



The Wes Montgomery Trio – The Wes Montgomery Trio Milestone - Riverside Original Recording Series

“It wouldn’t be easy,” I thought to myself. Other reviewers have been crafty, cunning, meticulous and just as resourceful when writing about the music of guitarist **Wes Montgomery**. “What could I say, that hasn’t already been said about one of the true innovators of modern jazz on the guitar?” Staring at the blank page and the flashing pointer on the computer screen, I anxiously awaited an answer that never came. I took one of my favorite albums down from the shelf for my background music after I’ve written a review and am reading it over, put the record on the turntable, dropped the stylus and began to listen. **The Wes Montgomery Trio** (Riverside RLP 1156) was recorded and released during that magical year of 1959 shortly after relocating from his home, Indianapolis, Indiana to New York City. Wes’ bandmates in his trio are **Melvin Rhyme** on guitar and **Paul Parker** on drums. My copy used in this report is the 1975 **Riverside Original Recording Series** Japanese Stereo reissue (SMJ-6080) by **Victor Musical Industries, Inc.**

The first side opens with one of my favorite standards, **‘Round Midnight** by Thelonious Monk, Cootie Williams and Bernie Hanighen. The trio’s rendition begins with an elegantly tender introduction by Wes that moves softly into a graceful theme statement with Melvin and Paul trailing him ever so gently. Montgomery is the song’s only soloist and gives a sultry interpretation that personalizes each note of the lyric as if he were singing the word’s through his guitar. It is one of the best ballad versions of the immortal Monk original I’ve heard and is absolute mesmerizing preceding the trio’s heart-warming finale.

Yesterdays was written in 1933 by Jerome Kern and Otto Harbach, becoming a jazz standard when musicians began

recording it on vinyl and playing it when performing. The mood takes a happier turn towards midtempo in a beautifully constructed opening chorus by Wes, Melvin, and Paul that almost floats by itself. Again the guitarist takes the reins for the song’s only reading, delivering an inspired performance that makes each phrase come alive with a contagious beat that’ll have you snapping your fingers and tapping your toes. **The End of a Love Affair** is from the pen of Edward C. Redding and was written in 1950. Over the last seventy years since the first recording in 1951 by country and pop vocalist, **Margaret Whiting** for Capitol Records (1585), there have been many outstanding instrumental and vocal renditions of this standard from **The Great American Songbook**. Wes himself would revisit the song on his 1966 album, **Goin’ Out of My Head** (Verve Records V-8642/V6-8642) as a ballad backed by **The Oliver Nelson Orchestra**. Here it’s taken at an uptempo pace with Wes leading the trio through the theme, then making use of his octaves and chords, maximizes his improvising with an astonishing performance. Melvin comes next, swinging hard on the next reading with a feisty endeavor that takes care of business and leads to the trio’s coda.

Arranger, composer and tenor saxophonist wrote **Whisper Not** in 1956 while he was with **The Dizzy Gillespie Big Band**. Dizzy recorded the tune on the 1956 album, **Dizzy Gillespie and His Orchestra** (Fanfare N 46 146) and Benny recorded it in 1957, appearing on his 1958 LP, **Benny Golson’s New York Scene** (Contemporary Records C 3552). Leonard Feather added lyrics to it and the vocal version made its debut on the 1962 album, **Anita O’Day and The Three Sounds** (Verve Records V-8514/V6-8514). It’s one of Golson’s most recorded compositions and a favorite among the elite instrumentalists and vocalists including **Art Blakey and The Jazz Messengers, Ray Bryant, Ella Fitzgerald, Milt Jackson, Thad Jones, Wynton Kelly, Lee Morgan, Mel Tormé** and many others. The beat moves to midtempo for the trio theme statement with Wes and Melvin providing two lighthearted marvelous interpretations and Paul serving up the soulful supplement.

