

Frank Foster Quartet – The House That Love Built  
SteepleChase Records

Multi-instrumentalist **Frank Foster** steps into the spotlight to begin the month of July with an underrated, but exceptional 1982 album titled **The House That Love Built** (SteepleChase SCS-1170). Frank was adept as an arranger, bandleader, composer, flutist, soprano and tenor saxophonist. Anchoring the quartet is the first-rate trio of **Horace Parlan** on piano; **Jesper Lundgård** on bass and **Aage Tanggaard** on drums. My copy used in this report is the first and only Danish Stereo release on vinyl and Mr. Foster's compositional skills are on display as all five selections come from his pen. 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, **Shiny Stockings** became huge hits for the band and are now considered jazz standards. His resume of arrangements read like a **Who's Who of Jazz** including **Ella Fitzgerald**, **Woody Herman**, **Harry James**, **Billy May**, **Duke Pearson**, **Irene Reid**, **Sarah Vaughan**, and many others. Foster also played with some of the greatest musicians in jazz including **Slide Hampton**, **Elvin Jones**, **Charlie Rouse**, **Woody Shaw**, **Jimmy Smith**, **Frank Wess**, and **Snooky Young** to name a few.

The album opens with **I Remember Sonny Stitt**, an uptempo tribute to the legendary Bebop and Hard-Bop alto and tenor saxophonist. The quartet establishes the melody with an enthusiastic delivery, then Frank delivers a smoking opening statement that's full of adrenaline-inspired jubilation. Aage creates his own combustion on the closing solo, communicating his message with passionate energy in an exchange with the leader fueled by the combusive heat

by Horace and Jesper that keeps the pace up as the tune moves to its conclusion. **The House That Love Built** which follows is an outstanding example of Foster's ability to create a tender ballad as moving as any standard from **The Great American Songbook**. The melody is quaint with the tenor sax caressing each note of the lead solo tenderly into a gentle interpretation of graceful elegance. Horace marks the beginning of a beautiful romance on his first reading with a mood of gentle wistfulness, warmth, and beauty. The leader returns, expressing soft emotions of lyrical thoughtfulness in the closing coda and delicate climax.

A neatly paced midtempo toe-tapper by Foster titled **John R and Garfield** ends the first side featuring the quartet in a light groove on the melody that has everyone swinging easy. Horace is up first, moving leisurely with an exemplary performance. Frank delivers some great blowing that weaves through each chorus of the second reading and Aage shows off his impeccable swing, keeping perfect time up to the end theme and finale. Side Two opens with a blues by Foster titled **Lightly Striking**. A concise solo drum introduction by Aage brings the song to life, becoming a melody march by the quartet. On his first solo of the album, Jesper Lundgård shows he is a musician of outstanding merit by executing an invigorating interpretation of smooth bass lines that are the launching pad for the solos that follow. Foster is up next, moving right into a bluesy reading which swings comfortably throughout each verse. Parlan takes the final solo, showing he is equally at home with the blues, ending the performances with skillful finesse before the closing chorus and soft finish.

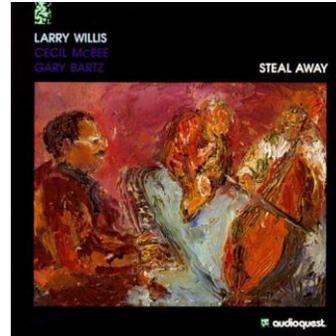
The final track is Foster's **Dunbar's Delight**, an uptempo original that cooks from the opening notes and allows Frank plenty of space for some heavy swinging. This he does with a beautifully constructed reading that's rhythmically and melodically reminiscent of **John Coltrane's** vigorous performances during his years at Atlantic Records. Parlan meets the challenge with a deliciously spry statement followed by Tanggaard concluding the solos with sharp brushwork for a propulsive showcase that ends with a delightful conclusion. **Frank Foster** over his long career recorded for many labels, 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.

