



Greg Koch and the Koch-Marshall Trio consist of American guitarist Greg Koch, his son Dylan Koch on drums and Hammond B3 specialist Toby Lee Marshall. At the heart of this organ trio is a blues sensibility - but Koch's compositions are an amalgam of rock, funk, jazz and country served up with heavy grooves and dynamic improvisations delivered with no small dose of humor and occasional wild abandon.

Milwaukee native Greg Koch has forged a successful career as a guitar player's guitarist. He has been called "fiendishly talented" by author and former editor-in-chief of Guitar Player Magazine Tom Wheeler and "scary good" by guitar phenom Joe Bonamassa. In addition to his 15 releases on multiple record labels which feature his unique take on a variety of American guitar styles and his versatile compositions, Koch is widely known for his lengthy tenure as an international ambassador for Fender Guitars which listed him in their "Top Ten Unsung Guitarists" on Fender.com. He is also a best-selling author and video instructor for music publisher Hal Leonard. Greg is a contributing columnist for a variety of guitar magazines including Guitar Player Magazine which listed Greg's "Chief's Blues" in their "40 Badass Blues Solos You Must Hear" and Premier Guitar. For the last few years Greg is renowned for his wildly popular internet videos (which number in the thousands with views exceeding 50 million) originating from the legendary Colorado guitar shop Wildwood Guitars.

Dylan Koch gravitated to the drums early on in his life using kitchen utensils to play along with music as soon as he could walk. After digesting an early diet of Ginger Baker, Keith Moon, Mitch Mitchell and John Bonham, Dylan was mentored by the legendary Tom Brechtlein (Chick Corea/Robben Ford). In high school Dylan participated in the Jazz Institute at the Wisconsin Conservatory of Music and furthered his studies at the McNally Smith School of Music in the Twin Cities. While still in his teens he performed with young guitar guns Tallan Noble Latz and Jared James Nichols and has performed alongside his father with such artists as Robben Ford, Little Feat's Paul Barrere, Jon Cleary, David Grissom, Roscoe Beck and Malford Milligan. Dylan was recently nominated for drummer of the year by the Wisconsin Area Music Awards (WAMI).

Toby Lee Marshall's screaming B3 is the perfect compliment to the musical stew that is the Koch songbook. Hailing from the Twin Cities area he came from a musical family, playing piano for years until falling under the spell of the sound of the organ while at a baseball game at age seven. His fascination for the Hammond B3 took hold after his Dad took him to see Steve Cherewan playing with Dr. Mambo's Combo at their legendary residency at Bunker's in Minneapolis. Steve mentored Toby in the ways of the B3 and he hit the ground running landing a gig with bluesman Lonnie Brooks while still a teen. He would go on to travel the world as a member of Bernard Allison's band. After taking a hiatus to spend some family time, Toby is returning to music with a vehemence and the Koch-Marshall format gives him a long leash to let his freak flag fly, providing groovy bass lines, sinuous chordal work and incendiary solos.

The trio blends the explosive guitar manipulations of Greg, the groove-centric, power-pocket playing of his son Dylan on drums (who share many telepathic musical moments) and the glorious, Hammond organ stylings of the uber-talented Toby Marshall, Greg's compositions are properly portrayed in the blues drenched, funk, chicken-fried, gospelly, jazz-rock panorama in which they were conceived. Their first release, "Toby Arrives" the first moments of their unexpected musical partnership captured at an extemporaneous jam session earlier in the year.

Koch picks up the story of how **Toby Arrives** came to be:

"My son Dylan, had been doing gigs up in the Twin Cities with this young guitar player up there named Dylan Salfer and this organ player named Toby Marshall. Both Dylan and Toby live in River Falls, Wisconsin, which is right across the border from Minnesota. So my son would go up and do gigs with these guys and he would always tell me, 'Dad, you should really check out this organ player.' And then one day my son said, 'Toby's gonna be in town, we should get together and just jam.' Just what every grizzled music professional wants to do on a day off is get together and jam with his son's friend, right? So I was like, 'Oh, well...OK.'



“So Toby arrives at our house not knowing what was going on, other than the fact that my son Dylan had mentioned that maybe we would jam. Meanwhile, I had booked a studio and told him, ‘Let’s go in and jam and if we get some tracks I’ll shoot you some money and we’ll have it be on the record.’ And he was like, ‘Oh my god, you’re kidding!’ Apparently, he had listened to my stuff in the past and was kind of a fan. So we went over there...the drums and B-3 were already set up and mic’ed. I sat down with my guitar and said, ‘Let’s just do a shuffle in G.’ And as soon as I heard it back I said, ‘We’re releasing this!’ So the very first notes we ever played is that first song you hear on the album, totally unrehearsed. And just from that very first tune I was like, ‘Holy shit! This is not your grandfather’s organ trio!’”

Koch dubbed that first song “Toby Arrives,” which later became the title track of this searing organ trio offering. From jump you can an easy and immediate chemistry between the three participants on this opener, with Koch paying homage to one of his own personal guitar heroes, Albert King, in his stinging tones, urgent hand vibrato and nasty string bends. As the piece progresses, Koch delves into his trick bag and borrows from another Albert, in this case a flurry of double-timed fingerpicking, a la Albert Lee. This is all typical Koch — monstrous and brilliant. But what really stands out on this opening track is the sheer grease factor from this heretofore unknown B-3 player from the Twin Cities. Indeed, Toby knows how to take his time, when to go to church and how to break into a showtime crescendo in the classic early ‘60s organ lounge tradition.

