



Chet Baker – Chet Baker In Milan  
Jazzland Original Jazz Classics

The year 1959 was very good to jazz, several albums released that year would become contemporary jazz classics. A significant few, however, would not only endure the passage of time but become acknowledged masterpieces. It was also a good year for **Chet Baker**, three of the four LP's he recorded would become critic and fan favorites. The ballad album, **Chet** (Riverside RLP-12-299/RLP-1135), the cool jazz album, **Chet Baker Plays The Best of Lerner & Lowe** (Riverside RLP-12-307/RLP 1152) and the bop album, the subject of this discussion, **Chet Baker In Milan** (Jazzland JLP-18/JLP 918S). My copy used for this report is the 1989 Original Jazz Classics Mono reissue (OJC-378 – JLP-18). The personnel joining Chet on this record are **Glauco Masetti** on alto sax; **Gianno Basso** on tenor sax; **Renato Sellani** on piano; **Franco Serri** on bass; **Gene Victory** on drums. The opener is **Lady Bird**, written in 1939 by Tadd Dameron is one of his most recorded jazz standards. The sextet starts with a feisty theme statement. Chet has the first solo and dispenses a vividly energetic reading which sets the mood with a dancing beat. Basso follows with a big, vivid tone on a rousing statement of peppy improvisation. Masetti also delivers a fine solo with superbly confident groundwork by Serri and Victory. Sellani shows off his startling speed on the closing presentation, preceding the return of the three horns who share a few final choruses and the close.

**Cheryl Blues** was written by Charlie Parker in 1947 and originally titled **Cheryl**, the sextet introduces the melody of this jazz standard with a relaxing, carefree informality. Baker is given more than adequate space to improvise and does so with a meticulous construction of energizing verses. Basso expresses his thoughts very colorfully on a meaty interpretation. Masetti is as cool as a fresh breeze on a hot

day, giving his solo the emerging muscularity of his sound with a delightful performance. Sellani gives a leisurely paced interpretation, swinging at midtempo while keeping things exciting. The ensemble moves back into uptempo territory on Miles Davis' **Tune-Up** which was written in 1953, making its debut on the ten-inch Prestige album, **Miles Davis Quartet** (PRLP-161). The sextet opens with a swift-paced delivery of joyful pleasure. Baker's opening solo is full of fire and voracious excitement with a great beat. Masetti is up next, blowing with the assurance of a veteran, then Basso delivers a captivating combination of power and harmonic ingenuity on the third performance. Sellani delivers astonishing fluency on the closing solo.

**Line For Lyons** by Sonny Rollins ends the first side at midtempo with an easy swing through the unison theme. Baker blows with a cool tone and Basso responds with a comparably strong drive. Masetti shows he knows how to swing with a steady rhythmic flow on the next performance which echoes the merriment of this Rollins original and fits his approach beautifully. Sellani is full-bodied and harmonically inventive on the next reading. Serri gets his first opportunity to solo and is splendidly agile on the final statement. Sonny Rollins' classic standard **Pent-Up House** opens the second side and was first heard on the saxophonist's 1956 Prestige album, **Sonny Rollins Plus 4** (PRLP-7038/PRST-7291). The sextet's rendition provides the framework for noteworthy interpretations which begins with a collective opening chorus at a moderate beat. Baker starts the solos with a swinging statement, followed by a breezy performance by Basso that moves along economically. Masetti takes the next turn, settling into a spry reading and Sellani provides a lively, riveting presentation. The three-horn front line shares a brief exchange preceding the enjoyable finale. The sextet takes a page from **The Great American Songbook** on the 1919 popular song, **Look For The Silver Lining**, written by Jerome Kern and Buddy DeSylva. The song was used in two musicals, **Zip, Goes A Million** which premiered the same year but bombed and again in the 1920 musical comedy, **Sally** where it and the production became a hit. The ensemble opens this oldie, but goodie with a finger-snapping midtempo melody, and tremendous solos by Baker, Masetti, Basso, and Sellani in that order.