Ecorah by bandleader, composer, pianist Horace Silver, appeared for the first time on the 1956 self-titled Columbia album, **The Jazz Messengers** (Columbia CL 897). Also taken at a medium pace, Montgomery, Rhyme, and Parker all get solo space and are so melodically creative, one can’t help but marvel at their musicianship as they communicate with each other almost telepathically on each interpretation and during the ensemble’s first and final choruses. The timeless jazz standard **Satin Doll** by Duke Ellington, Billy Strayhorn,



and Johnny Mercer was written in 1953 and opening the second side. The song's inspiration comes from a famous black stripper who used Satin Doll as her stage name. Mercer added the lyrics after it became an instrumental hit and Ellington used this ageless chestnut as the closing number at many of his concerts. The trio pays homage to the song with a happy opening and closing chorus that will put a smile on your face with its toe-tapping beat. Melvin takes the first reading in a relaxed manner with a wonderful articulation and Wes' closing statement is a fine illustration of his exceptional artistry with a mellow solo which reveals he was a brilliant soloist.

Missile Blues is the first of two originals written by Montgomery and is named after the club he regularly played in Indianapolis. It was also at the club where he met producer **Orrin Keepnews** of Riverside Records. This midtempo blues moves rhythmically with a compelling swing that the trio states proficiently in the opening melody. Melvin and Wes are the featured soloists and the organist begins with a pleasant presentation that's velvety smooth. Wes strolls along at a casual flow on the closing performance punctuated by his freely improvised chords with excellent support by Paul. The 1950 standard, **Too Late Now** by Burton Lane and Alan Jay Lerner is a very lovely song that opens with a wistful theme treatment by the trio. This is Wes' showcase and he provides the opening statement with innate warmth tinged with melancholy. Melvin expresses a remorseful answer to the guitarist on the next statement preceding Wes' final thoughts of elegant sensitivity which culminates with a delicate climax.

The trio ends the album with Montgomery's **Jingles** which allows each member a final individual performance, opening with Rhyme leading the collective theme treatment. Melvin is up first and sets the pace with plenty of power on the opening statement. Wes keeps it swinging with an exciting drive and zesty interpretation of his own, then Paul exchanges riffs with both organist and guitarist that leads to the theme's harmonious reprise and finale. Riverside's Chief Engineer, **Jack Higgins** was the man behind the dials on the original recording and **Victor Musical Industries'** remastering of the album is nearly perfect. The sound quality is excellent, but on Jingles, both the guitar and organ are miked too strong and there's a bit of harshness on both solos and the out-chorus. And in fairness to Victor, I think Higgins might have made this error when the LP was first recorded. That issue aside, the rest of the album's sound is superb and worth auditioning for a spot in your jazz library.

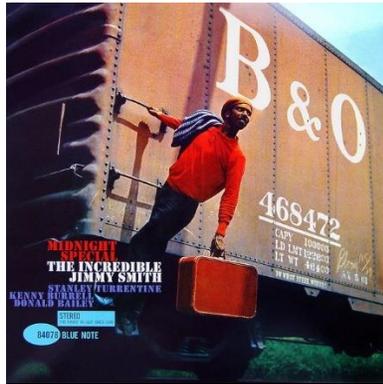
Over the next six years, Wes' LP's would be considered some of the best in **Hard-Bop, Soul Jazz** and **Post Bop**. In addition to **Riverside**, he also recorded for **Pacific Jazz, Verve Records** and **A&M Records**. In the remaining three years before his sudden death from a heart attack on June 15, 1968, he moved more toward albums with big bands and strings that were more pop-oriented. However, the high caliber of his playing showed he could converse musically in any setting, making these later LP's huge sellers and a huge impact on musicians moving towards **Jazz Fusion** and **Smooth Jazz**. **Wes Montgomery** influenced countless guitarists who've paid homage to him with original songs and tribute albums which continues to this day and also affirms his impact on jazz music which began with **The Wes Montgomery Trio** will continue to live on forever. The album is currently available on vinyl OJC-034 (RLP 1156) and as CD-album (OJCCD-034-2 – RLP-1156) by **Concord Music Group** as part of the **Original Jazz Classics Series**, both were reissued in 2015.

