



#### **STEREO**

#### Blue Note **ST-84098**

# IKE QUEBEC

IKE QUEBEC, tenor sax; GRANT GREEN, guitar; PAUL CHAMBERS, bass; PHILLY JOE JONES, drums.

BLUE AND SENTIMENTAL
MINOR IMPULSE
DON'T TAKE YOUR LOVE FROM ME

BLUES FOR CHARLIE LIKE COUNT EVERY STAR

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Heavy Soul was done in the company of Freddie Roach, an organist who is anything but heavy; bassist Milt Hinton, a compatriot from Ike's days with the Cab Calloway orchestra; and dependable Al Harewood, the unobtrusive, steady drummer, most often heard on Blue Note with Horace Parlan.

For Blue and Sentimental, the supporting cast is completely changed. The bass-drums team consists of the combination which meshed so well in the Miles Davis group on so many occasions — Paul Chambers and Philly Joe Jones. Instead of organ, there is the guitar of Grant Green, one of the bright new lights on his instrument and a Blue Note recording star in his own right. On one number, Count Every Star, Sonny Clark is at the piano, returning Ike's visit to his date. Sonny, however, is not heard in solo.

Any other time you hear a piano in the background, it is being played by Quebec, who started his musical explorations on that instrument long before he joined the Barons of Rhythm on tenor, in 1940.

Like the majority of musicians who grew up in the big bands of the 1930s and the early 1940s, Quebec has a large, rich sound and an ability to play with other musicians, no matter whether the group be large or small. The knowledge and experience he brings to his instrument are things a musician cannot go out and buy. That combination of strength and tenderness, each called on specifically when needed, is not something acquired in a few years, either. Ike Quebec is old enough to have had the playing time and young enough in his thinking not to be dated.

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Ballads are a forte; Quebec's province, you might say. Ike does three lovely ballads here, including the title number which leads off the set. As a ballad balance, he has added two tunes of his own, the swinging Minor Impulse and Like. They fall between the sentimental of Blue and Sentimental, Don't Take Your

Love from Me and Count Every Star, and the Blues for Charlie, Grant Green's tribute to Charlie Christian.

Blue and Sentimental is a tender rendition by Quebec which will put you in mind, in several places, of Count Basie's famous version featuring Herschel Evans and Lester Young. Most of all, it is Ike, pouring his heart into and out of his horn in a moving performance.

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Photo by FRANCIS WOLFF Cover Design by REID MILES Recording by RUDY VAN GELDER

Users of Wide Range equipment should adjust their controls for RIAA curve.



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—IRA GITLER Original Liner Notes

Produced by Alfred Lion.
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84098.

Tracks 7 & 8 originally issued in 1988 on the first CD issue of this album.

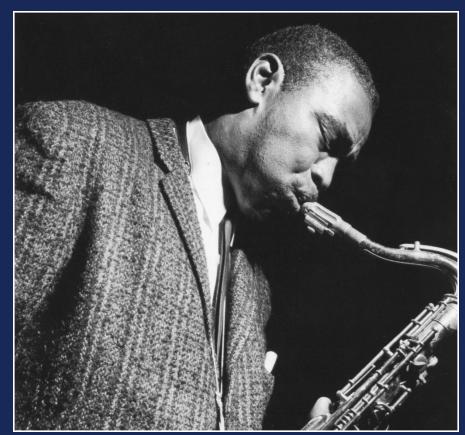
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## IKE QUEBEC

Influenced by Coleman Hawkins and Ben Webster but definitely his own person, Ike Quebec was one of the finest swing-oriented tenor saxman of the 1940s and '50s. Though he was never an innovator, Quebec had a big, breathy sound that was distinctive and easily recognizable, and he was quite consistent when it came to came to down-home blues, sexy ballads, and up-tempo aggression. Originally a pianist, Quebec switched to tenor in the early '40s and showed that he had made the right decision on excellent 78s for Blue Note and Savoy (including his hit "Blue Harlem"). As a sideman, he worked with Benny Carter, Kenny Clarke, Roy Eldridge, and Cab Calloway. In the late '40s, the saxman did a bit of freelancing behind the scenes as a Blue Note A&R man and brought Thelonious Monk and Bud Powell to the label. Drug problems kept Quebec from recording for most of the 1950s, but he made a triumphant comeback in the early '60s and was once again recording for Blue Note and doing freelance A&R for the company. Quebec was playing as authoritatively as ever well into 1962, giving no indication that he was suffering from lung cancer, which claimed his life at the age of 44 in 1963.

-Alex Henderson



### BLUE AND SENTIMENTAL

Ike Quebec's 1961-1962 comeback albums for Blue Note were all pretty rewarding, but Blue and Sentimental is his signature statement of the bunch, a superbly sensuous blend of lusty blues swagger and achingly romantic ballads. True, there's no shortage of that on Quebec's other Blue Note dates, but Blue and Sentimental is the most exquisitely perfected. Quebec was a master of mood and atmosphere, and the well-paced program here sustains his smoky, late-night magic with the greatest consistency of tone. Part of the reason is that Quebec's caressing tenor sound is given a sparer backing than usual, with no pianist among the quartet of guitarist Grant Green, bassist Paul Chambers, and drummer Philly Joe Jones. It's no surprise that Green solos with tremendous taste and elegance (the two also teamed up on Green's similarly excellent Born to Be Blue), and there are plenty of open spaces in the ensemble for Quebec to shine through. His rendition of the Count Basieassociated title cut is a classic, and the other standard on the original LP, "Don't Take Your Love from Me," is in a similarly melancholy vein. Green contributes a classic-style blues in "Blues for Charlie," and Quebec's two originals, "Minor Impulse" and "Like," have more complex chord changes but swing low and easy. Through it all, Quebec remains the quintessential seducer, striking just the right balance between sophistication and earthiness, confidence and vulnerability, joy and longing. It's enough to make Blue and Sentimental a quiet, sorely underrated masterpiece. [Some reissues add three bonus cuts, all standards, which fit the program very nicely indeed.]

-Steve Huey

