

**Phil Wigfall, Alto, Tenor, Soprano Saxophonist**, born in Oklahoma City, Oklahoma, is the son of a United States Air Force career soldier, ultimately retiring as Senior Master Sergeant, and a Licensed Practical Nurse. The family moved from Oklahoma City to Las Vegas when SMSergeant Wigfall transferred to Nellis Air Force Base, North Las Vegas, Nevada, and has lived in the Las Vegas area since 1971.

It wasn't long after this move that Phil became interested in music. His older brother Michael had purchased Herbie Hancock's "Headhunters" album, and the seed was planted. He knew he wanted to be a musician.

At the age of nine, his parents bought him an alto saxophone he so desperately wanted and had been asking for. "The salesman in the music store tried to talk me into a clarinet and suggested to my parents that it was a better place to start. I begged them for that saxophone, and thankfully, they gave into me," Phil says.

SMSergeant and Mrs. Wigfall always exposed their family to great jazz music. The greats of Jazz, like Dave Brubeck, Paul Desmond, The Crusaders, Grover Washington, Jr., and Charlie Parker, were ever present. To this day, Phil still expresses the emotional impact these great artists had on his life, not just as a musician, but as a person. He credits them for the changes in his perspective of and about the world.

There was a time when Phil got a bit bored, the excitement of playing the saxophone worn off, and he asked to quit. Mrs. Wigfall wasn't having it, insisting that Phil keep playing. Grateful for her steadfast encouraging demands, Phil thinks about it today, forever thankful she stood her ground.

After high school, Phil enrolled at UNLV for one year before transferring to the Berklee College of Music in Boston. He found it to be quite the learning experience, being on his own for the first time, participating in a much more aggressive musical environment, enhancing his focus on the art of practicing for perfection.

He was a bit of a Jazz snob before arriving at Berklee; however, that soon changed when he was able to see, hear and watch Miles Davis live. At that time in Mr. Davis' career, he was playing electric jazz funk. NOT exactly bebop. He also had a new saxophonist, Kenny Garrett, Phil was very interested in and had met in 1985 at the Village Vanguard Jazz Club in New York City. His experience of seeing Kenny live at the Vanguard is the moment he benchmarked his "jazz snob" persona. He was so impressed that he became even more focused and serious about jazz music.

However, the night Phil heard and watched Kenny Garret playing funk with Miles Davis and "playing the HELL out of it," his whole attitude changed, realizing how wrong he had been. He became more flexible, open minded, and pursued an even higher level of music, his sights set on the accomplishment of more than one genre of music, focusing more on ALL music.

In 1989, Phil began to work the casino lounge group circuit, which he chalks up as another great learning experience. He had to learn all different styles of music, if he wanted to work, which included the ever-changing Top 40, whatever was current.

About a year later, he and a friend sneaked into the Bally's Casino showroom and caught a glimpse of Sheena Easton's show. Her band sounded great, incredibly funky, with a very Prince-influenced groove. That's when he told himself, "I want to be in THAT band!"...and by 1991, he got his chance. Sheena's tour manager was Marc St. Louis, and he caught up with Phil in a casino lounge one fateful night. Marc introduced himself, the two of them exchanged numbers, and six months later, Phil got a call to audition. That was the beginning of his eight year run with Sheena Easton.

Phil has had numerous opportunities over the years to back other great artists: They include Quincy Jones, Gladys Knight, Clint Holmes, Joe Williams, Aretha Franklin, The Four Tops, The Temptations, Bette Midler, and Bill Champlin.

As of 2017, he's been working with Celine Dion for five years, as well as with a great group of men called Santa Fe & the Fat City Horns. He travels quite often, as these two acts are very busy. Trying to catch up with Phil to record the cut "Tahoe Moon" for the last album of the late Baron Von Rummel was a bit of a task, as it took more than two months to secure his time for a session. It was definitely worth the wait.

There was a sort of spiritual meeting of minds in this project, because as Phil and Brenda talked, Phil realized he had known Rummel many years ago during his lounge days of band performance in Las Vegas casinos. Although he was busy traveling and not available right away, he was very interested in laying "Tahoe Moon," especially when he realized his friend Rummel had committed suicide in June, 2015, before finishing his third instrumental album. Phil reacted to Brenda, "oh...nooo...that hurts my heart!" when he heard of Rummel's manner of death.

It was obvious that the two of them had shared a mutual respect and admiration for each other's talent, and more than thirty years later, Phil would have the honor of recording the only original tune of Rummel's for his "ON THE EDGE: TUNES FOR TONTO" album. Four originals were intended, but "Tahoe Moon" is the only one of the four that was found with a written lead sheet and rehearsal cassette. Phil delivered the same notes that Rummel played on this tape, where he was obviously working out his solos for the tune in prep for his studio session. There are two individual sax solos, which is out of the ordinary. Executive Producer Beverly Wilson requested that they both be recorded, considering the fact it was not known exactly which one Rummel intended to use, or maybe he intended both to be used.

Phil continues his work with Celine, and when she is working in Las Vegas, you can catch him performing on her stage at Caesar's Palace, Las Vegas, as well as with the Santa Fe Fat City Horns (<http://www.santafeandthefatcityhorns.com/>).