Goin' Out of My Head, Benny Golson's New York Scene, Anita O'Day and The Three Sounds, The Jazz Messengers – Source: Discogs.com

Dizzy Gillespie and His Orchestra – Source: JazzDisco.org

'Round Midnight, Yesterdays, The End of a Love Affair, Whisper Not, Satin Doll, Too Late Now – Source: JazzStandards.com

Wes Montgomery, Margaret Whiting – Source: Wikipedia.org



Jimmy Smith – Midnight Special
Blue Note

The subject is Soul-Jazz as I begin this next report and I've chosen the 1961 album **Midnight Special** (Blue Note BST 84078) by **The Incredible Jimmy Smith** from the library to offer for your consideration. It's the first of two LP's which were recorded at the same session by this talented quartet featuring **Stanley Turrentine** on tenor sax; **Kenny Burrell** on guitar and **Donald Bailey** on drums. The companion album, **Back At The Chicken Shack** (BLP 4117/BST 84117), released in 1963 would not only become a monster hit for Smith and Blue Note also, but the title tune would earn its place as a contemporary jazz and blues standard played by some of the best musicians in both genres. The copy I own which I'm using for this report is the 1983 Japanese Stereo pressing (K18P-9213 – BST-84078) by **King Record Company, Limited**. The train leaves the station on the title tune written by Jimmy, who alongside Burrell and Bailey establishes the groove with a slow rocking contagious beat that will have you popping your fingers. Turrentine solos first, building each of his choruses with a warm and tender beauty in his playing which will bring a big smile to the listener's face. Jimmy is up next, offering a smooth performance with a low-keyed swing which is firm yet gentle. Kenny has his say next with licks of creative expression and notes which move elegantly through the closing solo with finesse. Stanley states a few final mellow thoughts of soul which leads the quartet as the train heads down the track, fading softly into the sunset.

A Subtle One is Stanley's contribution to the album and is a medium fast original which begins with a happy upbeat exhibition by the quartet during the theme that is infectiously propulsive with plenty of energy. This track is primarily a showcase for the saxophonist's abilities as both

composer and soloist, and he handles both very effectively. Stanley opens the solos enthusiastically with a lively reading that not only brings out the pleasure he takes in his own playing but also reveals how much he enjoys his work. Jimmy demonstrates his melodic versatility on the second statement, making his presence felt with skillful assurance in each well-structured phrase. Turrentine efficiently delivers the closing reading with authority preceding the end theme to close the first side backed by the driving force of the jazz firm, Smith, Burrell, and Bailey. **Jumpin' The Blues** by bandleader and pianist Jay McShann and vocalist Walter Brown was written during the forties and gets the second side underway. The quartet puts the swing hit through its paces with a brisk, uptempo melody right out the gate. Turrentine launches the solos with a fiery reading which moves like a locomotive speeding down the tracks barreling through each verse like a juggernaut. Smith delivers his own brand of exhilaration on the second reading with a drive and energy which bounces along. Burrell jumps in next and keeps the momentum going at a fever pitch with a concise interpretation that shows an impressive display of skill. Stanley leads the quartet through the closing chorus to the fadeout with the same taut energy at the start of this expedient trip.

Jimmy's organ sets the mood with a church flavored introduction which begins the 1929 show tune, **Why Was I Born?** By Jerome Kern and Oscar Hammerstein II. This song was originally written for the 1930 Broadway musical Sweet Adeline, but reached Hollywood four years later, appearing in the 1934 Warner Brothers film of the same name. Stanley makes the most of the solo spotlight by caressing and savoring each note of a tender statement that is especially lovely. The last stop for the Midnight Special pulls into the station of bandleader, composer and pianist Count Basie for a midtempo version of his 1937 jazz classic, **One O'Clock Jump**. This old favorite came to life one night while Basie and his Orchestra were playing for an experimental radio station in Kansas City. It was nearing 1:00 in the morning when the announcer asked Basie for the name of his last number. The song wasn't complete, just a head arrangement originally titled Blue Balls. Since that was too risqué to announce on the radio, Basie told him to call it One O'Clock Jump. It would become his signature theme and closing number for all the live concerts and television programs the orchestra would perform around the world for the next five decades.