The final two tunes of the album are quartet pieces featuring Chet and the rhythm section. The 1919 song, **Indian Summer** was written by Victor Herbert who composed it originally as an instrumental piano piece. It would become a jazz standard in 1939 after Al Dubin added



the lyrics, and also became a hit for The Tommy Dorsey Orchestra who recorded it that same year. For this song, Baker's trumpet is marvelously lyrical with an amorous romantic beauty in his tone. This is particularly noticeable on the opening statement by Baker and closing performance by Sellani whose gentle verses are lavishly flavored with extraordinary phrasing. The final song is the 1934 ballad, **My Old Flame**, written by Sam Coslow and Arthur Johnston. It opens with a gorgeous introduction and melody led by Baker's soothing delivery of the lyrics. The two solo performances by Baker and Sellani pay homage to this ageless classic with two delicate deliveries of warm dexterity anchored by Serri and Victory who support both soloists in perfect harmony.

Also saxophonist **Glauco Masetti** was classically trained on violin and attended the Milan and Turin conservatories. He was self-taught on reed instruments and worked often as a session musician from the 40's through the 60's. He also worked with tenor saxophonist **Gianni Basso**; drummer **Gil Cuppini**; pianist **Giorgio Gaslini**; trumpeter **Oscar Valdambri** and tenor saxophonist **Eraldo Volonté** among others. Tenor man **Gianni Basso** was a renowned Italian saxophonist who was influenced by **Stan Getz**. His career began after World War II as a clarinetist, before switching to the saxophone in **The Belgian Raoul Falsan's Big Band**. Pianist **Renato Sellani** was also a composer who began his career as a professional in 1954 when he became a member of **The Gianni Basso-Oscar Valdambri Quintet**. In 1958, he began a lengthy collaboration with his friend, guitarist, and bassist, **Franco Cerri** who turned ninety-two this past January. He was also a member of **The RAI National Symphony Orchestra** under the direction of **Gorni Kramer**; Kramer was also a noted musician and songwriter. He's also worked with trumpeters **Bill Coleman** and **Dizzy Gillespie**; vocalist **Billie Holiday**; alto saxophonist **Lee Konitz**; baritone saxophonist **Gerry Mulligan**; trumpeter **Enrico Rava** and clarinetist **Tony Scott**.

Double bassist **Franco Serri**, who is considered one of Europe's most important musicians learned to play guitar when he was seventeen years old. His influences were guitarists **Barney Kessel**; **René Thomas** and **Django Reinhardt**. In 1945, he became a member of the group led by **Gorni Kramer** and joined the orchestra of the television show, **Buone Vacanze (Happy Holidays)**. He started playing the double bass in addition to guitar in the fifties and has played with organist and pianist **Lou Bennett**; clarinetist, flutist and saxophonist **Buddy Collette**; violinist **Stéphane Grappelli**; tenor saxophonist **Johnny Griffin**; baritone

saxophonist **Lars Gullin**; **Billie Holiday**; **Lee Konitz**; **Gerry Mulligan**; guitarist **Django Reinhardt**; **Tony Scott**; alto saxophonist **Bud Shank** and **The Modern Jazz Quintet**. **Giulio Libano** who wrote the arrangements for the sextet was also an orchestra leader, jazz pianist and trumpet player. He composed two songs which are featured in the 1961 Italian films, **Girl With a Suitcase** and **Io Bacio...Tu Baci (Io Bacio...You Kiss)**! Sadly, the only person I was unable to find any information on is drummer **Gene Victory**.

The description on the back cover which gives the date of the entire recording as October 1959 is an error, there were three dates which resulted in the eight songs featured on **Chet Baker In Milan**. **Lady Bird** was recorded on **September 25<sup>th</sup>**, **Cheryl Blues**, **Tune-Up**, and **Line For Lyons** were recorded on **September 26<sup>th</sup>**. **Pent-Up House**, **Look For The Silver Lining**, **Indian Summer** and **My Old Flame** were recorded on **October 6<sup>th</sup>**. I can't provide the name of the engineer who originally recorded the album, but I can say with certainty that it's a solid recording which received excellent remastering by **Phil De Lancie** of Fantasy Studios in 1989. Baker is in fine form throughout the album and the ensemble is watertight, but loose with the level of soloing extremely high. If you've read this far and are still uncertain about the quality of the musicians' performance, or why I think it should occupy a space in your library, I'll leave you with the opening phrase which begins this report. The year 1959 was very good to jazz, **Chet Baker In Milan** is one of the reasons why!

