

trating chiefly on small-group soul-jazz on classics like That's Where It's At, but also working with the Three Sounds (on 1961's Blue Hour) and experimenting with larger ensemble settings in the mid-'60s. As the '70s dawned, Turrentine and Scott divorced and Turrentine became a popular linchpin of Creed Taylor's new, fusion-oriented CTI label; he recorded five albums, highlighted by Sugar, Salt Song, and Don't Mess With Mister T. While those commercially accessible efforts were artistically rewarding as well, critical opinion wasn't as kind to his late-'70s work for Fantasy; still, Turrentine continued to record prolifically, and returned to his trademark soul-jazz in the '80s and '90s. Turrentine passed away on September 12, 2000, following a massive stroke.

Tenor Saxophone - Stanley Turrentine

Bass - Major Holley, Sam Jones

Congas - Ray Barretto

Drums - Al Harewood, Clarence Johnston

Organ - Shirley Scott

Recorded by Bue Note Records on Recorded on January 18, 1963
and February 13, 1963

Producer - Alfred Lion

Recorded By - Rudy Van Gelder

Van Gelder Studio, Englewood Cliffs, New Jersey

STANLEY TURRENTINE

Never
Let
Me
go



This 1961 groove date by Stanley Turrentine is an example of him at his fiery peak. Far from the slow groover of the CTI years, Turrentine's early Blue Note sides were massive and bright, saturated in deep soul and blues. This set featured Turrentine's wife, organist and composer Shirley Scott, and a pair of alternating rhythm sections. The first is Major Holley on bass and Al Harewood on drums, and the second is with Sam Jones and Clarence Johnston. Latin Conguero Ray Barretto appeared with the Holley/Harewood band. The set opens with a stomping version of Lloyd Price's "Trouble," with Scott taking the early solo while driving the groove. Turrentine burns the edges of the tune and Barretto punches up the middle with decorative flourishes and fills. This is followed by the a deeply moving read of "God Bless the Child." With Turrentine playing in his smokiest, silkiest, Ben Webster-inflected tone. Scott's solo, by contrast, is pure blues. The coolest tune on the set is "Major's Minor," written by Stanley and Shirley. With its seeming quotations from "So What?" and "Chim Chim Cherie," in the foreground, it gives way to a completely funky blues, which is a bit of a surprise. But the easy swing and in-the-pocket saxophone soloing punctuated by fat, grooved-out chords by Scott make it the gem it is. The alternate rhythm section of Jones and Johnston appear on the title track. This is one of those grand ballads where the organ acts as the testifying pulpit from which to speak, and Turrentine not only speaks, he weeps and whispers and wails here. All the while his rhythm section layers washes of percussion and

muted changes in ever-present but subtle shades of blue. It's a stunner.

A legend of the tenor saxophone, Stanley Turrentine was renowned for his distinctively thick, rippling tone, an earthy grounding in the blues, and his ability to work a groove with soul and imagination. Turrentine recorded in a wide variety of settings, but was best-known for his Blue Note soul-jazz jams of the '60s, and also underwent a popular fusion makeover in the early '70s. Born in Pittsburgh on April 5, 1934, Turrentine began his career playing with various blues and R&B bands, with a strong influence from Illinois Jacquet. He played in Lowell Fulson's band with Ray Charles from 1950-1951, and in 1953, he replaced John Coltrane in Earl Bostic's early R&B/-jazz band. After a mid-'50s stint in the military, Turrentine joined Max Roach's band and subsequently met organist Shirley Scott, whom he married in 1960 and would record with frequently.

Back at the Chicken Shack Upon moving to Philadelphia, Turrentine struck up a chemistry with another organist, Jimmy Smith, appearing on Smith's 1960 classics Back at the Chicken Shack and Midnight Special, among others. Also in 1960, Turrentine began recording as a leader for Blue Note, concen-

Stanley Turrentine

Never Let Me Go

- 1 Trouble 5:57
- 2 God Bless The Child 3:55
- 3 Sara's Dance 6:14
- 4 Without A Song 5:26
- 5 Major's Minor 6:19
- 6 Never Let Me Go 4:53
- 7 You'll Never Get Away From Me 6:06

Recorded by Blue Note on 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Producer – Alfred Lion Recorded By – Rudy Van Gelder