



STAN  
THE  
MAN

# STAN FREEMAN



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**RECORDINGS**

"designed for repeated listening"



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The Stan Freeman Jazz Quartet:

Stan Freeman, piano

Al Caiola, guitar

Bobby Haggart, bass

Terry Snyder, percussion



1. Minor Flash (Sanford Hertz)..... 2:08
2. Save Me A Dream (Ronald Buck)..... 2:46
3. Hands Off! (Wallace Bradley)..... 2:19
4. Perinola (Pietro Deiro) ..... 2:44
5. Traffic Dance (Robert Stoltze)..... 2:36
6. Durand's Tune (Auguste Durand)..... 2:37
7. I Wonder (Luckey Roberts) ..... 2:49
8. Stop And Ask Somebody (Jack Chapman) ..... 2:31
9. It's Too Late Now (Bill Anson)..... 3:19
10. Dashing Digits (Addie Cere)..... 2:11

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... AND MORE BEARS

Achtern Dahl 4 • D-27729 Vollersode • Germany

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Alle Menschen  
sind Ausländer.  
Fast überall.



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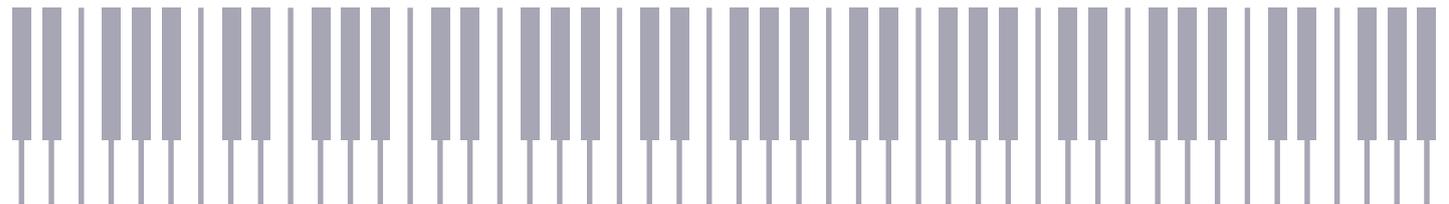
From the first bars of *Minor Flash* to the fast finish of *Dashing Digits*, spontaneity is the keynote for Stan Freeman and His Jazz Quartet. Whether in a low-key or free flying, their styling and arrangements are always original and inventive. And as usual, Stan's keyboard work is interestingly conceived and executed in a manner that is constantly stimulating.





Here, Stan's triumphant harmonic touch guides the Quartet through the sophisticated trappings of the supper club world in the haunting selections, *Save Me A Dream*, *I Wonder* and the torch-tinted *It's Too Late Now*. He then bridges these tunes with a lush, insinuating rhumba, *Perinola*, before delving into the peppier entries. The im-pressionistic *Traffic Dance* weaves in and out at turnpike speed while *Durand's Tune* is a page from the 'dizzy fingers school' of jazz piano. Then for jump enthusiasts, his imaginative scoring highlights *Stop And Ask Somebody* and the topsy-turvy titled *Hands Off!* in which Stan's talented fingers are all over the keyboard.

#### **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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