

Art Farmer-Benny Golson Jazztet – Another Git Together
Mercury Records

I always enjoy listening to my LP's when I'm reading and that's what led me to this choice offered for your consideration from the library. This album is another favorite by a group I never tire of hearing led by two titans of jazz, trumpet and flugelhorn player **Art Farmer** and tenor saxophonist **Benny Golson**. **Another Git Together** (SR-60737) by **The Jazztet** is their second album for **Mercury Records** and sixth as a group. It was recorded on **May 28th** (tracks: B2, B3) and **June 21st** (tracks: A1-A3, B1) in **1962**. The group was together from 1959 to 1962 and after they disbanded, both Farmer and Golson had successful solo careers over the next two decades. The Jazztet would reform in 1982 and its second incarnation lasted four years until 1986. The group would reunite again in the nineties, performing live at jazz festivals around the world. Here the duo is augmented by **Grachan Moncur III** on trombone; **Harold Mabern** on piano; **Herbie Lewis** on bass and **Roy McCurdy** on drums. My copy used in this report is the 1985 Mercury Records Japanese Stereo reissue (EXPR-1002), one of **The Original Jazz Classics Series** by **Polygram Records, Inc.**

The album takes flight with a trip to the **Space Station** by Grachan Moncur III, an uptempo burner with a scintillating melody by the sextet. Farmer is up first on trumpet, soloing with a sharp, biting quality which is delivered with a strikingly forceful impact. Golson takes over, expressing bold confidence for an extremely fierce reading that's articulate and communicative. Moncur is terrifically quick and feisty on the third presentation and Mabern shows he's as astute as his colleagues on the closer with exuberant energy which leads to the theme's revival and abrupt climax. The pace slows to midtempo for **Domino**, a French

composition which was written in 1950 by Don Raye, Jacques Plante, and Louis Ferrari. Originally sung by **André Claveau** and a popular song in France, it's also been a hit vocal in the US for **Bing Crosby**, **Doris Day**, **Teddy Johnson**, **Tony Martin**, **Jane Morgan**, **Teddy Johnson**, and **Andy Williams**.

An unforgettable instrumental version was recorded as the title song by **Roland Kirk** on his 1962 album (MG 20748/SR 60748). The trio opens, settling into a laid-back setting for the opening chorus with Farmer on flugelhorn while Golson and Moncur trail behind him softly. The opening solo by Art possesses a subtle presence as he tells a touching story with a soft sound that's cozy and peaceful. Grachan comes next, hitting his target with stunning precision for a performance drenched with the blues. Benny follows, soaring cheerfully through the third interpretation with a solid melodic and harmonic structure that flows seamlessly into a satisfying ending. Harold delivers a rhythmically stress-free closing solo which makes his mark before the closing coda and subtle summation.

The title track, **Another Git Together** is a soulful midtempo blues by Jon Hendricks and Pony Poindexter which comes to life and ends with a dialogue between the trio which slowly fades into oblivion to end the first side. In between is a down-home danceable tempo where Benny goes to work first, compelling the listener to snap their fingers and get up to dance. Harold gets into the groove next with an exceptional interpretation which makes a firm point of view in its delivery. Art takes the next turn and delivers a particularly charming presentation, followed by Grachan who's trombone is sure and steady as each builds each verse exquisitely, then Roy and Harold share an irresistibly appealing performance on the closer that's short and easy listening at its best.

Along Came Betty opens the second side and is one of Benny Golson's timeless jazz standards. It appeared on the iconic 1958 Blue Note album, **Art Blakey and The Jazz Messengers** (BLP 4003/BST 84003) which Benny was a member of when it was recorded. The Jazztet delivers the melody at a leisurely easy pace (that's slightly faster than the original recording), stepping aside for the lead solo by Mabern who rolls with relaxing verses that are well matched to the gorgeous groundwork of Lewis and McCurdy. Golson follows with a stylish interpretation of intriguing choruses that provides an excellent opportunity to hear the remarkable timbre and delivery from his tenor sax. Farmer provides the final word with a flawless



statement of flowing phrases that are executed impeccably before the ensemble's return for the close.

