

Dusko Goykovich - It's About Blues Time (1971)

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1 *It's About Blues Time Goykovich* 13:55 2 *Old Folks Hill, Robison* 5:57 3 *The End of Love Hampton* 5:27 4 *Bosna Calling Goykovich* 6:03 5 *You Know I Care Pearson* 5:23 6 *Nameless Tune Povel* 5:16
Dusko Goykovich - Trumpet Rob Langereis - Bass Tete Montoliu - Piano Joe Nay - Drums Ferdinand Povel - Sax (Tenor)

Pianist Tete Montoliu recorded two fine albums under trumpeter Duško Gojković's leadership in November 1971 in Barcelona, Spain. In quintet formation, with the Spanish pianist regular rhythm backing of German bassist Robert Langereis and drummer Joe Nay, they did *It's About Blues Time* (Ensayo, reissued on CD by Fresh Sounds) and a day later in quartet they did *Ten To Two Blues* (Ensayo, reissued as *After Hours* on Enja). The rhythm section on both is the same and both albums are recommended. Rare Spanish LP (also on the Musical Heritage Society Inc. release in the USA) from the early 1970s *It's About Blues Time* is a very soulful quintet session that features fantastic performances from two of excellent European players—Gojković and tenor player Ferdinand Powell (Ferdinand Povel), along with Langereis and Nay. The marathon blues "It's About Blues Time" which opens the set hits a formidable high. Gojković's tone is wonderful, and is a real mix of jazz and non-jazz European influences. He is in spanking form throughout and his superb eastern modal at "Bosnia Calling" is impressive. Other tracks include "Old Folks," "The End Of Love," "You Know I Care," and "Nameless Tune." Gojković and Powell groove hard in the frontline, bringing a hard edge to the session that jazz fans do not always hear on some of Montouliu's sessions from the time. Nay makes a tremendous noise at the drums, with Powell coming on like he has just heard his first John Coltrane record. The one who suffers ironically is Montoliu; the fierce studio separation shunts him to one side, but he is well down in the mix anyway. This set grooves like a classic Blue Note, or some of the best straight ahead jazz on MPS with lines that have their roots in soul jazz, but also show a real preference for modal grooving and lyrical soloing. ---Slobodan Mihajlović, allmusic.com

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