

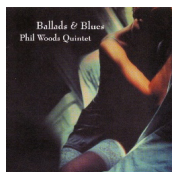
## Phil Woods - Ballads and Blues (2009)

Written by bluesever

Tuesday, 22 November 2011 10:04 - Last Updated Monday, 06 April 2015 08:58

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## Phil Woods - Ballads and Blues (2009)



1. *Blood Count* 2. *Flower Is A Lovesome Thing* 3. *Balcony Serenade* [play](#) 4. *Isfahan*  
5. *Ballad Medley~I Didn't Know About You ~Lotus Blossom ~Don't You Know I Care* 6. *How Little We Know* 7. *Ballad For Very Tired And Very Sad Lotus Eaters* 8. *Lush Life*

[play](#)

9. *My Little Brown Book* 10. *Rain Check* 11. *Jonny Come Lately* 12. *Take The A Train*

Personnel: Phil Woods: alto sax; Brian Lynch: trumpet; Bill Charlap: piano; Steve Gilmore: bass; Bill Goodwin: drums

Alto saxophonist Phil Woods is a consummate musician whose mastery of improvisation is second to none. He extends from the holy alto trinity—Benny Carter, Johnny Hodges, Charlie Parker—and has carved a distinctive, influential style. If Paul Desmond's sound is akin to a dry martini, Woods' is like high-grade cognac, sensual and luxurious, burnished with virile delight that warms your body.

His apprenticeship with Charlie Barnet, Dizzy Gillespie, Gerry Mulligan, Quincy Jones, Oliver Nelson, Buddy Rich, Thelonious Monk and Clark Terry prepared him for leadership, especially of his quartets and quintets, which, over the past 30+ years, have included bassist Steve Gilmore and drummer Bill Goodwin. The three recordings here feature these rhythm section stalwarts, who provide sympathetic support for Woods in any context.

Ballads & Blues celebrates compositions by Billy Strayhorn and Duke Ellington (as well as one by Hoagy Carmichael). Trumpeter Brian Lynch, a member of Woods' quintet since 1992, is a good foil for the alto legend, as on Carmichael's "How Little We Know". Lynch's solo is a model of tasteful note selection and his unison lines with Woods blend perfectly. Bill Charlap's solo rendition of "Lush Life" has a tender, precise quality, which epitomizes his attitude in Woods' ensemble for 14 years. The band sways with a tinge of sadness on "Blood Count" and swings

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"Johnny Come Lately" with optimism. ---Greg Thomas, allaboutjazz.com

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