This Nearly Was Mine was written in 1949 by Oscar Hammerstein II and Richard Rodgers, making its debut in their Broadway musical, **South Pacific** which premiered that year and later reappears in the 1958 film version as well. Farmer is back on flugelhorn and leads the ensemble through the melody of this pretty waltz at a livelier pace than normally heard. The solo order is Farmer, Golson, Moncur, and Mabern with each man stepping into the spotlight to give four individual impressions that provide a unique take on this Hammerstein-Rodgers tune that's an absolute pleasure. The last track is **Reggie**, a cheerful original by Benny that's named for his second son and a perfect vehicle for improvisation as the sextet illustrates in unison on the opening chorus. The composer leads off the solos with a lively series of superb phrases that segues into the second statement by Farmer who gives an enthusiastically agile trumpet solo that's pitch-perfect, then Moncur is as cool as the other side of the pillow on the next performance, improvising effectively with plenty of strength in each phrase. The final interpretation offers a superb setting for Mabern to deliver a lyrically happy reading that swings soulfully and perfectly in step back to the closing chorus and album's finale.

The man behind the dials on the original recording of **Another Git Together** is **Tommy Nola** who has engineered other jazz recordings for **Argo**, **ATCO** and **Atlantic Records**, **Contemporary Records**, **Riverside Records**, and **United Artists Records**. The album was produced by **Jack Tracy** who also was the director of **EmArcy Records** and an editor at a little-known jazz magazine named **Down Beat** which is still in publication in print and digital form today. The sound quality from Mr. Nola's original tapes has been beautifully remastered by Poly and spectacular throughout the highs, midrange and low end with a revealing soundstage for the instruments which places the listener's sweet spot in the center of the studio surrounded by **The Jazztet** as they play.

Another Git Together would be the final album the group recorded until they reunited twenty years later in 1982 and as noted writer **Leonard Feather** mentions in his liner notes, "The Jazztet was one of the finest combos in 1959; it is one of the finest today. This is enough; invidious comparisons are not needed. By the same token, three years from now there will be no need to assume that the present LP has lost, any intrinsic value. Any group in which Farmer and Golson are leaders, and for which they themselves select the rest

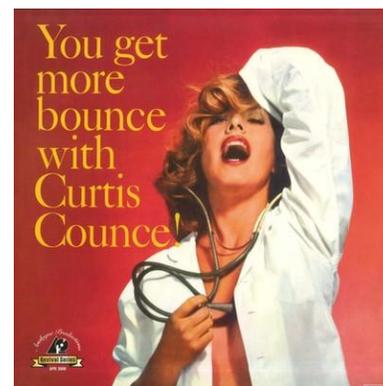
of the membership, can hardly go wrong". I can't find a flaw in that statement and in my opinion, **Another Git Together** by **The Art Farmer-Benny Golson Jazztet** is an LP which won't break your budget should you seek it out on your next record hunt but will reward you with many hours of listening pleasure, especially if you're a fan of small group jazz! The last vinyl release of this album was in 1985 as a Japanese Stereo pressing (195J-57) as a title in **The Mercury V.S.O.P. Jazz Series** and is only been released on CD as part of the long out of print 2004 seven-disc box set by **Mosaic Records**, **The Complete Argo/Mercury Art Farmer/Benny Golson Jazztet Sessions** (MD7-225)!

Tommy Nola – Source: Discogs.com, The Complete Argo/Mercury Art Farmer/Benny Golson Jazztet Sessions, Mosaic Records

Jack Tracy – Source: Discogs.com

Album Quote – Source: Album Liner Notes by Leonard Feather

Domino – Source: Wikipedia.org



The Curtis Counce Group – You Get More Bounce With Curtis Counce
Analogue Productions

