



BASSIE



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RECORDINGS

"designed for repeated listening"



COUNT BASIE ORCHESTRA BASIE

Recorded December 3 & 4, 1962

PERSONNEL

Trumpets: Flip Ricard
George Cohn
Thad Jones
Al Aarons

Trombones: Henry Coker
Benny Powell
Grover Mitchell

Reeds: Frank Foster: tenor
Eric Dixon: tenor, clarinet
Frank Wess: flute, clarinet
Charles Fowlkes: baritone
Marshall Royal: alto, clarinet

Rhythm: Count Basie: piano
Freddie Green: guitar
George Catlett: bass
Sonny Payne: drums

1. Just Before Midnight (*Jones*).....2:20
2. Comin' Through The Rye (*Arr: Thomas*).....2:31
3. Sometimes I Feel Like A Motherless Child (*Arr: Thomas*).....2:35
4. Evil Weevil (*Arr: Thomas*)2:44
5. Basically Blue (*McGuire - Jones*)5:31
6. Splash (*Arr: Thomas*)1:57
7. Danny Boy (*Arr: Thomas*).....2:17
8. Wash (*Dixon*)2:57
9. Clementine (*Arr: Thomas*).....2:13
10. Annie Laurie (*Arr: Thomas*)2:24
11. Swing Low, Sweet Chariot (*Arr: Thomas*)1:46

Original: SESAC N 5101/5102 © 1963





COUNT BASIE ORCHESTRA BASIE

BASIE – The mere mention of the name brings forth immediate, enthusiastic response among big band followers. No wonder, for his record speaks for itself. With the exception of the brief period in 1950-51, when he led a swinging sextet, Count Basie's groups have consistently placed among the top bands – both dance and jazz – since 1936. He has gained a global reputation for an undying allegiance to the beat, a loyalty to the blues as a basic form, and an ability to produce outstanding records year after year. The band is sometimes dubbed "*the most explosive force in jazz,*" and rightly so. Their happy, unpretentious styling is simple and direct. Yet, it is performed with imagination, precision and taste. The inspired soloists (and Basie band alumni represented a veritable Who's Who in music) have constantly developed spontaneous

'head' arrangements which accelerate the electrifying impact of the band. Add to this the contagious rhythmic pulsation, the interchange of ensemble riffs and the superlative team spirit – and the Basie band is indeed unique in jazz annals.

Just Before Midnight opens with the relaxed sinuosity of rhythm, and the Basie piano is joined by the Frank Wess flute and muted trumpet of Al Aarons, and builds into some zesty tenor interaction between Frank Foster and Eric Dixon. The burry warmth and fertile imagination of the Count's keyboard stylings instills new dimensions in the old favorites *Comin' Through The Rye* and *Sometimes I Feel Like A Motherless Child*. The big, firm tone of Frank Foster embellishes the former while Eric Dixon injects a driving tenor exuberance into the later. *Evil Weevil* is a raw and robust



interpretation of *Boll Weevil*, highlighted by Benny Powell's trombone. The side closes with the churning rouser, *Basically Blue*, which swings along with solos by Sonny Payne and George Catlett on drums and bass, Frank Foster and Eric Dixon on sax and clarinet, and the trombone prowess of Henry Coker.



The Second side opens with a big *Splash*, as Eric Dixon's tenor takes the solo spotlight, and the tangy lyricism of *Danny Boy*, which follows, brings forth the Frank Wess flute and Grover Mitchell trombone. *Wash* is a blowing session of unflagging zest featuring Thad Jones, Frank Foster, Frank Wess and Sonny Payne in prominent roles. *Clementine* is a tongue-in-check treatment that comes across strongly in the wa-wa trumpeting of Thad Jones and George Cohn. Another popular gal, *Annie Laurie*, appears next in a strictly Basie-and-rhythm entry that displays the Count's consistent brilliance in communicating improvised ideas. *Swing Low, Sweet Chariot*, the closer, again manifests the Basie magic in a brilliant interpretation that moves along with a loping urgency.

ORIGINAL LINER NOTES

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For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations - every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

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