Arto Tunboyacı. Donelian's mastery of writing for small group is startling. And whether an undaunting *mysterioso* like "Jungle Groove" or an insinuating, seamless mix of tempos as in "The Wayfarer," Donelian distills his compositional elements into frames that stand by themselves; the are also effective points of departure for Donelian's soloing talents, as well as those of his companions. Donelian's sextet music is exceptional, and every bit the equal of the classic horn-and-rhythm units of Art Blakey and Horace Silver. - Chuck Berg, *Lawrence Journal World* (1990)

Donelian's music is thoughtful and exciting. A tonal painter with an ear for ancient melody and vivid color, Donelian's monastic advances conjure up so many areas of human involvement and emotion. From the Middle Eastern mystique of "Celebration" to the Afro-American folk blues resolve of "Chelsea Bridge." His "Jungle Groove" is a continuation of the dark melodic conception of his previous release "Secrets." It is almost a signature composition. In fact Donelian is joined by the same group from the date two years ago in Barry Danielian (no relation), Dick Oatts, Bill Stewart, Arto Tunboyacı and bassist Anthony Cox, who is a competent, zestful and completely knowledgeable accompanist. He has a deep dark, full bodied buoyancy and his rhythmic and harmonic execution is impeccable. A world class talent. There is a statuesque regality in Armen Donelian's music. First of all he's a story teller and I'd love to hear this group "live" to feel the weaving tapestry of his fables. They swing the living daylight out of "The Scattered Brotherhood" and divvy up the rest to complete satisfaction. A must recording. - Lofton A. Emenari, III, *Hyde Park Citizen* (1990)

On this, the second date by this group under Donelian's leadership (see 3/89, p. 78, as well as 4/87, p. 69, 5/89, pg. 81) he has produced a Euro-Asian soundscape located at the point where the Miles Davis Quintet of the sixties intersects with Weather Report. It's music as much concerned with ensemble atmospherics and color as solos with improvisations stretched over harmonically dark, polyrhythmic vamps--a tour de force of small ensemble arranging. Donelian effectively blends Arto Tunboyacı's voice with the horns in theme statements, in background during solos, and as the lead. Bassist Cox and drummer Stewart also deserve much credit for contributing to the color of the music without ever letting the time, no manor how oddly divided, loosen. Donelian has linked the songs with similar textures, but each retains its individuality. It would be inaccurate to describe the horn players, Danielian and Oatts, as a front line, because their sounds are just part of the shifting patterns within the sextet. On "Jungle Groove" they lock into, some inspired collective interplay. In other spots Danielian provides dark Milesian horn to Oatts' Trane-Shorter sounding tenor and soprano. The ties to the sixties Miles group are most evident on "The Scattered Brotherhood," the most conventionally structured of the ensemble pieces. All hands step out to blow after the quickfire, snakey line. The piece also includes the leader's best solo of the date. His solo piano version of "Chelsea Bridge," however, stalls the program. Though he shifts rhythmic patterns, the performance doesn't take shape and sounds more like a rumination on the tune in preparation for arranging it. "In Between" for quartet without horns also, in part, lacks the concision of the rest of the program. The eerie, Eastern theme sung by Tunboyacı takes up too much time in its recapitulation, stretching the performance a minute and a half beyond this listener's interest. But the middle of the piece has excellent interplay by the rhythm section. This is important work. The trajectory of Donelian's career promises more to come. This set is an excellent place to start listening. - David Dupont, *Cadence* (1991)

The first CD by his sextet scored a bull's eye, and one is reminded once again of the extraordinary and fervent climate of "Secrets," which Armen Donelian cut for Sunnyside in 1988. He does it again with "The Wayfarer," (same label, distribution by Harmonia Mundi), which lines up the same gang of lyrical players: Dick Oatts (ss, ts); Barry Danielian (tp, flg), Arto Tunboyacı (perc), Anthony Cox (b), and Bill Stewart

(dms). Give Donelian a little, he gives back a hundred-fold... - Jazz Hot (1990)

The music on this CD alternates between superb post-bop ensemble playing, in which the brilliant solos of the horn players are reinforced by the percussion of Tunboyaci, and the rendition of more meditative themes, which are close to the spirit of the "Night Ark" quartet in which Armen Donelian also participated. Donelian offers here an intense, haunting music which confirms his still too little-known compositional talents, as well as his quality of piano playing, evidenced by his interpretation of Billy Strayhorn's "Chelsea Bridge."

