

**DVD: Live in Vienna - Egilsson, Pedersen, Darling. (2005)**

**Review Rating:** Standard

**Label/Studio:** Quantum Leap / MVD Visual

**Catalog #:** QLDVD-6834

**Region:** 1 (NTSC)

**Released:** March 13, 2007

**Genre:** Jazz Concert

**Synopsis:** A night with three legendary bass players at the Porgy & bess club in Vienna, Austria.

**Directed by:** Barbara Weissenbeck

**Screenplay by:** n/a

**Music by:** various

**Produced by:** Barbara Weissenbeck

**Cast:** Arni Egilsson, Niels-Henning Oersted Pedersen, Wayne Darling, John Hollenbeck, and Frit



**Film Length:** 52 mins

**Colour**

**Languages:** English Stereo 2.0

**Subtitles:**

**Process/Ra**

**Anamorph**

**Special Features :**

Interview with Arni Egilsson, Wayne Darling, Niels Pedersen(4:01) / 3 Bio Notes / Quantum Leap music videos (18:21) + (12:09) + (18:18)

**Comments :**

A popular performance concept is to gather top musicians of one particular instrument and have them play off a live or studio setting. The final results can be a bit too monochromatic, as the hyper-focusing restricts broader

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can rob songs of their aural diversity, making it tough for mainstream jazz fans to digest.

This is admittedly a generalization, but unlike the piano, the range of the double bass is more limited, since it v as a supporting instrument of the rhythm section, and when placed up front, it requires a skilled musician to ex instrument's physical limitations, and create a balance between tones, textures, and clarity for the melodic mat

The three bassists assembled for this 2005 performance – Arni Egilsson, Niels-Henning Oersted Petersen, and V – manage to transcend those confines, though part of their success comes from the discreet but involved suppe drummer John Hollenbeck, and pianist Fritz Pauer.

Cuts like “Whoopie Do-Whoopie Don't” are a great mix of resonance, rhythm, and nuances, and exemplify some marvelous colours that can be achieved when the double bass is played by a virtuoso. Multiplied by three, and : performance styles that further colour the DVD's 10 pieces.

“Whoopie,” for example, shifts from a groovy intro from Arni Egilsson to an un-metered break, with atmospheri the percussionist, and Egilsson switching from fingers to bow. The tune kicks back into gear, and Nils Pedersen the cameras as he renders his own solo. It's a significant point early into the concert because the cameras capt physicality of the huge instrument, and the musician's need to involve so much of the upper body to render a n notes.

Drummer Hollenbeck also gets a lengthy moment for a beautiful solo with drum sticks and a bare hand, and on one musician can swirl up and boost the onstage energy level, and inspire the next soloist to take it even furthe of “Whoopie,” it ends after the drum solo (a pity, because it's a piece that could easily have gone on for anothe the pianist and bassist Wayne Darling contributing their own solos), but the short piece sets up the funky atmo: hour-long concert.

The evening's pieces are individually captioned (noting the soloist), and while most of the audience announcem been more or less excised (a bit too abruptly, sometimes right in the midst of audience applause), a few have t including Wayne Darling's cheeky intro to “Unfinished Business.”

Darling's solo performance shows off some beautiful tonal shades, plus his own scat singling; the effect delights and causes Darling to emphasize some strong moments of vibrato on the bass, and vocals that shift from slow few sudden shrieks. It's all in good fun, and the cameras also focus on Darling's fingering which produces some marvelously sinewy notes.

The DVD features a stable colour balance from the PAL to NTSC conversion, and while some long and wide shot in focus, the concert's orange-red and blue tinted lighting scheme is well-balanced.

One note of caution is the stereo 2.0 audio, which has audible distortion beginning from the third indexed track whether it's from a mixing board problem, a bad mike placement, or originates with the master edit, but there moments when the audio fuzzes with noise from specific tone hits and volume levels, adversely affecting an oth excellent concert by three top bass players. (This problem is also audible in the excerpt of a Louis Armstrong d the DVD's Quantum Leap trailer gallery. None of the other trailers , however, are affected with the same distort

The DVD's extras include a very short collection of interviews with Arni Egilsson (commenting on writing music basses, the odd investment that began his musical career with the bass, working with the Iceland Symphony, a jazz); Wayne Darling (whose own bass debut actually began on the tuba with the Count Basie Orchestra, but st bass after attending a concert with the Oscar Peterson Trio); and Niels Pedersen (who talks about being part of band). The segments are very brief, but the DVD's bio notes manage to sketch out the careers of the three vet players.

Other artists in the **Live in Vienna** DVD series include Barre Phillips, Rufus Reid, Duncan McTier, and Arni Egils Henning Oersted Petersen/Wayne Darling.

Also released simultaneously from MVD Visual is [The Oscar Peterson Trio: Live in Berlin](#) (1985), featuring P drummer Martin Drew, and bassist Niels Pederson.

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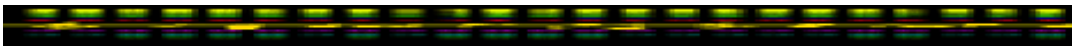
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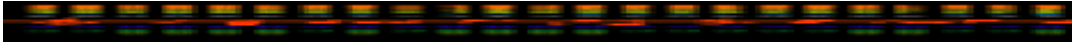


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