Stanley and his then-wife, organist **Shirley Scott** would record another version of **One O'Clock Jump** on his 1964



Blue Note album, **A Chip Off The Old Block** (BLP 4150/BST 84150). The trio starts the songs at a medium-fast tempo with Smith's organ propelling the rhythm on the melody. Stanley takes the first solo, his tenor sax crafting a meticulous presentation which exerts each phrase with a firm lyricism he was known for during his Blue Note years. Kenny enters the second statement cooking with a steady rhythmic flow and perfect blues licks that are very impressive. Jimmy takes the final bow on the album and punctuates his solo with a little bit of fun in each phrase, illustrating just how much his organ can swing, while making a fitting summation of his respect for Count Basie and his immortal jazz standard.

On **Midnight Special**, Jimmy Smith surrounds himself with a trio of outstanding jazz contemporaries who add their considerable talents to the five selections represented here, creating an LP that's irresistible. It's also worth considering for a spot in your jazz library because the album affords you the opportunity to book your ticket and take a trip aboard the Midnight Special without ever leaving the comfort of the sweet spot in your listening room! Once you're aboard, just sit back and enjoy the ride. Both **Midnight Special** (BST-84078 – Barcode: 602547476463) and its companion, **Back At The Chicken Shack** (BST-84117 – Barcode: B0020432-01) are currently available as 33 1/3 rpm Stereo reissues from Blue Note through their 75th Anniversary Series from Universal Music that began in 2014. Both albums are also available as two-record 45-rpm audiophile Stereo LP's from Analogue Productions: **Midnight Special** (AP-84078 – BST 84078) and **Back At The Chicken Shack** (AP-84117 – BST 84117) that were released in 2010.

A head arrangement is a roughly outlined musical arrangement that is played from memory and is often learned by ear. Source: Dictionary.com

Why Was I Born? – Source: JazzStandards.com

One O'Clock Jump – Source: Ken Burns' Jazz – Episode 6 – Swing: The Velocity of Celebration

Jumpin' The Blues – Source: Wikipedia.org



Jimmy McGriff – I've Got A Woman
Sue Records

Philadelphia organist **Jimmy McGriff** who with his childhood friend, organist Jimmy Smith created a very distinctive and unique sound on the Hammond B3 organ is the subject of this second report devoted to Soul-Jazz. In 1962, he made quite a first impression on his debut album, **I've Got A Woman** (LPST 1012) for the small independent Jazz and R&B label, Sue Records. This LP recorded when he was twenty-six years old would define his soulful style of playing and the title tune would become his first of ten hits over the next three years. Accompanying him on the album are his working trio at the time; guitarist **Morris Dow** (who besides playing guitar for The Ink Spots, was also the baritone vocalist in that group) and **Jackie Mills** on drums. The title tune which opens the album was written by composer, musician, singer, songwriter, Ray Charles and receives a spirited treatment that will awaken your senses from the opening notes. McGriff launches into a breakneck intensity of choruses with a rapid-fire delivery that is sure to have your feet tapping to the ferocious beat provided by his cooking rhythm section.

On The Street Where You Live, written by Frederick Loewe and lyricist Alan Jay Lerner offers a change of pace from the previous cooker and comes from the 1956 Broadway musical and 1964 film, **My Fair Lady**. McGriff carries the main theme and song's only solo statement with a melodic charm that steers clear of the pitfall of imitation by revitalizing the well-worn theme with a quaint articulation as he proceeds through each verse in midtempo. The 1953 jazz standard **Satin Doll** by Duke Ellington, Billy Strayhorn, and lyricist Johnny Mercer is one of the most recorded



songs in jazz and considered one of Ellington's best compositions for improvised exploration. McGriff displays a soulful feeling and tonal serenity on the main theme and a brief chorus that is tender and nostalgic, while Dow presents a short interlude of emotionally imaginative playing secured by the stimulating drumming of Jackie Mills.

