

Using a pedal style created by organist Bill Doggett to bring out the percussive sound, Smith also worked to use his left hand to bring out a saxophone-like sound and modal tones usually associated with the piano, and his right hand to play the melodies and improvisations. In an article he wrote for the *Hammond Times*, excerpted in the *New York Times* by Ben Ratliff, Smith stated, "While others think of the organ as a full orchestra, I think of it as a horn.... I wanted that single-line sound like a trumpet, a tenor or an alto saxophone." He took part in trios and also big bands, and soon word spread about his style of play that combined the blues, R&B, and gospel. Though the Philadelphia area was known for an aggressive organ style that combined blues with bebop, Smith became the king of the new style as he was the only one who could masterfully handle the pedals on the organ. "It was organ city but Jimmy was the king because he knew how to use his feet more effectively than any of us," jazz organist Jimmy McGriff told *London's Times*. Thanks to him, the growing popularity of the organ saw the creation and subsequent spread of organ rooms (trendy bars and clubs that featured organ trios) along the East Coast.

Smith and his band played at the Newport Jazz Festival in 1957. This brought him to the attention of the Blue Note record label. His first release, *A New Sound, A New Star: Jimmy Smith at the Organ*, debuted with much fanfare. At times he was billed as the Incredible Jimmy Smith. He recorded more than 30 albums with Blue Note in a short period of time. Smith also collaborated with numerous musicians, including guitarist and college professor Kenny Burrell, saxophonist Stanley Turrentine, and trumpeter Lee Morgan. His releases included *The Sermon*, *The Cat*, and *Bashin'*.

Smith switched to the Verve record label in 1962. He continued to release new albums throughout the 1960s and the early part of the 1970s. He also worked with legendary guitarist Wes Montgomery. Smith began touring extensively, but slowed down when he and his family moved to Los Angeles in 1980. He opened the Jimmy Smith Supper Club. For several years, Smith toured and also performed at his club, which closed down a few years after it opened.

In the 1990s, Smith began releasing new albums, signing with the Concord jazz label. He also began to tour again. He worked with fellow organist Joey DeFrancesco, often performing with him at a local club on Sunday afternoons. Word soon spread, and the two began attracting large crowds. Smith and his wife soon moved to Scottsdale, Arizona, in 2004. He was also named a "Jazz Master" by the National Endowment of the Arts in 2004. Smith and De-Francesco recorded an album together, *Legacy*, and began preparation to go on tour. Before this could occur, Smith died at home in his sleep of natural causes on February 8, 2005, at the age of 76. His album was released posthumously. He was preceded in death by his wife, Lola, months earlier, and is survived by two daughters, a son, and a stepson. DeFrancesco told *Jon Thurber* in the *Los Angeles Times*, "Jimmy was one of the greatest and most innovative musicians of our time."

# BLUE BASH!

## KENNY BURRELL

## JIMMY SMITH



One of the leading exponents of straight-ahead jazz guitar, Kenny Burrell is a highly influential artist whose understated and melodic style, grounded in bebop and blues, made him in an in-demand sideman from the mid-'50s onward and a standard by which many jazz guitarists gauge themselves to this day. Born in Detroit in 1931, Burrell grew up in a musical family in which his mother played piano and sang in the Second Baptist Church choir, while his father favored the banjo and ukulele. Burrell began playing guitar at age 12 and quickly fell under the influence of such artists as Charlie Christian, Django Reinhardt, Oscar Moore, T-Bone Walker, and Muddy Waters. Surrounded by the vibrant jazz and blues scene of Detroit, Burrell began to play gigs around town and counted among his friends and bandmates pianist Tommy Flanagan, saxophonists Pepper Adams and Yusef Lateef, drummer Elvin Jones, and others.