The title, **Chet Baker In Milan** was changed to **Chet Baker Sextet & Quartet** when the album first hit the Italian record shops in 1960. The Italian label **Music** (LPM-2094), licensed the recording to Jazzland for the U.S. release a year earlier. All the subsequent reissues were released on **Joker** (no, I'm not kidding) and **Joker Hi-Fi Records** from 1967 to 1981 for the Italian market. Chet Baker's early life, his career, and breakthrough which would bring him attention and success, his drug addiction and decline, his comeback and second career, his death and legacy have been written about in books and featured in documentaries and films which are far more descriptive than I could ever hope to be. So, I chose to just focus my attention on the album in this discussion.

Chet Baker Sextet & Quartet – Source: [Discogs.com](http://Discogs.com)

Girl With a Suitcase and Io Bacio...Tu Baci (Io Bacio...You Kiss) – Source: [IMDB.com](http://IMDB.com)



Look For The Silver Lining, Zip, Goes A Million, Sally, Indian Summer, Glauco Masetti, Gianni Basso, Renato Sellani, Franco Serri, Giulio Libano – Source: [Wikipedia.org](http://Wikipedia.org)



John Jenkins-Clifford Jordan-Bobby Timmons – Jenkins, Jordan and Timmons  
Prestige - New Jazz

Offered now for your consideration from the library is the 1960 collaboration between alto saxophonist **John Jenkins**; tenor saxophonist **Clifford Jordan** and pianist **Bobby Timmons** on the Prestige-New Jazz LP, **Jenkins, Jordan, and Timmons** (NJLP 8232). This talented trio of Jazz monarchs is anchored by **Wilbur Ware** on bass and **Dannie Richmond** on drums. My copy used in this report is the 1981 Victor Musical Industries Japanese Mono reissue (SMJ-6299 – NJLP 8232) with a yellow cover (the original US Mono pressing cover is green). The program consists of five selections, the opening track written by Jordan, **Cliff's Edge**, two contributed by John Jenkins, **Princess**, and **Blue Jay**. One of my favorite standards, **Tenderly** by Walter Gross and Jack Lawrence is given an impressively tasteful treatment, and an uptempo original by trombonist Julian Priester, **Soft Talk**.

**John Jenkins'** approach to Hard-Bop on the alto sax and standards was distinctively tasteful. His solos always showed respect and affection for the tunes he played. His sound was melodically inspired, and he could bring imaginatively unique lines even to well-worn standards. His other album as a leader is the 1957 self-titled album, **John Jenkins** (Blue Note BLP 1573). **Clifford Jordan's** interpretations were the perfect characterization of his sound, sometimes growling, sometimes purring, but always with a formidable technique and a passionately assertive tone revealing his special understanding of the music and Jordan is in great form with another horn to joust with.

Pianist **Bobby Timmons** was one of the most talented yet neglected figures in the annals of Jazz. Known primarily for two songs that have become etched in the minds of many Jazz fans, **Dat Dere**, a mainstay in the early days of **The Cannonball Adderley Quintet** and **Moanin'**, more favorably known and associated with The Jazz Messengers who Timmons was a member of on the landmark 1958 Blue Note LP, **Art Blakey and The Jazz Messengers** (BLP 4003/BST 84003). Here, he affirms his improvisational excellence with a melodic simplicity and a rhapsodic touch. **Wilbur Ware** was an extraordinary soloist on the bowed bass, he possessed a beautiful sound that could be fat, resonant and fluid without any loss of body on any of the songs he played. Drummer **Dannie Richmond**, who I was unfamiliar with before hearing him on this LP, is a very pleasant surprise, possessing an energetic liveliness in his playing. His artistry allows him to hold his own in the kind of band that most drummers can only dream of supporting.

