



Dinah Washington – For Those In Love
EmArcy Records

In the six decades since I first fell in love with jazz at the age of eight, there have been a significant number of great vocalists who have captured the essence of expressing love or tenderness on record and in performance. To the singer of jazz ballads, classic standards or contemporary hits, a song is composed of three essential parts, melody, harmony and rhythm. When all three elements are mixed together in a perfect situation enhanced by great arrangements and musicians, the result is an enriching music experience. The item submitted for your consideration this time is by **Dinah Washington**, a proficient and versatile vocalist in the genres of Blues, Jazz, Pop, and R&B. She possessed a gift for melody which always resulted in compelling improvisations and interpretations that are still brilliant, deeply moving and truly satisfying. This fact is made apparent on her 1955 album, **For Those In Love** (EmArcy MG 36011) where she is in the company of **Clark Terry** on trumpet; **Jimmy Cleveland** on trombone; **Paul Quinichette** on tenor sax; **Cecil Payne** on baritone sax; **Wynton Kelly*** on piano; **Barry Galbraith** on guitar; **Keter Betts*** on bass and **Jimmy Cobb*** on drums. The arrangements are by **Quincy Jones** and the program consists of eight standards from **The Great American Songbook**. My copy used in this report is the 2nd US Mono pressing, also released in 1955. The second pressing contains the silver Mercury Records oval at the 12 o'clock position of the label with EmArcy Jazz appearing in the lower portion of the oval. The original Mono pressing features the drummer at 12 o'clock on the label in silver with the EmArcy logo to the left and a small picture of Mercury inset at the bottom, both are deep groove releases.

The album begins with the 1934 jazz standard, **I Get a Kick Out of You** written by Cole Porter for the Broadway musical,

Anything Goes. It would reappear two years later in the 1936 film version as well and the octet offers a mighty convincing rendition on this midtempo swinger. Dinah sings the opening choruses, serving up a solidly swinging vocal that proves a worthy companion to Cleveland who follows in top form with agile phrasing on a sweetly spirited statement. Kelly also displays his lyrical gifts and strong chops on a loose and relaxed reading next, then there's some savory swinging on the closing statement from a hot and muted Terry who showcases his breathtaking musicianship with brilliant clarity. **Blue Gardenia** by Lester Lee and Bob Russell is a classic jazz ballad that was composed for the 1953 film, **The Blue Gardenia** and was introduced in the film by **Nat King Cole**. It became a hit for Dinah and an equally big seller for pop vocalist **Johnny Mathis** four years later in 1959 after he sang it on his album, **Faithfully** (Columbia CL 1422/CS 8219). This ageless evergreen receives a gorgeous treatment by Dinah and the ensemble with the front line offering a supporting role behind her passionately soothing vocals on the melody. Quinichette presents a thoughtful statement with a soft touch of elegant beauty in the first presentation. Galbraith etches a reading full of sentiment and subtle inflection next, then Payne has a moment in the spotlight adding a dreamlike softness on the closing solo. Dinah is at her melancholy best on the last chorus with a delivery so full of emotion and sensitivity, it reveals all the sadness one feels after being dejected by the one they loved.

Easy Living by Ralph Rainger and Leo Robin was written for the 1937 comedy of the same name. It's also a favorite jazz standard and the musicians provide a perfect counterpoint to Dinah's sumptuous vocals on the melody of this slow-tempo classic. The solo order is Quinichette, Terry and Cleveland, and the first two individual statements are like delicate porcelain figurines, perfectly proportioned and translucent. The pace picks up slightly when Cleveland takes the final statement following with a melodically pleasant-sounding exhibition. Lady Washington also projects a velvety, smooth timbre with her voice on the final chorus that relishes each lyric. **You Don't Know What Love Is** by Gene de Paul and Don Raye is a perfect song for film-noir, the lyrics tell the story of a lost love, the hurt, and sadness following the end of a love affair. It begins with a moody, solemn introduction shared between Galbraith and Dinah, then the ensemble establishes the main theme as Lady Washington captures the subtle pathos in her precise execution of the lyrics. The lone solo is by Jimmy Cleveland whose trombone provides the inspiration for a concise,



personalized interpretation that's rich and elegant, prior to Dinah's return to the contemplative mood of the beginning.

