

For immediate release
October 7, 2023

INNER CIRCLE MUSIC ARTIST
GREG OSBY UNVEILS
HIS HIGHLY ANTICIPATED 2023 ALBUM “MINIMALISM.”
A REMARKABLE ALBUM OF NEW COMPOSITIONS AND ADVENTUROUS IMPROVISING
FEATURING
TAL COHEN - PIANO,
JOÃO BARRADAS - ACCORDION,
NIMROD SPEAKS - BASS AND ADAM ARRUDA ON DRUMS. WITH SPECIAL GUESTS
VIKTORIJA PILATOVIC AND ALESSANDRA DIODATI ON VOCALS

Inner Circle Music is proud to present the latest release by the irrepressible composer and infrequent jam band luminary, saxophonist Greg Osby. As one of the co-founders of the innovative New York M-Base collective, Osby has pursued a 40+ year career that has altered the very DNA of improvised music by fusing 60s avant-garde compositional directionism with the bold fury of post-modern industrial Punk. His release is a sterling addition to Inner Circle Music’s impressive roster of artists who are tenacious, forward-thinking and making devil-be-damned fine music.

Osby is much too restless and curious an artist to settle for merely going through the motions when presenting a recording. Like his predecessors, he is on a quest in search of new ways to give voice to his vision. “I’m on a perpetual mission,” Osby says, “to stay transparent without boundaries.” On his new Inner Circle Music album, “**Minimalism**”, a project recorded in 2019 but unintentionally delayed due to the worldwide pandemic, the saxophonist explores more new territory for inspiration. He embarks on the journey with a simpatico band comprised of some of the most provocative players to be found. This lineup is consistent with Osby’s ongoing mission to seek out and collaborate with new talent, as has been his M.O. since the beginning of his professional career as a bandleader.

The nine-track collection features pianist Tal Cohen, accordianist João Barradas, bassist Nimrod Speaks, drummer Adam Arruda and additionally, two brilliant vocalists, Victorija Pilatovic and Alessandra Diodati – all negotiating the twists and turns of six Osby originals as well as three covers: singer/composer Becca Stevens’ “I Forgive You,” drummer/composer Kendrick Scott’s “Journey,” as well as a special dedication track, “Neshama,” composed by the beloved, late pianist Shimrit Shoshan.

Each track on “Minimalism” is characterized by a probing, searching feel that is buoyed by spirited, and at times, clairvoyant explorations. Unlike most improvised music recordings, the saxophonist steers his band away from what he calls “the trappings that led to [the music’s] decline of broader popularity.” So, in usual Osby fashion, this album largely avoids such musical pitfalls as playing familiar and well-worn song forms, predictable trading, reliance on standardized patterns, and treating the players as faceless

personalities. On “Minimalism,” Osby sets out to subvert jazz formulas in order to encourage listeners to expect the unexpected.

“There’s a great deal of respectful exchange taking place throughout,” says Osby. “We recorded this project after I had thoroughly introduced the players to my, as I’ve been told, unorthodox approaches to composition and group logic. Most of us had played together in various configurations, but never as the complete ensemble as presented on this record. This required everyone to “feel each other out,” so to speak, and led to a heightened level of respect for one another and a desire to dig deeper into the core of the compositions.” Osby notes that many of the great groups in the past also had this quality of collective cohesiveness. “You become adept at having wonderful dialogues and sharing encoded messages that only a tight-knit group can understand. You also develop an otherworldly telepathy and you also realize elements that once implemented or even omitted, allow the music to flourish and speak with more clarity.”

There are six Osby originals – each representing a glimpse into the mind and matter of a man on an unending mission of discovery via sound organization. The title track, **“Minimalism,”** adheres to the age-old concept of “less is more,” - or as it may apply here, complete, logical and memorable statements being made minus superfluous content.

As for the covers, Osby notes that he’s been intrigued by Becca Stevens (“I Forgive You”) from the beginning of her career. “She was actually a student of mine in the early 2000’s. Now, I’m actually a fan of hers.” He says, “The argument goes that improvised music has drifted away from the masses when the structural bridges to popular music began to erode. This tune is in defiance of that theory.” And the Kendrick Scott number (“Journey”) holds special relevance for Osby who used to listen to it repeatedly on long drives. “This song speaks to me profoundly, and I’m enamored by the idea that it was composed by a drummer but contains elements beyond what one would expect.” “The final cover, “Neshama,” was presented to me by it’s composer, pianist Shimrit Shoshan as I was preparing her to be the pianist in my band. She was very serious and was beloved by the entire New York music community but sadly, wasn’t able to realize her full potential. I’d always hoped to document a piece of hers that would be a reflection of her pure spirit.

On **“Minimalism,”** Osby’s personal and evolving artistic philosophy comes to the fore. He says, “I prefer the challenge that uncertainty brings, mainly because the yield gained from confronting risk is so rich. Music is a progressive and thriving force, that’s often fed from a variety of untapped or unrelated sources. And it’s not something that’s should be reliant on set forms, bias or expectations.”

“Minimalism” is one more bold step by Greg Osby into the music’s future.

For more information, contact Justin Nottingham
Email: greg1@gregosby.com