Jordan's **Cliff's Edge** opens the album at a medium tempo with both horns flexing their muscles over the rhythm section on the theme. Jordan gets things underway with some pithy improvising on the opening solo, flavoring it distinctly. Jenkins tells his story beautifully on the next reading with an easy flowing, perfectly precise performance. Timmons ends the solos with a charming interpretation that is spot on with a distinctive energy that continues the melodic flow into the finale. On the 1946 jazz standard **Tenderly**, Jordan only hints at the melody, before settling into a succulent reading after a brief, soothing introduction by Timmons who gently caresses each phrase of the second statement, resulting in an exceptionally tasteful improvisation. Wilbur Ware makes a concise contribution to the standard with a gorgeous solo revealing a great depth of emotion and kindness. Jenkins ends the readings and the song with a soulfully structured statement of passionate inspiration and thoughtfulness. The first of Jenkins' compositions, **Princess** ends the first side with a midtempo groove on the melody. Jenkins' airy, articulate tone on the opening solo burns brightly at a low flame but is one of absolute joy. Jordan takes the next turn, delivering his fine melodic ideas with confidence, etched in a big, shapely sound. Timmons is consistently inventive on the closing performance with inexhaustible exuberance on each verse before the quintet takes the song out.

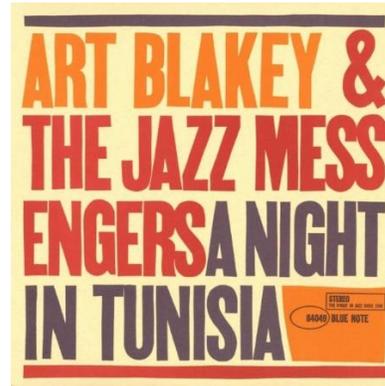
**Soft Talk** opens the second side and is anything but a conversation in whispered tones. The song is an energized swinger from the start, turning the heat to uptempo on the melody with a spirited introduction by the ensemble.



Jenkins gets to speak first on this scintillating conversation with an aggressive fierceness that drives throughout the rhythm section's fast-paced groundwork. Jordan continues the dialogue with a spirited performance on the second statement, making every note count with a sizzling rhythmic bite. Jenkins and Jordan playfully chase each other through the next few choruses, continuing their dominant exchange. Timmons adds his voice to the discussion with a reading of fury and emotion that cuts through each energized chorus like a hot knife through butter. The bassist gives an abbreviated blistering hot account, while Richmond sways in between the alto and tenor saxes on a condensed statement of energetic drumming ahead of the theme's return and abrupt climax.

Jenkins' **Blue Jay**, a laid-back midtempo blues is the album closer and opens with an unaccompanied lively introduction by Ware's bass ahead of the quintet's statement of the main theme. John sets the pace with a lavish tone on the opening statement, illustrating a strongly defined personality and impeccable intonation. Clifford responds with a marvelous interpretation on the next reading, followed by Bobby who cooks comfortably with a strong beat. Wilbur concludes the solos with a concise reading that is skillfully presented and flows effortlessly back to the closing chorus and a satisfying finale. The remastering of Rudy Van Gelder's original recording has been superbly recreated by Victor Musical Industries with all five instruments full of body, presence and a vibrantly, clear sound. The 1986 Original Jazz Classics Mono reissue (OJC-251 – NJ-8232) on LP and the CD-album (OJCCD-251-2 – NJ-8232) are also well recorded, possessing an excellent soundstage, thanks to the remastering by Phil De Lancie. The only pressing flaw of the Fantasy OJC reissues is on some copies, the complete New Jazz label appears on some OJC pressings while only the artists, title, catalog number, and songs appear on other labels. Whichever copy you either own or are lucky to find, **Jenkins, Jordan, and Timmons** is one of the finest jazz performances on record that, in my opinion, no library should be without!