Frank Foster, Jesper Lundgård, Aage Tanggaard – Source: Wikipedia.org

As a child, pianist **Horace Parlan** was stricken with polio which resulted in the partial crippling of his right hand. This, however, would contribute to the development of a left-hand chord-voicing style and an ability to play highly rhythmic phrases with the right. In addition to a lucrative solo career lasting five decades, he recorded thirty albums as a leader and appeared as a sideman on some albums which are considered masterpieces in the annals of jazz. He moved to Copenhagen in 1972, becoming a Danish citizen in 1995. He passed away in his sleep on February 23, 2017, at the age of eighty-six but is fondly remembered as one of the great pianists who always had something to say musically which always brought out the best in his colleagues. **Jesper Lundgård**, whose name is actually **Jesper Lundgaard** is a bandleader, composer and jazz bassist who has his own recording studio. His career began in the mid-seventies and he is one of the most prominent bassists in Danish Jazz, appearing on more than four-hundred albums with Danish and American jazz musicians. He was a member of **The DR Big Band** from 1989 to 1991 and is currently a member of **The Svend Asmussen Quartet** who he joined in 1993. Danish jazz drummer **Aage Tanggaard** is also a record producer who studied under **Michael Carvin** and **Ed Thigpen**. He founded the **Audiophon Recording Studio** and has been a member of **Ernie Wilkins' Almost Big Band**, **The NDR Big Band**, and **Radiojazzgruppen**. He's performed and recorded extensively with some of the greatest musicians in jazz since 1982.



Larry Willis – Steal Away  
AudioQuest Music

**The House That Love Built** was produced by Danish jazz producer and founder of **SteepleChase Productions**, **Nils Winther** and the man behind the dials is the famous Danish engineer, musician, producer and co-founder of **Easy Sound Studio**, **Niels Erik Lund**. The sound quality is amazing throughout the treble, midrange and bass spectrum with each instrument possessing remarkable clarity. If you're in the mood for Hard-Bop on your next vinyl hunt, I invite you to pick up and audition **The House That Love Built** by **The Frank Foster Quartet**. It shows off the tenor saxophonist's creative influence as a composer, plus the mutual rapport of all four bandmates ensure that you'll hear five great performances for a musical experience that's worth adding to your jazz library!

I begin this report with a little-known LP from pianist **Larry Willis** on his first of two recordings for the audiophile label, **AudioQuest Music**. For those unfamiliar with AQM, it was founded in the late eighties with a mission to create the highest standard audiophile recordings using the best technology available. Each of their albums were analog LP's recorded live to two-track utilizing custom built tube electronics, noise reduction, compression, and equalization or sound limiters, and all were pressed on 180-grams of Audiophile Virgin Vinyl. Its parent company at the time, **AudioQuest** was and is still known for its audio interconnects, speaker cables, s-video cables, RGB cables, power cables, and accessories. The subject of this discussion is titled **Steal Away** (AQ-LP 1009) and completing the trio are alto saxophonist **Gary Bartz** and bassist **Cecil McBee**. My copy used for this report is the 1992 Stereo LP, the only release on vinyl. The album opener, **Valdosta Blues** is the first of three solo performances by Willis and named for the city, here in Georgia. It opens with a tranquil introduction, which builds to a breezy melody that fits like a glove perfectly. His ensuing solo captivates the listener with an impressive blues structure, culminating in an exquisite ending.

Horace Parlan – Source: horaceparlan.jazzgiants.net, Wikipedia.org

The title tune, **Steal Away** is an American Negro spiritual written by Wallace Willis, a Choctaw freedman sometime before 1862. It has been with Larry since the age of three and was a favorite song of his Mother's to sing during World War Two. The introduction by the pianist is a slow and melancholy one but builds gradually for the introduction of Bartz and McBee. Gary Bartz is one of the most passionate and lyrical saxophonists in the annals of jazz, as he



demonstrates on the lead solo with a wailing gospel-inflected tone which is exceptional in its intensity and depth of feeling. Willis follows, giving a clear picture of his musical personality with gentle cascades of the piano which weave voluptuously through each verse shadowed by McBee. The bassist walks through a fine solo in the closing statement showing a smooth discipline, and an easy fluidity of thoughtful improvisation. The first side ends with the second Willis solo composition, **Fallen Hero**, written to honor the pianist's brother, Victor who was a composer, organist, and classical pianist. He tells an intimate story in reflective inspiration which reveals his love and affection for his brother through a stylistic interpretation filled with soothing tenderness.

