

Gato Barbieri – Che Corazón (1999)

Wpisany przez bluesever

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01. *Introduction (Loeb) (0:36)* 02. *Cristiano (Barbieri) (5:01)* 03. *I Want You (Ross, Ware) (5:03)* 04. *Seven Servants (Barbieri) (4:01)* 05. *Blue Eyes (Barbieri) (5:22)* 06. *Eclipse (Barbieri) (5:34)* 07. *1812 (Barbieri) (4:30)* 08. *Woman on the Lake (Barbieri) (4:41)* 09. *Rosa (Barbieri) (5:49)* 10. *Sweet Glenda (Barbieri) (3:48)* 11. *Encounter (Loeb) (4:59)* 12. *Auld Lang Syne (Burns) (4:14)* 13. *Finale (Loeb) (3:10)* Gato Barbieri - Executive Producer, Arranger, Saxophone (Tenor), Vocals Will Lee - Bass Lionel Cordew - Drums Ron Jenkins - Bass David Charles - Percussion Frank McComb - Vocals Michael Ricchiuti - Keyboards Sammy Figueroa - Percussion Peter Valentino - Vocals (Background) Mark Egan - Bass Carmen Cuesta - Vocals (Background) Dennis Wall - Engineer Phil Magnotti - Mastering Chuck Loeb - Producer, Arranger, Conductor, Guitar

An improvement on tenor saxophonist Gato Barbieri's previous Columbia debut, this outing mostly features his romantic and passionate horn in the spotlight. One song is primarily a vocal feature for Gato. His backup band (which usually includes bassist Mark Egan and guitarist Chuck Loeb) is generally quite spirited, but it is the tenor who stars throughout. Even when sticking to the melody (Gato and Loeb wrote most of the material), there is so much feeling in Barbieri's playing that he largely possesses each song, even an oddly memorable rendition of "Auld Lang Syne." And, although the performances are a bit commercial in spots, Barbieri's sincere emotionalism consistently uplifts this recording. ---Scott Yanow, AllMusic Review

When Gato Barbieri re-emerged on Columbia in 1997 after a long hiatus from recording, long-time followers wondered whether he would record straight-ahead jazz or embrace the type of lush pop-jazz he had recorded for A&M in the late 1970's. The distinctive tenor saxman opted to go the commercial route, but he kept his dignity intact. 1997's *Que Pasa* picked up where

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Barbieri's A&M output left off, and he has a very similar CD in Che Corazon. With guitarist Chuck Loeb producing, he delivers another album of sleek, romantic mood music. To be sure, pop-jazz instrumentals like "Blue Eyes," "Sweet Glenda" and "The Woman on the Lake" aren't in a class with Barbieri's challenging, often brilliant post-bop and avant-garde jazz of the 1960s and early 1970s. But they're tastefully done, and they demonstrate that commercial mood music doesn't have to be elevator music. You can think of Che Corazon as "smooth jazz with a brain." ---allaboutjazz.com

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