

**MARIE BERGMAN/ THE DANISH RADIO
BIG BAND,
BUT BEAUTIFUL,
STUNT RECORDS STUCD 19404.**

You Don't Know What Love Is / Invitation / All of Me / Imagination / Like Someone in Love / Naima / Funny / Someone to Watch Over Me / But Beautiful / I Fall in Love Too Easily. 46:54.

Bergman, vcl; Ole Kock Hansen, cond; Jan Kohlin, Benny Rosenfeld, Palle Bolvig, Henrik Bolberg Pedersen, Lars Togeby, tpt; Vincent Nilsson, Steen Hansen, Kjeld Ipsen, Giordano Bellincampi, Axel Windfeld, tbn; Jan zum Vohrde, Michael Hove, Bob Rockwell, Uffe Markussen, Flemming Madsen, rds; Nikolaj Bentzon, p; Anders "Chico" Lindvall, g; Thomas Ovesen, b; Jonas Johansen, d; Ethan Weisgaard, perc. Studio 3, DR Building, Copenhagen, Spring 1994.

If you would like to hear a pretty good European big band whose main purpose is to supply a backdrop for a rather ordinary vocalist with talent comparable to that of any number of aspiring singers whom one might encounter in clubs across this country and perhaps around the world, then by all means dash out and buy this disc. Otherwise, skip it. Since no information about Miss Bergman is given in the liner notes, I don't know her age or how long she has been plying her craft. I can say that she sings in a straightforward manner, on key, and with only the slightest trace of an accent. On ballads she employs a breathy whisper that is meant, I suppose, to be seductive, while at faster tempos she effects a little-girl voice that reminds me somewhat of pop singer Brenda Lee's occasional forays into the jazz idiom. But since seven of the 10 selections are ballads, we don't hear much of her little-girl side. "Imagination," usually a ballad, is played here as a slightly more vigorous samba. The other up-tempo tunes are "All of Me" and "Like Someone in Love" (on which Miss Bergman pauses in mid-flight to rap, thus letting her audience know that she is indeed a vocalist for the '90s). The DRBB does a creditable job playing Nelson Riddle to Miss Bergman's would-be Ella, and the various solos - albeit too brief and seldom heard - are first-class. Sound quality is generally good, although Miss Bergman is a tad too close to the microphone on ballads, giving her "s"s the sort of sibilance one usually associates with those who are wearing false teeth. On a scale of 1 to 10, this session probably rates a 3 or 4.

Jack Bowers

**BRAD FELT,
EXORDIUM,
D-FLAT RECORDS.**

Don't Hold On / Portrait Of Teresa / Blues To Nasir / Whisper Not / Minina Noca (Young Lady) / Carol's Theme / It Could Happen To You / P.J. Lids #. 60:55.

Felt, tba*, euph#, bari horn+; Gary Schunk, ac p; Jaribu Shahid, ac b; Gerald Cleaver, d. cuts marked + rec. 10/28/1993, Studio A, Dearborn, MI; remaining tracks rec. 10/24/94, Audio Graphics, Royal Oaks, MI.

Brad Felt is a brass master with a quest to "showcase the tuba as leader of a quartet in the idiom of modern Jazz" (from his liner notes.) He's certainly not the first to act as a leader - Ray Draper in the '60's and, more recently, Bob Stewart - and not the first to showcase the instrument in a Jazz setting (in the last few years, The Dirty Dozen Jazz Band or Henry Threadgill's use of Marcus Rojas in his Very Very Circus.) However, Felt is

concentrating on utilizing the lower brass sounds in a more melodic fashion and not in the rhythm section.

The music on *Exordium* falls squarely in the mainstream of Jazz, mostly post-bop with a touch of bebop



B. Felt by M. Ladenson

and latin tinges. "Don't Hold On" has the feel of a Jazz Messenger tune in its melodic and percussive drive. The rhythm section of Jaribu Shahid and Gerald Cleaver powers the piece in a smooth fashion while pianist Gary Schunk provides the cushion of chords for the swinging tuba solo. "Portrait Of Teresa" has a pretty melody over a medium tempo reminiscent of early Herbie Hancock. Felt plays euphonium on this track, which has a higher range than

the tuba and more mellow sound (more like a trombone.) Two tracks feature Felt on baritone horn which has a similar range as the tuba but, like the euphonium, a mellower tone. Benny Golson's ballad "Whisper Not" is a good vehicle for Felt's baritone - he glides smoothly over the bass cushion. His solo features some riffs that one might expect from Charlie Parker. Schunk's solo also has a strong bop feel, with finely articulated runs and funky blues chords. A strong Brazilian feel permeates "Minina Moca," a vehicle for both tuba and baritone horn. Felt's ease of movement in the tuba's higher register works to dispels any awkward image of the horn as a lead instrument.

Brad Felt's debut disc is an interesting first step - the playing is uniformly good, at times exciting, while the material is above average. Now that he has put out his challenge and been (mostly) successful at proving his point, Felt may feel more comfortable at mixing in compositions with a harder edge and more complicated structures.

Richard B. Kamins

**JOEL FUTTERMAN,
SILHOUETTES,
PROGRESSIVE 7096.**

Silhouettes / Standard Shadows / Precious / Later On / Reverie / JP Swingin' / Naima / Missy. 67:41.

Futterman, p. Norfolk Academy, Norfolk, VA, 12/27/93.

Joel Futterman on Progressive? That's the sister label of GHB/Jazzology, Audiophile, and American Music. Next, we'll hear that Stomp Off has signed Borah Bergman...

Seriously, though, Futterman has decided to reveal his more traditional side, long reserved for practice sessions and the occasional surprise encore. If you're known as an avant-gardist this course of action poses some obvious risks. One is that the inner-circle acolytes will accuse you of losing your bite—that's why Roscoe Mitchell