“Toby had actually retired from music,” Koch says of the 39-year-old Hammond B-3 ace. “For the last several years he’s been working for a farm, driving a semi and taking crops to the Twin Cities from River Falls. He had two young kids so he decided to stop touring to help raise the kids. And Dylan Salfer, who is a hotshot guitar player and a real go-getter, brought him back out of retirement and got him gigging again. For Toby, it was kind of like that scene in *The Godfather* where Michael Corleone says, ‘Just when I thought I was out, they pull me back in!’ But now he’s so excited to be playing in this trio because this is just such a perfect format for him to let his freak flag fly. It’s the perfect combination of this kind of churchy, bluesy, funky, jazzy, rock, chicken-pickin’ thing, and he fits right in.”

Think of all the great blues-based guitar-organ combos over time, whether it’s Wes Montgomery-Mel Rhyne, Kenny Burrell-Jimmy Smith, Big John Patton-Grant Green from the jazz side or Jimi Hendrix-Mike Finnegan (on “Still Raining, Still Dreaming” from *Electric Ladyland*), Roy Buchanan-Dick Heintze (on “The Messiah Will Come Again from *Roy Buchanan*), Stevie Ray Vaughan-Reese Wynans (on “Say What!” from *Soul To Soul*), Danny Gatton-Joey DeFrancesco (on “Fine” from *Relentless*) from the rock side or select organ-fueled sides from Albert King, B.B. King, Albert Collins, Gatemouth Brown and others from the blues side of things. The Koch-

Marshall combo is definitely in that number. “I have always loved the sound of guitar and organ together,” says Koch. ‘The first time I heard Hendrix’s ‘Still Raining, Still Dreamin’,’ I was ruined from there on out. I was done. I knew that I was destined to be a musician at that point in time! So certainly that was a huge influence, as were the recordings of Wes Montgomery with Mel Rhyne or Jimmy Smith with Kenny Burrell or Danny Gatton with Joey DeFrancesco, which was a monstrous collaboration. There was a B.B. King album from 1967 that was a great organ album, called *Blues Is King*. And I always loved Chester Thompson in Tower of Power. His solo on ‘Squib Cakes’ was one of the greatest organ solo, perhaps of all time.”

You can hear the earthy simpatico between Koch and Marshall on every track, from the opening shuffle on “Toby Arrives” to the pungent “Funk Meat,” both performed by the guitarist on his trusty ‘58 Gibson Les Paul reissue to a Fender Vibrolux amp, the latter featuring some signature chicken-picking by the Gristleman. The rest of the tunes on *Toby Arrives* are performed by Koch on his ‘55 Fender Telecaster Custom Shop model with Greg Koch Signature Gristleton pickups and tweaked by a custom fuzz box set on stun. And his son Dylan anchors the proceedings with the kind of seasoned shuffle beat and grease factor that is required of all real-deal organ group drummers. “This is the second official recording with The Kid,” says proud papa Koch. “And what’s great about it is, you can’t teach the grease. And he gets it. He gets the filth. I guess he’s just got my filthy DNA.”

“Heed the Boogaloo” is a bit of Wilson Pickett-styled funk, a la “Mustang Sally” or “Funky Broadway,” with Marshall riding the organ in earthy-churchy fashion. The slow shuffle-swing groover “Let’s Get Sinister” recalls Albert Collins’ hit singles “Sno-Cone” and “Frosty” while “Mysterioso” carries a decidedly more progressive, Zappaesque feel.


The uptempo shuffle “Enter the Rats” gives Koch another chance to showcase his superb countrified chicken-picking on his Tele. The guitarist explains the title: “My son Dylan’s girlfriend has two pet rats and day she brought them to the studio in this little portable cage. And the sight of her just sitting there in the control room with her two rats inspired the title.”

“Boogie Yourself, Drade,” a grunge-laden ZZ Top-ish number that features some of the Gristleman’s most histrionic Tele-strangling of the session and a wild organ solo by Marshall, builds to a revved-up, fusillade-laden finale. Koch explains that enigmatic title: “My nephew couldn’t say his g’s right so he always used to call me Drade. And then we always had this joke when he was a little kid where I’d go, ‘Silence, child!’ And he would look at me and go, ‘Silence yourself, Drade.’ And so, this is ‘Boogie Yourself, Drade.’”

For the spirited gospel-funk closer, “Sin, Repent, Repeat,” Koch whips out his slide and wails on his ‘53 Fender Tele, with Marshall playing Gregg Allman on the B-3 to his Duane Allman.

Koch’s current infatuation with organ trio may be the perfect outlet for his six-string instincts. As he explains, “A lot of my comping is organ-based. And now that I got this guy in Toby, who kind of gets where I’m coming from, not only from a chordal point of view and solo point of view but also gets the groove with the left hand, it’s just like all of those old tunes of mine are going to get a totally new overhaul. And I’ve got a whole bunch of new songs ready to go for this trio. And when we play live, the people go crazy! There’s an energy that happens in the room when people hear the B-3. When this thing gets fired up, man, it’s spooky! The intensity level gets silly. There’s electricity in the air, let’s put it that way.”

You can hear that intensity from the first notes to the last on *Toby Arrives*, the latest bit of fretboard fracas from the Gristleman.

Koch-Marshall Trio	Track List	Extra Information
	<ol style="list-style-type: none"> 1 Toby Arrives 2 Funk Meat 3 Heed The Boogaloo 4 Let's Get Sinister 5 Mysterioso 6 Enter The Rats 7 Boogie Yourself Drade 8 Sin Repent Repeat 	<p>Release Date 23 Februari 2018</p> <p>Available formats CD, LP and Digital</p> <p>Links: http://www.gregkoch.com/ https://www.facebook.com/KochMarshallTrio/</p>

Editorial note/Not for publication:

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