The midtempo composition, **"D" Bass-ic Blues** by Cecil McBee which opens the second side was originally written for a French television program organized by McBee and fellow bassist, Santi DeBriano. Cecil starts with a bowed introduction, setting up Bartz and Willis to join him on the melody in medium tempo. On the opening statement, Willis displays a youthfulness and vitality in a series of flowing melodic lines which are gorgeous. Bartz, who is one of the best improvisers jazz has ever known, responds with a remarkable reading which delivers an adrenaline rush few others can match. Cecil takes the spotlight last with a vigorously strong focused solo of melodic creativity which is especially effective, before the theme's reprise and finale. The inspiration for the third original by Willis, **Ethiopia** comes from a television program the pianist watched, depicting the suffering of the people due to a horrific famine in that country. It's presented as a duet by Willis and McBee and is one of the most hauntingly beautiful performances on the album. A brief introduction by the pianist brings this song to life, the bassist joins in adding his own special magic into the melody with a sensitive interpretation as gentle as summer rain. In the opening solo by Willis, you feel the pain and devastation of the people in a delicately evocative interpretation which savors the sound of each note. McBee follows, revealing a model of breathtaking introspection and empathy in a compelling, graceful interpretation of emotional beauty.

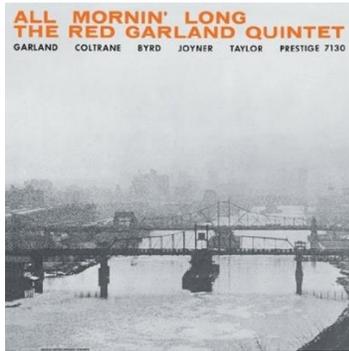
The final selection, **The Meaning of The Blues** by Bobby Troup and Leah Worth was written in 1957, making its debut on the Miles Davis album, **Miles Ahead** (Columbia CL 1041/CS 8633) and **About The Blues** (Liberty LRP-3043/LST-7012) by Troup's wife, **Julie London**, both released that same year. Willis starts with a light and delicate rendering of the melody, then makes the song his own by enriching

the interpretation with pretty phrases of thoughtful, heartfelt balladry into a serene, stately finale of haunting dreaminess. **Steal Away** may be a little hard to find, but it's worth the detective work because not only is the music an engaging set, the LP is also a perfect demonstration record for your system. I learned this first hand during the 1993 & 1994 **Consumer Electronics Show in Las Vegas, Nevada**. It was one of a few **AudioQuest Music** recordings several companies used to demonstrate their high-end turntables and CD players. The album is splendidly recorded by **Pierre M. Sprey** of **Mapleshade Studios** and mastered by **Bernie Grundman**. **Steal Away** also affords the listener the opportunity to immerse themselves in the rapturous sound, artistic maturity and pianistic skill of **Larry Willis**, who handles all three very effectively! **AudioQuest Music** still exists today and is now a blues label, **Sledgehammer Blues**. **Mapleshade Studios** where the album was recorded is also the home of the jazz label, **Mapleshade Records**, both companies have been in business since 1990.

Fallen Hero, Ethiopia, "D" Bass-ic Blues - Source: Album Liner Notes by Bill Kohihasse

American Negro Spirituals were songs which contained hidden codes and messages for slaves to escape on their own, or through the Underground Railroad – Source: Wikipedia.org

Freedman – A former slave who has been released from slavery, usually by legal means, the women who were released this way were called Freedwomen. - Source: Wikipedia.org



The Red Garland Quintet – All Mornin' Long  
Analogue Productions

Pianist **William McKinley Garland, Jr.**, better known in the chronicles of jazz as **Red Garland** steps into the spotlight for my next report on his 1957 album, **All Mornin' Long** (Prestige PRLP 7130). The LP was originally recorded while Garland and John Coltrane were members of **The Miles Davis Quintet** and is one of the better jam session albums Prestige offered jazz fans during the mid-fifties. My copies used in this report are the 2012 **Analogue Productions** Mono Audiophile reissue (APRJ 7130) and my **1977 Prestige Jazz Masterpieces Japanese** Mono reissue (SMJ-6551) from **Victor Musical Industries**. The other members of this esteemed ensemble are **Donald Byrd** on trumpet; **John Coltrane** on tenor sax; **Art Taylor** on drums who would become giants in the jazz world and a gifted bassist named **George Joyner**.

The first side opens appropriately with the side long title tune by the leader, **All Mornin' Long** is twenty delicious minutes of the blues taken at mid-tempo with extensive solos by everyone except Art. The quintet opens with an irresistible toe-tapping beat on the opening melody which sets the scene for the musical goodies to come. John is up first, literally chewing up the terrain with assurance and creativity on the first solo, stepping aside for Donald who stamps his personality on the second reading with a sultry statement. Red continues the laid-back feeling exhibited by both horns with remarkable resilience. George, who was only twenty-five at the time this album was recorded, takes advantage of his opportunity with a convincing closing statement that finishes out the side with a funky groove.

