

Now listeners enter the heart of the Paul Desmond/Jim Hall sessions, a great quartet date with Gene Cherico manning the bass (Gene Wright deputizes on the title track) and MJQ drummer Connie Kay displaying other sides of his personality. Everyone wanted Desmond to come up with a sequel to the monster hit "Take Five"; and so he did, reworking the tune and playfully designating the meter as 10/8. Hence "Take Ten," a worthy sequel with a solo that has a Middle-Eastern feeling akin to Desmond's famous extemporaneous excursion with Brubeck in "Le Souk" back in 1954. It was here that Desmond also unveiled a spin-off of the then-red-hot bossa nova groove that he called "bossa antigua" (a sardonic play-on-words meaning "old thing"), which laid the ground for Desmond's next album and a few more later in the decade. Two of the best examples are his own tunes, the samba-like "El Prince" (named after arranger Bob Prince), an infectious number with on-the-wing solo flights that you can't get out of your head, and the haunting "Embarcadero." Hall now gets plenty of room to stretch out, supported by Kay's gently dropped bombs, and he is the perfect understated swinging foil for the wistful altoist. There is not a single track here that isn't loaded with ingeniously worked out, always melodic ideas.



PAUL DESMOND

TAKE TEN

Paul Desmond is widely recognized for his genius as a melodic improviser and as the benchmark of cool jazz sax players. His warm, elegant tone was one that he admittedly tried to make sound like a dry martini. He and Art Pepper were virtually the only alto players of their generation not directly influenced by Charlie Parker. Desmond was influenced by Lester Young, but took it further, into melodic and harmonic worlds never before traveled by reedmen -- especially in the upper registers. Desmond is best known for his years with the Dave Brubeck Quartet (1959-1967) and his well-known composition "Take Five." He met Brubeck in the late '40s and played with his Octet. The Quartet formed toward the end of 1950 and took final shape with Eugene Wright and Joe Morello a few years later. Jazz at Oberlin and Take Five were considered essential purchases by college students of the era, but Jazz Impressions of

Japan was its most innovative recording. Desmond played his loping, slow, ordered, and intricate solos in direct contrast to the pianist's obsession with large chords, creating a myriad of textures for melodic and rhythmic counterpoint unlike any heard in jazz. His witty quotations from musicals, classical pieces, and folk songs were also a watermark of his artistry. When the Quartet split in 1967, Desmond began an intermittent yet satisfying recording career. It included dates with Gerry Mulligan for Verve, various sessions with Jim Hall, and a concert with the the Modern Jazz Quartet. He played his last gigs with the Brubeck Quartet at reunions before dying of lung cancer.

PAUL DESMOND

TAKE TEN

- 1 Take Ten 2:59
 - 2 El Prince 3:20
 - 3 Alone Together 6:46
 - 4 Embarcadero 3:56
 - 5 Theme From "Black Orpheus" 4:07
 - 6 Nancy 5:58
 - 7 Samba De Orfeu 4:14
 - 8 The One I Love (Belongs To Somebody Else) 5:31
- Total Time: 36:51

Alto Saxophone - Paul Desmond Bass - Gene Wright, Gene Chericco
Drums - Connie Kay Guitar - Jim Hall

Supervised By - Paul Gayten Engineer - Ray Hall

Recorded by RCA Records at Webster Hall, NYC, June 5 - 25, 1963.