This tribute to the pianist-arranger is without a doubt far from innocent, as is the choice of theme, which alludes to the "bridge." One can suppose that "bridge" refers to the one that Donelian builds between East and West, without falling into the pit of "world music." It is a bridge between the rhythmic complexities and melodies of Middle Eastern music and the fire of improvisations and arrangements of a hard-bop heritage either displayed or just underlying the surface. - Thierry Qunum (1990)

Has the allure of chamber music while still preserving the resources of a powerful drive...The world of Armen Donelian is irreducible in the game of influences, as in the crystal clear images which constitute his solo interpretation of "Chelsea Bridge." The ear is never left to amuse itself, so great is the diversity of the written and improvised works and the coherence of the repertory which guides us from beginning to end in a permanent state of wonder. - Franck Berger, Monde de la Musique (1990)

Armen Donelian, Secrets

(SunnySide SSC 1031)

*Andorinha / Seasons' Change / Resurrection / Broken Carousel / Dungeons and Dragons / Secrets / Astral Dancer / New Blues / Parting**

Armen Donelian, p
Dick Oatts, s
Barry Danielian, t
Anthony Cox, b
Bill Stewart, d
Arto Tunçboyacıyan, pc
1988, NYC (CD*/LP)

QUOTES:

Beyond the talent for composition demonstrated by this pianist/leader, the spirit of adventure that breathes in this enterprise releases ephemeral currents and raises each theme to the level of epic musicality. Purity of execution, with unflinching inspiration, which seems to inhabit distant remembrances and revives with fervor some imaginary folklore. Raising in turn the most glistening or the most stirring colors that can be created, the jazz attained here hints at even more that it tells. Five stars for the album--and more--for the drummer. - Francois LaCharme, Jazz Hot Critics' Poll/France ** #3 Jazz Album of 1988 **

Pianist/composer Donelian is now fulfilling the promise that critics have been attributing to him for the last several years. On his previous LP (4/87, p. 69), as well as on albums with Rory Stuart (12/83, p. 21) and Billy Harper (5/80, p. 26), Donelian established himself as an inventive pianist, schooled in the refined bop traditions of Bill Evans and Chick Corea. Now he has clearly come of age as a composer, player and leader. Donelian's compositions are characterized by elaborate but compelling lines. - Krin Gabbard, Cadence (1989)

After a premier Japanese recording (on Atlas) and a solo album on SunnySide ("A Reverie") in 1984, Donelian divulges here--in a quintet or sextet--his "Secrets." Superb sound from Dick Oatts on soprano, the discovery of Barry Danielian, rhythmic effectiveness: a true success. Eight selections and liner notes by Donelian on the LP, nine selections without the notes on CD: should we buy both? One sees a terrific future. - Eric Pingot, Jazz Magazine/France (1989)

About seven years ago, Donelian released a trio album called "Stargazer" with Eddie Gomez and Billy Hart on the Atlas label, and also performed two concerts at Koseinenkin Hall as a member of the Billy Harper Quintet in 1979. His classically-trained, tasteful performance was full of jazz feeling. His sidemen for this album are skillful musicians, and except for Andorinha by Antonio Carlos Jobim all songs were written by Armen Donelian. Also, his ability as a leader, composer and arranger are well showcased. It is subtle and mature, and it is probably satisfying for him to make an album according to his own vision. - Shoichi Yui, Swing Journal/Japan (1989)

Armen Donelian, Trio '87

(Odin NJ 4024)

Song With No Name / Conception / Broken Carousel / Seasons' Change / In Your Own Sweet Way / Secrets / Cockeyed Blues / Angel Eyes / Metropolitan Madness

Armen Donelian, p
Carl Morten Iversen, b
Audun Kleive, d
1987, Oslo (CD, Released only in Norway)

QUOTES:

Three musicians meet and great music originates. That is the shortest thing you can say about this record. Trio '87 must be one of the greatest surprises in Norwegian jazz record production. Not that we don't know that these musicians, individually, are very good, but to witness such a successful musical meeting in a piano-trio format is something out of the ordinary in this country.