Side Two opens with the 1937 popular song, **They Can't Take That Away From Me** by George and Ira Gershwin. The song is featured in the 1937 musical film, **Shall We Dance**

which is sung by Hollywood's exquisite gentleman and legendary dancer, **Fred Astaire** to his equally skilled dance partner **Ginger Rogers**. Originally a song of mixed joy and sadness, the ensemble's rendition starts at a relaxed tempo. Byrd makes the initial introduction to start this ageless evergreen with the rhythm section preceding Coltrane who joins in, completing the main theme and Joyner who makes a concise comment during the closing chorus. Trane takes charge on the opening statement with a big, round sound that even restrained, still swings immensely. Byrd takes over next displaying a musical maturity far beyond his twenty-five years which comes through each verse of the soulful performance he gives. Garland gives one of his finest performances on the closing statement with an excellent example of his solo artistry before the song's culmination.

**Our Delight**, the 1947 jazz standard by arranger, composer, pianist Tadd Dameron made its first appearance on the 1961 Jazzland album, **Fats Navarro Featured With The Tadd Dameron Quintet** (JLP 50). It puts the exclamation point on **All Mornin' Long** with an uptempo theme treatment by the quintet. John leads off the solos with a vigorously rousing reading that gives a glimpse of the spontaneous passion and vibrant delivery that would ultimately become his "sheets of sound" a few years later. Donald is the embodiment of swing here with a joyously exuberant presentation as enthusiastic as any of his Blue Note LP's as a leader or his many appearances on the label as a sideman. Red soars majestically on the album's final statement with some heavy cooking, aided by a few assertive riffs by both horns that accompany him on the final chorus of his solo.

The remastering of **Rudy Van Gelder's** original recording by **Victor Musical Industries** is fabulous with an excellent soundstage throughout the treble, midrange and bass, and at thirty-seven minutes, **All Mornin' Long** is diminutive in time only. The remastering by **Kevin Gray** of **Coherent Audio** on the **Analogue Productions** reissue, however, takes the sound quality up to a whole different level of WOW! I felt each musician was playing in front of me with their instruments providing a realistic soundstage which surrounds one's favorite listening chair in their music room. If you have a quality mid-fi or a high-end audio system to play it, your ears will definitely hear a difference. The record flows with a beat that doesn't quit, and the musicians collectively produce an absolutely gorgeous sound that's the equal of the Blue Note recordings of the same period. If you're a fan of Hard-Bop, the principal players or enjoy a fine Jazz quintet set, I invite you to

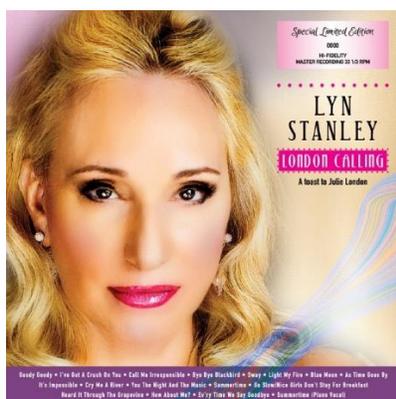


audition **All Mornin' Long** by **The Red Garland Quintet**. Their chemistry is remarkable, the performances are exceptional and their joy in making the music, an exhilarating experience that will reward you for years to come!

Fats Navarro Featured With The Tadd Dameron Quintet – Source: Discogs.com

They Can't Take That Away From Me – Source: JazzStandards.com

Our Delight – Source: Wikipedia.org



Lyn Stanley – London Calling: A Toast To Julie London  
A.T. Music, LLC

One of the best things I love about jazz is the discovery of old and new songs, classic and new albums, artists and bands that I'm not familiar with or in this case, a singer. It was at **The Atlanta Audio Club's** February 3rd meeting at **Evolution Home Theater** in Buckhead that I had the pleasure to meet and hear jazz vocalist **Lyn Stanley**. She discussed how the LP was recorded and treated the members to selections from her sixth LP, **London Calling: A Toast To Julie London** (A.T. Music, LLC – ATM 3107). Her 2019 release is a two-record tribute to the talented actress, jazz and pop vocalist plus a few other surprises. She's heard here with nine exceptional musicians; **Mike Garson** (tracks: A1, A2, A4, B1, B4 to C3, D2 to D4), **Christian Jacob** (tracks: B3, D1) on piano; **John Chiodini** (tracks: A1, A2, A4, D3) on guitar; **Chuck Berghofer** (tracks: A3 to B3, C3 to D1, D3), **Mike Valerio** (tracks: A1, A2, B1, B5 to C4, D2) on double bass; **Paul Kreibich** (tracks: A1, A2, B1, B4, C1 to C3, D2) on drums; **Aaron Serfaty** (A1, A2, A4, B1, B3 to D2) on drums, percussion; **Luis Conte** (track: C1), **Brad Dutz** (tracks: A1, A2,