Tenderly – Source: JazzStandards.com, Wikipedia.org



Art Blakey and The Jazz Messengers – A Night in Tunisia  
Music Matters Jazz

Up next for discussion is a recent addition to the library, a fascinating album of jazz where the musicians featured are strong artistically and each selection compliments their talents musically. If you're looking for either in an LP, you need search no further than the 1961 album by **Art Blakey and The Jazz Messengers** submitted for your consideration in this report. **A Night In Tunisia** (BLP 4049/BST 84049) is one of the best LP's in their vast discography and a treasure from the Blue Note vaults which captures the group at its peak and is part of **The Definitive Vinyl Reissue Series** from the good folks at **Music Matters Jazz**. My copy used for this report is the 2008 45-rpm Stereo audiophile release (MMBST-84049 – BST 84049) and is better experienced than described, but I will attempt to do so because I can resist anything except a challenge. Sharing the spotlight with the renowned drummer are **Lee Morgan** on trumpet; **Wayne Shorter** on tenor sax; **Bobby Timmons** on piano and **Jymie Merritt** on bass who turned 90 last year in May. The title selection by Dizzy Gillespie and Frank Paparelli was written in 1942 by \*Gillespie while he was a member of **Benny Carter's Big Band**. Also known as **Interlude**, it's vocal counterpart, **A Night In Tunisia** is one of the most recorded standards in the annals of jazz. The number of musicians and vocalists who've recorded it could easily fill several shelves of any library of music. The first record starts swinging with a relentlessness by Blakey who provides a terrifically agile introduction to the melody led by Morgan and Shorter who provide personality to burn and sets the table of what's to come as they pursue each other through the theme. The virtuosic saxophonist launches the solos stretching himself ambitiously with an opening statement of impeccably delivered slices of Hard-Bop. Morgan's spaciouly powerful trumpet performs with a fierce agility



and energetic exuberance on the second solo. Merritt is also in marvelous form, providing a vigorously spicy performance on the third reading. Blakey presents the final presentation with spirited emotion, steady time and absolute control, preceding the theme's return including a few final explosive thoughts by Morgan and Shorter over the rhythm section during the finale.

The Messengers ease back on the throttle for the lone selection on side two, **Sincerely Diana**, an enjoyable medium tempo blowing session by Wayne Shorter which establishes the quintet's ability to change gears musically, while remaining lyrically fresh at a slower pace. Shorter's opening statement is almost statesmanly while the trio plays beautifully beneath him. Morgan melds each note of the second presentation into a distinctive and coherent personal style with an exceptional presentation. Timmons slides in next with some lovely choruses which brings out some of his most relaxing, mellow playing in an eminently disciplined performance. Blakey concludes the performances with a concise statement so immensely satisfying, it provides a memorable exclamation point to his bandmates ahead of the song's closing chorus. Bobby Timmons' **So Tired** which opens the second record is anything but, continuing the listener's pleasure at a medium tempo with a boogaloo flavor that shapes up well. The trio introduces the song, settling into a relaxed setting with both horns leading on the theme. Shorter takes the first solo, asserting a firm and engaging identity with stunning precision and enthusiasm on each note. The second statement by Morgan has a presence that floats over the rhythm section without ever losing contact with Blakey's compelling and perfect timekeeping. Timmons gets the final word, handling it comfortably with his confident phrasing and harmonic sense that hits a perfect groove before the closing chorus and graceful fadeout.

The third side closes with **Yama**, the first of two originals by Lee Morgan acknowledging the trumpeter's emergence as a composer, complimenting his skill as a musician while underlining his sensitivity as a ballad player. The slow-paced melody is a model of uncomplicated beauty. Morgan's trumpet is beautifully polished and eminently disciplined as he leads the quintet through the opening melody. On the first solo, Timmons plays exquisitely, exhibiting a maturity and grace beyond his years while affording the listener an intriguing glimpse of his work in a melodic, thoughtful performance. The trumpeter responds with a tender, tasteful presentation, allowing him the opportunity to express himself at a softer tone. Shorter

culminates the solos with an affectionately intimate and warm reading over the lush supplement by the trio into the song's gentle climax. Morgan's lighthearted **Kozo's Waltz** is the lone selection on side four and the album closer. Blakey's drums kick off this medium-fast composition preceding The Messengers providing a smoothly executed melody which is fleet and utterly confident with the solo order, Shorter, Morgan Timmons and Blakey. Wayne gets things underway cooking comfortably on the opening statement with a passionate performance. Lee delivers one of his most magisterial solos next with a fiery performance. Timmons takes the spotlight next in a sizzling solo, then Blakey puts his own stamp with a fierce comment which sizzles before the song's satisfying summation.