Let us therefore present: Armen Donelian, American pianist in his late thirties. The Norwegian audience first heard him when he played with Billy Harper's quintet in Molde almost ten years ago. His surname in particular bears witness to family roots in a Soviet republic with great unrest under its skies. About Armen the musician: He has issued three previous records under his own name, the first one with Eddie

Gomez and Billy Hart, the second one alone and the third a sextet. After Molde, he has visited Norway on several occasions. Some of you will remember a memorable session when he sat in with Chet Baker at the Hot House playing "My Funny Valentine." A more beautiful rendition of this classic tune has hardly been heard.

He has toured with his Norwegian musicians and could be heard at the Cafe Nordraak in Oslo last year. Bass player Carl Morten Iversen is a veteran in Norwegian jazz, while the younger drummer Audun Kleive like Iversen has his background in bands like Extended Noise and Oslo 13, as well as with Terje Rypdal and The Chasers.

Trio '87 is--without disparagement on any part but rather its opposite--trio-playing in the Bill Evans tradition, a tradition later developed by the acoustic Chick Corea: this loose interplay where all three musicians are both more equal and freer than in traditional piano-trios. And this record is proof that great music originates. The first tune, "Song With No Name," is thus named because it came about while the engineer, Jan Erik Kongshaug, was setting the levels. It may be the finest track on the record and it sets the groove to a session worth listening to from the first note to the last. Carl Morten Iversen's fine bass work is excellent, in terms of both the sound and the music, and Audun Kleive is brilliant with his loose but at the same time distinct and extremely inventive playing. Donelian himself states in the liner notes that Norwegian musicians are very familiar with the American jazz tradition, but at the same time they are freer than him. They have a more relaxed, "loose" approach to playing, something that suits him just fine.

Anyway--here are nine compositions, the first by the trio, the second by George Shearing, most of the rest by Armen Donelian except for Dave Brubeck's "In Your Own Sweet Way"--everything delightfully performed. Don't let the oncoming dark season overwhelm you. Listen to Trio '87 instead. - Roald Helgheim, Klassekampen/Norway (1988)

Donelian teams up with a Norwegian rhythm section for his strongest release to date. Possibly the most impressive thing about Trio '87 is that it sounds as if this group has been playing together for years. The musical chemistry is such that the opener, a warm up improvisation for the trio with no theme, wound up being used as the lead off track. The piece has the accomplished looseness of the great Evans/Lafaro/Motian trio.

Donelian keeps growing as a player with each release. When one hears his tackle a piano favorite like "In Your Own Sweet Way" one hears original lines, an original rhythmic approach and an original arrangement. Strongly recommended, especially to those who favor piano trios. - Robert J. Iannopolo, Cadence (1989)

This is one of the most pleasing trios I've heard in some time. Donelian, who studied piano with Richie Beirach, has a lilting, impressionistic touch to his playing, a keen ability to swing and some beautiful compositions. Donelian doesn't break any new ground or chart new musical directions on this disc, but he plays with such panache, who cares? Mood music in the best sense, this is the record you want after a long and arduous journey. - John Baxter, Option (1989)

Pianist Armen Donelian was responsible for one of the great unsung piano trio recordings of the '80's (Trio '87), a recording very much in the tradition of Bill Evans' trio music of the early 60's. - Robert J. Iannopolo, Cadence (1995)

Armen Donelian, A Reverie: Solo Piano

(SunnySide SSC 1019)

Metropolitan Madness / Nexus / Kjellaug / Harem Girl / Invocation / Contours Suite (Atoms in Motion, Prisms, Spirals, Mountains) / A Reverie / Stargazer / I Dream Too Much / Morning Flower / Hymn

Armen Donelian, p

1984, NYC (LP issued in 1986, re-issued in 1995.)

