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Mosaic Select: Bennie Green (MS 003)

Text from mosaicrecords.com announcing this set:

His execution is clearly defined, non-exhibitionistic and liberally impregnated with the devices and characteristic phrasing of the be-bop style, yet he always manages to retain something of the real jam session atmosphere. His tone is unique – a compromise between the hot swinging tone of J.C. Higginbotham and the cool, calculated one of Bill Harris. To my mind it is the cleanest tone I can ever recall having heard, only Lawrence Brown's coming anywhere near by comparison." - Raymond Horricks

FROM SWING TO JUMP TO BOP.

Initially influenced by Trummy Young, trombonist Bennie Green hit the big leagues as a member of Earl Hines' orchestra in 1942, where he developed a close relationship with emerging bebop pioneer Dizzy Gillespie. He absorbed the expanding harmonies of bop without forsaking his big, rich natural trombone sound. Whether he was in Ellington's band or Charlie Ventura's Bop For The People combo, he sounded like...well, Bennie Green.

In the early fifties, Bennie found success as a band leader, playing what he liked: a joyful mix of jump tunes, blues, ballads and standards with a Latin tinge. Hit singles like "Blow Your Horn" and "I Wanna Blow" made him a popular jukebox artist of the day.

STRETCHING OUT .

As the fifties progressed, the long-playing album became an important medium for a musician charged with keeping a band working. With roots in both swing and bop, Green had no trouble stretching out and sustaining interest on any musical piece. In 1958, he signed with Blue Note and made three impressive albums (Back On The Scene, Soul Stirrin' and Walkin' & Talkin') as well as a singles session.

With Soul Stirrin', the trombonist made his masterpiece. The presence of two tenors (Gene Ammons and Billy Root), the creative accompaniment of Sonny Clark, Ike Isaacs and Elvin Jones and the hypnotic compositions of Green and Babs Gonzales created a unique and often haunting sound. In 1962, this instrumentation was reprised with equally stunning results on Ike Quebec's Congo Lament with Green, Stanley Turrentine, Clark, Milt Hinton and Art Blakey.

All four of Bennie Green's dates plus the Quebec session are in this Mosaic Select set which also includes Charlie Rouse, Eddy Williams, Gildo Mahones, George Tucker and Louis Hayes among the sidemen.

Track Listing & Discography

DISC ONE:

1. I Love You (A)	6:02	(Cole Porter)
2. Melba's Mood (A)	5:33	(Melba Liston)
3. Just Friends (A)	6:59	(S. Lewis-J. Klenner)
4. You're Mine You (A)	5:15	(J. Green-E. Heyman)
5. Bennie Plays The Blues (A)	8:24	(Bennie Green)
6. Green Street (A)	5:08	(Melba Liston)
7. The Shouter (D)	4:57	(Gildo Mahones)
8. Green Leaves (D)	5:43	(Gildo Mahones)
9. This Love Of Mine (D)	6:45	(Parker-Sanicola-Sinatra)
10. Walkin' And Talkin' (D)	8:57	(Bennie Green)
11. All I Do Is Dream Of You (D)	5:32	(A. Freed-N.H. Brown)
12. Hoppin' Johns (D)	5:29	(Gildo Mahones)

DISC TWO

1. It's Groovy (C)	3:41	(unknown)
2. On The Street Where You Live (C)	5:50	(A. Lerner-F. Loewe)
3. Can't We Be Friends (C)	5:32	(P.James-K.Swift)
4. Ain't Nothin' But The Blues (C)	5:13	(Bennie Green)
5. Bye Bye Blackbird (C)	5:24	(R. Henderson-M. Dixon)
6. Minor Revelation (C)	5:17	(Harold Ousley)
7. Why Do I Love You (C)	5:58	(J. Kern-O. Hammerstein)
8. Encore (stereo LP take) (C)	4:16	(Babs Gonzales)
9. Encore (mono 45 take) (C)	4:29	(Babs Gonzales)
10. Soul Stirrin' (mono take) (B)	6:44	(Babs Gonzales)

DISC THREE

1. Soul Stirrin' (B)	6:49	(Babs Gonzales)
2. We Wanna Cook (B)	6:38	(Bennie Green)
3. That's All (B)	6:25	(B. Haymes-A. Brandt)
4. Lullaby Of The Doomed (B)	6:00	(Babs Gonzales)
5. B.G. Mambo (B)	8:15	(Bennie Green)
6. Black Pearl (B)	5:45	(Billy Graham)
7. See See Rider (E)	8:59	(Ma Rainey)
8. Congo Lament (E)	6:50	(Bennie Green)
9. Que's Pill (E)	5:37	(Stanley Turrentine)
10. B.G.'s Groove Two (E)	6:12	(Bennie Green)
11. I. Q. Shuffle (E)	9:43	(Ike Quebec)

(A) Bennie Green, trombone; Charlie Rouse, tenor sax; Joe Knight, piano; George Tucker, bass; Louis Hayes, drums.

Recorded on March 23, 1958

Originally issued as BACK ON THE SCENE (Blue Note BLP 1587)

(B) Bennie Green, trombone; Gene Ammons (as “Jug”), Billy Root, tenor saxes; Sonny Clark, piano; Ike Isaacs, bass; Elvin Jones, drums; Babs Gonzales, vocal (on “Soul Stirrin’” and “Lullaby Of The Doomed”)

Recorded on April 28, 1958

Originally issued as SOUL STIRRIN' (Blue Note BST 81599)

(C) Bennie Green, trombone; Eddy Williams, tenor sax; Sonny Clark, piano; Paul Chambers, bass; Jerry Segal, drums; Babs Gonzales, vocal (on “Encore”)

Recorded on November 23, 1958

First issued in its entirety in Japan as THE 45 SESSION (Blue Note BNJ 61020)

(D) Bennie Green, trombone; Eddy Williams, tenor sax; Gildo Mahones, piano; George Tucker, bass; Al Dreares, drums.

Recorded on January 25, 1959

Originally issued as WALKIN' AND TALKIN' (Blue Note BST 84010)

(E) Bennie Green, trombone; Ike Quebec, Stanley Turrentine, tenor sax; Sonny Clark, piano; Milt Hinton, bass; Art Blakey, drums.

Recorded on January 20, 1962.

Originally issued as CONGO LAMENT by Ike Quebec (Blue Note (LT-1089)

Original sessions produced by Alfred Lion

Recorded at the Van Gelder Studio, Hackensack (A-D) and Englewood Cliffs (E), NJ.

Recording engineer: Rudy Van Gelder.

Disc 2 (#9 & 10) are mono. All other selections are stereo.

MS 003 – Mosaic Select: Bennie Green

Mosaic Discographies on livingwithmusic.com

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Masters appear courtesy of Blue Note Records, a division of Capitol Records, Inc.

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3 CDs - \$39.00

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