If you're a regular reader of **Jazztracks** and read my previous reviews of **Somethin' Else** (MMBST-81595 – BST 81595), **Blue Hour** (MMBST-84057 – BST 84057) and **Here to Stay** (MMBST-84135 - BST 84135), you're already familiar with the care and detail you've come to expect from an MM reissue, whether 33 or 45 rpm's. If you've just discovering **Music Matters Jazz** and **The Definitive Vinyl Reissue Series**, I bid you a hearty welcome to the worldwide society of collectors who've purchased and own these impressive reissues from the **Blue Note** vaults. I'm also happy to let you know that you're in for some LP's of impressive quality including high-definition gatefold photos, superb packaging of the covers and the use of 180-gram Virgin Vinyl for the real prize, which is the music. This album was remastered by **Kevin Gray** of **Cohearant Sound** and audio engineer **Steve Hoffman** from the original tapes of **Rudy Van Gelder**, and the sound like the other MM LP's is breathtaking. If you don't already own an original Mono or Stereo pressing, an early Liberty reissue, or the King Record Company and Toshiba-EMI Limited Japanese reissues. This edition of **A Night In Tunisia** is an outstanding album which I strongly recommend for a place in your jazz library, and for anyone interested in learning about the variety of music produced by these amazing musicians known as **The Jazz Messengers**. **A Night In Tunisia** is also a great place to begin your discovery of the venerable jazz label Blue Note, now in its seventy-ninth year, which **Alfred Lion** and **Francis Wolff**, two immigrants from Germany founded with the vision, courage, tenacity, and conviction to give the world of music, **The Finest in Jazz Since 1939!**

A Night In Tunisia, Interlude – [JazzStandards.com](http://JazzStandards.com)



Frank Foster – Manhattan Fever  
Blue Note

My choice from the library this time is by arranger, composer, flutist, soprano and tenor saxophonist **Frank Foster**. **Manhattan Fever** (Blue Note BST 84278) places the celebrated musician in the company of **Marvin Stamm** on trumpet; **Garnett Brown** on trombone; **Richard Wyands** on piano; **Bob Cranshaw** on bass and **Mickey Roker** on drums. Foster was born in Cincinnati, Ohio and educated at **Central State College**, and **Wilberforce University**. He led his own big band in the fifties and was a member of **The Count Basie Orchestra** for many years, serving as an arranger and composer. Several of his songs including **Back to The Apple**, **Blues in Hoss Flat**, **Didn't I**, **Down For The Count** and his most memorable composition, the standard **Shiny Stockings** became huge hits for the band and are now considered jazz standards. He played with drummer **Elvin Jones**; organist **Jimmy Smith**; flutist and tenor saxophonist **Frank Wess**; trumpet player **Snooky Young**; and arranged for **Ella Fitzgerald**; **Woody Herman**; **Harry James**; **Billy May**; **Duke Pearson**; **Irene Reid**; **Sarah Vaughan** among others. My copy used for this morning's report is the original 1968 US Liberty Records Stereo pressing featuring the traditional blue-white record label.

**Little Miss No Nose**, the first of five originals by Foster opens the first side and was written for his daughter **Andrea Jardys** who was given that nickname by vocalist **Nancy Wilson**. She remarked, "she looks like she doesn't have a nose" after seeing her for the first time. The tune starts at medium speed with the sextet providing a danceable beat on the theme. Foster ignites the opening statement with nimble phrases that glows. Stamm picks up the uplifting pace with a bright presentation that builds chorus by chorus to an attractive climax. Brown shapes his solo effectively with a wonderful command of his horn at a comfortable

pace. Wyands contributes a mellow performance that is short, but sweet and exhibits his lyrical quality at its best. **Manhattan Fever** is a catchy tune which opens with the sextet laying down a gorgeous midtempo beat. Wyands' opening statement is an ear pleaser

Wyands' opening statement is an ear pleaser which moves comfortably in a lyrical, blues-drenched style, shadowed by the front line on his final verse. Brown steps into the spotlight next making one of his strongest impressions of the date on a solo which shows the delight in his playing. Stamm is up next and his performance swings straight-ahead with electrically vigorous notes that are beautiful. Foster takes the final bow on the closing statement unfolding each phrase in an equally relaxed manner with astounding dexterity.