The team of Richard Rodgers and Lorenz Hart are represented in the first of two songs which opens Side Two. **This Can't Be Love** comes from the 1938 Broadway musical, **The Boys From Syracuse** and was reprised twenty-four years later in the 1962 motion picture, **Billy Rose's Jumbo**. The mood is jubilant from the start and Dinah rises to the occasion with a vivacious vocal treatment that opens with just Kelly, then the rhythm section and finally, the horns to complete the theme as she sings the melody and closing chorus with lots of bounce and a boppish spirit. The muted trumpet of **Clark Terry** sets a lively mood on the opening statement with a smoothly swinging solo. Payne takes the next turn, reinforcing the energetic expressiveness of the song with a smoking performance of his own. Cleveland also mines a vein of unsuspected riches on the third statement, then Quinichette delivers a flawless solo of compelling power. Kelly cooks up a musical brew on the final presentation that is rhythmically mesmerizing, thanks to the concrete foundation laid down by the rhythm section. **My Old Flame**, the popular song by Arthur Johnston and lyricist Sam Coslow was written in 1934 and featured in the film, **Belle of The Nineties**, released the same year. The song was sung by the film's star, Mae West and features Duke Ellington as a pianist who performs at Sensation House in the film. Dinah's rendition opens with Galbraith who accompanies her on the first two verses, prior to the rhythm section joining them to present the melody of the slow-tempo standard. Lady Washington is the dominant presence here and presides with fine authority. She presents the lyrics in a stunningly beautiful fashion as she recounts a love lost some time ago in a reflective flashback. The horns join the ensemble for the closing chorus of this timeless gem, and Dinah gives it the recognition it deserves.

The 1940 show tune by Rodgers and Hart, **I Could Write a Book** gets taken for a midtempo spin with a tasteful rendition by Lady Washington and the ensemble that is exquisite. The octet starts the song in unison for the introduction; then Dinah lets us know we're in for a treat with a wonderfully bright and vivacious vocal performance on the opening and end melody. Quinichette steps into the opening statement with a passionately playful solo that's carefully thought out and patiently executed. Terry continues the rhythmic momentum on the muted trumpet with fire and rhythmically challenging riffs that also swing; then Cleveland steps in to play with a boppish fire on the

closing performance to end the solos on an upbeat note. The last track, **Make The Man Love Me** by Arthur Schwartz and Dorothy Fields began as a novel that was written by author Betty Smith in 1943, then appeared on the big screen as a 1945 drama. The song itself was written for the 1951 musical, **A Tree Grows in Brooklyn** by theater producer, director George Abbott, and Betty Smith! A seductive introduction led by Quinichette sets the mood for Dinah to take the basic ideas of the original standard and transform them into a unique interpretation characterized by the arousing passion in her voice on the opening melody. Quinichette leads off with a solo of beguiling warmth, then Terry strikes a measured balance between poise and tenderness with the most gentle, elegiac horn you'll hear on the next statement. Kelly maintains the loveliness on the next performance with simple, effective empathy and in the closing solo, Cleveland beautifully executes a brief presentation that soothes the soul and eases the mind. In her final presentation on the album, Dinah infuses the closing chorus with the first two verses from Duke Ellington – Paul Francis Webster classic, **I Got It Bad (and That Ain't Good)** before returning to the original lyrics which works impeccably. **I Got It Bad (and That Ain't Good)** was originally written in 1941 and introduced in the West Coast musical revue, **Jump For Joy** which ran for one-hundred one weeks.

It's a strong summation to an album that sparkles with marvelous music throughout, exciting, evocative solos, excellent arrangements and the extraordinary vocals that will hold you spellbound which are exceptionally presented by Miss Dinah Washington. There is no one quite like her in the chronicles of jazz singing, and she brought the lyrics she sang to life in each song. **The Queen of The Blues**, a title she gave herself, recorded a total of 33 LP's for EmArcy, Mercury and Roulette during her short recording career that began in 1952 and lasted only eleven years. Though her greatest hit, **What a Difference a Day Makes** (Mercury MG 20479/SR-60158) would come four years later in 1959. **For Those In Love**, her fourth release as a solo performer would also become one of the strongest albums of her career. The LP is a gorgeous recording with a splendid sound that you'll enjoy, the more you listen. I found **For Those In Love** to be an unforgettable album from a truly great talent that's enjoyable entertainment, after one audition, you will too!

