

DEXTER GORDON

"Daddy Plays The Horn"



**DADDY
PLAYS
THE
HORN**

Foreword & Notes From
Original Vinyl Release

ILLUSTRATION BY:
HOWARD STABIN

DADDY PLAYS THE HORN..

Dexter Gordon plays his tenor sax as if there were no tomorrow. Playing is not really the right word, as he does anything but dally; a sampling of any track on this record will prove that he means business...

PERSONNEL OF THE DEXTER GORDON QUARTET

DEXTER GORDON - Tenor Sax

KENNY DREW - Piano

LEROY VINNEGAR - Bass

LARRY MARABLE - Drums

Recorded September, 1955 in Hollywood, CA

The formula used on this date is rather simple; one swinging tenor blowing at length with a rhythm section that is a joy to hear. Happily, the formula works (after all, a "daddy-o" tenor like Dexter Gordon and a rhythm section that brings joy can't go too far wrong).

Dexter Gordon had a long career with such varied musical associations as Lionel Hampton, Louis Armstrong, Charlie Parker and Billy Eckstine. When one hears his free swinging, logical improvisations, it's easy to understand why his tenor was used for this record date and why he has worked for the excellent but differently styled groups previously mentioned. On this record, as well as other recent recordings, Dexter Gordon makes a major bid for the delayed recognition that should be his as the highly creative musician that he is.

Dexter matches lines on this record with the piano of Kenny Drew. Between the two of them they manage to build lean, long lines that are at the very heart of the type of musical improvisation that most people call jazz. Kenny's jazz background consists primarily of playing with small modern groups where he can have room to improvise. He has played with bands headed by such names as Buddy DeFranco (with whom he achieved a good share of his national fame), Milt Jackson, Stan Getz, Coleman Hawkins, Howard McGhee and Lester Young. His work here is again in the same small group context as most of his past activities have been.

Larry Marable playing drums and Leroy Vinnegar on bass round out the quartet. Except when they are given a chance to solo, their roles are seemingly more unobtrusive than that of the piano or tenor. However, it is the very fact that they are working in close coordination with each other (and with Kenny Drew when he is playing rhythm) that "feeds" Dexter and lets him go on with such ease.

- JOSEPH P. MURANYI



"Dexter Gordon"

HI-FI

"DADDY PLAYS THE HORN"



1. DADDY PLAYS THE HORN (Gordon)

This is a happy, twelve bar blues and it is taken at a comfortable but moving, medium tempo. After a brief and humorous introduction Dexter makes an extended and well developed statement in a happy mood. Kenny Drew continues in a similar vein and also at length. After a short bass solo it's time to "go out" with the entry of Dexter. The feel of this track was considered so good and the name so appropriate that this album was named "Daddy Plays the Horn."

2. CONFIRMATION (Parker)

Sandwiched between the same opening and closing line by Charlie Parker we find choruses by tenor, piano, bass; Dexter and Larry Marable also exchange some exciting fours. Note the clever stop-and-go introduction and coda.

3. DARN THAT DREAM (DeLange-Van Heusen)

This is one of the two ballads that Dexter does on this record. From Kenny Drew's opening chords to Dexter's last quiet note it's quite obvious that all of these musicians are capable of variety in that they soften in a feeling, slow down and make music in a tempo at which it is much harder to do so. This track is all Dexter's.

4. NUMBER FOUR (Gordon)

It's interesting to conjecture if there is a number 1, 2, 3, 4, 5, etc., or whether this is the only numbered opus of Dexter. (I'll conjecture that it's the latter.) With some of the names being given to original tunes today, it might be a better idea to just name the composer and the number of the composition. The music is within the 32 bar, medium up-tempo idiom and Dexter again carries the ball.

5. AUTUMN IN NEW YORK (Duke)

This is a lovely and lyrical version of the melody. Both Kenny Drew and Dexter here show a fine feeling and a great sensitivity for time.

6. YOU CAN DEPEND ON ME (Carpenter-Dunlap-Hines)

On this track Dexter and company show their mighty command of the musical conjugation of the verb "to swing." Kenny Drew and Dexter here seem to be greatly enjoying what they're doing; I think it shows in their music.

– JOSEPH P. MURANYI

..... THANKS FOR LISTENING!

REISSUE CREDITS:

Remastering: John Sigmon

Package Design: Chris Cyran

Transfer Engineers: Alex Nappi, Dana Pedersen

Copy Editor: Dan Piccoli

Project Assistance: Michael Stack, Curt Frasca, Rachael Hardway

Special Thanks: To everyone at Naxos of America!



© & ® 2013 Courtesy of Verse Music Group LLC.
Remastered from the original analog tapes at Verse Music Group

Sound Recordings Courtesy of Verse Music Group LLC,
134 W 25th Street, 5th Floor, New York, NY 10001