

Jimmy Cobb – This I Dig Of You (2019)

Written by bluesever (Bogdan Marszałkowski)

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1 *This I Dig Of You* 5:46 2 *Blood Wolf Moon Blues* 6:51 3 *I'm Getting Sentimental Over You* 6:38 4 *My Old Flame* 4:58 5 *Cheese Cake* 7:05 6 *Edward Lee* 8:03 7 *Somewhere In The Night* 6:22 8 *Yesterdays* 6:35 9 *I'll Wait And Pray* 8:13 10 *Full House* 6:17 Bass – John Webber Drums – Jimmy Cobb Guitar – Peter Bernstein Piano – Harold Mabern

Is there a ride cymbal more integral to solid groove-making on more jazz recordings and performances than the one(s) played by drummer Jimmy Cobb, the last surviving musician from the sessions for Miles' *Kind of Blue*? Cobb, also heard with the likes of Dizzy Gillespie, Dinah Washington, Sarah Vaughan, John Coltrane, and Cannonball Adderley over the decades, creates a special kind of graceful, creative, forward-moving swing when he locks in with a bassist and rhythm section (as I discovered firsthand, playing with the master trappist at a 2000 memorial concert for Nat Adderley in Florida).

At 90, Cobb still has it, as he handily demonstrates on *This I Dig of You*, leading and driving a quartet on an uncluttered, frills-free program dominated by standards, some of which he's been playing for decades. For these warmly recorded, intimate-sounding recordings, he's joined by several musicians with whom he's previously collaborated: pianist Harold Mabern and two former students of Cobb's at the New School in New York, bassist John Webber and guitarist Peter Bernstein.

As a soloist, Cobb shines most when he's most in the moment, directly responding to rhythmic and harmonic ideas tossed up by bandmates, as during the trading-bars sections on the title track, a fast-moving hard bop tune by Hank Mobley, and "Yesterdays," a Cobb favorite. His deft touch as a ballad player enlivens "My Old Flame," and he reinvigorates two tunes for which he drummed on the original recordings: Wes Montgomery's bluesy "Full House," one of several showcases for Bernstein's agile, sometimes provocative soloing, and the Coltrane-associated

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“I’ll Wait and Pray.”

Bernstein’s laidback “Blood Wolf Moon Blues,” which features a particularly buoyant improvisation by Webber, is the sole new original on the album, which also includes Mabern’s soul-jazz gem “Edward Lee,” in honor of Lee Morgan. Of This we dig. ---Philip Booth, jazztimes.com

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