



LINN

"World Class"  
**Sunday Times**

"The complete jazz singer"  
**Observer Music Monthly**

"Finest female Jazz Singer of her generation"  
**Jazz Times (USA)**

"Subtle, beautifully acted interpretations"  
**New York Times**

## Press Release

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### CLAIRE MARTIN

#### "A Modern Art"

**Linn AKD 340: Hybrid Super Audio Multichannel CD**

**Produced by Laurence Cottle**

**Release Date: September 14<sup>th</sup> 2009**

**Launched at Ronnie Scott's on September 14<sup>th</sup> & 15<sup>th</sup> - full tour dates attached.**

Everything I've Got Belongs To You • So Twentieth Century • Love Is Real • lowercase • A Modern Art • Edge Ways • Love of Another • Totally • Everybody Today Is Turning On • Sunday Morning Here With You • Promises • The Things I Miss The Most • As We Live and Breathe • Nirvana

**Claire Martin** – vocals; **Gareth Williams** – piano, keyboards; **Laurence Cottle** – bass; **Nigel Hitchcock** – alto sax; **Mark Nightingale** – trombone; **Phil Robson** – guitar; **James Maddren** – drums; **Chris Dagley** – drums; **Sola Akingbola** – percussion

Linn Records is delighted to announce the release of "A Modern Art", **Claire Martin's** 13<sup>th</sup> and finest ever album.

Fresh from a hugely successful run at New York's Oak Room, which had the New York Times lauding her "Subtle, beautifully acted interpretations" and the New York Observer acclaiming "Run, don't walk to the Algonquin", Claire Martin is set to release A Modern Art on Linn Records on September 19th. And it's an album which Martin firmly insists "is my best ever, the album which defines me as a jazz singer in the 21<sup>st</sup> century". Produced by her long-running musical partner, bassist Laurence Cottle and featuring pianist Gareth Williams, and some of the UK's very finest players, it finds Martin tackling the thorny subject of jazz as a contemporary art form – one rooted in tradition but as relevant and vibrant as ever.

On "A Modern Art", Martin explores a very personal repertoire, mixing material from classic composers of the songbook era (*Everybody Today* by Rodgers and Hart and *Everything I've Got* by Cy Coleman, with originals (including the title track - a wry look at celebrity culture) and more contemporary material including songs from Martin faves such as Mark Winkler, Donald Fagen and Michael Franks. There are two fine, witty songs from lyricist Colin Lazzerini, including the wry *So Twentieth Century*, and Martin looks to both sides of the Atlantic with lyrics set to a tricky Joshua Redman melody and Esbjörn Svensson's beautiful *Love Is Real* (included here as a tribute to a much-missed musician). The heartfelt *As We Live and Breathe* is by Claire's friend and vocalist with the New York Voices, Lauren Kinhan, and *Love Of Another* is by one of Europe's finest new singer-songwriters, Rebekka Bakken. It's a mix of material that is quintessentially Martin, a singer who has always chosen to look for new material outside of the Great American Songbook and who was covering the likes of Tom Waits long before it became the norm, and for whom the music has always been "A Modern Art"!

Claire Martin has been voted **Best Vocalist** a record five times at the **BBC / British Jazz Awards** and is globally acknowledged as one of the world's finest jazz singers. She is known to thousands of jazz fans both as presenter of *Jazz Line-Up* on **BBC Radio 3** and through her regular appearances at Jazz Festivals worldwide.

For further information, review copies, artwork, etc. Please contact:  
Kerstan Mackness T +44 (0) 777 56 55573; [kerstanmac@gmail.com](mailto:kerstanmac@gmail.com)



