

NEW ISSUES

SIENA / FINE GRAINS OF SAND.
53:17.

Pastor, vln; Schiaffini, tbn; Dini,
b; Rotella, d. January 29, 2007,
Milan, Italy.

3) BORAH BERGMAN & GIORGIO DINI ONE MORE TIME SILTA 801

*ONE MORE / AUTOGRAPH TWO
/ HUSTLE / ENOUGH FOR HIS
KEEP / EQUITABLE / A PATTERN
OF FOOTSTEPS / NO MORE
COSMETIC. 40:55. JULY 5, 2007,
GENOVA, ITALY.*

4) ANTONIO CAVICCHI BILL'S HEAVEN, TO BILL EVANS SILTA 802

*MOTHER OF EARL / TURN OUT
THE STARS / PERISCOPE / I FALL
IN LOVE TOO EASILY / DOWN
FROM ANTIGUA / SHOW-TIPE
TUNE / HOW DEEP IS THE
OCEAN / HOW MY HEART SINGS
/ FUNKALLERO.*

Cavicchi, g; Riccardo Biancoli, d;
Ares Tavolazzi, b. Feb. 27, 2007 &
June 16, 2007,
no location provided.

Inspired by the poetry of Pastor, which is re-created with translations in the liners, there is certainly a weighty sense of mood that imbues the proceedings, with Pastor's words addressing geo-political issues of the day, including railing against rampant consumerism and selfishness. Pastor's heady themes arouse the musical drama on pieces like the open fluttering of "Profile of Peaks," with a brooding sensibility that makes the most of the undulating rhythms from Dini and Rotella amidst the conversationalist approach of Pastor and Schiaffini. This perspective is present throughout, with a sense of restlessness that inspires the interactions, including the shifting maneuverings of "Partisans," the spacious venture of "All Is To Happen" with Schiaffini taking the lead or the jagged terrains of "Fine Grains of Sand." The quartet is certainly able to lock into a groove as well, as they demonstrate on the Dini and Rotella dance of "Bright Pavement" or the mid-tempo movement of "Tramp," with the highlight being Pastor's fluid, Leroy Jenkins-leaning playing. Speaking of Pastor, even though he regularly defers to a collective sensibility, it is still his show, and he is splendid on the moving journey of "Siena." Overall, this is a ruminative session with a thoughtful perspective that, while filled with abstract tonalities, is emotionally direct and leaves a lasting feeling.

Moving from a portrait of the 21st Century in action to (3), a Freely improvised duet between Dini and American pianist Borah Bergman, the seven selections here speak to the vitality of the human spirit and the creative joy that can emerge from a symbiotic musical relationship. The result of a July 2007 day's work, the seven meetings offer further evidence of the phenomenal skills of Bergman, certainly a legendary figure, as well as the talents of Dini, who meets every challenge Bergman can throw at him. The interactive affair begins with the enthralling dance of "One More," a meeting of Bergman's strenuous style and Dini's lavish arco work before its restful conclusion. As for the duo's energetic encounters which reflect their serious technical skills, look no further than the spirited "Hustle," as well as "Equitable" or the record's concluding encounter, "No More Cosmetic," as testaments to their creative virtuosity. For the quieter side of things, the muted conversation of "Enough For His Keep" is a moving venture, as are the spiritual tones of "Autograph Two" and the terse, classically-inspired "A Patter of Footsteps." Surely this duet is a telling story that matches the thrilling experience of hearing unedited, creative improvisations at the highest level.

Finally, moving away from strict improvisational realms is (4), yet another tribute to the mighty and influential pianist, Bill Evans.