The three 1964 albums **Dinah Washington** recorded for Roulette, **A Stranger on Earth** (R 25253/SR 25253), **The World of Dinah Washington** (R 25260/SR-25260) and **Dinah**



Washington (R 25269/SR 25269), her self-titled LP would be released posthumously after her death because of a lethal drug overdose. The CD-album released in 1992 by EmArcy – Polygram (314 514 073-2) adds two additional tracks from the session that didn't appear on the original LP, **Ask A Woman Who Knows** by Victor Abrams and Maurice Abrahams, and **If I Had You** by Jimmy Campbell, Reginald Connelly, and Ted Shapiro. **Wynton Kelly**, **Keter Betts**, and **Jimmy Cobb** were members of **Dinah Washington's** trio at the time of this recording. Cobb would leave in 1958 to become a member of the rhythm section in **The Miles Davis Sextet**. Kelly would also join Miles' group in 1959, and both men would take part in one of the greatest jazz albums ever recorded, **Kind of Blue** (Columbia CL 1355/CS 8963). Betts appeared on three more albums with Dinah, **After Hours with Miss D.** (Mercury MG 26032) and **Dinah Jams** (Mercury MG 36000) in 1955 and one in 1956, **Dinah** (Mercury MG 36065)! His nickname, "Keter", which he would be called throughout his career, came from the arch nemesis of men, women, and children who love the outdoors everywhere, the mosquito!

What a Difference a Day Makes, For Those In Love, A Stranger on Earth, The World of Dinah Washington, Dinah Washington, Ask a Woman Who Knows, If I Had You, After Hours With Miss D., Dinah Jams – Source: Discogs.com

I Get a Kick Out of You, Easy Living, My Old Flame, I Could Write a Book, I Got It Bad (and That Ain't Good) – Source: JazzStandards.com

Anything Goes, Blue Gardenia, Nat King Cole, Johnny Mathis, Faithfully, Belle of The Nineties, Make The Man Love Me, A Tree Grows in Brooklyn, Jump For Joy, The Queen of The Blues – Source: Wikipedia.org



Nancy Wilson and Cannonball Adderley – Nancy Wilson/Cannonball Adderley
Capitol Records

The album up for discussion next from the library is one of my absolute favorite LP's ever. It features one of the music's most beautiful voices coupled with a dynamic quintet who were, themselves becoming a very popular group with the public and one of the best small groups in jazz. The vocalist is **Nancy Wilson** and the leader of the quintet is alto saxophonist **Cannonball Adderley** which also includes brother **Nat Adderley** on cornet; **Joe Zawinul** on piano; **Sam Jones** on bass and drummer **Louis Hayes**. The album is **Nancy Wilson/Cannonball Adderley** (Capitol Records T1657) and my copy used for this report is the original 1961 US Mono pressing featuring the Capitol Records logo at the 9:00 position. This LP holds a special place in my heart because it's the first record I ever received as a gift which was autographed by each member of the group. The quintet came to **Leo's Casino** (Cleveland Ohio's premiere jazz club for many years) to perform for the weekend and my uncle Ben went to see them. After their first set had concluded and during the break, he let Cannonball know I was a big fan of his 1958 masterpiece, **Somethin' Else** (BLP 1595/BST 81595). As a result, each member autographed it and he gave it to me for Christmas, once I opened his gift, I forgot all about the toys. Then, when **Nancy Wilson** came to the club the following year, he got her to autograph it also. I had that autographed copy from 1962 to 1996 and it was my most prized possession until a fire destroyed my Mom's home and I lost all the albums from my original collection (2,512), plus my audio system as well. Though a devastating loss, my Mom and Stepdad's lives were spared and that became the significant



blessing to both my Sister and me. Also, the memory of the original Stereo LP (ST1657) is still a treasured one which always makes me smile whenever I put my current copy on the turntable.

