



**I believe in  
ambi-ideation  
- each hand  
can go in its  
own way when  
it wants to.  
Borah Bergman**



MUTABLE 17534-2

BERGMAN / PASTOR - LIVE AT TORTONA

**BORAH BERGMAN: PIANO  
STEFANO PASTOR: VIOLIN**

**SPIRIT SONG 10:52 - 01  
WHEN AUTUMN COMES 6:44 - 02  
WELLSPRING 5:51 - 03  
CRESCENT 3:20 - 04  
THE MIGHTY OAK 16:37 - 05**

**TRACKS 1-3 BY BORAH BERGMAN, TRACKS 4, 5  
IMPROVISATIONS BY BERGMAN & PASTOR**

**RECORDED AT THE JAZZ FUORI TEMA FESTIVAL  
IN TORTONA, ITALY, JULY 1ST, 2007  
ARTISTIC DIRECTOR: ALBERTO BAZZURRO  
LIVE RECORDING BY VIP SERVICE VALENZA  
MASTERED BY PAUL GELUSO**



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Stefano knew that I organize my own festival, so they had called me mainly because had the chance to know and appreciate (it is worth noting that Pollino was the first to bring Borah to Italy). And then there are the passages born then and there, on that stage, in an interchange with no hesitation and no sparing of creative energy. About all it was precisely my own little festival, **Jazz fuori tema**, that included the duo's very first concert, an unforgettable evening after which Stefano and Borah stayed in Tortona for three days, rehearsing, discussing, and getting to know each other. The RAI (Radio Televisione Italiana), thanks to our friend Pino Saulò, broadcast the recording you'll find on this CD, with some necessary cuts (the concert lasted in fact a bit less than an hour and a half).

The music is sometimes rasping, sometimes lyrical, a not rarely prodigious dialogue between the piano and the violin, with Borah's hands running about on the keyboard producing cascades of notes, **portunità che magari non sarai in condizione di poter sfruttare. Ciò non toglie una delle tre date, perché non si sa mai: anno a Tortona, tendo a tener libera ma del piccolo festival che organizzavo ogni Per abitudine, nel concepire il programma** (English translation by Paola Torre)

Here more than ever.

**Alberto Bazzurro**  
Direttore Artistico Jazz fuori Tema

For abitudine, nel concepire il programma del piccolo festival che organizzavo ogni anno a Tortona, tendo a tener libera una delle tre date, perché non si sa mai: opportunità che magari non sarai in condizione di poter sfruttare. Ciò non toglie un, with Borah's hands running about on the keyboard producing cascades of notes, each with an exact, determined precision with its own very limpid specific weight. Stefano Pastor plays the game wonderfully, intervening with his violin with its sanded, gravelly, very earthy sound. Homage is paid to Arrigo Pollino, with **Spirit Song**, dedicated by Borah Bergman after the death of the great Italian critic (summer 1984), a probably never-to-be-seen-again figure that even I, at the time a young contributor to the magazine he used to edit, **Musica Jazz**, was interested. In any case neither Borah nor Stefano knew that I organize my own festival, so they had called me mainly because had the chance to know and appreciate (it is worth noting that Pollino was the first to bring Borah to Italy). And then there are the passages born then and there, on that stage, in an interchange with no hesitation and no sparing of creative energy. About all it was precisely my own little festival, **Jazz fuori tema**, that included the duo's very first concert, an unforgettable evening after which Stefano and Borah stayed in Tortona for three days, rehearsing, discussing, and getting to know each other. The RAI (Radio Televisione Italiana), thanks to our friend Pino Saulò, broadcast the recording you'll find on this CD, with some necessary cuts (the concert lasted in fact a bit less than an hour and a half).