Introducing Kenny Burrell In 1951, Burrell made his recording debut on a combo session that featured trumpeter Dizzy Gillespie as well as saxophonist John Coltrane, vibraphonist Milt Jackson, and bassist Percy Heath. Although his talent ranked among the best of the professional jazz players at the time, Burrell continued to study privately with renowned classical guitarist Joe Fava, and enrolled in the music program at Wayne State University. Upon graduating in 1955 with a B.A. in music composition and theory, Burrell was hired for a six-month stint touring with pianist Oscar Peterson's trio. Then, in 1956, Burrell and Flanagan moved to New York City and immediately became two of the most sought-after sidemen in town, performing in gigs with such luminaries as singers Tony Bennett and Lena Horne, playing in Broadway pit orchestras, and recording with an array of legendary musicians including Coltrane, trumpeter Kenny Dorham, organist Jimmy Smith, vocalist Billie Holiday, and many others. Burrell made his recorded debut as a leader on the 1956 Blue Note session *Introducing Kenny Burrell* -- technically his second session for the label, but the first to see release. From the late '50s onward, Burrell continued to record by himself and with others, and has appeared on countless albums over the years including such notable albums as 1957's *The Cats* featuring Coltrane, 1963's *Midnight Blue* featuring saxophonist Stanley Turrentine, 1965's *Guitar Forms* with arrangements by Gil Evans, and 1968's *Blues -- The Common Ground*. Guiding Spirit Beginning in 1971, Burrell started leading various college seminars including the first regular course to be held in the United States on the music of composer, pianist, and bandleader Duke Ellington. He continued performing, recording, and teaching throughout the '80s and '90s, releasing several albums including 1989's *Guiding Spirit*, 1991's *Sunup to Sundown*, 1994's *Collaboration* with pianist LaMont Johnson, 1995's *Primal Blue*, and 1998's church music-inspired *Love Is the Answer*.

*Lucky So and So* In 2001, Burrell released the relaxed quartet date *A Lucky So and So* on Concord and followed it up in 2003 with *Blue Muse*. He celebrated turning 75 years old in 2006 by recording a live date, released a year later as *75th Birthday Bash Live!* In 2010, Burrell released the live album *Be Yourself: Live at Dizzy's Club Coca-Cola*, recorded at Lincoln Center's smaller

club-like venue, followed two years later by *Special Requests (And Other Favorites): Live at Catalina's*. In 2015, Burrell released *The Road to Love*, recorded live at Catalina's Jazz Club in Hollywood. Another Catalina's live date, *Unlimited 1*, appeared in 2016 and featured Burrell backed by the Los Angeles Jazz Orchestra. Besides continuing to perform, Burrell is the founder and director of the Jazz Studies Program at UCLA, as well as president emeritus of the Jazz Heritage Foundation.

Born James Oscar Smith, December 8, 1928, in Norristown, PA; died February 8, 2005, in Scottsdale, AZ. Jazz musician. When many people think of jazz, most think of the saxophone, the drums, or the piano. Though jazz great Fats Waller made the organ popular, it faded into the background in the early 20th century until Jimmy Smith brought it back. Smith also brought a new style of play to the organ, and it became a mainstay in jazz music and catapulted Smith to legendary status.

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Smith was born into a musical family on December 8, 1928, though many references give his birth year as 1925. His father taught him to play the piano, and young Jimmy won a contest playing the stride piano at age 12. Smith dropped out of school after completing the eighth grade. He made a living playing the piano and also worked with his father as a dancer. Smith joined the Navy at age 15, and played in a segregated band during his tour of duty. After his discharge, he used his GI Bill to attend Philadelphia's prestigious Hamilton School of Music and the Ornstein School, where he studied piano and double bass.

Smith joined a R&B band called the Soundtones, but also worked in construction and later for the Pennsylvania Railroad during the day. He heard Wild Bill Davis—who pioneered the organ trio format—playing one night and asked him how long it would take to learn to play the organ. Davis told him it would take years to master the pedals alone. Smith borrowed money and bought a Hammond B3 organ. He practiced during the day, and played at various clubs at night. He mastered the pedals in months, and soon began playing in various venues in the area, and debuted at the legendary Small's Paradise in New York.

# BLUE BASH!

## KENNY BURRELL

## JIMMY SMITH

1. Blue Bash 5:05
  2. Travelin' 5:28
  3. Fever 5:35
  4. Blues For Del 6:15
  5. Easy Living 2:52
  6. Soft Winds 5:44
  7. Kenny's Sound 3:50
- Total Time: 34:49**

Transferred from a 2-track 15ips tape Recorded by Verve  
Producer – Creed Taylor Engineer [Director] – Val Valentin  
Engineer [Recording] – Phil Macy, Phil Ramone, Rudy Van Gelder  
Date of Recording: 1963