

“For me, playing the blues is all about expressing emotions,” guitarist and vocalist Seth Rosenbloom insists. “What’s always drawn me to the genre is the fact that it allows for an extraordinarily wide range of emotion. That, I think, is the key to making great music overall, and great blues in particular.”

Rosenbloom knows of what he speaks. Hailed by *The Boston Globe* as “a searing blues-rock guitarist,” and *The Noise Boston* as a musician who “makes his guitar growl and has a voice to match,” he’s been compared to “a slightly younger and rawer version of Matt Schofield,” by the Blues PowR blog, which also praised him for “his gravelly, forceful vocals and stinging guitar work.”

Those assessments were affirmed this past year, when Rosenbloom made his bow with his debut self-titled EP. Now, with the release of his first full length effort, **Keep On Turning** (January 18, 2019), he shows again why he has been referred to as the future of blues guitar. An assertive and authoritative artist and auteur, he demonstrates confidence and credence with a set of songs that sounds every bit like a new set of standards. He executes the material in ways that are both riveting and embracing, with his dynamic delivery ensuring an emphatic impression.

Throughout the album, Rosenbloom commands center stage, with able support from Travis Carlton on bass (Robben Ford, Scott Henderson), Scott Kinsey (Tribal Tech) on keys and Gary Novak (George Benson, Chick Corea) on drums. Produced by Josh Smith, a world renowned blues guitarist in his own right, **Keep On Turning** was recorded at Smith’s Flat V Studios in Reseda, California.

Although firmly entrenched in the blues, **Keep On Turning** reflects a distinct diversity in the range of sentiment, as expressed in a selection of songs composed by Rosenbloom both on his own and with co-writer Sonya Rae Taylor. He also includes classic covers of B.B. King, Elmore James and Freddie King. From the emphatic wail of “Keep On Turning” and “Right About Now,” to the drive and determination of “Crawling Back” and “I Can’t Help It,” Rosenbloom’s passion and authenticity are on display throughout the album.

“This album is the culmination of everything I’ve ever aspired to musically,” Rosenbloom reflects. “I really wanted the album to represent the diversity that the blues has to offer, and I’m so pleased to have worked with such a wonderful producer and group of musicians who helped bring it to fruition.”

Then again, Rosenbloom’s no stranger to making music. Born into a musical family and raised in Waltham, Massachusetts, he began playing classical violin as a child and subsequently took up guitar at age eleven. Initially inspired by the music of Elvis and The Beatles, he earned a performance merit scholarship from Berklee College of Music by the time he was 16.

After spending a few years as an active sideman and in demand clinician, Rosenbloom stepped into the spotlight with the release of his self-titled EP in September 2017. He supported the recording with a string of tour dates up and down the East Coast, demonstrating at each stop his clear commitment to his craft and his ability to enthrall his audiences with his verve and versatility.

Rosenbloom has further expanded his reputation by spending much of this year on the road as well, introducing himself to his newly enthusiastic audiences. Whether demonstrating his dazzling guitar riffs and stinging vibrato, or emoting with his soaring and sultry vocals, he brings a distinctive power and personality to each of his performances. Now, with the release of **Keep On Turning**, he underscores that ability to add several specific hues to the blues.