B1, B3, B4, C1 to C3, D1, D2) on percussion. What's unique about the album is that each song was recorded just once without any formal arrangements whatsoever, only chord charts with the musical roadmap that was created by the band and Lyn during the working demo sessions. My copy used in this report is the limited edition, numbered 33 1/3 Stereo audiophile release.

Ms. Stanley opens the album with an upbeat rendition of the 1936 song, **Goody Goody** by Matty Malneck and Johnny Mercer. The song's lyrics depict a woman getting her revenge on the man who hurt and left her and is now the recipient of heartbreak himself. It first appeared on Ms. London's 1958 Liberty album, **Julie Is Her Name, Volume 2** (LRP 3100/LST 7100). Lyn beautifully expresses the song's lyrics with a lively rendition of the opening and closing melody. Chiodini, Garson, and Valerio also add three spirited concise comments that swing freely. The 1963 Academy Award-winning song, **Call Me Irresponsible** by Jimmy Van Heusen and Sammy Cahn is from Julie's 1963 LP, **The End of The World** (LRP-3100/LST-7300). This tune shows Lyn is an inspired stylist as she cruises smoothly through the melody with artful simplicity. Chiodini and percussionist Brad Dutz are featured at the introduction and finale with Garson, Valerio, and Serfaty providing a solid foundation throughout her presentation. The jazz and pop standard **Bye Bye Blackbird** was written in 1926 by Ray Henderson and Mort Dixon. This timeless classic was first heard on another London record from 1958, **Julie** (LRP 3096/LST 7004) and is presented as a slow-tempo duet by Lyn and Chuck Berghofer. Both vocalist and bassist complement each other with one of the most personal versions I've listened to; Lyn's vocals are soft and sweet matching Chuck whose bass walks tenderly on a short statement and supplies the sensitive support to her voice into a tranquil finale.

**I Heard It Through The Grapevine** by Barrett Strong and Norman Whitfield is a Soul classic that closes the first side. It was a hit for three R&B artists during the sixties, **Gladys Knight & The Pips** in 1967 on **Everybody Needs Love** (Tamla SM-706/SS-706); **Smokey Robinson & The Miracles** on **Special Occasion** (Tamla S-290/TS-290) and **Marvin Gaye** on **In The Groove** (Tamla T-285/TS-285) in 1968. It was also a hit for the rock group **Creedence Clearwater Revival** on their 1970 LP, **Cosmo's Factory** (Fantasy 8402/F-8402). Lyn's sultry interpretation about hearing a lover's plan to leave their significant other from someone else is an excellent illustration of how she can transform this straightforward melody into a chillingly unique



performance. Chiodini, Garson, Berghofer, and Serfaty provide the slowly rocking beat for her to tell the story. The second side starts with a 1928 song from the pen of Irving Berlin, **How About Me?** Ms. London introduced it on her 1960 album, **Around Midnight** (Liberty LRP 3164/LST-7164) and the lyrics describe a display of regret and sadness for the loss of someone loved. The tempo moves to a medium beat for Lyn who kicks off the solo sequence with flawless enunciation, followed by Garson and Chiodini who split a perfectly constructed chorus. **Cry Me A River** by Arthur Hamilton was Julie's first and biggest hit, making its debut on her 1955 LP, **Julie Is Her Name** (LRP 3066/LST 7027); it remained her signature song throughout her singing career. Like Ms. London's version, a trio release featuring Barney Kessel on guitar and Ray Leatherwood on bass, Lyn is accompanied by John and Chuck who are the lush foundation behind her deeply affecting vocals. Chiodini also gives a passionately poignant reading prior to the trio's tender climax.