Pianist Thelonious Monk is represented by the most famous and recorded of all his compositions, 'Round Midnight, written in 1944 and first presented on Monk's 1952 Blue Note album, **Genius of Modern Music, Volume 1** (BLP 5002) as **Round About Midnight** which Miles Davis used as the title tune of his 1957 Columbia debut (CL 949/CS 8649). The organist introduces the jazz classic in a passionately soothing melody reading, then continues in that vein with an opening statement of sheer elegance revealing a polite sensitivity. Dow completes the caring mood on the closing solo with a gorgeous interpretation of romantic tenderness. McGriff returns for one final thought of innate warmth culminating into a delightfully delicate, sensitive finale by the trio.

McGriff's uptempo **All About My Girl** is the final track of the first side and the trio expresses the highly elated and joyful feeling one has about that special woman in their life with a blissful, swinging, rhythmic beat that is contagious. After a cheerfully, brisk introduction of the theme, Jimmy leads off with an exhilarating statement and the integration of the trio is perfectly evident as he swings through each verse. Dow's guitar is scintillating and surges with radiance on the closing solo, prior to the theme's dazzling return for the first side finale on an upbeat note. The second original by McGriff, **M.G. Blues** opens side two and is a medium tempo blues that pulsates with a compelling sense of swing and melodic imagination that McGriff states proficiently in the opening melody and the song's only solo.

That's The Way I Feel by McGriff establishes a sanctified rhythmic style on the opening melody that would be perfectly at home in that setting, despite it being the shortest song on the album. The trio comes on strong with an earthy, down-home pace in which Jimmy swings on a short, concise reading that leaves you wanting more, but is over before you know it. **After Hours** by composer and pianist, Avery Parrish is the perfect blues for late night listening and McGriff honors the 1940 jazz standard by reaching into the heart of the melody with a skillfully warm, powerfully convincing solo of lyric beauty, thought and emotion that calls for repeated plays and is one of the most

stunning renditions you'll hear on record. Lyrics were added later by Robert Bruce and Buddy Feyne. **Flying Home**, the jazz classic by jazz bandleader, composer, pianist, and vibraphonist Lionel Hampton, bandleader and clarinetist Benny Goodman, Sid Robin added lyrics to the tune in 1941, originated during a cross-country flight in 1939 while Hampton was a member of Goodman's orchestra. This composition would later become Hampton's theme song for his own orchestra after he left Goodman in 1940. McGriff gives this old favorite a vivaciously fast tempo workout which opens with an exquisite introduction and brisk main theme. Jimmy catapults into action with a swiftly spirited opening statement soaring effortlessly over the rhythm section's quick groundwork. Mills makes a brief statement in his only solo on the LP, and then McGriff returns to take it out. For the album's climax, McGriff pays homage to his friend and fellow organist Jimmy Smith with a rocking performance of **The Sermon** that Smith recorded with an all-star group four-years earlier and released in 1959 (Blue Note BLP 4011/BST 84011)! McGriff begins the opening solo with a swift speed of a cheetah that captivates as each verse unfolds. Dow rips through the closing reading with Jimmy and Jackie generating an intense drive behind him; then McGriff returns for a few soaring comments and the end theme which trails off into a slow fade.

On the strength of **I've Got A Woman**, **All About My Girl** and **M.G. Blues**, the other two hits from **I've Got A Woman**, **Jimmy McGriff** would record six more albums for Sue Records over the next three years that would produce seven more hits for the label; making a convincing argument for his reputation as a Soul-Jazz organist. McGriff, Dow, and Mills also complement one another marvelously throughout this collection of five classic standards, two contemporary jazz hits, and three originals; subsequently creating a jubilant recording session helmed by Sue Records co-owners and producers, **Henry "Juggy" Murray, Jr.**, **Bobby Robinson** and engineer **Irving Greenbaum**. While the sound quality is not up to the level of engineer magic evident by Rudy Van Gelder on many of his recordings, the music on **I've Got A Woman** is solid finger-popping, toe-tapping groove music with a healthy dose of jazz on the side that won't add to your waistline but could provide a tasty treat for your library if your musical appetite is craving some soul-food for your ears. A Mono reissue of **I've Got A Woman** (LP 1012) was released on Rainbo Records and is currently in print. The LP used in this report is the original 1962 Mono pressing (LP 1012) on Sue Records!



