RIVERSIDE
STEREOPHONIC

RLP
1105

KENNY DORHAM:

Jazz Contrasts

SIDE 1

1. Falling in Love with Love (Rodgers and Hart)
2. I'll Remember April (Kenn/Pat/Johnston)

SIDE 2

1. Larue (Clifford Brown/Art Farmer)
2. My Old Flame (Johnston/Coslow/Sigmund Spaeth)
3. La Villa (Kenny Dorham)

KENNY DORHAM is by now established as one of today's major trumpet stars. Like all the trumpet men who came up in the bop period of thereafter, he has had to serve several years of what might be called involuntary apprenticeship—unchallenged more than a little by those style-setting arranger "older statesmen," Dizzy Gillespie and Miles Davis. But that apprenticeship can now be considered to have been left the behind him. A rich-toned and powerful horn man, whose approach to jazz has always been marked by freshness and buoyancy, "Kenny" has in recent years also displayed a steadily developing maturity of conception. By now, both his fellow musicians and an ever-growing percentage of the jazz public have come to feel that Dorham's trumpet speaks with the most personal voice, that he is an individual and valuable artist. In short, Kenny Dorham has arrived.

For this album, Kenny has chosen to demonstrate the very broad scope of his playing. Three of the six numbers here are ballads with a mood and feeling that is rather unique in small-band jazz. The differentiation is furnished by the addition of a harp. In these settings—two by the veteran young arranger, Gigi Gryce, and the other by Dorham—the harp is not merely used to produce rich background voicings or rainbow- it serves, as Gigi puts it, as "the orchestra," the function being to combine with the rhythm section in creating an unusual sound that provides a full setting for some extremely warm and soulful trumpet work.

On the two numbers of Side 1 and the final selection on the second side, there is a considerable change of mood. These are in the swinging medium-to-up-tempo vein for which Dorham is best known. Here Kenny is joined by the formidable talents of Sonny Rollins (who also appears on one of the ballads), and here he shows his ability to blow jazz that is not only exciting but remarkably tasteful and unclichéd—even a capsule at which most horn men would find it necessary to devote all their attention and energy merely to making sure they could lay all the notes. (For special kicks, note how Dorham and Pettiford spur each other through the opening chorus of a tempo-ing I'll Remember April.)

KENNY DORHAM, born in Texas in August 1924, made his first appearance on the jazz scene during the mid '40s heyday of bop. Among those he worked with in the middle and late 1940s were Dizzy Gillespie, Charlie Parker, Billy Eckstine's big band, and Lionel Hampton. Now currently he was a member of Art Blakey's original Jazz Messengers, and also with the Max Roach Quintet, on the able assistance to the late Clifford Brown. In addition to jazz values there by the inclusion of Dorham's moving ballad, Larue.)

Across Jennifer from having selected, as his associates on this album, a remarkably talented group of musicians. SONNY ROLLINS has quickly become recognized as the major new tenor sax stylist of the mid '50s, and has already exerted a vast influence on a very substantial number of young tenor men. He played alongside Dorham in the Roach group. At the time of this recording he had just left Roach to concentrate on musical studies, and then joined Miles Davis' quintet.

The team Pettiford-Roach rhythm section can hardly be considered without going into superlatives. Ever since his early work on Charlie Parker's celebrated Ken Clarke records, MAX ROACH has been the most highly regarded, most widely influential and most frequently imitated of bop and post-bop drummers. OSCAR PETTIFORD, frequent poll-winner and immediate inheritor of the mantle of the late Jimmy Blanton, occupies a position among bassists quite comparable to Roach's among drummers. HANK JONES, less widely known to the public, is undoubtedly most mainstream pianist in today's top rhythm section pianist. Harpist BETTY GLAMMAN, most recently in association with Pettiford's big band, combines thorough-going skill with a jazz feeling that is certainly rare on her instrument.

Although this LP is clearly an expression of Dorham's individual jazz ideas and taste, the presence of Rollins and Roach on the one hand, and Pettiford, Max Glaserman and their across the Grove (who has written a substantial portion of the book for Dizzy's orchestra) on the other, gives the album two subsidiary facets that are both impressive and highly illustrative. All of which helps to point up the wide range of the Jazz Contrasts that Dorham so effectively presents here.

RIVERSIDE RECORDS
are released by
BILL GRAUER PRODUCTIONS, Inc.
553 West 51st Street New York 19, N. Y.

RIVERSIDE STEREOPHONIC

Stereophonic discs permit the recreation of full dimensional sound. Riverside stereo recording is designed to achieve a true spatial effect through proper microphone placement. Avoiding the so-called "ping pong" effect (an extreme left-right direction by which sound is heard through the two speakers only, with a silent "hole" between them), our aim is to retain the natural sounds as you would hear them originally. This recording method, plus the future of re-recording techniques, enables us to provide you with a truly three dimensional experience in sound, in which a "phantom" speaker seems to exist between your two actual speakers, providing a continuous arc of sound.

The equipment used in recording Riverside Stereophonic includes Shure-based Argosy tape recording machines, Telefunken and Western microphones.

The 45-60 system is used in re-recording Riverside Stereophonic.

For proper sound reproduction and longer life, a stereo cartridge should be used.

Other Riverside STEREOPHONIC LPs offer a variety of outstanding sounds and music—

SPORTS CARS in STEREO (RLP 1101)

World's Music: THELONIOUS MONK, Soprano, with Coleman Hawkins, Art Blakey (RLP 1102)

Bullfrog Blues Band: THELONIOUS MONK and GARRY MULLIGAN (RLP 1106)

ABBEY LINCOLN sings, with Sonny Rollins, Kenny Dorham (RLP 1107)

Duke with a Difference: CLARK TERRY, with Johnny Hodges (RLP 1108)

10 to 4 at the 5-Spot: PEPPER ADAMS Quintet at the Five Spot Cafe (RLP 1104)

Compare Makers' Jazz: CARL HAGEN's Gin Bottle Seven (RLP 1105)