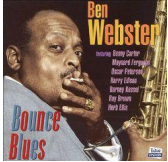


Ben Webster – Bounce Blues (1995)

Written by bluesever
Friday, 08 May 2015 15:41 -

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1 Randle's Island (Webster) 3:14 2 Old Folks (Hill, Robinson) 2:54 3 King's Riff (Turner) 3:13 4 You're My Thrill (Clare, Gorney) 3:10 5 Hoot (Richards) 2:29 6 Pouting (Webster) 2:54 7 The Iron Man (Richards) 3:01 8 Cotton Tail (Ellington) 3:23 9 Danny Boy (Traditional) 3:39 10 Bounce Blues (Webster) 4:33 11 That's All (Bradnt, Haymes) 3:51 12 Pennies from Heaven (Burke, Johnson) 2:52 13 Tenderly (Gross, Lawrence) 3:04 14 Jive at Six (Edison) 4:12 15 Don't Get Around Much Anymore (Ellington, Russell) 3:09 16 Love's Away (Webster) 3:22 17 You're Mine, You (Green, Heyman) 3:10 18 My Funny Valentine (Hart, Rodgers) 3:25 19 Sophisticated Lady (Ellington, Mills, Parish) 3:07 20 Almost Like Being in Love (Lerner, Loewe) 4:02 Louie Bellson - Drums Eddie Bert - Trombone Ray Brown - Bass Sidney Brown - Sax (Baritone) George Duvivier - Bass Don Elliott - Trumpet Maynard Ferguson - Trumpet Milt Hinton - Bass George Jenkins - Drums Jo Jones - Drums Barney Kessel - Guitar John Kirby - Bass Antonio Gonzalez - Padilla Oscar Peterson - Piano Johnny Richards - Arranger, Conductor Alvin Stoller - Drums Billy Strayhorn - Piano Billy Taylor - Piano Ben Webster - Sax (Tenor) Gerry Wiggins – Piano

Tenor saxophonist Ben Webster was incredibly active as both leader and sideman during the first half of the 1950s. Released in 1995 and reissued in 2004, Blue Moon's Bounce Blues paints a colorful portrait of this Ellington alumnus with 20 superb recordings cut under the supervision of producer Norman Granz between December 1951 and May 1954. A cousin to an identically titled collection released in 2002 by Past Perfect, Blue Moon's Bounce Blues covers almost the same ground as 1953-1954, a Classics Chronological series compilation that appeared in 2008, the difference being that Blue Moon chucked a few string orchestra-sweetened tracks in favor of material from an earlier sextet session that finds young trumpeter Maynard Ferguson moonlighting under the name of Tiger Brown. In addition to three titles that have Webster backed by the Johnny Richards Orchestra, he is heard leading four-, five-, six-, and seven-piece bands containing some of the strongest players in the entire Mercury/Clef/Norgran/Verve catalog. While listening to 20 glowing examples of early-'50s straight-ahead jazz at its very finest, one might reflect upon the fact that in and among these sessions Webster stayed busy hopping from label to label while backing vocalists as diverse as Little Esther Phillips, Dinah Washington, Dossie Terry, Dorothy Ellis, Tony Martin, the Ravens,

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the Du Droppers, and Clyde McPhatter and the Drifters; he also passed the time by sitting in with Pete "Guitar" Lewis, Slim Gaillard, Johnny Hodges, Benny Carter, Count Basie, Gene Krupa, Marshall Royal, and the MJQ, all the while periodically participating in Norman Granz's all-star Jam Sessions and Jazz at the Philharmonic shows. Webster even showed up in the soundtrack of *Clash by Night*, a film noir classic (its title inspired by a line from Matthew Arnold's poem *Dover Beach*) directed by Fritz Lang. All of which explains why throughout this collection Ben Webster comes across as sensuous, worldly, experienced, powerful, seasoned, well-oiled, and capable of handling just about anything. ---arwulf arwulf, Rovi

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