Quotes:

His Armenian origin, his perfect pianistic technique, his deep understanding of European harmony from Bach to the present, his association with some of the biggest names in Jazz during the first ten years of his professional career - all these factors combine to place Armen DONELIAN very firmly among those rare musicians of true "fusion," in the real sense of that term (not the con-fusion of that pitiful and impoverished music, bastardized jazz-rock and disco...God rest its soul). This album could appear to be an exercise in style, but it is certainly not that. On the contrary, it delivers an impression of formidable unity, due to the clarity of the language and to an irreproachable taste which creates a climate of both power and peace. It is therefore an important record, for two reasons. First, because it's a masterpiece (no one is forced to believe me, and it's this fact which authorizes me to be so peremptory). Second, this album is an open door to evolutionary jazz - there's a new road opened to creative musicians, which will perhaps permit them to leave the beaten path where so many of their elders have been trapped for too long. - Bernard Rabaud, Swing Jazz JournalFrance (1987)

Donelian is a pianist worth listening to. Donelian's music sparkles with buoyant energy. It's good to see him finally get a domestic release. - Robert J. Iannopolo, Cadence (1987)

Donelian has a fine technique, and his compositions have a lot of substance. - Amy Duncan, Christian Science Monitor (1987)

Donelian has a sure touch, good ideas, and a sense of humor. - Bob Doerschuck, Keyboard (1987)

Strong, but not overly virtuosic, technique, harmonic sensitivity and a pronounced melodic streak are the chief characteristics of his style. This recording also showcases a number of worthwhile compositions. "Metropolitan Madness" is a kind of '80's equivalent of Bud Powell's "Parisian Thoroughfare." "Stargazer" is an epic composition that deserves to become a standard. [Bill Evans would have liked this one.] "Contours Suite," in four movements, has a strong expressionist flavor. This CD is a straight reissue of the vinyl and is well worth checking out the second time around. - Robert J. Iannopolo, Cadence (1995)

Armen Donelian, Stargazer

(Atlas LA27-1011)

Stargazer, Free At Last, Southern Belle, Love's Endless Spin, Monday, Silent Afternoon

Armen Donelian, p

Eddie Gomez, b
Billy Hart, d
1980, NYC (LP, Released only in Japan.) (Out of print.)

Quotes:

The pianist with a slightly unusual name of Armen Donelian is a 30 year old New Yorker. Although he came to Japan in 1979 as a member of the Billy Harper Quintet, most people in Japan probably have not heard of him yet. However, his first LP has caught the attention of the Japanese before the rest of the world.

Donelian's lyrical touch with an emphasis on the right hand and beautiful tone can be identified with the music of Richie Beirach. His sharp sensitivity can be felt by the way in which he draws from the music of Bill Evans and Chick Corea. In his new album, Donelian displays his intellectual yet attractive play with the support from veterans Eddie Gomez (b) and Billy Hart (d). But, Gomez does not simply stay in a rhythm support role. Instead, he encourages Donelian, and through interplay, he succeeds in heightening the wonderful tension throughout this album.

Including one jointly composed song, all 6 songs are Donelian's originals. Donelian possesses an uncommon talent as a composer, as well. If the expanse of the music could be maintained throughout the "play," this album would be perfect. However, it is evident that Armen Donelian is a rising star pianist. - Swing Journal/Japan (1981)

RECORDINGS AS A SIDEMAN

Roy Ayers, Step Into Our Life

(Polydor)

Roy Ayers, v
Wayne Henderson,
Armen Donelian, p
Willi Allen, b
Bernard Purdie, d
1977, NYC (LP)

Cosmology, Cosmology

(Vanguard VSD 79394)

*Phases of the Moon / In the Limbo / Roadsigns / Sky
/ Willow Land / Out From the Kiva / Superman / City
Fever / Into The Forest*

Dawn Thompson, v, pc
Bob Jospé, d, pc
John D'earth, t, fl
Dave Glenn, tb
Armen Donelian, p, syn
Rick Kilburn, b, eb
Colin Walcott, sit, pc
Reed Wasson, tamb
1977, NYC (LP)

Billy Harper, The Believer

(Baystate RVJ 6083)

*Is It Not True, Simply Because You Cannot Believe It?
/ I Do Believe / Believe, For It Is True!*

Billy Harper, s
Chris Albert, t
Armen Donelian, p
Gregg Maker, b
Newman Baker, d
1980, NYC (LP, Released only in Japan.)

