



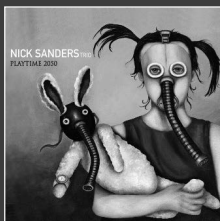
JOE MARTIN

MARK TURNER / KEVIN HAYS / NASHEET WAITS

ÉTOILÉE

SSC 1540 - AVAILABLE 3/8/19

Originally hailing from the Midwest, Martin moved to New York City in the mid-90s and has since carved a place at the forefront of jazz as one of the most respected and sought after bassists in the City. His skills as an accompanist and his unique solo voice have propelled bands led by Mark Turner, Gilad Hekselman, Chris Potter, Edward Simon, Anat Cohen, Kurt Rosenwinkel, and many more. Melodic and poetic, *Étoilée* is a musical tapestry that captures both his writing and bandleading talents. For this session, he assembled a group he leads regularly in New York: Mark Turner, Kevin Hays, and Nasheet Waits.



NICK SANDERS TRIO

PLAYTIME 2050

SSC 1537 - IN STORES 3/15/19

On *Playtime 2050*, the third release by his inventive trio, pianist/composer Nick Sanders looks to the future with a unique combination of imaginative complexity and dark humor. The album presents the latest evolution of Sanders' singular voice which blends influences from a wide swath of jazz history with concepts from contemporary classical music and the composer's offbeat perspective.

Once again, Sanders is joined by bassist Henry Fraser and drummer Connor Baker. Where earlier outings supplemented Sanders' distinctive compositions with aptly-chosen pieces by such heavily influential composers as Herbie Nichols, Thelonious Monk and Ornette Coleman, *Playtime 2050* consists entirely of originals, a diverse repertoire ranging from entirely through-composed pieces to free improvisations, solo piano meditations to raucous swing tunes, tender ballads to prepared piano explosions.

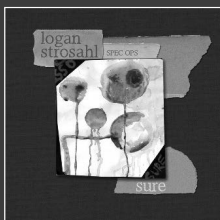


TOBIAS MEINHART

BERLIN PEOPLE

SSC 1541 - IN STORES 3/22/19

The dream of many international jazz musicians is to experience the jazz life of New York City. Saxophonist Tobias Meinhart had the same dream and made a move to the City from his native Germany a decade ago. Having lived in New York for ten years, he came to the realization that a young man from Bavaria can never be from Harlem and that his German roots are central to his musical identity. For his new album *Berlin People*, Meinhart wanted to bridge the musical cultures of New York City and Germany by recording with a band of his German peers and an American jazz guitarist who has made Berlin his home, the great Kurt Rosenwinkel.

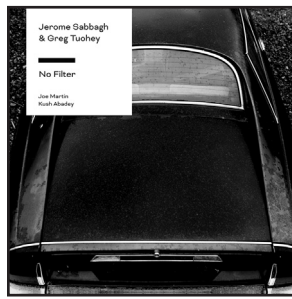


LOGAN STROSAHL

SPEC OPS SURE

SSC 1543 - IN STORES 3/29/10

Saxophonist and composer Logan Strosahl has increasingly been involved in the myriad worlds of formal composition. His study of pre-1700's and contemporary composition has led his music far from his musical roots in jazz music. That isn't to say that jazz had been usurped; on the contrary, Strosahl's new recording, *Sure*, by his new ensemble, *Spec Ops*, is a vital reflection of his continued engagement with the tradition and future of that music.



No Filter

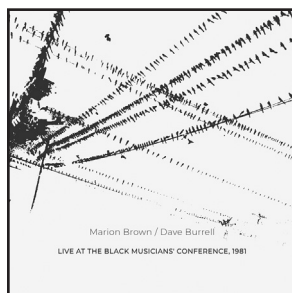
Jerome Sabbagh/Greg Tuohey (Sunnyside)
by Tom Greenland

Paris-born tenor saxophonist Jerome Sabbagh and Auckland-born guitarist Greg Tuohey met in Boston during their student days, both moving to New York City in the mid '90s, releasing *Flipside* in 1998. Soon after, they parted ways: Sabbagh staying active in the local scene, playing in drummer Paul Motian's last trio (with guitarist Ben Monder) and with his own quartet (also with Monder), among others; Tuohey eschewing jazz altogether for over a decade to tour and record with various rock musicians. *No Filter* is the recent happy reunion of these simpatico musical spirits, a no-frills (and no overdubbed fills) direct-to-disc analog recording with bassist Joe Martin (from Sabbagh's quartet) and drummer Kush Abadey.