The next album up for discussion from the library is my 1988 **Analogue Productions** Stereo audiophile reissue of **You Get More Bounce With Curtis Counce** (APR 3006), originally released on **Contemporary Records** (C3539) in 1957. Simply stated, this is a superb album by bassist **Curtis Counce** and his quintet consisting of **Jack Sheldon** on trumpet; **Harold Land** on tenor sax; **Carl Perkins** on piano and **Frank Butler** on drums. Counce's group was one of the



better and more resilient bands on the West Coast during the late fifties. As a cohesive unit, the quintet's interaction throughout the album delivers handsomely on the seven selections which make up this enjoyable set. The album opener is Counce's **Complete** which begins with an impressive discussion between the rhythm section ahead of the melody. Sheldon's muted trumpet delivers a warm, soft mood of gracefulness on the opening reading. Land solos next skillfully in a relaxing and amiable atmosphere sustained by Perkins, Counce, and Butler. The pianist takes center stage next providing an improvisational discipline that's just right and paces well against the rhythm section's concrete groundwork behind him. Counce has the final statement prior to the theme's return, illustrating his versatility with a balance and precision equal to its intensity that's complemented by Butler's perfect musical backing.

How Deep Is The Ocean? The ageless 1932 standard by Irving Berlin is a perfect vehicle for an affectionate performance by Land who adapts the song as easily as if it was originally created for jazz with a breathtakingly beautiful tenor sax reading of the melody and lead solo, anchored by Sheldon's imaginative lyricism in support. Perkins' closing statement is every bit as satisfying with a presentation of eminent beauty which weaves sinuously through each chorus back to the finale. **Too Close For Comfort**, the 1956 popular song by Jerry Bock, Larry Holofcener and George Weiss began life on Broadway in the musical production of **Mr. Wonderful** that year and has been recorded by an A-list of musicians and vocalists too numerous to mention. The quintet opens at midtempo with a virtuosic interpretation of the main theme. Perkins leads off the solos with an exceptional performance that's a gem. Sheldon demonstrates why he is still an entertaining soloist with an impressive reading of his own. Land responds splendidly to the challenge with a swift solo that compels attention and Counce has the last word with a reading which executes his ideas with clarity.

The 1929 popular song, **Mean To Me** by Fred Ahlert and Roy Turk has long been praised by critics as a "head of the class" standard for jazz musicians and vocalists to improvise. The quintet's rendition of this old favorite begins with an uptempo velocity that swings from the start for an attention-grabbing introduction and melody. Land starts the soloing with a lively series of scintillating choruses played with aggressive assertiveness. Sheldon's reading accentuates the fire from his trumpet, then Perkins responds to the upbeat pace on the next interpretation driving the piano to uncharted heights with passionate

virtuosity. Counce captures every ounce of energy on the next performance keeping up the swift speed with strong, firm lines on the bass that dominates his conversation with the rhythm section. Butler improvises effectively with plenty of exhilaration on the final solo while exchanging precisely paced pulse-quickening phrases with both horns that speaks intently, making this jazz warhorse prance like a young colt. Side Two opens with a bop-flavored midtempo rendition of **Stranger In Paradise**, the popular song from the 1953 musical, **Kismet**, written by Alexander Borodin, George Forrest, and Robert Wright. Land and Sheldon play with spot-on perfection anchored by the rhythm section's pristine reinforcement during the opening melody which sets the tone, and during the closing chorus that marks the end. Land's opening statement is a vivid rhythmic improvisation and one of his most imaginative solos on the LP. Sheldon is also focused and clear-voiced with strength and full tone on the next reading. Perkins also gives a very strong performance which is presented with plenty of contagious energy.

Counciltation, the second original by Counce and the title of the 1972 reissue (S7539) of this album (due in part to the "original cheesecake cover" which enough people found offensive enough for Contemporary Records to replace it with a photo of the artist and his bass in an outdoor setting) is a slow thoughtfully interpreted cross between a ballad and the blues written in the **Lyle Murphy 12-tone Equal Interval System (EIS)** which moves beyond traditional theory to allow a musician to compose music in an original way while expanding the improvising vocabulary involving **Arranging, Composition, Harmony, Melodic Development** and **Orchestration**. Perkins introduces the song with an inspiring statement resembling a harp prior to both horns stating the haunting melody tempered by ethereal softness. Land takes the lead solo, giving his performance a rich, caramel texture that's almost songlike. Sheldon follows with an exquisite luxurious performance which carries the tender melodious lines of his solo to a rewarding climax. Perkins has seldom sounded so comfortable as he does on the final presentation with an affectionately warm and harmonically absorbing presentation preceding the ensemble's finale of this unique piece of music.