# Claire Martin

## Live Dates 2009

### Official Album Re-launch

14 – 15 September

**Ronnie Scott's Jazz Club**, London

03 September	<b>Chequer Mead Theatre</b> , East Grinstead Claire Martin Quartet
11 September	<b>Brighton Jazz Club</b> – Claire Martin Quartet
13 September	<b>Komedia Theatre</b> , Bath – Claire Martin Quartet
14-15 September	<b>Ronnie Scott's Jazz Club</b> , Soho London - Claire Martin Quartet
19 September	<b>Sage</b> , Gateshead – Claire Martin Quartet
27 September	<b>The Stables</b> , Wavingdon – Claire Martin Quartet
01 October	<b>Watermill</b> , Dorking - Claire Martin/Gareth Williams Duo
02 October	<b>The Lot</b> , Edinburgh - Claire Martin/Gareth Williams Duo
03 October	<b>The Recital Rooms</b> , Glasgow - Claire Martin/Gareth Williams Duo
10 October	<b>Gaulbenkian Theatre</b> , Canterbury - Claire Martin Quartet
31 <sup>st</sup> October	<b>Trinity Arts Theatre</b> , Tunbridge Wells - Claire Martin Quartet
4 <sup>th</sup> November	<b>Jazzland</b> , Swansea - Claire Martin Quartet
7 <sup>th</sup> November	<b>Cambridge Arts Centre</b> , Cambridge

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# Claire Martin

## Biography

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Described by the **New York Observer** as "*talented and hip beyond her years*" and acclaimed as "*the best ever British jazz singer*" in a recent issue of America's leading jazz publication **Jazz Times**, **Claire Martin** was born to sing. Born in Wimbledon, South London, in 1967 Claire Martin grew up in a house full of music, she loved Judy Garland and learned all her songs by the time she was 12. But it was hearing Ella Fitzgerald's legendary "Song Books" that changed her life inspiring her to go to Stage School and then to study singing in London and New York. A further seminal moment came at 18 when she saw the great improvising singer Betty Carter at Ronnie Scott's. It confirmed what she already felt - she had to be a jazz singer. Like many singers Martin paid her dues and learnt her craft by embarking on the QE2, singing in the Theatre Bar for two years

Back on dry land and just 21, Martin formed her first quartet (featuring guitar-great Jim Mullen). Her break came when renowned Scottish jazz label Linn signed her in 1991, the start of a creative relationship that is still going strong today. Rightly acclaimed as the outstanding voice of her generation, Martin's 1992 debut "The Waiting Game" (Linn AKD 018) scored rave reviews and was chosen as a Times Album of the Year. Interestingly, the liner notes were written by Sir Richard Rodney Bennett, co-star of Martin's 2005 album (a beautiful collection of outstanding songs featuring just the two of them). Martin achieved one of her ambitions later that year, opening for Tony Bennett at the Glasgow International Jazz Festival.

By the mid-nineties Martin had received the Rising Star and Best Vocalist awards at the British Jazz Awards while receiving rave reviews on her American debut with four sell-out shows in Washington DC. Another ambition was fulfilled with the recording of a live album at Ronnie Scott's in 1995, an album that moved the New York Times to comment "*In an era when young jazz singers tend to sound far too much like their idols, there is no mistaking the voice of Claire Martin who combines a cool, burnished tone with the ear of a born musician*".

Increasingly popular across the pond, Martin recorded her fifth album "Make This City Ours" (Linn AKD 066) in New York reaching Number 1 in the prestigious Gavin Charts and staying there for two weeks - the only European singer to achieve this. Future albums saw Martin collaborate with guitarist/producer Paul Stacey and she even had Noel Gallagher join her on a rendition of the Beatles classic *Help*. Later that year she met Paul McCartney and delivered the re-working by hand. Her second album with Stacey featured a duet with cult singer/songwriter John Martyn, who became a close friend.

Martin continued to gather awards, winning the Best Vocalist category for the fourth time at the 2002 British Jazz Awards and going on to win Best Vocalist at the BBC Jazz Awards in 2003 (when she performed a duet with a certain Mr Cullum, who won the Rising Star Award that year). Subsequent albums "Too Darn Hot" (Linn AKD 243) and "Secret Love" (Linn AKD 246) further galvanised Martin's jazz credentials investigating an imaginative range of standards from the Great American Songbook as well as more contemporary material like Elvis Costello.

This was followed in 2005 by the critically-acclaimed duo release with composer and pianist Richard Rodney Bennett. Using material from their long-running shows, this intimate recording saw them offer takes on some rare repertoire from great writers like Sigman, Coward and Arlen. It prompted Jazz Times to comment "*For my money she's not only the finest female British jazz singer of her generation but possibly of all time*".

In 2007, Martin released an album which sees her recall the songs and spirit of the late and legendary Shirley Horn. Already being credited in many quarters as her finest recording to date, "He Never Mentioned Love" (Linn AKD 295) captures her in intimate and mature mode, paying tribute to her greatest musical influence. It led to widespread acclaim, with Observer Music Monthly saying "*the complete jazz singer she's always threatened to be*".

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