What comes to the fore is songwriting and sensitivity. Sabbagh penned "Vicious", the driving opener based around a nine-beat motif; "Cotton", an episodic, chromatically tinged ballad; and "You Are on My Mind", a sort of postmodern, 'doo-wop bop' number with subtle shifts of key center. Tuohey's "Lurker", "No Road", "Chaos Reigns" and "Ghostly" take up the middle of the set, usually based around sequenced themes or gestures, demonstrating the same melodic logic he employs in solos. The strong original material insures that the album as a whole is highly listenable.

Sabbagh, a fine if unpretentious improviser, retains a cool temperament throughout, never overblowing his horn, favoring instead a warm, buzzy, burnished tone. His solos are song-serving and cliché-free. Tuohey is a thoughtful improviser, building ideas with architectural rigor while adeptly comping chords at the same time, preferring a clean or lightly overdriven tone, the electric equivalent of Sabbagh's tenor sound. And like Sabbagh, he never lets his fingers get ahead of his thoughts. The transition from one soloist to the next is often gradual, overlapping—as graceful as the passing of the baton in a running relay.

For more information, visit sunnysiderecords.com. This project is at Smalls Mar. 7th. See Calendar.



Live at the Black Musicians Conference 1981
Marion Brown/Dave Burrell (NoBusiness)
by Pierre Crépon and Parker Fishel

The meaning of a name is always very different when one happens to be the bearer of the name. The gap between what it meant for others and for the bearer seems to have been particularly acute for the late Marion Brown. He had been the transitional alto of the avant garde, literally taking over Ornette Coleman's plastic saxophone in early '60s New York, one of the first musicians to try Europe when word of the new music was still washing up overseas in fragments and made records that demanded to be heard as complete, singular works. But acknowledgement of Brown's

accomplishments always seemed fleeting. It was as if he always had to come back, prove again and recapture.

On this 1981 duet with pianist Dave Burrell, what it meant to be Marion Brown is on clear display: a remarkable gift for thematic improvisation and a sound that could express sadness as few musicians ever did.

Burrell had also inscribed his name in important pages of the avant garde's history, positioning his piano stool midway on jazz' timeline, his left hand reaching back for swing and his right hand exploring bop and beyond.

Here, at the University of Massachusetts Amherst, originals from Brown and Burrell's past are covered and visits made to the Billy Strayhorn songbook. Having explored the outer edges of experimentation, the musicians find themselves applying lessons learned to earlier jazz forms and improvisatory structures: there is no real difference between a free piece like "Fortunato" or a standard like "Lush Life".

Brown's approach, in particular his sense of pacing and balance, seems to have grown out of his solo work of the late '70s. There is an added painterly quality to each of his lines, perhaps linked to Brown taking up drawing and painting later that year.

Burrell's chords and timing are integral, injecting the music with splashes of color and texture. These collective qualities are perhaps best heard as the pair stretches out on a moody version of Burrell's "Crucificado".

NoBusiness remains very discerning in its archival choices. There are always more tapes and sometimes, as in this instance, they happen to be strikingly beautiful.

For more information, visit nobusinessrecords.com. Burrell is at The Kitchen Mar. 8th. See Calendar.

thesidedoor

AT OLD LYME INN



Fri, March 1
SARAH HANAHAN QUINTET



Sat, March 2
OLLI SOIKKELI TRIO



Fri, March 8
KAT EDMONSON



Sat, March 9
MIGUEL ZENON QUARTET



Fri, March 15
AARON PARKS LITTLE BIG



Sat, March 16
PATRICIA BARBER TRIO



Fri, March 22
GEORGE COLLIGAN QUARTET



Sat, March 23
BRUCE BARTH TRIO



Fri, March 29
JANE BUNNETT & MAQUEQUE



Sat, March 30
JOHN RAYMOND & REAL FEELS

And Future Hits Down the Line in 2019:
Ricky Ford, Buster Williams, Steve Kroon, Brian Charette, Donald Edwards, Greg Abate, Bill Charlap, Donald Harrison, Carl Allen, Nick Finzer and more

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