

New Issues

RODNEY JORDAN,
MEMPHIS BLUE,
BME 1004.

THE STORM WILL PASS/ MINORITY/ ESCAPATORIA/ HARGROVE/ MEMPHIS BLUE/ AUTUMN LEAVES/ SMALL PORTION/ THE ART OF BLAKEY. 50:24.

Jordan, b; Melvin Jones, tpt, flgh; Mark Sterbank, ts; Louis Heriveaux, p; Quentin E. Baxter, d. 11/15-17/2020. Charleston, SC.

It's sort of amazing how having played music in the home of the blues only once (years ago at the Cotton Carnival) how the places ambience has stuck with me all these following years. It is apparent listening to this debut disc it dwells deep in Rodney Jordan's soul. He has surrounded himself with four fellow southerners who acquit themselves very well. The opening tune was penned by the other Memphian Jones whose bright and brassy tone made this writer recall the under-appreciated Bobby Bryant. He comes close to stealing the solo show several times here. Tenorist Sterbank burns with a more subdued intensity while the keyboard of Heriveaux atop Baxter's sturdy kit holds everything together. Next is one of the three non-originals, "Minority" by the forgotten altoist Gigi Gryce taken up and hot wit spots from all save the traps. His writings (including Nica's Tempo, Social Call, Blue Lights, etc.) warrant further exploration. The other outside originals are "Small Portion" by the much-missed Mulgrew Miller and a barely recognizable "Autumn Leaves". The leaders big bull is heard on the Roy Hargrove salute, the medium Escapatoria". the Bu dedication where Baxter finally gets to shine and the title selection where Jordan takes his most extended solo. With this impressive first time out Rodney Jordan and his associates answer the query posed on Blonde On Blonde by the former Robert Zimmerman. "Oh Mama Could This Really The End?" Hopefully No Way.

Larry Hollis