**Loneliness** is the lone ballad on the album by Foster and it begins with a deep and penetrating statement of the melody by just the quartet as Stamm and Brown are not featured. Frank is the song's only soloist and his interpretation is a breathtaking performance of tenderness and sentimentality that soars delicately through each phrase. The second side starts with **Stamppede**, an uptempo tribute to Marvin Stamm. Stamm (on the muted trumpet) and Cranshaw open the song with a brief two-instrument conversation, prior to Wyands turning up the heat for a concise reading that really smokes ahead of the front line who leads the sextet through the cooking theme. Marvin adds a few more degrees of incandescent intensity on the open horn statement following the melody, then Frank takes it up a few notches higher with a scintillating performance of searing heat. Mickey takes the spotlight last during the theme's reprise, providing an intense drive on the closing statement that though quick, is demonstrated with unmistakable command.

**You Gotta Be Kiddin'** is the final Foster original, it's an ensemble tune where the melody is also a solo and everyone plays in unison to a danceable beat led by Wyands' piano. Two excellent examples of this style of playing can be heard on Wayne Shorter's title tune from **Miles Davis'** 1967 Columbia album, **Nefertiti** (CL 2794/CS 9594) and **Johnny One Note**, the opening track from the 1966 Columbia LP by **The Kenny Clarke-Francy Boland Big Band, Now Hear Our Meaning** (CL 2314/CS 9114). The final tune is an uptempo work by jazz drummer Bill English titled **Seventh Avenue Bill**, affording plenty of room for lengthy statements by everyone except Roker who keeps the fires stoked throughout. The three-horn front line is on fire from



the opening notes as evident by the radiant melody presentation. Brown digs into the lead solo at a cooking tempo with aggressive verses which slow down momentarily for a brief interlude before returning to an intensely hot beat. Stamm matches him with a high-spirited reading of fiery phrases that are invigorating. Foster opens the throttle further thundering ahead with a blazing delivery that is a showpiece of melodic invention. Wyands, propelled by the three horns shifts into high gear with a change of velocity which dispenses volcanic warmth next. The final solo goes to Cranshaw who ends the performances with a heated finish illustrating his excellent articulation and incomparable artistry.

**Frank Foster** recorded thirty-four albums in addition to **Manhattan Fever** for various labels including **Decca**, **Esquire**, **Savoy**, **Prestige**, **New Jazz**, **Prestige Swingville**, **Vee-Jay**, and **Argo**. He also led three musical groups before taking leadership of **The Count Basie Orchestra**, **The Non-Electric Company** (a jazz quartet/quintet), his twelve-piece band, **Swing Plus** and **The Loud Minority** (his largest group, an eighteen-piece jazz orchestra). A stroke in 2001 weakened his left side so severely, he could no longer play the saxophone. He continued arranging and composing from his home in **Chesapeake, Virginia** with his wife and personal manager of nearly forty-five years, **Cecilia Foster**. He passed away on **July 26, 2011**, from kidney failure. **Manhattan Fever** was produced by arranger, bandleader, composer and jazz pianist **Duke Pearson** who also contributed the liner notes. The recording by **Rudy Van Gelder** is very good, and the overall sound quality on this LP is impressive with a soundstage that places the instruments all around your sweet spot perfectly.

There's joyful playing from each member of the sextet, and the music flows at a groove which makes it perfect to enjoy after a long day at the office or provide the music for your morning, afternoon, evening or weekend listening session. An underrated and overlooked album in Foster's discography because of poor sales when it was originally released, **Manhattan Fever** is an LP which reveals three sides of **Frank Foster**, that of bandleader, composer, and musician. To experience each one, you need only put the record on the turntable, drop the stylus and listen!

Little Miss No Nose – Source: Album liner notes by Duke Pearson

Frank Foster - Source: Wikipedia.org