That's enough about me gang, so let's get to the report. The record opens with a gorgeous ballad performance of **Save Your Love For Me** by jazz bandleader, composer, and pianist Buddy Johnson. The rhythm section introduces the song delicately, then Nancy's seductive voice weaves a haunting mood with a poignant first verse chorus tastefully trailed by Nat on his muted cornet. Cannonball joins her as she delivers the next verse in a perfect example of serene beauty and creative splendor which will linger with you long after the song's dreamy finale. The rhythm section's foundation is presented with a soft-spoken spirit which shows a remarkable interplay behind Nancy's vocals, into a touching finale. **Teaneck** by Nat Adderley was initially titled **A Little Taste** and made its debut in 1958 on the Riverside LP, **Portrait of Cannonball** (RLP 12-269). The song takes off at a fast gallop with an energetic introduction and theme statement. Cannonball is up first to solo and takes off with an intriguing melodic improvisation. Nat follows with an energetic performance, illustrating the marvelous conception of his playing. Zawinul concludes the readings with an aggressive, hard-driving reading which says plenty preceding the closing chorus.

Never Will I Marry by Frank Loesser was written in 1960, appearing in the Broadway musical fantasy and book, **Greenwillow** by Loesser and Lesser Samuels. Nancy and Cannonball's quintet offer up a lighthearted version with her voice as an additional horn to the agile beat of the front line. In between her blissful vocals on the opening and closing melodies, Cannonball makes quick work of a concise, lively contribution in equally effective fashion. The popular song, **I Can't Get Started** by Ira Gershwin and Vernon Duke first appeared in the **Ziegfeld Follies** of 1936. This ageless jazz standard has been recorded numerous times and remains one of the most beautiful pieces of music ever sung or played. Cannonball and the trio open the song with an attractive melody presentation, followed by a respectful spell he weaves with a daintily polite opening statement which reveals its true beauty as each phrase unfolds. Zawinul is gracefully tender on the closing interpretation anchored by the mellow reinforcement by Jones and Hayes.

The Old Country by Nat Adderley and Curtis Lewis tells the story of a man in the twilight of his life who's facing the end

as a sad, lonely individual. Nancy is the narrator who recalls all that he had and lost because of his selfishness. The song is a medium-tempo presentation by Wilson and Nat who matches her lyrics with meticulous skill on the muted horn. Cannonball solos first, showing his flexible tonal range with a strong tone that arrives at a delightful climax. Zawinul also contributes an exhilarating, concise performance which flows smoothly into the closing chorus. The quintet returns to a fast-moving pace for the first side finale, **One Man's Dream** by Charles Wright and Joe Zawinul. After a zesty main theme delivery, Adderley takes off with an invigorating swinging interpretation driven by the blazing vitality of the rhythm section. Nat maintains the high-energy level with a brilliant workout, then Zawinul takes over, displaying strong chops with a scintillating solo on the closer before the out-chorus and climax.

The 1949 show tune **Happy Talk** by Richard Rodgers and Oscar Hammerstein II starts the second side with an upbeat treatment by Nancy and the quintet. This song originally appeared in the Broadway musical **South Pacific**, released that same year and again in the 1958 film. Since becoming a jazz standard, it's remained fresh as a vocal and instrumental because it hasn't been overdone. Nat's muted cornet and the trio start the song with a jubilant introduction preceding Nancy's lyrics bubble effortlessly during the theme of this cheery original with conviction. Cannonball gets a moment to shine in between Ms. Wilson's steady, articulate vocals with an outstanding interpretation. Nat's original **Never Say Yes** comes next and opens with a muted introduction and lead solo by its composer which is handled with finesse. Adderley is up next with a lively presentation of imaginative phrases that create their own exhilaration. Zawinul wraps up the conversation on the closer with a youthful exuberance, preceding Nat's return to lead the trio into a graceful finale.