Billy Harper, The Billy Harper Quintet

(Poljazz PSJ 99)

*Soran Bushi B.H. / Call Of The Wild and Peaceful
Heart*

Billy Harper, s
Chris Albert, t
Armen Donelian, p
Wayne Dockery, b
Newman Baker, d
1980, Warsaw (LP, Released only in Poland / Live
performance at Jazz Jamboree Festival)

Billy Harper, Trying To Make Heaven My Home

(MPS 0068.234)

*Trying to Make Heaven My Home / Inside / Love On
The Sudan*

Billy Harper, s
Everett Hollins, t
Armen Donelian, p
Wayne Dockery, b
Malcom Pinson, d
1979, Stuttgart (LP, Released only in Germany.)

Datevik Hovanesian, Listen To My Heart

(Sony SA 02)

*Yerginkn Ambele / Chem Grna Khagha / Andzrevn
Yekav / Yarimo / Shalakho / Ari Indz Angach Gal / Hov
Arek / Gakavik / Mokats Harsner / Ervoom Em / Es
Gisher / Loosniak Gisher*

Datevik Hovanesian, v
Armen Donelian, p/arr
David Finck, b
Portinho, d
Ben Riley, d
Paquito D'Rivera, as

Alex Foster, as
Arto Tunçboyacıyan, pc
Steve Berrios, pc
George Avakian, prod
1996, NYC (CD, Released only in France.)

Julie Lyonn Lieberman, Mixing America
(Huiksi Music JLL0003)

*The Tree of Thorns / Eagle Bones / Mixing America /
Mixing America Epilogue / Orphan Boy / Violinova /
The Sandman / Fiddle, Sing For Me / Lady Bop*

Julie Lyonn Lieberman, vl, v
Armen Donelian p
Dan Kleinman, syn
Jeff Eckels, b
Steve Johns, d
Tigger Benford, pc
Toby, Twining, v
Joan Henry, v
Shi Zheng Chen, v
Tiye Giraud, v
Mark Johnson, v
Gregory Purnhagen, v
Rebecca Weintraub, v
1996, NYC (CD)

Night Ark, Petals on Your Path
(Universal/EmArcy 546616)

*Petals On Your Path / The Invisible Lover / Melon / The
Long Goodbye / Love Is Not In Your Mind / Anna Tol'
Ya / Skating Is Art / I Am Dancing With The Devil / Intz
Mi Khntir (Don't Ask Of Me) / Fly Away / Marsala
Dreams*

Ara Dinkjian, oud
Armen Donelian, p
Marc Johnson, b
Arto Tunçboyacıyan, pc
1999, NYC (CD/LP/Cassette)

Quotes:

The three Armenian musicians - Ara Dinkjian (oud), Armen Donelian (piano) and Arto Tunçboyacıyan (voice, percussion) - and bassist Marc Johnson have together created a music all their own. A rich palette of the most diverse pieces coexists in Night Ark's repertoire. From the primeval songs of the steppe to the most complex Jazz chords. - Jurg Sommer, Aarganer Zeitung/Switzerland (2000)

Night Ark, In Wonderland
(PolyGram/EmArcy 534471)

*Very Nice / They Love Me 15 Feet Away / Is That How
Loving You Goes / Lisa / Going With Abandon /
Lullaby For The Sun / In Wonderland / Keesher Bar /
Heru Mertar / Going With Abandon (Reprise)*

Ara Dinkjian, oud
Armen Donelian, p
Marc Johnson, b
Arto Tunçboyacıyan, pc
1996, NYC (CD/LP/Cassette)

