

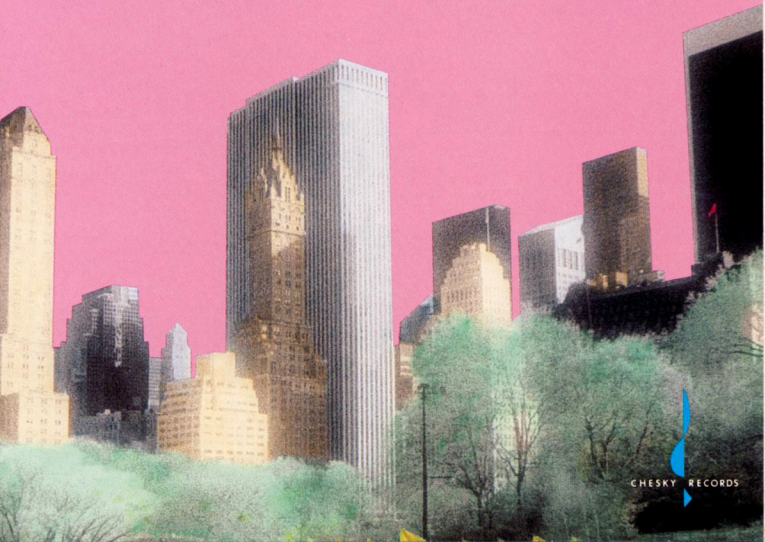
JUST  
DIGITAL  
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NEW YORK REUNION

# McCOY TYNER

Q U A R T E T

JOE HENDERSON RON CARTER AL FOSTER



CHESKY RECORDS

## McCoy TYNER NEW YORK REUNION

As Yogi Berra once said, it's *deja vu* all over again. These musicians have played together in various combinations, in particular the Milestone All-Stars, which teamed McCoy, Ron and Al with saxophone leviathan Sonny Rollins, but until this session, McCoy and Joe hadn't recorded together in over twenty years. Perspicacious listeners have pondered their achievements on a number of classic 60's recordings including McCoy's **The Real McCoy** and Joe's **Inner Urge** and **Page One**. Such skilled musicians seem to improve with age and so these sides, recorded in early Spring 1991, are a welcome addition to the recorded output of these adept artisans.

McCoy's most recent projects have included several solo albums, a session featuring his big band and numerous trio dates. After working with Joe for a week at Blues Alley in Washington with his regular trio, McCoy decided upon a quartet setting for this recording. "Joe is an unusually creative person," McCoy believes. "There's a lot of thought in his presentation. And he has a unique tone. You know it's Joe immediately."

Joe Henderson's musical musings throughout this session, notably the piano/tenor duo on *Ask Me Now*, continue to demonstrate an exceptional level of instrumental proficiency. *Ask Me Now*'s composer, Thelonious Monk, would have enjoyed Joe's idiosyncratic tenor navigating a series of exploding cadenzas brimming with notes, shakes and trills, along with sporadic double time figures. "Joe is one of the major influences on the saxophone today," McCoy concludes.

Bassist Ron Carter is one of Jazzdom's most sought after creators. Processing a flawless technique that creates a fluid foundation of rhythm and harmony, Ron's propulsive bass always seems to create just the right atmosphere for pliant interchange between his colleagues.

McCoy regards Ron Carter as "not only a great bass player but a great musician. His ability to help put things together — to organize and arrange a song is most helpful. Ron always comes up with suggestions that are both sensible and musically logical. He's been on some

of my major records such as **Fly With the Wind** and it's really a pleasure to have him on this session."

Unfortunately, there was no video documentation of these proceedings because the one picture that would have been worth ten thousand words was the blithe smile Al Foster wore throughout the session. The junior member of the quartet in age only, Al's enthusiasm, coupled with his diverse playing experience adds a dynamic element to this recording.

"Al is amazing," McCoy enthusiastically reports. "Not only in terms of being so musically supportive, but he's also a dynamic whiz, always listening and responding. You don't find many drummers around like Al who aren't overbearing and have the ability to bring up the dynamics, and then subdue them."

Joe's recording debut, **Page One** in 1963, featured his composition *Recorda Me*, and a rather youthful McCoy Tyner on piano. Written when Joe was fourteen in his native Lima, Ohio, the tune has become a staple of the Henderson repertoire and a Jazz standard. For an enlightening comparison of the difference twenty eight years can make in the inventiveness of such authoritative improvisers, check out the original version of the tune, recently re-released on the **Best of Joe Henderson**.

A staple of the Tyner repertoire is standards, and this session is no exception. *My Romance*, featuring the trio, *Beautiful Love*, and Cole Porter's *What Is This Thing Called Love?*, prove to be puissant vehicles for the group's explorations. Ever since Bird and Diz started building their tunes on the chord changes of Tin Pan Alley tunes, Jazz musicians have given new life to what used to be known as show tunes.