Nancy returns for one of the prettiest jazz standards of the set, **The Masquerade Is Over** by Herbert Magidson and Allie Wrubel. Lady Wilson is the dominant presence here and presides with quiet dignity as she sings the lyrics. She infuses the song with intimate sincerity in a tender expression of love lost which becomes an exquisite moment of artistic improvisation. The gentle interaction between Zawinul, Jones, and Hayes supports her with a lush foundation into the soft finale. Sam Jones' **Unit 7**, a midtempo blues would ultimately become the closing theme for Cannonball's quintet during their live performances and the bassist would record his own version on the 1962 LP, **Sam Jones & Co.** (Riverside RLP 432/9432).



The quintet opens with a bluesy beat with both horns in front through the theme. Cannonball is up first, and his opening presentation is particularly impressive and remarkably rhythmic, making an excellent foil to the trio's appealing accompaniment. Nat comes next, showing off his sweet tone and impeccable intonation with a structurally sound presentation that's one of his best on the album. Joe executes the closing statement with a joyfulness in each verse and every phrase clearly articulated leading to the closing chorus and fade out.

The final track is **A Sleepin' Bee**, written by Harold Arlen with lyrics co-written by Truman Capote for the 1954 Broadway musical **House of Flowers**. It has become a jazz and pop standard since its initial release and has been sung and played by some of the best musicians and vocalists in both genres. It begins innocently with a brief piano introduction by Zawinul, then Nancy shares the spotlight with Jones for the first and closing verse before the ensemble joins in for the melody. Nancy's voice is in superb form on this midtempo gem and Cannonball turns in a brief solo exhibiting incredible emotion and feeling.

Nancy Wilson/Cannonball Adderley is exactly as stated on the cover, forty-one minutes and fifty-nine seconds of some of the best jazz you'll ever hear. It was produced by **Andy Wiswell** and **Tom Morgan** who were the men behind many of the great Capitol albums during the sixties. The soundstage is excellent and still stands up well for an album nearing sixty-years-old. Her vocals are splendidly interpreted with a vocal artistry which manages to hold your attention as each song is presented. **Nancy Wilson** would record thirty-seven albums over a two-decade career at Capitol Records. **The Cannonball Adderley Quintet** would become one of the best groups in jazz, also flourishing at Capitol, recording seventeen albums for the label from 1964 to 1970. Here, they demonstrate their vibrant improvising in a swinging, straight-ahead rhythmic structure that's on target. In short, **Nancy Wilson/Cannonball Adderley** is a happy session which will thrill old fans of Nancy and Cannonball, is worthy enough to introduce young fans to their music and a very special listening experience which should be considered for a spot in every jazz library.

Never Will I Marry, Happy Talk, A Sleepin' Bee, House of Flowers – Source: Wikipedia.org



Harold Land – The Fox
Contemporary Records

Up next from the library this time is by **Harold Land**, one of the best hard-bop and post-bop tenor saxophonists from the west coast whose career lasted nearly fifty years. He played in some of the best small groups in jazz including **The Clifford Brown-Max Roach Quintet** and was on track for greater success until illness in his family caused him to return to Los Angeles in 1956. **The Fox** (J 612/SJ 612) originally hit the stores in 1959 on **HiFi Jazz**, the subsidiary of **Everest Records** and the Everest Record Group which was also devoted to blues LP's. The other members of the quintet for his third LP as a leader are **Dupree Bolton** on trumpet; **Elmo Hope** on piano; **Herbie Lewis** on bass and **Frank Butler** on drums. My copy used in this report is the 1975 **Contemporary Records** Stereo reissue (S7619).

The Fox, written by Land starts the first side off with a sharp, zesty theme by the quintet. The tune got its title from a nickname given to Harold by drummer **Lawrence Marable**, himself a west coast musician who worked with **Chet Baker**, **Kenny Drew**, **Teddy Edwards**, **Dexter Gordon**, **Milt Jackson**, **Zoot Sims**, and many others. Land solos first, giving an amazing performance with fervent bursts of sound emanating at a speedy velocity. Bolton follows with a vivaciously lively reading which also strikes sparks. Hope is up next and puts plenty of excitement on the next presentation with astonishing accuracy. Butler responds accordingly on the closing solo with a carefree zest and vitality which culminates in a breathtaking finale that ends abruptly. **Mirror-Mind Rose**, the first of four originals by Hope is a stunning showcase for Land who shines on the opening statement with an intimate portrait told with a rich warm tone. Bolton delivers an ethereal, euphoric beauty on the second solo, then Hope is at his most graceful on the



marvelously constructed closing solo which glistens through his command of the keys into a tender climax.

