

D O U B L E

Number 27

# Bassist

Winter 2003 £4.95/US\$9.95

## PERUGIAN RARITIES

TWO BASSES  
BY PIETRO  
PALLOTTA

### CLASSICAL STYLE

MASTERING VIENNESE TUNING

### BEBOP EVOLUTION

MILES DAVIS' BASS PLAYERS

### FROM LONDON TO L.A.

MEETING GEOFF GASCOYNE  
AND DENNIS TREMBLY



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Hoffmeister 1st Concerto  
2nd mvt. ed. by  
Tobias Glöckler

of Susanna Risch. Bek's music never illustrates or comments directly on the text; instead both recitation and music are different expressions of the same particular emotion.

The live recording of this ambitious project has been executed with great expertise. Timmen's poetry is somewhat idiosyncratic, focusing mainly on his local North German coastal environment: the grey sky, the relentless sea, the sadness of the countryside; and Timmen's recitation is rather monotone, making it difficult for the listener to keep paying attention. However, Vitold Rek's bass playing is superb. He has perfect intonation, a warm, singing tone, and effortlessly switches between the different idioms of jazz, free improvisation, extended playing techniques and composed music. ☺

### Curves

Mph Trio

Peter Paulsen (db)

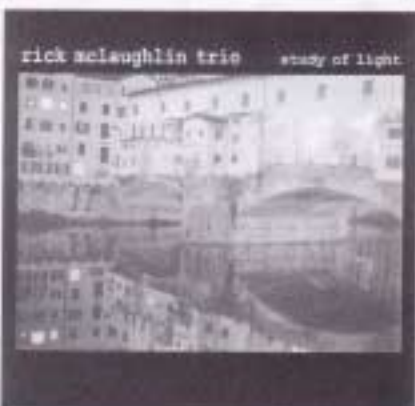
Gunnar Mossblad (sax), Chris Hanning (dr)

GPC Records GPCCD-1023

While many double bass-saxophone-drums ensembles follow the well-paved path of bebop, Peter Paulsen, Gunnar Mossblad and Chris Hanning's *Curves*, while drawing on traditional jazz standards, applies an innovative approach to composition and arrangement.

The familiar standard, *Autumn Leaves*, in the hands of the Mph Trio, undergoes some interesting musical exploration. The melody is played with the octaves displaced and the solos fly by at one beat per chord change. Traditional instrumental roles are inverted, such as on *Stella By Starlight*, where double bassist Paulsen throws out wildly energetic lines during Mossblad's solo saxophone melody. The effect is of a conversation between the high and low registers, instead of understated walking bass support beneath the soloist.

By blurring the line between through-composed (continually progressing) and improvisation, and the roles of supporter and soloist, the Mph Trio reveal themselves as boundary-pushers, which the jazz idiom badly needs. My only complaint about *Curves* is that there are so many interesting



twists and turns on the album that the band forgets to swing. As loaded as the album is with great contrapuntal, rhythmic and compositional ideas, there isn't much for the listener to bop to.

This is an impressive work that could use a few more catchy hooks and a bit more groove, but it's packed with heartfelt playing and stands as an enjoyable demonstration of the possibilities of jazz. ☺

### Study of Light

Rick McLaughlin Trio

Rick McLaughlin (db)

Greg Burk (pf), Jeremy Udden (sax)

Accurate Records AC-3045

One of the brightest newcomers to emerge from the Boston jazz scene,

bassist Rick McLaughlin has taken time off from his steady gig with the Either/Orchestra to deliver an album brimming with intensity and introspectiveness. This trio, even without drums, hotsteps from lyrical to noisy, boppy to poppy, and feather-light to dead serious with the ease of three seasoned players.

The Trio's four original pieces are at times almost classical in sound, and make ample use of McLaughlin's dark bass tone in a Bachian solo rubato setting. The first half of his *Delicate* is an example of this, where fluid and earnest bowing creates the effect of two basses calling and responding to one another. Traversing from structured to unstructured is another theme on this release, and the players seem to know instinctively when to fall out of formation and go in separate directions, and when to come back together again.

The other five pieces are covers, ranging from a straight-ahead, hard-swinging version of Ellington's *Infusion* to a gorgeous rendition of bassist Eberhard Weber's *Colours of Chloë*, which includes a brilliant piano solo courtesy of Greg Burk. Brooding, experimental tracks are balanced by fluffy mainstream, such as Burk's smooth *Blink To Be*.

With fantastic improvisation skills, in-the-pocket rhythms, and tight arrangements, *Study Of Light* bristles with sincerity and real talent. ☺

### Horace Silver Trio

Percy Heath (db)

Gene Ramey (db)

Curly Russell (db)

Horace Silver (pf), Art Blakey (dr), Sabu Martinez (vcl, con)

Blue Note 7243 5917252 J

### Indestructible

Art Blakey and the Jazz Messengers

Reggie Workman (db)

Art Blakey (dr), Lee Morgan (tpt), Curtis Fuller (tbn), Wayne Shorter (tnr sax), Cedar Walton (pf)

Blue Note 72455 917202 G

Take some bebop, add a pinch of gospel and a smattering of soulful blues and you have Horace Silver's hard bop manifesto, *Opus de Funk*. *Horace Silver Trio* and *Indestructible* book-end the hard