

# *Sidewalk Meeting*

## CD Reviews

### Atlantic Monthly *Bob Blumenthal*

"Odeon finds strains of tango, klezmer, New Orleans second line, and European classicism coexisting in one glorious melting pot of affirmative sounds, rhythms, and colors."

### Village Voice *Gary Giddins*

"Odeon should dramatically raise the profile of one of New York's eternal sidemen. At its best, Sidewalk Meeting does more than break free. It makes you think of possibilities Odeon has yet to explore. It recharges the eclectic impulse, and mandates a follow-up."

### All Music Guide *David Adler*

"Odeon seamlessly integrates the different sides of Nash's musical personality (he's a member of both the maverick Jazz Composers Collective and the more conservative Lincoln Center Jazz Orchestra), and that's just the kind of bridge-building that modern jazz needs."

### Jazziz *Neil Tesser*

"This combination of instruments offers a sound unlike any other in jazz today....Odeon becomes a miniature stage for his strongly stamped compositions."

### Jazz Times *Aaron Steinberg*

"Nash's fusion works because all the styles he gravitates toward for his Odeon project share an openhearted romanticism and a hearty sense of humor..."

### Jump Arts Journal *Steve Koenig*

"This is more than a meeting; if it were bluegrass it would be a hoedown, if it were gospel it would be a revival meeting. It's jazz and it's simply joyous."

### Montreal Gazette *Irwin Block*

"These are some of the pleasantly unorthodox and diverse sounds of Ted Nash's latest group, called Odeon...This is an ear-opener, clever, witty and

full of surprises."

**Ottawa Citizen** *Charles Gordon*

"This is music that refuses to be labelled. Just call it ambitious, daring and good."

**All About Jazz** *Mark Corroto*

"Nash whets your appetite for the possibilities of this band, then delivers with individual examples like a Crescent City inspired "Jump Line," the Argentina "Tango Sierra," and the Middle Eastern "Amad."