**As Time Goes By** is songwriter Herman Hupfield's most well-known composition. It was written in 1931, making its entrance in the Broadway musical that year, **Everyone's Welcome**, but is best known as the song featured in the 1942 Academy Award-winning romantic drama **Casablanca**. Julie recorded this song for her 1965 album **Our Fair Lady** (Liberty LRP 3392/LST-7392). The ensemble's rendition is presented with a Bossa Nova flavor by the musicians and Lyn infuses the lyrics with a cheerfully happy tone, resulting in a delightful vocal performance. Pianist **Christian Jacob** and John match Ms. Stanley with two mellow statements that move along sprightly off the easy-going drive of Chuck's bass, Aaron's drums and Brad Dutz' percussion. The first of two vocals of the 1934 timeless classic **Summertime** by George & Ira Gershwin and DuBose Heyward concludes both LP's. The song was written for the 1935 opera, **Porgy & Bess**. Heyward wrote the lyrics based on his 1925 novel **Porgy** and it's sung as a mother's lullaby to her baby. To date, the song has been recorded over twenty-five thousand times, it's beloved by jazz musicians and vocalists the world over and is considered one of the greatest compositions ever written. Julie sang it on her second LP released in 1965, **Feelin' Good** (LRP-3416/LST-7416). Lyn and the quintet preserve the spirit of the song as a seductive slow tempo southern styled blues and her delivery of the lyrics are alluringly tender and expressive. John and Chuck take the spotlight, leading the quintet through one enchanting chorus preceding the bewitchingly beautiful coda.

Side Three starts with the 1968 Latin, pop song **It's Impossible** by Mexican songwriter Armando Manzanero who recorded it under the original title **Somos Novios** for his album that year, **Somos Novios...Siempre Novios** (RCA Victor MKL-1785/MKS-1785). Originally written as an instrumental ballad, American composer and songwriter Sid Wayne added English lyrics two years later and it became a huge hit for the Italian-American pop singer **Perry Como** as the tune of his 1970 album (RCA Victor LSP-4473). Lyn's lyrics are presented with tender beauty and warmth while being serenaded by Chiodini who plays a Spanish guitar and he also has a gentle solo as well. Berghofer and percussionists Luis Conte and Serfaty provide the lush background behind Ms. Stanley's delicate delivery. Richard Rodgers and Lorenz Hart's popular song **Blue Moon** was originally written in 1934 as **The Bad In Every Man** for the crime film, **Manhattan Melodrama** with different lyrics. After the film's premiere, Hart eventually wrote more romantic lyrics for the song and it's been a successful standard since two 1949 records by **Billy Eckstine** and **Mel Tormé** that became hits. **Blue Moon** led off Julie's album, **Julie Is Her Name, Volume 2** and in the version presented here, Lyn sings the lyrics sensuously at a slower tempo than Ms. London, blending superbly with John who provides a marvelous interpretation which only enhances one of the prettiest tunes on the album.

George and Ira Gershwin are represented again with Lyn's vocal of their original, **I've Got a Crush on You**. The song was used in two different Broadway musicals, **Treasure Girl** in 1928 and **Strike Up The Band** in 1930. The vocal became a standard after recordings by **Ella Fitzgerald**, **Frank Sinatra** and **Sarah Vaughan** with many instrumental recordings as well. Ms. London featured it on her 1967 Liberty LP, **Nice Girls Don't Stay For Breakfast** (LRP-3493/LST-7493). Lyn captures the melody with a warm, sincere interpretation and the song is perfect for couples to slow dance to. Chiodini answers her vocals with an impressive chorus backed by Garson, Berghofer, Kreitbich, and Serfaty into an intimately romantic conclusion. **Light My Fire** was the first huge hit for the American Rock band, **The Doors**, first appearing on their 1967 self-titled debut LP (Elektra EKL-4007/EKS-74007). The song was a collaborative effort by Jim Morrison, Ray Manzarek, Robby Kreiger, and John Densmore. It appeared on Julie's final studio album, an LP of Pop and Rock songs titled **Yummy, Yummy, Yummy** (LST-7609) in 1969! Lyn's sultry voice caresses each word of the lyric with sensuous pleasure to John's Flamenco flavored guitar playing, Aaron's incredibly perfect percussion work



and Mike's passionately powerful piano cascades that speaks voluptuously.