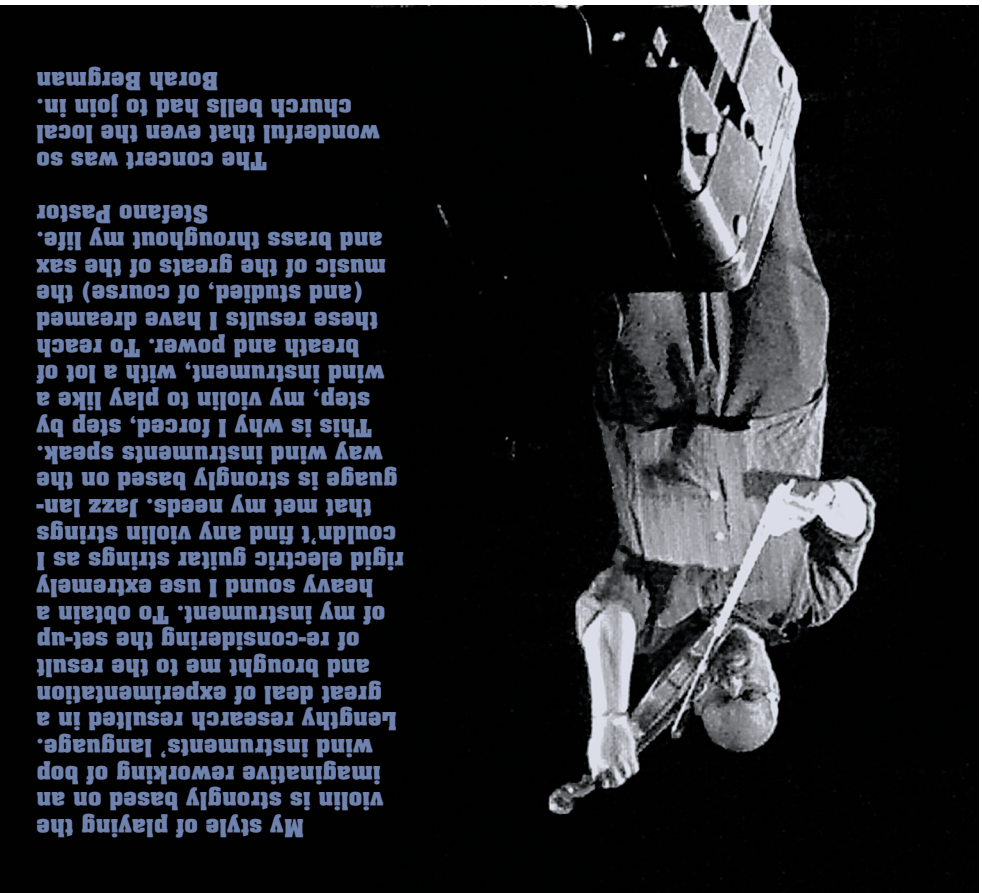
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The quale mi ha detto che stava varando un duo dalla quale tira fuori cascate di note spesso con un gionano violinista genovese, Stefano Pastor, e che avrebbe avuto piacere di poterlo specifico precisi so, esatto, individuabile, imm-pidissimo. Stefano Pastor sta splendidamente esibire con lui in Italia, quell'estate. Mi ha annunciato una telefonata di Stefano, che è ente al gioco, interrogando col suo violino prontamente arrivata. Io lo conoscevo solo dal suono satinato, cartavetroso, quanto mai terreno. C'è un omaggio ad Arrigo Pollino, con quello **Spirit Song** che Borah Bergman vista anche la grande considerazione in cui non poteva non interessarmi. Né Borah né Stefano, del resto, sapevano che organizzavo una volta un festival, per cui il loro contatto scritto, all'epoca giovane collaboratore to con me era in primo luogo dettato dalla volontà di avere qualche indicazione, qualche nome o festival a cui proporli.

Le cose sono poi andate diversamente, e proprio il mio piccolo **Jazz fuori tema** ha ospitato il primo concerto assoluto del duo, in un'intervista memorabile, giunta al termine di tre giorni in cui Stefano e Borah hanno soggiornato a Tortona, a provare, car di raccontare oltre attraverso le parole, perché - come sostengo da sempre - la musica parla da sola. Qui più che mai.

**Alberto Bazzurro**  
Direttore Artistico Jazz fuori Tema

Photo Stefano Pastor  
Photos Borah Bergman,  
Michael Galinsky



My style of playing the violin is strongly based on an imaginative reworking of pop wind instruments' language. Lengthy research resulted in a great deal of experimentation and brought me to the result of re-considering the set-up of my instrument. To obtain a heavy sound I use extremely rigid electric guitar strings as I that met my needs. Jazz language is strongly based on the way wind instruments speak. This is why I forced, step by step, my violin to play like a wind instrument, with a lot of breath and power. To reach these results I have dreamed (and studied, of course) the music of the greats of the sax and brass throughout my life. Stefano Pastor

The concert was so wonderful that even the local church bells had to join in.  
Borah Bergman

**BORAH BERGMAN  
STEFANO PASTOR  
LIVE AT TORTONA**

As a rule, while planning the program of the little festival I organize in Tortona every year, I tend to leave one of the three dates free, because you never know: I might miss out on some juicy opportunity. However, in 2007 time was running out and the notorious third evening still had not been organized and in spite of my many attempts in various directions, nothing definite seemed to be appearing on the horizon.

It was in this situation - frankly a bit worrying - that one evening Borah Bergman, an old friend of mine I hadn't heard from for years, called me from New York to tell me he was launching a duo with Stefano Pastor, a young violinist from Genoa, and that he would be willing to perform with him in Italy that summer. He told me that Stefano would call me, and he soon did. I only knew him by name, but he had excellent references and so, also considering the great esteem I have always held for Borah Bergman, I couldn't help but