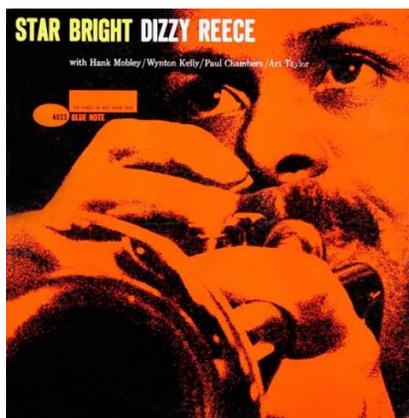
Hope's **One Second, Please** ends the first side with a rocking groove and dynamic interaction between both horns and the trio on the melody. Harold makes a profound impression on the lead solo with assertively skillful verses which are executed efficiently. Dupree answers showing an excellent command over his horn with abundant lyricism and a muscular drive on the second statement. Elmo follows with a leisurely, rhapsodic reading at a satisfying speed over the rhythm section's supportive commentary. Frank shares his closing performance with the front line who provide the finesse and authority for a satisfying finale in between his energetically tasty notes. The third original, **Sims-A-Plenty** by Hope starts the second side with a happy melody at a medium beat by the quintet which brings the tune to life. The composer steps into the spotlight first, delivering a delightfully impressive opening statement, exhibiting his technical skill. Land follows with an equally swinging statement that cooks, then Bolton excels with a subtle ambiance of inventive lines for an impressive interpretation. Butler swings with an exciting agility on the closing performance, in advance of the ensemble's return for the finale. **Little Chris**, the second original by Land was written for his nine-year-old son at the time and is a light-hearted midtempo tune which gets underway with the quintet's collective melody. Harold is up first and gives an enjoyable solo which is strongly rhythmic and melodically interesting. Bolton takes the next statement, providing a remarkable demonstration of his gorgeously clear sound with a compelling intensity and sureness. Hope strolls into the third solo with an immaculate performance which swings soulfully and is especially effective on each phrase. Butler closes the solos with a few crisp thoughts of fire which moves comfortably, prior to the quintet reassembling for the closing theme and finale. The album's final song is the fourth Hope original, **One Down** which opens with a tropically flavored introduction by Butler who sets the stage for the medium fast beat of the opening by the quintet. Dupree launches the solos with a maturity far beyond his years in a vigorous opening statement, illustrating the fine form and phrasing of his playing. Harold maintains the vitality with a sparkling performance of smooth virtuosity, then Hope gives a songlike interpretation on the next reading. Butler enters the spotlight last, emphasizing an excellent grasp of dynamics and tonal superiority for an articulate presentation, prior to the return of the melody and a happy ending.

Of the five musicians featured on **The Fox**, trumpet player **Dupree Bolton** was the only one I wasn't familiar with. Here's some of what I've learned about him after listening to the album. Dupree was from Oklahoma City, Oklahoma and only recorded two albums which were released during his lifetime, this one which was his first session and his 1963 album on Pacific Jazz, **Katanga** (PJ-70/ST-70) co-led with tenor saxophonist **Curtis Amy**. There is also a CD-album that was released by Uptown Jazz in 2009 titled **Fireball** (UPCD 27 56) which is a compilation of three different sessions. His is another of the many sad stories of jazz musicians during the fifties because the success which he might have obtained was derailed by drugs, hard times and prison, he died on June 5th, 1993.

Bassist **Herbie Lewis** is the only member of the quintet who doesn't solo on any song, but his presence throughout is paramount and his playing is essential to each individual moment of the other four members who do. Lewis exhibits controlled strength and as an ensemble player, he is interesting to listen to and consistently provides a steady concrete foundation alongside Hope and Butler for the front line. The album was produced by **David Axelrod**, who was behind many of the great albums on **Capitol Records**, **Decca**, **Fantasy**, **Liberty** and **MCA Records**, and was recorded by two of **Contemporary Records** engineers, **Art Becker** and **David Wiechman**. The album was remastered in 1969 for this reissue by Contemporary and is an excellent Stereo pressing. However, I do hope to find the original Mono or Stereo release on **HiFi Jazz** to compare it. But for now, my copy will do just nicely and if you're a fan of West Coast Jazz, the exceptional interplay between the musicians is fascinating and the performances, worthy of an audition. **The Fox** by **Harold Land** may be an elusive adversary during the hunt, but once caught, this one won't bite or attack and just might become one of the cherished trophies in your jazz library!

