

# Claus Waidtløw: NICE CHAIR

The Game | April 17th 2020

*"In a league of his own"* - Berlingske Tidende (DK)

Danish saxophone virtuoso Claus Waidtløw, bassist Kasper Vadsholt & drummer Martin Maretti Andersen present their band: Nice Chair. It's latest release, The Game, provides a vibrant take on the classic, chordless trio format.

*"Electing to make an album of tenor-bass-drums music is a bold move; you'd better have something to say, and a way of saying it that compels attention. This trio accomplishes that"* says

**Steve Swallow**, who toured with Claus in the late 90s and wrote

the liner notes for the album. *"I'm grateful to be pushed and prodded, to join these adventurous musicians in a ride full of unexpected twists and turns. It's good to be alive."*



Over the last 3 decades, these three musicians have recorded and toured with a who's who of jazz: **Toots Thielemanns**, **Kurt Elling**, **John Scofield**, **Carla Bley**, **Christian McBride**, **Jeff Ballard**, the **NDR Bigband**...

For this record, though, they are back on familiar territory: **Claus Waidtløw** (sax), **Kasper Vadsholt (bass)** and **Martin Andersen (drums)** rekindle a creative friendship that dates back to the 1990s, when they worked as the jam session host band at the famed Copenhagen nightclub **La Fontaine**.

**Private streaming:** <https://soundcloud.com/waidtlow/sets/nice-chair>

**Promo Photos:** [bit.ly/WaidtlowPromoPics](https://bit.ly/WaidtlowPromoPics)

**MP3s:** <https://bit.ly/2KOCSPb>

**More info:** <https://jazzfuel.com/project/claus-waidtlow/>

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## Full Liner notes - by Steve Swallow

Electing to make an album of tenor-bass-drums music is a bold move, grabbing the bull by the horns. You'd better have something to say, and a way of saying it that compels attention. This trio accomplishes that.

What strikes me as particular to this trio is a slight, but significant, shift in the relationships between the three voices. Kaspar Vadsholt is a monster bassist, one who has rethought the instrument's voice. He plays the electric bass with precise force, and extends its vocabulary in ways that require the rest of the trio to respond. And they do. Claus Waidtløw and Martin Andersen, each in his manner, adapt to this shift of the music's center, in ways that provide a flow of unexpected events.

The listener can't know where the music will land next, because the band doesn't either, and there are wonderful moments when we're all left poised, waiting to exhale.

This band finds its equilibrium minute by minute. I've listened to Claus' playing for many years, and it's been gratifying to hear him move inexorably toward a voice of his own, something on proud display in this recording.

The music is naturally contrapuntal, and in this regard Martin's contribution can't be ignored. He is a voluble player and an irrepressible voice in the conversation, which results in something far more complex than a saxophone/bass dialogue with drum accompaniment.

It is, of course, equally to Kaspar and Claus' credit that they welcome Martin into the music with a generosity that allows him free expression. Indeed, freedom of expression is essential to this band; the music rises from a primal need to say something. This may seem obvious but it's not - most bands simply repeat what they've learned, as well as they can.

Good music offers surprises, and challenges the listener to respond. In a time when we're increasingly content to sink into safe, comfortable art and entertainment, I'm grateful to be pushed and prodded, to join these adventurous musicians in a ride full of unexpected twists and turns. It's good to be alive.