The quintet returns to Hard-Bop on the album's closer, **Big Foot** by Charlie Parker which gives everyone a chance to speak their piece on a lively joyride that begins with surprising stylistic twists and a consistently powerful tone on the lead solo by Land whose fire ignites the music. Sheldon follows with a confident performance of



impressive logic and substantial emotion. Perkins' virtuosity shines on the next presentation revealing the captivating fluency and detail in his playing. Counce gets the next reading exhibiting his propulsive bass-playing by interweaving seamlessly with the rhythm section while giving a voluptuous performance with enticing phrasing and no loss of coherence. Butler has the last word with a brief solo that's clever and deliciously served up between Land and Sheldon who alternate short statements of pleasure preceding the closing chorus of the jazz standard.

I marveled at the quality of the sound and acoustic spaciousness on this AP reissue. The trumpet and tenor sax is on your left and the rhythm section is on your right. The AcousTech remastering of **Roy DuNann's** original recording by **Bruce Leek** and **Stan Ricker** is exemplary and the sound is also well balanced, resulting in one of the most believable renderings of a small jazz group I've ever heard on vinyl. If you've hesitated to buy an Analogue Productions LP in the past, this is the perfect opportunity to get acquainted and though out of print, this reissue can still be found for less than a luxury car payment, the rent or the house note. If you already own this AP reissue of **You Get More Bounce With Curtis Counce**, you know what to do, place the record on the turntable, drop the stylus, crack open your favorite beverage, sit back and settle in to enjoy seven of the best sounding jazz cuts by **The Curtis Counce Group** that are spontaneous, soulful swinging at its best!

Big Foot was recorded October 8, 1956. **Stranger In Paradise** was recorded October 15, 1956. **Too Close For Comfort** and **Counciltation** was recorded April 22. **Complete** and **How Deep Is The Ocean** was recorded May 13 and **Mean To Me** was recorded September 3, 1957.

Big Foot, Kismet, Mean To Me, Stranger In Paradise, Too Close For Comfort, How Deep Is The Ocean? – Source: Wikipedia.org



Lee Konitz and Warne Marsh – Lee Konitz With Warne Marsh
Speakers Corner

Up next is a recent addition to the library, **Lee Konitz With Warne Marsh** (Atlantic 1217), originally recorded and released in 1955. The album brings together two of the best musicians to graduate from the **Cool Jazz** school, **Lee Konitz** on alto sax and **Warne Marsh** on tenor sax, for a program featuring fiery and relaxed tempos with a stellar supporting cast. **Ronnie Ball** (track: B3), **Sal Mosca** (tracks: A2, A4 to B2, B4) on piano; **Billy Bauer** on guitar; **Oscar Pettiford** on bass and **Kenny Clarke** on drums. My copy used for this report is the 2018 **Speakers Corner** Mono audiophile reissue which shares the original catalog number, released on November 15th.

The album opens with **Topsy**, written in 1937 by Edgar Battle and Eddie Durham. The song's first recording was made by **Count Basie and His Orchestra** who released it on **Brunswick** (02684). It became a hit for **Benny Goodman** after his orchestra recorded it for **Victor** (26107), both 78-rpm singles were released in 1938. The song opens with a few elegant bass notes by Oscar which becomes a distinctly subtle theme by the quintet, both pianists are not featured on this tune. Lee opens the solos with a relaxing informality which is lyrically carefree. Oscar is up next, illustrating a great depth of emotion in a concise presentation that's richly voiced. Warne takes the next turn, burning at a low flame with his melodic ideas etched in a small, shapely sound of pure joy. The sextet turns the beat up on **There Will Never Be Another You**, the 1942 standard by Harry Warren and Mack Gordon. The song made its first appearance in the film **Iceland**, released that year and the sextet starts with a quick run through the theme led by Konitz who leads off the soloing again, dispensing a brisk



statement which really cooks on each verse. Marsh follows with a passionately assertive statement which swings confidently, then Pettiford delivers a vigorous interpretation that's something special. Both horns return to share the final solo ahead of the closing chorus and climax.

