

## Martin Wind New York Bass Quartet

*Air*  
LAIKA

★★★★½

When a bass player's album comes out accompanied by kudos from bass legends like Rufus Reid, who called it "a tour de force that has raised the bar to a higher level for the 21st century double bass community," and Ron Carter, who wrote the liner notes, attention must be paid. Wind, a reliably swinging German-born bassist who emigrated to New York 25 years ago, has a lengthy track record including work

with pianist Bill Mays, drummer Matt Wilson, pianist-vocalist Dena DeRose and singer Janis Siegel. This brilliant bass manifesto finds him in the company of fellow double bassists Gregg August, Jordan Frazier and Sam Suggs. Drummers Matt Wilson and Lenny White and keyboardist Gary Versace accompany the core four on three tracks.

From an exquisite four-bass take on J.S. Bach's "Air On A G-String" to Wind's wicked hoedown "Give Me Some G-String," which morphs into a funky B-3 throwdown, to an invigorating rendition of Weather Report's "Birdland" and a tender reading of Pat Metheny's poignant "Tell Her You Saw Me" with Versace on accordion, this is a low-end triumph.

A beautifully arranged "Beatles Medley" includes snippets from "The Long And Winding Road," "Here, There And Everywhere," "She's Leaving Home" and "Lady Madonna." And there's a reverent reading of Charlie Haden's sublime "Silence," with Wilson taking a remarkably melodic approach to the kit. Artfully done yet entirely accessible.

—Bill Milkowski

**Air:** Air; (Give Me Some) G-String; Beatles Medley; Silence; I'd Rather Eat; Tell Her You Saw Me; Iceland Romance; Air (Trio Version). (54:21)

**Personnel:** Martin Wind, Gregg August, Jordan Frazier, Sam Suggs, bass; Matt Wilson, drums, percussion; Lenny White, drums (2, 4); Gary Versace, piano, organ, accordion.

**Ordering info:** [laika-records.com](http://laika-records.com)

## Julieta Eugenio

*Jump*  
GREENLEAF

★★★★★

On her debut recording, tenor saxophonist Julieta Eugenio establishes an original, relaxed and ruminative approach. A native of Argentina who's been studying and gigging in New York since 2013, Eugenio has the confidence as well as technical mastery to take it easy at mostly moderate tempi in the completely exposed format of a horn-bass-drums trio.

Her sound is rich and robust. She applies it thoughtfully, without hurry, neither pressing nor powering through her statements but rather taking an investigative stance, turning phrases over and around, probing and stretching them. The program includes two nicely selected standards ("Crazy" is a duet sans drums) and Eugenio's original compositions, which comprise loose, appealing motifs that launch syncopated, open-on-all-sides interpretations from all three players.

Rather than flagwaving, Eugenio, bassist Matt Dwonszyk and drummer Jonathan Barber take pains to listen in to each other, evoking sensitive intimacy. A bass solo may incorporate themes by Monk and Parker as well as tricky, well-articulated fingerwork, but nothing



Dwonszyk does compromises his strong intonation. Barber employs a fine touch and smart ears to produce a breadth of percussive colors.

The saxophonist often floats lovely curlicues over their settings, as gentle gestures or soft surmises. The threesome's volume level doesn't rise above six, but their collaborative efforts succeed in creating a warm, luxurious indolence suggestive of romance.

—Howard Mandel

**Jump:** Efes; Jump; La Jungla; For You; Raccoon Tune; Flamingo; Another Bliss; Crazy He Calls Me; Snowbirds; Tres. (60:06)

**Personnel:** Julieta Eugenio, tenor saxophone; Matt Dwonszyk, bass; Jonathan Barber, drums.

**Ordering info:** [greenleafmusic.com](http://greenleafmusic.com)

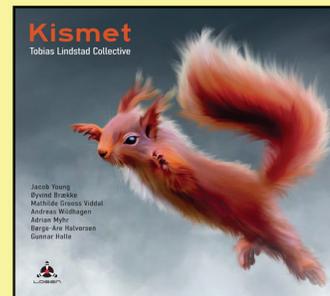


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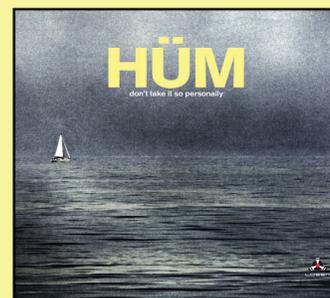
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