

Teddy Edwards & Howard McGhee – Together Again!
Contemporary Records

I begin the month of September with the 1961 album by trumpeter Howard McGhee and tenor saxophonist Teddy Edwards who originally worked together from 1945 to 1947 when Edwards was a member of McGhee's sextet. Together Again (Contemporary Records M3588) marks the first time this talented duo recorded together but is their second collaboration since the forties. The supporting cast for this LP is the magical rhythm section of Phineas Newborn, Jr. on piano, Ray Brown on bass and Ed Thigpen on drums. The material consists of three original tunes and three standards, and my copy is the 1975 Stereo reissue (S7588). The album opens with the title tune, Together Again written by Teddy Edwards. The quintet kicks off the medium tempo melody harmonizing in perfect agreement, leading to the opening statement by Howard who cruises at a relaxed pace. Teddy follows, soaring confidently through the second reading with a vibrant voice that heightens the excitement. Newborn follows, demonstrating his artistry with a dazzling presentation on the piano. Brown adds a brisk footnote on the final interpretation swinging masterfully ahead of both horns exchanging a few final verses preceding the subtle closing climax.

The 1940 jazz and pop standard, You Stepped Out of a Dream by Nacio Herb Brown and Gus Kahn comes next, highlighting McGhee's artistic ability on the muted trumpet. He introduces this old favorite with a tropical, carefree beat above the strong supplement the trio provides. On the first of his two solos, he showcases the warm, lyrical tone of the muted horn in a relaxed setting expressed fluently and coherently. His second presentation with the mute off sinks

its teeth into each verse with a direct simplicity in his tone. Edwards, whose reading is sandwiched in-between Howard's two readings constructs a stimulating solo of his own that also swings lyrically. Up There by bassist Ray Brown ends the first side, opening at a rapid tempo that burns brightly from the start with a rapid introduction by Phineas which evolves into an aggressive theme statement by the quintet. Teddy digs into the first statement with fiery agility followed by Howard on the mute flying swiftly like greased lightning. Phineas gives the closing statement an invigorating interpretation that's peppery hot and substantiates the exceptional musician he'd become within the previous five years into a quick closing chorus and abrupt finish.

Side Two begins with a stunning rendition of Perhaps by alto saxophonist Charlie Parker. This is a blowing vehicle featuring Howard again on the muted trumpet during the main theme and closing chorus. Everyone gets a chance to shine except Ed Thigpen who keeps the song on a sure and steady progression with his perfectly precise timekeeping. Teddy's lead solo is meticulous, building each chorus exquisitely into a fulfilling finale. Phineas gets into the groove on the next reading with an exceptional presentation which delivers his point of view firmly. Howard delivers a nimble-fingered solo on the open horn that captures every ounce of excitement in each note. On the song's closing statement, Ray ensures the familiar material of this Parker composition doesn't descend into the depths of cliché with a sensational solo.

Teddy and the rhythm section do the honors next on pianist Erroll Garner's unforgettable 1954 standard, Misty. This enduring classic has been recorded many times as an instrumental and vocal in the genres of jazz, pop, and even country. Misty made its debut on Garner's EmArcy album, Contrasts (MG 36001), a year later. Johnny Burke would later add lyrics to the instrumental and the most successful vocal version appeared on the 1958 LP, Heavenly (Columbia CL 1351/CS 8152) by Johnny Mathis. Mathis made the song a huge hit and his signature song, as did Sarah Vaughan on her 1973 album, Live In Japan (Mainstream MRL 2 401). It's one of the best compositions of the Twentieth Century and a much-loved song among musicians and vocalists around



the world. The quartet opens with Ray's bass and Phineas' piano, Teddy and Ed join them, and the saxophonist exhibits tenderness on the luxuriously delicate opening melody. As the song's only soloist, Edwards gives a superb interpretation with a beautifully, alluring statement which establishes an intimately personal mood.

The final stop of this six-song journey comes in with an uptempo beat. Sandy by Howard McGhee illustrates the trumpeter's talent as a composer and his playing at its most captivating. After a vivacious melody rendering by the quintet, Howard's lead solo is off to a rousing start with him swinging tenaciously. Teddy delivers a confident solo statement illustrating the ability and greater recognition he might have gotten had he not chosen to stay on the west coast near his family. Phineas goes for the jugular next with exuberance and vigorous zest. Brown wraps up the album's solos playing tremendous bass lines that are dazzling from start to finish.

All the songs on Together Again offer a wide-ranging, balanced repertoire of West Coast Jazz, emphasizing how well integrated this quintet is stylistically because each soloist compliments the other proficiently. The recording by Roy DuNann throughout the LP possesses an excellent soundstage with each instrument emerging from your speakers as if the musicians are playing in front of you. The result of Howard McGhee's and Teddy Edwards' collaboration is an album providing a unique opportunity to fully appreciate the accomplishments of two jazz giants who after an absence of sixteen years, proved that getting Together Again could only have been a labor of love! Teddy Edwards and Howard McGhee would record two more times together as the front line for a quintet, both for Storyville Records, in 1979 on the LP, Wise In Time (SLP 4081) and the 1983 album, Young at Heart (SLP 4080)!