**Sway** by Norman Gimbel and Pablo Beltran Ruiz was first heard on the 1963 album, **Julie London Sings Latin In a Satin Mood** (LRP-3278/LST-7278). The rhythm section's gentle beat serves as a backdrop through the seductively, poignant introduction. Lyn's tender, expressive opening, and closing vocals are immensely touching as Chiodini's thoughtfully constructed reading of velvety-soft phrases. Lyn treats us to two beautiful melodies next; **Go Slow** by Debbie Kronck and Russell Garcia which appeared on Julie's 1957 album, **Make Love To Me** (Liberty LRP 3060/LST-7060) and **Nice Girls Don't Stay For Breakfast** by Bobby Troup and Jerome Leshay! On the first tune, her bewitchingly lusty lyrics are the spark for a romantic evening ahead with the assistance of Chiodini's guitar, Serfaty and Dutz on percussion who provide the gentle rhythm as she sings. Mike Valerio's bass sets the mood perfectly for Lyn's swinging interpretation of the lyrics which illustrates her skillful phrasing into a subtle climax. **You, The Night and The Music** was composed in 1934 by Arthur Schwartz and Howard Dietz, premiering in the Broadway musical comedy that year, **Revenge With Music**. Julie sang this timeless standard on her 1960 album, **Around Midnight** (LRP 3164/LST-7164). Lyn paints a compelling portrait of the lyrics as a Tango, making it her own with a unique delivery to a danceable beat that's superbly done. Garson matches the vocalist with an exquisite contribution that's sustained by the rhythm section's rich accompaniment.

**Ev'ry Time We Say Goodbye** is one of Cole Porter's most beautiful compositions from **The Great American Songbook**. It was written in 1944 during World War II, first appearing in Billy Rose's musical revue **Seven Lively Acts**. This is a trio number with Lyn opening with an enchantingly vocal performance possessing a deep romantic affection for the lyrics. Her bandmates Chiodini has a voluptuously gorgeous guitar solo and Berghofer matches the delicate softness of her tone with a tender bass beat, resulting in a stunningly perfect performance. The final track is the second version of **Summertime**, this time a duet with Lyn and Mike Garson. The song opens with the pianist's very pretty introduction capturing the beauty and sensitivity of the song into Lyn's vocal reading which weaves a spell of love and intimacy in a style that's distinctively her own, completing the stories she and her colleagues tell so convincingly. **London Calling: A Toast To Julie London** was recorded at **United Recording Studios** in Hollywood, California. Lyn and John Chiodini produced the album and

the men responsible for the excellent engineering on all the songs except **It's Impossible** are **Rouble Kapoor** and **Steve Genewick**. **Spencer Garcia** was the engineer on **It's Impossible**. The mastering is by the widely acclaimed, legendary engineer **Bernie Grundman** of **Bernie Grundman Mastering**, the highly esteemed **Allen Sides** of **Ocean Way Recording** is the mixing engineer and the record was pressed at **RTI (Record Technology Incorporated)**. The sound quality is absolutely stunning with a very realistic soundstage of Lyn's vocals and the musicians' instruments which if you have a mid-fi or high-end audio system emerges from your speakers transporting you into the studio as the album is being recorded.

Now that I've had the pleasure of meeting and hearing **Lyn Stanley**, I look forward to picking up her older LP's and the new live record, **London With a Twist-Live at Bernie's** (A.T. Music, LLC - ATM 3108) which was released a few months ago. This is a record that has it all, superb vocals, engaging compositions, excellent musicians and great sound which should be heard in its entirety to be fully appreciated. For those in search of fine jazz singing, I offer for your consideration **London Calling: A Toast To Julie London** by **Lyn Stanley**. A great collection of standards and a lot of music for the money that once heard should earn her a whole lot of new fans!

Around Midnight, Everybody Needs Love, Feelin' Good, In The Groove, It's Impossible, Julie, Julie Is Her Name, Julie Is Her Name-Volume 2, Julie London Sings Latin In a Satin Mood, Make Love To Me, Nice Girls Don't Stay For Breakfast, Our Fair Lady, Somos Novios...Siempre Novios, Special Occasion, The Doors, The End of The World, Yummy, Yummy, Yummy – Source: Discogs.com

As Time Goes By, Blue Moon, Bye Bye Blackbird, Ev'ry Time We Say Goodbye, Summertime, You, The Night and The Music - Source: JazzStandards.com

Call Me Irresponsible, Cry Me a River, Goody Goody, How About Me, I Heard It Through The Grapevine, It's Impossible, I've Got a Crush on You, Light My Fire, Sway – Source: Wikipedia.org