The ageless evergreen **I Can't Get Started** was written in 1935 by Vernon Duke and Ira Gershwin, making its debut in the theatrical production, **Ziegfeld Follies of 1936**. The lyrics tell the story of a man who's achieved great success in every endeavor, except the love and affection of the woman he desires. There have been many great vocals and instrumental renditions of the song throughout the years and the quintet's interpretation is presented minus both pianists. Lee makes a fitting tribute to the standard with a dreamy lead solo that projects a delicate beauty and sincerity. Warne effectively conveys a mood of tenderness on the next interpretation that comes off exceptionally well and Oscar makes a brief personal statement of exquisite melodicism on the final reading that effortlessly flows to the closing chorus and gentle finale. **Donna Lee**, Miles Davis' 1947 Bebop jazz standard brings the first side to a close with an expedient theme treatment that's breathtaking. The song was named for **Donna Lee Russell**, the daughter of bassist **Curly Russell**. Miles first recorded it while a member of **The Charlie Parker Quintet** on a 78-rpm single (SJM 1107) for **Savoy**. Konitz puts together a fire-breathing first solo that moves like race cars speeding around the track. Mosca delivers an energetic interpretation with a youthful virility on his first chance to make an individual statement. Marsh also turns in a rapidly, searing solo. Clarke soars into the final presentation sharing a fiery conversation with both saxmen before the theme's reprise and abrupt ending.

The second side opens with a tune from the pen of pianist Lennie Tristano titled **Two Not One**. This song maintains the uptempo intensity heard on Donna Lee by the sextet with an opening melody possessing plenty of vitality. Lee's opening statement comes through like a jolt of electricity traveling through the body. Warne also keeps the fire burning brightly with an inspired performance as steady and rugged as the rock of Gibraltar. Sal responds with an exhilarating presentation that shows off his skill and versatility at handling the speedy tempo impeccably with both saxes closely behind him in the background. Kenny gives a condensed statement of lively drumming in-between the principal soloists preceding the close. **Don't Squawk** is Oscar Pettiford's contribution to the date, a blues

which he introduces and states the theme with just the rhythm section. Konitz takes the first solo for a slow stroll, completely at ease as each verse unfolds. Mosca swings softly and smoothly on the next interpretation, then Marsh makes his point in a relaxed manner, followed by Pettiford who ends the tune with a slow, easy groove which gently sails over the rhythm section into an exquisite ending.

Ronnie's Line is an uptempo original by **Ronnie Ball** who takes over the piano chair for his only appearance on the date. Lee leads the rhythm section through the upbeat, briskly energetic theme treatment. The opening statement by the altoist is full of fire and spirit. Ball delivers an intriguingly structured performance next that's swiftly paced with an astounding fluency. Marsh follows, taking off with a vivaciously lively reading, then both horns put plenty of excitement into the closing statement with a stimulating upbeat ride in unison that culminates into an effective finale. The album closes with a composition by Warne Marsh title **Background Music**. The ensemble takes off on the melody collectively, then Lee takes the lead statement enthusiastically with some serious blowing. Sal responds with a reading of vigorous and impending excitement, followed by Marsh who executes his notes with high-voltage precision. Oscar and Kenny make the closing statement exchanging their ideas with the bass walking and swinging brushwork into the end theme and soft summation.