Little Chris – Source: Album liner notes by Leonard Feather

Lawrence Marable was also known as Larence Marable – Source: Wikipedia.org



Dizzy Reece – Star Bright
Classic Records

The subject of discussion from the library this time comes from a young man who was born in Kingston, Jamaica. **Alphonso Son Reece** attended the Alpha Boys School where he began playing the baritone sax before switching to the trumpet at the age of fourteen. It's also during this time where he got his nickname Dizzy which had nothing to do with Dizzy Gillespie. He became a professional musician by the age of sixteen and has played with some of the greatest jazz musicians in the United States, England, and France. **Star Bright** (BLP 4023) was released in 1959 and is his third album as a group leader following his 1957 debut, **Progress Report** (TAP 9) on the small UK label Tempo Records and his 1958 debut for Blue Note, **Blues In Trinity** (BLP 4006/BST 84006). Performing with him here are three musicians he only knew by their recordings, **Hank Mobley** on tenor sax; **Wynton Kelly** on piano and **Paul Chambers** on bass; rounding out the quintet is **Art Taylor** on drums who played with Reece on **Blues In Trinity**. My copy used in this report is the 2003 **Classic Records** Mono audiophile reissue (BLP 4023–BN 4023).

The album opens at a relaxed tempo with **The Rake**, one of four songs featured in the 1958 British film, **Nowhere To Go** which Reece composed and played the score for. The quintet establishes the theme casually with a bluesy beat, then Dizzy lays down a compelling opening solo that unfolds smoothly from beginning to end. Hank plays a reading so cozy and comfortable, you can almost feel his warm personality emanating from your speakers. After a second ensemble interlude, Wynton's closing performance is lavishly productive, summing up the song nicely anchored by the restrained emotion of Paul and Art's foundation. The

pace picks up for an enthusiastic rendition of the 1945 chestnut, **I'll Close My Eyes** by Billy Reid and Buddy Kaye. It was originally written as a song of regret and remorse with words composed firsthand by Reid. Kaye updated the lyrics, making the song upbeat, and a favorite standard among musicians and vocalists to improvise on over the next four decades. The rhythm section inspires Reece to great heights on the lively melody. Mobley kicks off the solos with a spirited interpretation, followed by the rhythmic swing of Reece's trumpet which soars efficiently through each verse. Kelly takes charge next, contributing a marvelously incisive chorus and Chambers ends the solos with a short performance that is stunning.

The quintet takes us to **Groovesville** to end the first side with an impromptu blues by Dizzy that begins with the first of two solos by Wynton Kelly. The pianist gets into a good groove in the lead spot of this happy swinger with plenty of good ideas that are strong and assured. Dizzy is up next, delivering a solo of unhurried confidence with phrases that are intelligently and logically developed. Hank comes next, mixing equal amounts of grace and fire on an endearing reading. Wynton picks up where he left off with a lively presentation that manages to create something fresh in each verse. The front line splits the closing chorus, prior to leading the quintet into the close. The second side gets underway with Dizzy's **The Rebound**, a medium fast original that's perfect for the upbeat readings that are strongly represented here with the solo order, Reece, Mobley, Kelly, and Chambers. The quintet states the melody collectively, then Dizzy gives a feisty reading of formidable energy that sets the tone. Hank takes off next with an irresistibly swinging statement of exuberant choruses that drive to an amazing climax. Wynton infuses each verse of the third reading with a great deal of excitement and feeling. Paul comes in behind him for the final performance illustrating his astute adaptability to any musical setting with a reading that is rich and full in sound.

