

Benny Golson – The New York Recordings 1957 (2021)

Written by bluesever (Bogdan Marszałkowski)
Thursday, 15 April 2021 09:34 -

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01 – *Moten's Swing* 02 – *Out of the Past* 03 – *Something in B Flat* 04 – *Out of Nowhere* 05 – *Reunion* 06 – *Whisper Not* 07 – *Groovin' High* 08 – *Step Lightly* 09 – *Venetian Breeze* 10 – *Autumn Leaves* 11 – *Hymn to the Orient* 12 – *Just by Myself* 13 – *Blues It* 14 – *Donna Lee* 15 – *Namely You* 16 – *Blues on Down* 17 – *Quicksilver* 18 – *You're Mine You* 19 – *Capri* 20 – *Stella by Starlight* 21 – *B.G.'s Holiday* 22 – *Ornithology* 23 – *If I Should Lose You* 24 – *Walkin'*
Alto Saxophone – Gigi Gryce Baritone Saxophone – Sahib Shihab Bass – Paul Chambers Drums – Charles Persip French Horn – Julius Watkins Piano – Wynton Kelly Tenor Saxophone – Benny Golson Trombone – James Cleveland Trumpet – Art Farmer

Benny Golson's debut as a leader was recorded at a time when he was better known as a composer than a tenor saxophonist. This album, reissued during the CD era with "B.G.'s Holiday" added to the original LP program as a bonus track, features Golson in a quintet with fellow future Jazztet co-leader Art Farmer on trumpet, pianist Wynton Kelly, bassist Paul Chambers, and drummer Charlie Persip on five selections, and with the same group plus four horns on three other songs. The set is most significant for including an early version of Golson's "Whisper Not" (which soon became a jazz standard) along with "Step Lightly," as well as for the leader's inventive and swinging arrangements; plus, there are some excellent solos from Golson and Farmer. Overall, this underrated gem served as a strong start to Benny Golson's influential solo career. ---Scott Yanow, allmusic.com

Benny Golson was just 17 when he fell under the spell of composer/arranger Tadd Dameron's writing. Tadd's music really ignited the spark for me, he said. After hearing things like *Our Delight* and *Lady Bird*, I had more of a definite goal. I wanted to do more than play tenor sax. I wanted to write.

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By 28 he was playing and writing for the Dizzy Gillespie band. Most arrangers in those days had an adequate facility on one instrument or another, but those who excelled as writers and instrumentalists were very few. Benny was one of them. Since then, his skills as a writer have been so acclaimed that sometimes critics forget that he was also a very swinging tenor man, as these 1957-1958 recordings, his first as a leader, demonstrate: a fusion of thinking and blowing that represents modern jazz at its skillful, provocative, imaginative best.

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