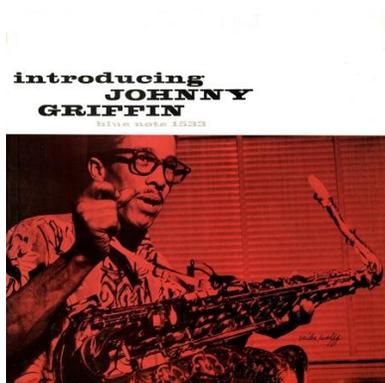
Lee Konitz With Warne Marsh was recorded and engineered by **Tom Dowd**, his resume and work include many great albums by **The Allman Brothers, Ray Charles, Eric Clapton, John Coltrane, Cream, Aretha Franklin, Dizzy Gillespie, Lynyrd Skynyrd, Thelonious Monk, Otis Redding, Dusty Springfield, Rod Stewart**, and many others. The album was originally produced by **Nesuhi Ertegun** and all **Speakers Corner** reissues are remastered using pure analog components only, from the master tapes through to the cutting head. The album also has an immense soundstage which is absolutely stunning and draws you in completely when your stylus lowers on the lead groove. You don't just hear the musicians and their instruments, you can almost feel their presence in your listening room from your speakers. This is my first **Speakers Corner** purchase and with sound quality this good, it won't be my last! Finally, the album is a combination of excellent music and noteworthy performances that's sure to please any jazz fan of **Hard-Bop** and **Cool Jazz** on your list. On your next hunt for vinyl treasure for yourself or gift giving, I invite you to seek out **Lee Konitz With Warne Marsh**. After one listen,



I'm sure it'll become a favorite of yours also and a title that in my opinion, will fit comfortably in your straight-ahead jazz library!

Tom Dowd – Source: Discogs.com, TomDowd.com

Donna Lee, I Can't Get Started, There Will Never Be Another You, Topsy – Source: JazzStandards.com



Johnny Griffin – Introducing Johnny Griffin
Music Matters Jazz

I'm ending my first column of 2019 with the 1956 debut by one of my favorite tenor saxophonists, **Johnny Griffin**. This choice from the library, **Introducing Johnny Griffin** (Blue Note BLP 1533) aka **Chicago Calling** is the first of three LP's he recorded for Blue Note Records. **The Little Giant** as he was nicknamed for his diminutive size possessed a hearty sound that kept him in demand as a leader and sideman recording for a variety of labels including Atlantic, Galaxy, Jazzland, Pablo, Prestige, Roulette and Timeless Muse. Griffin began his career as a musician in the forties, playing the alto sax until he joined vibraphonist **Lionel Hampton's Orchestra** after graduating high school. At Hampton's urging, he began playing the tenor sax with **Arnett Cobb** in the band, remaining a member until 1947. He's played and recorded with **Nat Adderley**, **Art Blakey** and **The Jazz Messengers**, **The Kenny Clarke-Francy Boland Big Band**, **John Coltrane**, **Eddie "Lockjaw" Davis**, **Dizzy Gillespie**, **The Peter Herbolzheimer Big Band**, **Hank Mobley**, **Thelonious Monk**, **Wes Montgomery**, and **Clark Terry**. Here, Griff is backed by a superb trio, **Wynton Kelly** on piano; **Curly Russell** on bass and **Max Roach** on drums. My copy used in this report is the 2019 **Music Matters Jazz 33 1/3 rpm Mono SRX Vinyl** limited edition reissue.

The first side takes off with the speed of race cars on the track with **Mil Dew**, the first of three originals by the leader. Max opens with a brief introduction of searing fire which sets the stage for the tenor man's rapid-fire melody delivery. Griff then soars into a fiery opening statement which burns brightly and intensely. Wynton maintains the breakneck tempo on the second solo by creating verses of enthusiastic energy. Max ends the readings with a brief exchange of aggressively passionate notes with the saxophonist and Curly adds a vigorous comment during the closing chorus. **Chicago Calling**, the second tune from Griffin's pen is described as the album's title tune and the quartet introduces the theme at a relaxed medium tempo. Johnny enters the solo spotlight first, delivering a distinctly different flavor from the previous cooker with a sprightly performance. Wynton comes in next with nimble piano lines that are melodically constructed and fluid. Griff rides the easy-flowing beat for a few more choruses into the close.