After Hours, Flying Home, 'Round Midnight, Satin Doll –
Source: JazzStandards.com

On The Street Where You Live – Wikipedia.org



Grant Green – Nigeria
Blue Note Classic

Guitarist Grant Green ends this month's reports with his LP, **Nigeria** (Blue Note Classic LT-1032) which was recorded in 1962, but not released until 1980. On this date, he is joined by three musicians who were well versed in Hard-Bop, **Sonny Clark** on piano; **Sam Jones** on bass and **Art Blakey** on drums. The album's title is a play on words when spelled backward, it appears as **Airegin**, written in 1954 by tenor saxophonist Sonny Rollins. My copy used in this report is the original 1980 US Stereo release. This jazz standard made its debut on the Prestige ten-inch LP, **Miles Davis with Sonny Rollins** (PRLP 187). The quartet starts Side One with an aggressive melody led by Grant, who continues the upbeat drive with a grooving performance on the first solo. Sonny follows, delivering an imaginatively potent interpretation which fuels the rhythm section's accompaniment through each verse. Sam also has quite a bit to say and converses his thoughts in a heated excursion which keeps the fire burning brightly. Art enters the scene next, cooking from the start and conveying his message with an awe-inspiring intensity. Green puts the exclamation point on the closing performance with assertive exuberance and energy, leading to a satisfying conclusion by the ensemble.

The remaining four tunes on the LP come from **The Great American Songbook**, beginning with the first side finale, **It**

Ain't Necessarily So by George and Ira Gershwin. This popular standard made its debut in their 1935 opera, **Porgy and Bess**, and has long been a favorite for vocalists and instrumental jazz improvisation. The quartet seasons their version with a Latin flavor, setting the table for two lengthy contributions by Green and Clark. Grant's opening statement is delivered with a down-home taste that will keep your foot tapping to the contagious rhythm throughout his and Sonny's performances. The pianist responds, improvising creatively with great respect to those who came before him on a banquet of propulsive verses which are well matched to the exceptional foundation laid by Sam and Art. You can even hear Art's joyous comments and shouts in the background as each interpretation proceeds, then the drummer provides a brief exchange of robust phrases with Green, after which the quartet restates the melody and the song slowly fades out. The 1939 standard, **I Concentrate on You** by Cole Porter opens Side Two and first appeared in the film, **Broadway Melody of 1940**. This Porter original is also much-loved among musicians and vocalists with a host of notable recordings released over the past seventy-eight years. Green's sound as he leads the foursome through the midtempo melody is full, rich and mellow, allowing his musical ideas to flow freely through the lead solo into a very intimate interpretation. Clark also contributes a fine solo which reveals the beauty of the lyrics in an exquisite presentation that is easy on the ear and gorgeous.

Up next is the 1946 tune by Sammy Cahn and Jule Styne, **The Things We Did Last Summer**. The song first became a hit for vocalists **Jo Stafford** who performed it the same year on a 78-rpm single for Capitol Records (297) and **Shelley Fabares** who recorded it as the title tune for her 1962 album (Colpix CP-431/SCP-431). Other noteworthy recordings were done by **Dean Martin** who recorded it twice on two Christmas albums in 1959 and 1966. **Vaughan Monroe** also recorded it on a 78-rpm single in 1946 and **Frank Sinatra** made it a hit three times in 1946 (a 78-rpm single), 1958, and 1961 on LP. Green introduces the standard with a pensive, lush and lovely opening chorus which becomes a delicately subtle arrangement. His warm handling of the opening solo affords a fascinating glimpse of Grant's unique qualities in handling a ballad interpretation. Clark also handles the closing statement with reflective and sober thoughtfulness, prior to the theme's soft reprise and culmination. The album's final track returns the quartet to uptempo speed with a fiery rendition of the 1932 chestnut, **The Song Is You** by Jerome Kern and Oscar Hammerstein II. The song first appeared in