I Wished on The Moon is the second standard on the album and was written in 1935 by Dorothy Parker and Ralph Rainger. It would become a big hit for **Bing Crosby** who recorded it that year with **The Dorsey Brothers Orchestra** for Decca Records. He would reprise the song in the musical-comedy, **The Big Broadcast of 1936** and again for his 1954 Decca (ED 1700) and Brunswick albums, **Bing: A Musical Autobiography** (LAT 8051-2-3-4-5). The song would become a hit for **Billie Holiday** who also recorded it twice, in 1935 as a 78-rpm single for Brunswick (7501) and in 1942 with **The Teddy Wilson Orchestra** for Columbia, **Hot**



Jazz Classics (C-61-1 – C-61-6). The quintet's approach to this familiar evergreen is laid-back with Dizzy leading the trio through the theme and finale with inspired interpretations by Reece, Mobley, and Kelly who make it look so easy. The uptempo original by Dizzy, **A Variation on Monk** opens with a peppy chorus by Kelly and the rhythm section which is succeeded by the quintet's vigorous melody. Hank charges into the lead solo with a bright and cheerful performance of passionate linearity. Dizzy delivers an exhilarating performance which is firing on all cylinders and a knockout. Wynton illustrates why he was a supreme soloist with an expressive presentation that swings hard. Art gets his only opportunity to solo here and begins by laying down a basic beat in an exchange with the front line, then presents a final concise comment that is surprisingly intense for its sheer lyricism.

Dizzy's trumpet playing throughout the album is nothing short of sensational, he develops each musical idea with an improvisatory freshness on **Star Bright** assisted by **Hank Mobley, Wynton Kelly, Paul Chambers, and Art Taylor**. Reece is still active as a musician and writer today. As for the sound, a lot of thought and care went into the superlative remastering of Rudy Van Gelder's original recording by Record Technology Incorporated. The music on this LP is skillfully recorded with the quintet emerging from your speakers as if they're playing right in front of your sweet spot. As of this writing, there are limited quantities of the 33 1/3 rpm Mono reissue still available from Acoustic Sounds. It has been pressed on 200-gram Quiex SV-P Audiophile Vinyl. There is also a 45-rpm two-record Stereo audiophile reissue currently available from Music Matters Jazz (MMBST-84023) which was released in 2013. I'm looking forward to hearing and discussing it in a future report. If you're looking for an excellent Hard-Bop from that magic year of 1959 and have not heard **Dizzy Reece** before, I offer for your consideration **Star Bright**, a stellar album of the genre that I can recommend highly. The **Blue Note** CD-albums of **Star Bright** was released only in Japan, one in 1993 (TOCJ-4023 – BNST-84023) and 1999 (TOCJ-9092 – ST-84023). Both titles are currently out of print. Mosaic Records released a limited edition three CD-set in 2004 featuring Reece's four Blue Note albums, **Blues In Trinity, Star Bright, Soundin' Off** (BLP 4033/BST 84033) and **Comin' On!** (7243 5 22019 2 1) which was released as a CD-album under the **Blue Note Connoisseur Series**. Long out of print for years, it's an excellent representation of Reece's capabilities as a bandleader, composer, and musician.

The one reissue of **Star Bright** I do not recommend is the 33 1/3 Mono reissue distributed by Scorpio Music, a company based out of New Jersey. These are not authentic Blue Note reissues and are not up to the quality one hears in an original BN LP, Liberty, United Artists reissue, or the audiophile pressings from Analogue Productions, Classic Records, and Music Matters Jazz in my opinion. You can spot them by the missing rectangle above the oval which also omits the slogan, "the finest in jazz since 1939". They also show a Mono catalog number on the front cover and on both record labels, but on the upper left corner of the back cover will say Stereo. The address at the bottom of the back cover shows 304 S. Park Avenue, South.

Progress Report, *Blues In Trinity*, *Bing: A Musical Autobiography*, *Billie Holiday*, *The Teddy Wilson Orchestra*, *Hot Jazz Classics* – Source: Discogs.com

Alphonso Son Reece *Nowhere To Go, I'll Close My Eyes, I Wished on The Moon*, *Bing Crosby*, *The Dorsey Brothers Orchestra*, *The Big Broadcast of 1936* – Source: Wikipedia.org