

Rhonda Taylor: Selected Reviews:

"When not immersed in academia as a professor of music at New Mexico State University, Rhonda Taylor is an improvising saxophonist of a singular character...Despite their basis in spontaneous composition, Taylor's works exhibit the subtle intentionality of deeper intellect at play." Mike Borella for Avant Music News (2024: Solo Album *chaos theory*)

"In total, *AFTERPARTY* is very of its time, in the way that art made during or directly after major world events often inescapably is, indelibly marked with the conditions of its creation. Rhonda Taylor, however, finds new meaning in treading this ground, resulting in a gripping album on the loneliness of being where people once were ("abandoned houses," as she says in her liner notes). Her performance here is admirable. Virtuoso at times, contemplative at others, and with a surety of purpose throughout, Taylor finds personal expression in the paradoxically communal experience of being alone." Sofía Rocha for I Care If You Listen (2021: Solo Album *AFTERPARTY*)

"Possibly the most difficult thing in music is not to play an instrument to perfection, or to interact well in an ensemble, but to create art that offers something unique, differentiating, surprising and with a voice and perspective all of its own. This is what the duo of Rhonda Taylor on baritone saxophone and Kyle Motl on contrabass achieve." - Stef Gijssels for The Free Jazz Collective (2020: *Sepulchers* with Kyle Motl)

"The extended, high-pitched tones of Rhonda Taylor's saxophone are like hands clasping upward at the sky. Swerving and heat-drunk, she manages to imply the presence of a vast landscape through a vertical wisp of sound – not by filling the space, but by capturing the sense of being stranded in emptiness." Jack Chuter for Attn: Magazine UK (2020: *City of Rocks* with Tatsuya Nakatani)

"Burkhardt's *Audition* was performed by saxophonist Rhonda Taylor, at whose suggestion the piece was composed at the time of the 1999 World Trade Organization's Ministerial Conference in Seattle; *Audition* highlighted the protests and confrontations that marked that WTO gathering. Taylor's virtuosic musicianship and her ability to make the saxophone achieve musical sounds way beyond its traditional ken revealed police officers' arrests of protesters as actions designed both to limit innovative solutions to complex global problems and to confine and restrict creativity." - Jean Ballard Terepka for TheaterScene (2014: NYC ElectroAcoustic Music Festival)

"There were many fine performances throughout the weekend, but some really exceptional musicianship stood out in the performances of the PRISM Quartet and Rhonda Taylor...Rhonda Taylor also blew the audience away, performing *SPP* by Philippe Leroux with flawless technique and incredible control." - Allison Dromgold for the North American Saxophone Alliance (2011: Region 2 Conference).