Night Ark, Moments
(RCA/Novus 3028)

*Wind / You've Got A Friend / Offering / Nocturne
(Dusk, Frenzy, After Hours) / Baby Elephant / Over
The Rainbow / Yazoo-Firat / Adolescence / Moments /
Danny Boy*

Ara Dinkjian, oud
Armen Donelian, p
Ed Schuller, b
Arto Tunçboyacıyan, pc
1987, NYC (CD/LP/Cassette)

Quotes:

The most ambitious tune on "Moments" is a three-part suite composed by keyboardist Armen Donelian, titled "Nocturne." Here, the possibilities inherent in a fusion of Middle Eastern traditional music and American Jazz are extensively explored. - St. Louis Press-Journal (1988)

Donelian's own "Nocturne," a three-part, nine-minute suite, is a masterful evocation of Armenian culture, and his accents on the beautiful "Wind" and "Adolescence" are just right. - Sweet Potato/Maine(1988)

Bobby Vince Paunetto, Reconstituted
(RSVP Jazz Records, CD1778)

*Silva! Horn! & Down Pat!, Reconstituted, Foreign
Glasses, Slovenly Hilled Curves, Dirt Cheap Meets
Dirt, In the Harbor of Cadiz, Jazz for the Silent
Majority, Turning on the Memories, Emotional
Currency, The Contra Bean, Co-Hearsed, My Brother
The Great!*

Bobby Vince Paunetto, comp, arr, cond, prod
Todd Anderson, s/fl
Tom Harrell, t
Larry Farrell, tb
Glenn Drewes, t
Gary Smulyan, bs, bcl
Billy Drewes, ss, as, fl, dr
Bill O'Connell, p, ep
Armen Donelian, p
Mike Richmond, b
John Riley, dr
1999, Paramus, NJ (CD)

Bobby Vince Paunetto, Commit to Memory
(Pathfinder 1776)

*Spanish Maiden / Taz / Catalano / Dragon Breath /
Mediterrano / Little Rico's Theme / Delta / Coral /
Good Bucks*

Bobby Vince Paunetto, vb, p, pc
Tom Harrell, t
Mike Richmond, b
Abraham Laboriel, b
Billy Drewes, s
Glenn Drewes, t
Armen Donelian, p
Eddy Martinez, p
Todd Anderson, s/fl
Ronnie Cuber, bs, bcl

Ed Byrne, tb
Tom Sala, d
Fred Munar, pc
John Scofield, g
Frank Malabe, pc
Jon Kass, vl, vla
David Eyges, cl
Justo Almario, s
Andy Gonzalez, b
Jerry Gonzaloez, pc
Steve Thornton, pc
Eddie Rivera, b
Gary Anderson, s
Steve Slagle, fl
Milton Cardona, pc
Paul Moen, s
Orpheus Gaitanopoulos, v
Gene Golden, pc
Bretton Scott, v
Manny Oquendo, pc
John Rogriguez, pc
Charlie Burnham, vl
Alfredo De La Fe, vl
Ashley Richardson, vla
Ron Lipscomb, cl
1976, NYC (LP, reissued 1998 on Bomba Records BOM 22085 in Japan only; and in 2002 on RSVP Records CD1779 for other territories)

Bobby Vince Paunetto, Composer in Public
(RSVP Jazz Records CD1777)

You're Jiving Me Crazy / Movies / Bottle The Edge / Romancing a Whisper / When I Got Disconnected / Composer In Public / The Beautifull Flawed Game / You're a Wonderment / Say It Now / The Foundlings / Jacket Listeners / If You...

