

Grover Washington, Jr. - Prime Cuts: The Columbia Years 1987-1999 (2001)

Wpisany przez bluesever

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01. *Take Five (Take Another Five)* [4:59] 02. *Sacred Kind Of Love* [5:38] 03. *Only For You (Siempre Para Ti Sere)* [5:13] 04. *Please Send Me Someone To Love* [4:00] 05. *Strawberry Moon* [4:23] 06. *Summer Nights* [6:13] 07. *Heat Index* [3:31] 08. *Next Exit* [5:07] 09. *Blues For DP* [8:27] 10. *Soulful Strut (The Top Down Version)* [3:20] 11. *The Love In His Infant Eyes* [4:24] 12. *The Night Fantastic* [3:05] 13. *Protect The Dream* [5:14]

Grover Washington, Jr. - Fairlight, Fender Rhodes, Horn, Sax (Alto), Sax (Soprano), Sax (Tenor) Bobby Allende - Percussion Gabriela Anders - Vocals (Background) Pablo Batista - Congas, Percussion John Bolden - Keyboard Bass, Keyboards, Percussion, Vocals Randy Bowland - Guitar Daryl Burgee - Percussion Ron Carter - Bass (Acoustic) Ellen Cohen - Bell Tree, Wind Chimes Jimmy Cozier - Sax (Baritone) Robin Eubanks - Trombone Earl Gardner - Trumpet Sergio George - Piano, Synthesizer, Vocals (Background) Doug "The Bear" Grisby - Bass Herbie Hancock - Piano Billy Hart - Drums Adam Holzman - Clavinet, Keyboards, Synthesizer, Wurlitzer Dann Huff - Guitar, Wah Wah Guitar Phyllis Hyman - Vocals Ite Jerez - Trumpet Bill Jolly - Keyboards Hank Jones - Piano Lewis Kahn - Trombone Dionne Knighton - Vocals (Background) Chip Landry - Vocals (Background) Bobby Lavell - Sax (Tenor) Jason Miles - Synthesizer Cornelius Mims - Bass George Mraz - Bass Ray Obiedo - Guitars Donald Robinson - Fender Rhodes, Keyboards, Organ, Piano, Synthesizer Ruben Rodriguez - Bass Jim Salamone - Drums, Keyboards, Linn Drum, Percussion Ray Sepúlveda Vocals (Background) Dan Shea - Drums, Keyboards, Synthesizer Bass Grady Tate - Drums Latesha Thierry - Vocals (Background) Gerald Veasley - Bass Darryl Washington - Timbales Bobby Watson - Sax (Alto) Steve Wolf - Drums Claude Woods - Vocals (Background)

Grover Washington, Jr.'s fatal 1999 heart attack cut a successful 30-year recording career tragically short. Washington's legacy was his ability to combine jazz and pop by tracing their common roots in R&B and soul music. He found fans among the younger wave of jazz listeners, who were attracted to the sounds of what became known as "smooth jazz."

Washington's jazzier side is highlighted on this retrospective, in addition to his smooth jazz

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inclinations. Standout tracks include a big band version of "Please Send Me Someone to Love," as well as a version of Ron Carter's "Blues for DP," where he proves he's an effective and skilled jazz saxophonist; his soprano solo is wonderfully constructed. A thought-provoking and varied set of music, PRIME CUTS is a good introduction to Washington's music, as well as an endearing farewell to the father of what could be termed "rhythm & jazz." ---Rovi

One of the most popular saxophonists of all time, Grover Washington, Jr. was long the pacesetter in his field. His roots were in R&B and soul-jazz organ combos, but he also fared very well on the infrequent occasions when he played straight-ahead jazz. A highly influential player, Washington pushed himself with the spontaneity and risk-taking of a masterful jazz musician. Grover Washington, Jr.'s father also played saxophone and was his first influence. The younger son started playing music when he was ten, and within two years was working in clubs. He picked up experience touring with the Four Clefs from 1959-1963 and freelancing during the next two years, before spending a couple years in the Army. He moved to Philadelphia in 1967, becoming closely identified with the city from then on, and worked with several organists, including Charles Earland and Johnny Hammond Smith, recording as a sideman for the Prestige label. His biggest break occurred in 1971, when Hank Crawford could not make it to a recording date for Creed Tasyler's Kudu label; Washington was picked as his replacement, and the result was Inner City Blues, a big seller. From then on he became a major name, particularly after recording 1975's Mister Magic and Feels So Good, and later 1980's Winelight; the latter included the Bill Withers hit "Just the Two of Us." Although some of his recordings since then found him coasting a bit, Washington usually stretched himself in concert. He developed his own personal voices on soprano, tenor, alto, and even his infrequently-used baritone. Grover Washington Jr. recorded as a leader for Kudu, Motown, Elektra, and Columbia and made notable guest appearances on dozens of records ranging from pop to straightforward jazz. He died of a sudden heart attack on December 17, 1999 while taping an appearance on CBS television's The Saturday Early Show; Washington was 56. The posthumous Aria was issued early the following year. ---Scott Yanow, Rovi

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