These Foolish Things, aka **These Foolish Things (Remind Me of You)** was written in 1936 by Jack Strachey, Harry Link, and Eric Maschwitz under the pseudonym Holt Marvell. Its first appearance was in the 1936 British musical comedy, **Spread It Abroad** and there have been many notable recordings by some of the greatest vocalists in the Jazz, Pop, and R&B Soul genres. Griff's tenor sax is warmly sentimental on the opening chorus and first solo. Kelly also turns in an affectionately emotional performance on the final reading supported by Russell and Roach's elegantly phrased supplement ahead of the song's dainty finale. **The Boy Next Door** is a popular song from the pen of Hugh Martin and Ralph Blaine who wrote it in 1944. Also performed and recorded under the title, **The Girl Next Door**. **Judy Garland** first sang it in the musical film, **Meet Me In St. Louis**, and it became a huge hit for her after recording the song for Decca Records (23362), that same year. The quartet pays tribute to the standard with a light-hearted theme treatment. Griff steps up first to give a full-toned interpretation that's inspired and expresses great joy. Wynton strolls into the next solo with a jubilant performance which swings soulfully and is very satisfying. Griff has the last word with a groove that's bright, precise and makes the most of the melody on the closing chorus.

Nice and Easy, a blues by Griffin opens the second side and as the title implies, the foursome opens with a breezy melody. The leader solos first with finesse in a notably relaxed and amiable atmosphere sustained by the trio. Wynton takes center stage next for a laid-back



improvisation that's just the right touch, then Curly gets the final solo illustrating his lyrical versatility in a mellow performance preceding the group's return for the climax. Up next is the 1953 popular song by Cole Porter, **It's All Right With Me**, taken at a blistering pace by the quartet who are on fire from the opening notes. Griff takes off playing the lead solo with extreme fierceness in each verse, followed by Wynton who is equally explosive on the second statement with the propulsive power of Curly and Max laying the groundwork. Johnny makes a few final statements of intense heat before the quartet's abrupt finale. **Lover Man**, aka **Lover Man (Oh, Where Can You Be)**, written in 1941 by Jimmy Davis, Roger Ramirez, and James Sherman is the final track, beginning with a brief introduction by Kelly which evolves into a hauntingly beautiful melody led by Griff. The saxophonist's opening statement swings softly through each verse with a sound that's rich, full of beauty and thoroughly delightful. Wynton follows with an engaging performance which alters his boppish personality into a delicately tender interpretation, then Griff makes a few final intimate thoughts into the theme's reprise which brings this timeless composition and the album to a tranquil finale.

Before preparing my notes on this newest reissue from **Music Matters Jazz**, I listened to my 2009 **Classic Records** Mono reissue of **Introducing Johnny Griffin** (BN 1533 – BLP 1533) which was remastered by **Bernie Grundman** utilizing 200-grams of **Quiex SV-P Super Vinyl**. The MMJ reissue is 180-grams and was pressed using their own formula, **SRX Vinyl (Silent Running Xperience)** which was conceived and developed by **Rick Hashimoto** of **RTI (Record Technology, Inc.)** and manufactured by **TPC Plastics**. The soundstage on the Classic Records LP is very good and well balanced throughout the treble, midrange, and bass. The MMJ reissue is significantly different, the sound quality is dynamic and spatial, the highs sparkle, the midrange is smooth with plenty of depth, the bass is deep and solid plus the SRX Vinyl pressing is much quieter on both sides until the music begins. The quality and care that goes into each MMJ reissue are well-known among jazz lovers and audiophiles. This LP is superbly remastered highlighting the exceptional interplay between the musicians and their awesome performances which emerges from your speakers as if they're playing right in front of you, making it definitely worthy of an audition. If you're seeking a Hard-Bop LP for your jazz library, I offer for your consideration, **Introducing Johnny Griffin**. A stellar record of the genre that I feel will be welcomed in the libraries of any beginner or seasoned jazz fan and recommend highly! This album is one of twelve

SRX Vinyl 33 1/3 rpm releases from **Music Matters Jazz** and is available for purchase from their website and other fine retailers.

These Foolish Things, Lover Man – Source: JazzStandards.com

SRX Vinyl – Source: www.musicmattersjazz.com

The Boy Next Door – Source: Wikipedia.org