

adulgence

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

Interviews With:



Don Friedman and Fred Hess

News::Book Reviews::Record Reviews

improvisation," and another is "tuba improvisation with melodic phrase accompaniment." Obviously, the whole is a bit more complicated, but suffice it to say that there are plenty of surprises, great solos, and some scintillating static whooshes from Axel Doerner on trumpet. Curiously, it all flows together almost seamlessly. Unfortunately, the soloists on each track are not identified, and with three excellent saxophonists, Vandermark, Rempis, and Ljungkvist, it is very difficult to know who is who. The uninitiated are left guessing as to who is soloing.

Steven Loewy

MARK MILLER, DREAMER WITH A PENNY, SLIDING GLASS DOOR, no#.
S Wonderful / Poinciana / Dreamer With A Penny / What A Little Moonlight Can Do / The Good Life / Then There Eyes / Stars Fall On Alabama / Indian Summer / Close Your Eyes / You Are There, 36:58.
Miller, vcl; Page Cavanaugh Trio (Cavanaugh, p, vcl, arr; Phil Mallory, b, vcl; Dave Tull, d, vcl, or Jack LeCompte, d.); Joyce Collins Trio (Collins, p; Bob Matez, b; Ralph Penland, d.); Jane Getz, p; Derek Oles, b; Fritz Wise, d. Recording dates unspecified, Hollywood, CA.

It's nice to have a version of "Penny" to refer to, other than Dato's. It's a tune from a 1949 Broadway revue titled, "All In Love," for which Lester Lee wrote the music and Allan Roberts the lyrics. The show lasted only 141 performances and the song has survived almost entirely on the strength of a Dean Martin recording which is still in the catalog. Mark Miller folds his earnest tenor into the lyric so sweetly that you want to believe the track is from some long lost original cast album. The entire CD, for that matter, is a little slice of Off-Broadway West, with Miller seemingly auditioning for any juvenile lead available. Very pleasant. Even diverting. And, as I said, sweet. No recording dates specified and at least four different trips to the studio, considering the personnel shifts. The copyright is current (2004), so I'm ready to assume that these are relatively recent tracks, placing Page Cavanaugh in his late seventies or early eighties (he was born in January, 1922), when he made these studio scenes. His playing is bright, nimble, and swingingly spare. Only on "Indian" does Dave Tull surrender the drum stool to Jack LeCompte, and only on the opening "S Wonderful" do the members of the trio ham it up with some background "Doo-doo-doo" vocalizing. The Joyce Collins trio supports neatly on three tracks ("Poinciana/Life/There") and Jane Getz and friends (they are not referred to as the Jane Getz Trio in the album's personnel listing) only on "Eyes." The notes point out that, over a span of ten years, Miller has studied piano with both, most recently with Collins. Miller's clean, clear, boyish vocal enthusiasm is refreshing, albeit lacking in ballast, but it's the various accompanying trios which supply the disc's well mannered Jazz ambience.

Alan Bargebuhr

GIORGIO DINI and CARLO ACTIS DATO, OUT, SILTA 401.

Zero / Curr / Gasparone d'Estate / Boulevard / Oley / Sophorus / Hissail / Fato Pato / Luna Piena, 38:43.
Dini, b; Dato, ts, bar s, b. of Italy, June 2003.

Silta is a new label from Italy whose releases are funded in part by advertisements. Out!, their first release, sports an ad for a company called Puma that sells small soundproof chambers called Sound Stations. The photo shows a saxophonist cheerfully blowing away inside one of their smaller models, which looks like a refrigerator with a window punched in the side; the disc was itself recorded inside a Sound Station; though one hopes they gave the irrepressible Carlo Actis Dato a large ear unit to make merry in. Acoustically, the results sound pretty good, though there's too much air/keyclick noise at times, and the weird electronically ending to "Hanabi" sounds more like an engineering problem than an intentional sound-effect. The music itself is a respectable, unremarkable blow, most notable for having greater Jazz content than usual for Dato—several tracks are underpinned by walking bass, and there are nods to Ornette ("Out") and Gillespie ("Boulevard"). Dato's limping, untidy improvisations and Dini's limp basslines don't exactly set the foot tapping, but it's still nice to hear the saxophonist in this kind of setting once in a while. The best piece, though, is "Bosphorus," where the musicians test out the acoustic properties of the recording space and come up with something intense and austere; Dato's rich, slow-moving drones, full of clashing soundwaves, aren't too far from the work of John Butcher. Aside from that track, though, there's nothing here of interest to any but the hardcore Dato enthusiasts.

Nate Dorward

1) CARLOS BECHEGAS/ PETER KOWALD, OPEN VIEW, FORWARD.REC 5.

Solo LPK / Solo II PKQ / Solo III LBJ / Solo VI JCB / Open View / Open View II / Open View III, 50:33.
Bechegas, flt, elec., vcl; Kowald, ac b, vcl. October 5, 1989, Lisbon, Portugal.

2) CARLOS BECHEGAS/ ANDRE' GOUDBEEK/ PETER JACQUEMYN, OPEN JENSITY, FORWARD.REC 4.

Density I / Density II / Density III / Density IV / Density V, 45:06.
Bechegas, flt, vcl; Goudbeek, as; b, c; Jacquemy, ac b. August 2, 2002, Antwerp, Belgium.

Portuguese flautist, Carlos Bechegas returns with two live albums, one a mixed set of solos and duets with the late contrabassist Peter Kowald and the other a collective trio set recorded at the Antwerp Free Music Festival. Aesthetic similarities