
Bobby Hutcherson - Montara (1975) _BEST_

montara is the second track on bobby hutcherson 1975 album montara. the album was recorded in december 1974 at new york's sound lab. the tunes came together quickly, and in a short span of time, bobby hutcherson and his group, the montara band, recorded this album. he was the first member of the group to retire in 1976, after a few years of illness. hutcherson still worked with land until 1981 and he appeared on land's album midori with milt jackson, charlie haden and dewey redman in 1977. hutcherson then left the group, although he continued to play on occasions with all the musicians. in 1980, the group recorded six cds for milestone records: 3 albums with chambers, and 3 albums with victor goines. these recordings were released on cd in the early 1990s by a japanese label. the all stars recorded one more album, live at the s.o.b.'s in 1983, and in 1994 the group released on the brink: the final recordings. in 1994, the all stars were inducted into the vocal group hall of fame. bobby hutcherson died of cancer on november 24, 1996 at the age of 53. (his birthday was april 20.) he was inducted into the jazz masters hall of fame in 1997. he was inducted into the vocal group hall of fame in 1999, and received a grammy lifetime achievement award in 2000. bobby hutcherson montara (1975). digital album. the audio-technica at-80-a microphone.

location: at the club. the original version of this recording. there is also a version with a slightly different version of the intro. the band has more of a rock feel. the original version of this recording. allmusic contributor steve huey wrote that hutcherson's free-ringing, open chords and harmonically advanced solos were an important part of dolphy's 1964 masterwork out to lunch!, and called dialogue a classic of modernist post-bop, declaring hutcherson one of jazz's greatest vibraphonists.

huey went on to say: along with gary burton, the other seminal vibraphone talent of the '60s, hutcherson helped modernize his instrument by redefining what could be done with it sonically, technically, melodically, and emotionally. in the process, he became one of the defining (if underappreciated) voices in the so-called new thing portion of blue note's glorious '60s roster. huey also wrote: "the album begins with an intro that's as neat as they come, as hutcherson plays a brief, insistent drum figure over a wonderfully undulating bassline, then the saxophone takes off in a long, fluid solo, his sound flickering through the space like a series of soft images. it's a wonderfully haunting piece, a key part of the album's overarching vision. "the second side of dialogue is a very different sort of affair. around the three-minute mark, the horns start to take off. this is a bop piece with a strong dance-oriented feel, featuring some particularly funky drumming from chico hamilton. around 6:30, the theme returns with the horns throwing down a funky workout. then, at the end of the album, hutcherson performs 'oh-ee-o-oh.' it's an amazing performance, with the intro forming a nice, funky statement, and then hutcherson takes off into a gorgeous solo, playing a huge chord, bringing it down to the root, then playing a florid melodic line over it.

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One of Hutcherson's most famous associations was with the extraordinary alto saxophonist Freddie Hubbard. As a teenager, Hutcherson and fellow New York musician Ronnie Mathews (bass) and drummer Al Foster introduced Hubbard to the concepts of electric jazz with their improvising at the Club 1061 on Bleecker Street in New York City. From 1958 to 1959 Hutcherson, Hubbard and guitarist Kenny Burrell recorded two remarkable albums at Prestige. In 1959, the trio released *Introducing Freddie Hubbard* and a few months later stepped up to Blue Note. After graduating from High School Hutcherson joined the Navy and played intermittently with Hubbard during his two years of military service. Upon his discharge, Freddie Hubbard and the Stanley Turrentine Trio appeared at the Blue Note Jazz Festival in 1958. Hubbard and the Trio made many more recordings for Blue Note, and later went on to record for Columbia, Muse, Candid and Konnex. In 1973 Hutcherson joined Hubbard and his brothers Lewis and Roland on their last album for Blue Note, the top selling *Back at the Chicken Shack*. In 1973, Hutcherson moved to Los Angeles, joining Blue Note as a pianist. The first album he produced as a leader, *Bobby Hutcherson's Jazztet*, featured an exceptionally talented group. Since then, Hutcherson has recorded with such artists as Chico Hamilton, Art Farmer, Ron Carter, Jackie McLean, Joey DeFrancesco, Cecil McBee, Woody Shaw, Mark Turner, and Bob Maize. Hutcherson is a successful sideman whose body of recorded work includes eight albums for Blue Note. As a leader, he has released 29 albums, and has performed with an impressive array of musicians at all levels of his career, from Art Farmer and Jackie McLean to Chick Corea and Joe Zawinul. Hutcherson has recorded as a sideman with Chick Corea, Stanley Clarke, Gary Burton, Gil Evans, Art Farmer, Gil Evans, Roland Kirk, Curtis Salgado, Mel Torme, Wouter Kellermann, Roland Kirk, Reggie Workman, Tony Scott, Steve Khan, Billy Cobham, and Ken Thompson. Blue Note released *Blue Note and the West Coast, Vol. 1* in 1982, an album which included the stimulating solo performances by pianists McCoy Tyner and McCoy Tyner Jr. Hutcherson has a broad and deep repertoire, ranging from the blues to ballads, and from funky soul to the avant-garde. Hutcherson's 1983 album, on which he played all instruments, *Ferryboat* was critically acclaimed. Hutcherson has worked with drummers Billy Cobham, Jack DeJohnette, Al Foster, Jimmy Cobb, and Eddie Marshall.

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