You Stepped Out of a Dream, Misty – Source: JazzStandards.com

Perhaps – Source: Wikipedia.org



J.R. Monterose & The Joe Abodeely Trio - In Action
V.S.O.P. Records

Up for discussion next is a little known, but highly sought after 1964 studio album by tenor saxophonist J.R. Monterose & The Joe Abodeely Trio. In Action (Studio 4 SS 100) was recorded during a ten-month engagement the saxophonist performed at Iowa's only jazz club at the time, The Tender Trap which was owned by Abodeely. There were only two-hundred-fifty original LP's made and fans could only purchase them at the cloakroom of the Cedar Rapids jazz club. An original VG+ to Mint pressing of the album could cost a collector three to four figures. The saxophonist was born Frank Anthony Peter Vincent Monterose, Jr. and the initials J.R. comes from Junior. He began playing the clarinet at age thirteen, then took up the tenor sax two years later after hearing tenor man Tex Beneke, who was a member of the Glenn Miller Orchestra. The trio consists of Dale Oehler on piano; Gary Allen on bass and Joe Abodeely on drums. My copy used in this report is the 1983 Mono reissue by V.S.O.P. Records (V.S.O.P. #1), a small label reissuing jazz LP's from the fifties and sixties.

Waltz For Claire is a very pretty tune by Monterose that opens with a collective cheerful melody that transitions into a heavenly lead solo by the saxophonist who communicates his sincerest thoughts about the young lady in a captivating performance. Dale gives an equally melodic, relaxed reading on the closing solo that takes the listener on a comfortable drive. I Should Care by Alex Stordahl, Paul Weston and Sammy Cahn was written in 1944, making its first appearance in the musical, Thrill of a Romance. Now considered a jazz and pop standard, there have been many remarkable recordings since its creation. The quartet



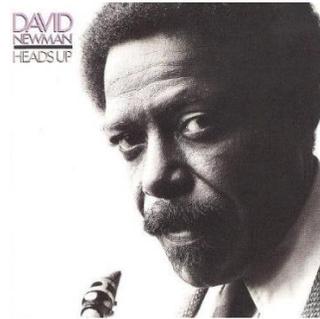
begins with the sensuous sound of Monterose's tenor sax delivering the melody delicately, then handling each note of the opening statement with tender loving care. Oehler maintains the mood on the closing solo with a passionate performance packed with plenty of feeling before J.R. repeats the theme.

That You Are, the second work from Monterose's pen is built on the changes of the 1939 jazz standard, All The Things You Are by Jerome Kern and Oscar Hammerstein II ends the first side on an upbeat note. After a brief, bouncy melody by the foursome, J.R. gives the first reading meaning with a skillfully astute performance blending perfectly with the trio's superb supplement. Dave's closing interpretation is a sprightly performance preceding the ending and fadeout. The tempo moves up to kick off the second side with Red Devil by Monterose which begins at a brisk beat for the quartet's theme treatment. The tenor man's enunciation on the opening statement is flawless and Oehler dazzles on the closer with an imaginative flair. Lover Man by Jimmy Davis, Roger Ramirez, and James Sherman is the ageless 1941 standard which was written for Billie Holiday. The quartet begins the ballad with a pensive opening melody, which segues into an intimately warm lead solo by J.R. Dave answers the tenor with a tranquil performance that's quite beautiful. Monterose makes a few final remarks of exquisite softness into the tender coda.

The final track is Monterose's Herky Hawks, an uptempo tune which deceptively starts with a two-instrument conversation between J.R. and Dale at a slow tempo, before taking off at a quick-moving speed on the theme. This tune is a scorcher from the start and the saxophonist turns the heat way up on the first of two solos. Dave attacks the next reading with aggressive fierceness, then J.R. ends the album with a blistering final performance into the climax. The men behind the dials on In Action are Dimitri Sotirakis and Myron Schiebel, and although there's not any information on either engineer, they've done an excellent job with the sound quality of this album. The excellent sonics complement the inspired performances by J.R. Monterose & The Joe Abodeley Trio who if you're a fan of Hard-Bop are In Action on an album you'll want to clear a space for in your

jazz library! The LP has been out of print in the US since 1983 and 1991 in Japan (XCTV-97116-SS 100).