their musical, **Music In The Air**, which opened that same year. **The Song Is You** has been recorded by many musicians and vocalists in both the jazz and pop genres over the last eighty-five years, remaining one of the best standards to play or sing. The quartet starts the song at a fast tempo with an invigorating melody treatment which jumps from the opening notes. Green maintains the jubilant beat on the lead solo ripping through each verse at a wailing velocity. Clark heightens the excitement when he takes over for a couple of furious choruses on the next solo with Blakey following him for a brief exchange between the drummer and Grant who keeps the beat strong until the close.

After listening to **Nigeria** and preparing my notes for this report, I wanted to do an A-B test between the Blue Note Classic LP and my Mosaic box set, **The Complete Blue Note Recordings of Grant Green with Sonny Clark** (MR5-133). It wouldn't be a straight A-B comparison because the tracks on the box set appear in chronological order over sides three, four and five. As described by **Michael Cuscuna** in the Producer's Note of the Mosaic set, "the original recording features a brightness in the drums which falls just below the threshold of distortion". The soundstage of the piano, guitar, and the bass is exquisite, coming through your speakers naturally. **Ron McMaster**, who did the remastering for the box set gets the sound of the drums as close to normal without sacrificing the sound of the entire ensemble. I did listen to each track on both records and Mr. Cuscuna is correct. The sound is better with a clearer definition of the instruments, especially when listening to Art Blakey's drums. If you already own this album, you may have to adjust the treble on your equalizer, preamplifier or receiver by placing it a notch or two below flat to compensate for the brightness depending on your speakers and their placement in your listening room. That said, it doesn't mean you shouldn't seek **Nigeria** out for a spot in your jazz library. Quite the contrary, the music is irresistibly enticing and sounds as fresh now as when originally recorded.

Grant Green was a unique musician among guitarists, his sound was completely original and unmistakable. His other influences in addition to **Charlie Christian** were saxophonists, **Charlie Parker**, and **Lester Young**. He began his career as a Rhythm & Blues guitarist in his native St. Louis, Missouri before working with tenor saxophonist **Jimmy Forrest** and it was in a St. Louis bar where he was discovered by **Lou Donaldson**. Green also toured with Donaldson, who brought him to Blue Note's founder, **Alfred**

Lion. He signed him to record as a leader rather than a sideman, which was the label's standard procedure. Between 1961 and 1965, Grant recorded more LP's than any other musician on Blue Note's roster in the label's history. **Nigeria** is also the only time, Green recorded with Blakey and as a result, the listener reaps dividends by the musicianship exhibited on each tune. If you're a fan of **Art Blakey, Sonny Clark, Grant Green, Sam Jones**, and Hard-Bop, I invite you to check out **Nigeria** by **Grant Green**. He was an artist who possessed a total command of his instrument, was comfortable in any musical setting from Bop and Jazz-Funk to Soul-Jazz and enjoyed sharing his gifts with jazz lovers the world over! Grant and Sonny would record four more albums together, three of which were only available in Japan when first released. **Gooden's Corner** (Blue Note – King Record Company GXF-3058), released in 1979 and **Oleo** (Blue Note – King Record Company GFX-3065), released in 1980. **Born To Be Blue** (Blue Note – Toshiba-EMI Limited BST-84432 - BNJ 71082) and **First Session** (Blue Note Connoisseur Series 27548) which was recorded in 1961, but not released in the US until 2001 as a CD-album.

Dean Martin, Vaughn Monroe, Frank Sinatra – Source: Discogs.com

Producer's Note – Source: The Complete Blue Note Recordings of Grant Green with Sonny Clark, Mosaic Records

It Ain't Necessarily So, Porgy and Bess, I Concentrate on You, Broadway Melody of 1940, The Things We Did Last Summer, Jo Stafford, The Song Is You, Music in The Air, Grant Green – Source: Wikipedia.org