Bobby Vince Paunetto, vb, p, pc
Bill O'Connell, p
Armen Donelian, p
Mike Richmond, b
Chip Jackson, b
John Riley, d
Bill Bickford, g, v
Glenn Drewes, t
Billy Drewes, s
Todd Anderson, s/fl
Gary Smulyan, bs
Jon Kass, vl, vla
Christine Gummere, cl
Madeline Kole, v
Devorah Segall, v
Ann Belmont, v, g
1996, NYC (CD)

Mongo Santamaria, Sofrito
(Vaya/Fania JMVS 53)

**Iberia / *Cruzán / *Spring Song / Sofrito / O Mi Shango / Five On The Color Side / Secret Admirer / Olive Eye / Princess*

Mongo Santamaria, pc
Roger Rosenberg, s/fl
Mike DiMartino, t
Al Williams, s/fl
Armen Donelian, p
Eddie Rivera, b
Steve Berrios, d
Greg Jarmon, pc
1976, NYC (LP)
Grammy Award Nominee. Contains 3 Donelian (*) compositions.

Mongo Santamaria, Mongo and Justo
(Vaya/Fania JMVS 44)

Cantandole al Amor / Kindimbia / Miedo / Serpentina / Ubane (Canto Abacua) / Manana / Come Candela / No Me Importa / Vengan Pollos / Cumbia Tipica

Mongo Santamaria, pc
Justo Batencourt, voc
Roger Rosenberg, s/fl
Mike DiMartino, t
Al Williams, s/fl
Armen Donelian, p
Eddie Rivera, b
Steve Berrios, d
Greg Jarmon, pc
1976, NYC (LP)

Mongo Santamaria, A La Carte
(Vaya/Fania)

Mongo Santamaria, pc
Roger Rosenberg, s/fl
Mike DiMartino, t
Al Williams, s/fl
Bill O'Connell, p
Armen Donelian, p
Eddie Rivera, b
Steve Berrios, d
Greg Jarmon, pc
1976, NYC (LP)

Mongo Santamaria, Afro Indio
(Vaya/Fania XVS 38)

Creepin' / Funk Up / Mambomongo / Funk Down / Los Indios / Lady Marmalade / The Promised Land / What You Don't Know / Song For You / Midnight and You

Mongo Santamaria, pc
Justo Almario, s/fl
Ralph Maldonado, t
Al Williams, s/fl
Armen Donelian, p
Willi Allen, b
Steve Berrios, d
Greg Jarmon, pc
1975, NYC (LP)

Quotes:

Pianist Donelian seems to have learned the arts of negotiating Latin progression and rhythms; his flexibility should

extend in several directions. - Howard Mandel, Downbeat -
4 Stars (1975)

Rory Stuart, Hurricane

(SunnySide 1021)

*Rhythm-a-Ning / Hurricane / Sweet Thing / Lembranas
/ Reoccurring Dreams / The Scattered Brotherhood /
The Ancient Ones / Push-Pull*

Rory Stuart, g
Armen Donelian, p
Anthony Cox, b
Keith Copeland, d
1987, NYC (CD/LP)

Rory Stuart, Nightwork

(Cadence 1016)

Rory Stuart, g
Armen Donelian, p
Calvin Hill, b
Keith Copeland, d
1984, NYC (LP) (Live recording.)

Quotes:

Brilliant pianist Armen Donelian... cascading solos and
muscular block chording. - Bill Milkowski, Downbeat - 4
Stars (1985)

Armen Donelian acquits himself best...as valuable an expo-
sition of his talents as it is of Stuart's. Donelian is a crisp,
harmonically oriented pianist whose fleet attack sets the
standard for the rest of the quartet. He's a distinctive styl-
ist. - Kevin Whitehead, Jazz Times (1984)

Various Artists incl. Armen Donelian Quintet, Positively Armenian 2

(Positively Armenian PA 102)

Nohr Ike (Side A/#4 only)

Armen Donelian, p
Paul Motian, d
Sudan Baronian, s
Barry Danielian, t
Ralph Hamperian, b
1986, NYC (CD/LP/Cassette)

Various Artists incl. Billy Harper Quintet, Jazz Jamboree 1980

(Muza SX 1983)

*Blues For Bill / Race Face / God Bless The Child /
Teach Me Tonight / My Man / Inside, Inside*

Billy Harper, s
Chris Albert, t
Armen Donelian, p
Wayne Dockery, b
Newman Baker, d
1980, Warsaw (LP, Released only in Poland / Live
performance at Jazz Jamboree Festival)