I Should Care, Lover Man – JazzStandards.com, Wikipedia.org



David Newman – Heads Up
Atlantic

Up next from the library submitted for your inspection is a 1987 album by flutist, alto and tenor saxophonist, David Newman. Heads Up (Atlantic 81725-1) places the famed jazzman in a quintet session with a first-rate foursome supporting him, Kirk Lightsey on piano; Steve Nelson on vibraphone; David Williams on bass and Eddie Gladden on drums. My copy used in this report is the 1987 Stereo release. The 1929 jazz evergreen, Ain't Misbehavin' by Fats Waller, Harry Brooks and Andy Razaf starts the first side at a slow ballad tempo. The song made its premiere at the club Connie's Inn in Harlem and was the opening tune for the all-black musical revue, Hot Chocolates. The show was so successful it moved to Broadway, running for 219 performances and the first instrumental version was done by Louis Armstrong in his Broadway debut during the intermission. The quintet's rendition starts with a tender introduction by Kirk which gently grows into a seductive melody by Newman who also generates a great amount of sincerity and feeling on the lead solo. Kirk and Steve split the next few choruses, each man offering a romantic sensitivity preceding Newman's return for a pretty closing chorus and finale that's absolutely beautiful.



Makin' Whoopee was written in 1928 by Walter Donaldson and Gus Kahn for the Broadway musical Whoopee, the song was sung by Eddie Cantor who reprised it in the 1930 film. His performances made him a star and the song became a favorite for vocal and instrumental interpretation with many excellent jazz and pop recordings since its inaugural presentation. The ensemble introduces the song at a relaxing tempo, proceeding smoothly into the opening statement by Newman who gives a soothing lead solo that's a wistful memoir. Nelson gives an enchanting performance next, followed by Williams who gets his first chance to solo and does so with an exquisite tone that's solidly firm. Lightsey makes the final statement with a delightfully nostalgic performance leading back to Newman's enticing closing coda. The first side ends with the title tune, Heads Up, the of two compositions by the leader that comes at you at a brisk pace with a vivacious melody delivery which swings from the opening notes. David's tenor sax takes off with a rocking beat on the opening statement that compels you to snap your fingers and tap your toes. Steve and Kirk each deliver two dazzling solo performances that follow one another assertively ahead of David who makes his final comments prior to the finale.

Newman opens the second side on flute for an upbeat rendition of Delilah by Victor Young which originally appeared on the 1955 Mercury Records album, Clifford Brown and Max Roach (MG 36036). It's a catchy tune which opens with the quintet laying down a vibrant beat on the opening chorus. The highlight here are the three solos by David, Kirk, and Steve in that order. Newman's opening statement is delivered with melodically imaginative phrases that are among his strongest impressions on the album. Kirk steps into the spotlight next for an intriguing performance of nimble verses that are something else. Steve takes the final bow on the closing presentation unfolding each chorus with astounding dexterity. Lover Man by Roger Ramirez, Jimmy Sherman, and Jimmy Davis follows with the quintet slowing the pace to ballad tempo with Newman back on tenor sax. The jazz standard receives a gorgeous treatment with a voluptuous melody by the quintet. David starts the solos with a thoughtfully soothing opening statement possessing touches of respectful elegance. Lightsey etches a delicately considerate

presentation next conveying its meaning with abundant tenderness. Nelson steps up next and adds an evocative softness to the third interpretation and Newman ends the solos with some final sultry comments into an affectionate ending.

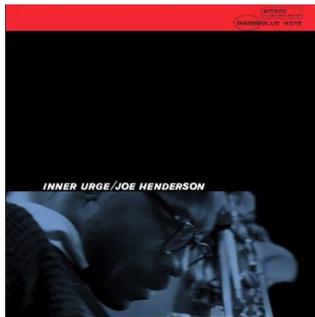
For Buster, the second original by Newman brings the album to a close with the leader on alto sax for a down-home midtempo blues tune. Steve and Kirk begin the song with a brief introduction, stepping aside for David's opening chorus. Newman and Nelson are the featured soloists and David goes to work first expressing a tender loving tone gently caressing each note. Steve delivers a perfect blending of heart and soul that's perfect for the blues leading to David's earthy climax. Heads Up was engineered by Tony May whose work can also be heard on many jazz, Latin music, pop, and soul albums. His assistant Ira McLaughlin is also a well-known engineer who has recorded albums for Atlantic, CBS, Creative Funk, Def Jam Recordings, Next Plateau, and Profile Records. This album was recorded digitally and has a very good soundstage. Each instrument emerges from your speakers placing you in the studio with the musicians as they surround the sweet spot in your listening room.