McCoy makes an interesting analogy. "There are buildings you pass that seem to stand forever because they were built so structurally sound. It's the same way with certain songs. They just lend themselves as improvisational vehicles. And they're good learning tools. Monk, Ellington, Cole Porter, I put these people in the category of composers whose music just lives on and on. It's the structure of their compositions that will forever stand the test of time."

Ron Carter's reflective composition, *A Quick Sketch*, offers yet another distinct musical springboard for the group and further indication of Carter's multifarious tal-

ent. The controlled interplay the quartet achieves here offers further evidence of the transcendent nature of this music.

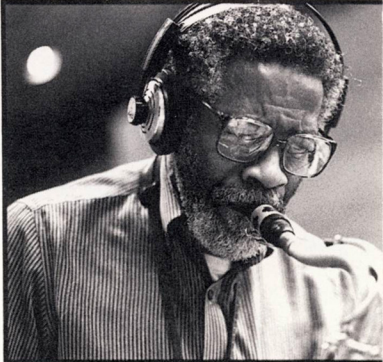
McCoy wrote *Miss Bea* and *Home* especially for this recording. Regarding his writing technique, Tyner reports that, "sometimes I just hear a phrase, and then that phrase suggests the next. Sort of a domino effect that keeps building until I have a song."

"Miss Bea" is named for McCoy's mother Beatrice. "That was what people called her in the neighborhood, Miss Bea. This is the first song I've dedicated to her. She was responsible for my getting interested in the piano. She played a bit herself and encouraged me greatly. I want this composition to keep her memory alive."

As for titles, McCoy reveals that, "I prefer to sit down and listen to see what the song suggests to me. With *Home* well, it's a very down to earth kind of piece. This kind of feeling is home to me, so I called it *Home*."

McCoy Tyner's home is now Manhattan and if the present and past foretell the future, this soft spoken, dedicated pianist and composer will continue his relentless pursuit for musical truth and creative virtue.

*Bret Primack*



McCoy Tyner Piano  
Joe Henderson Tenor Saxophone  
Ron Carter Bass  
Al Foster Drums







Produced by **David Chesky**  
Recorded by **Bob Katz**  
Executive Producer: **Norman Chesky**  
Recorded at **RCA Studio A**, New  
York City on April 3 & 4, 1991  
Technical Supervisor: **Larry Smith**  
**Perfectionist Audio**, Malverne, N.Y.  
Assistant Producer: **Steve Guttenberg**  
Assistant Engineer: **Jeremy Kipnis**  
BMG Engineer: **Bill Allen**  
Project Director: **Roy Spangenthal**  
A&R Director: **Steve Kaiser**  
Production Assistants: **Lee Scoggins**  
**Lee Greenblat**, **Alan Schneider**,  
**Lisa Hershfield**  
Cover Photo/Art: **Stan Schnier**  
Design/Art Director: **Hal Wilson**  
Session Photography: **David King**  
**Hamburg Steinway** - Pro Piano  
Edited by **Jeremy Kipnis**.

Special thanks to **George Cardas** for his  
tireless effort in creating our mike cables.

Recorded using a specially modified  
microphone with all tube **MANLEY**  
**REFERENCE** electronics by David  
Manley from **Vacuum Tube Logic**  
of **America**

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## NEW YORK REUNION

McCoy Tyner Piano  
Joe Henderson Tenor Saxophone  
Ron Carter Bass  
Al Foster Drums



[1] **Recorda Me (Remember Me)** (9:48)

Composed by Joe Henderson  
EMI Unart Catalogue Inc. (BMI)

[2] **Miss Bea** (7:06)

(Dedicated to Mother)  
Composed by McCoy Tyner  
McCoy Tyner Music (BMI)

[3] **What Is This Thing  
Called Love?** (8:01)

Composed by Cole Porter  
Warner Bros. Music (ASCAP)

[4] **My Romance** (6:32)

Composed by Rodgers & Hart  
Polygram International Publishing Inc. (ASCAP)

[5] **Ask Me Now** (12:08)

Composed by Thelonius Monk  
Thelonius Music Corp. (BMI)

[6] **Beautiful Love** (9:13)

Composed by Victor Young, King, Gillespie & Van Alstyne  
Movietone Music (ASCAP)

[7] **A Quick Sketch** 10:30)

Composed by Ron Carter  
Retrac Productions Inc. (BMI)

[8] **Home** (10:55)

Composed by McCoy Tyner  
McCoy Tyner Music (BMI)

Total Time: 74:37

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Recorded using minimalist miking techniques and without  
overdubbing or artificial enhancement to ensure  
the purest and most natural sound possible.



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