David Newman who the jazz world would come to know as "Fathead" and originally worked with Ray Charles had a prolific career recording albums of Hard-Bop, Post-Bop, Soul-Jazz, Jazz-Funk, and Jazz-Fusion for another twenty-one years after Heads Up was released. Newman's 1960 debut album for Atlantic Records which produced his biggest hit Hard Times is titled Fathead, Ray Charles Presents David Newman (1304/SD 1304). His final recording would be The Blessing (HCD 7195), a CD-album on High Note Records which was recorded just before he passed away on January 20, 2009, from pancreatic cancer at the age of seventy-five! If you're a fan of the alto and tenor sax, flute or all three and are seeking an album for a spot in your jazz library, consider this your Heads Up! Sadly, there was only one pressing of this album on LP and as a CD-album (81725-2), both have been out of print since 1987. The CD-album adds two additional tracks, not on the original LP release, Old Folks by Willard Robinson & Dedette Hill and New York State of Mind by Billy Joel!



Clifford Brown and Max Roach, Delilah – Source: Discogs.com

Ain't Misbehavin', Makin' Whoopee, Lover Man – Source: JazzStandards.com



Joe Henderson – Inner Urge
Music Matters Jazz

Superb artistry is the name of the game whenever one listens to the music of Joe Henderson. A proficiently skilled bandleader, composer and tenor saxophonist who made some of his most important records as a leader and sideman while recording for Blue Note from 1963 to 1968. The subject of my final discussion this month is his fourth album, Inner Urge (BLP 4189). One of the SRX reissues from the good folks at Music Matters Jazz. Here, he leads an outstanding quartet session with McCoy Tyner on piano; Bob Cranshaw on bass and Elvin Jones on drums in a program of three originals, a ballad and a standard. My copy used in this report is the 2019 Music Matters Jazz SRX Limited Edition Stereo reissue (MMBST-84189). The album opens with the title tune, a swiftly paced composition that cooks from the first notes of the melody. The walloping tones of Cranshaw's bass starts the soloing with an exceptionally impressive presentation. The leader charges into the next reading with blazing lines full of innovative ideas. Tyner keeps the power plant charged, taking no prisoners as he slices through each chorus vigorously followed by Jones who shows off his considerable musical gifts with a dynamic performance. Henderson adds a few more soulful explorations preceding the song's tranquil climax.

Isotope is a lightly swinging blues by Joe that pays a compliment to pianist Thelonious Monk and the humor in his music. The quartet begins with a distinctive angularity as Joe leads the foursome on the theme. The saxophonist's opening solo is impressively direct and incisive with lots of energy as it unfolds. McCoy illustrates his ability to swing that made him a formidable part of John Coltrane's classic quartet next. Elvin puts together an outstanding performance for the final solo, exchanging sprightly thoughts with Joe into the reprise and ending. El Barrio, Joe's third original starts Side Two with the distinguished character of a Spanish influence due to him growing up in an international neighborhood in Lima, Ohio. Utilizing two chords, B major and C major 7 with a Flamenco flavor to build the melody, Joe makes one of his most adventurous, personal statements through a rich palette of colors and moods on the unaccompanied introduction and first reading. McCoy draws the listener into the magical rapport of the trio on the next interpretation with a noteworthy performance capturing the breathtaking beauty of the tune with uncompromising honesty. You Know I Care is a very pretty ballad by arranger, bandleader, composer, jazz pianist and producer Duke Pearson. The composer would record the song two years later with his nine-piece group on the Atlantic album, Honeybuns (3002/SD 3002). The quartet introduces the song elegantly. Joe's playing on the opening statement exhibits a great deal of passion with a quiet fire. McCoy follows with a short solo that's incisive, subtle and very easy on the ear thanks to the tender warmth of Bob's bass and Elvin's delicate command of the brushes.

The album ends on an upbeat note with Night and Day, the 1932 jazz standard by Cole Porter. It's one of his most recorded songs, making its debut in the Broadway musical that year, Gay Divorce and two years later in the film version, The Gay Divorcee. The quartet's brisk melody puts the listener in a happy frame of mind, riding down the highway on a warm sunny day with the top down and music rocking. Henderson steps up first with a scintillating solo of dynamic energy. Tyner follows, keeping things moving with a convincing workout on the piano. Joe wraps up the album with a few more sweet sounds into a swinging fadeout and fitting end to this very satisfying album. The remastering of



Rudy Van Gelder's original analog tapes was done by Kevin Gray and Ron Rambach at Cohearant Audio, and the reissue was pressed at Record Technologies, Inc. Their work here is an amazing sit-down and listening experience with a wide soundstage that's accurately recreated throughout the treble, midrange, and bass spectrum. If you're a fan of Joe Henderson and don't already own an original Stereo LP, Liberty reissue or the two-record 45-rpm Stereo audiophile reissue from Music Matters Jazz, I submit for your consideration the SRX 33 1/3 LP of Inner Urge by Joe Henderson. A delightful album of straight-ahead jazz at its best by one of the quintessential tenor men, and a title that would be a great addition to any LP library!

Honeybuns – Source: Discogs.com

Night and Day – Source: JazzStandards.com, Wikipedia.org