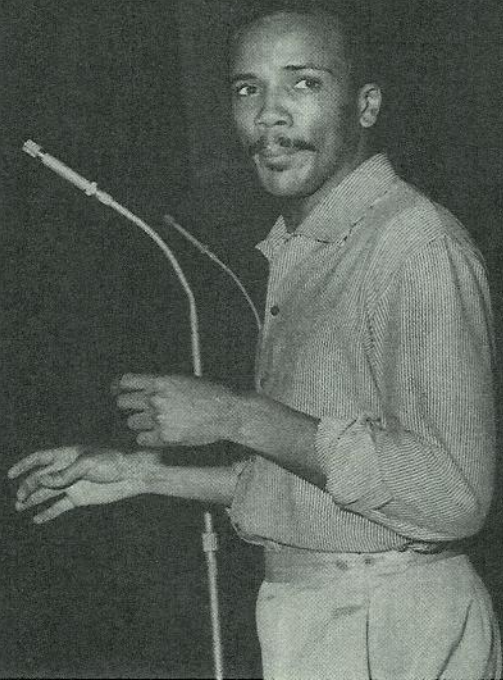


Select  
*Jazz*

Swiss Radio Days  
Jazz Series

**1**  
volume

The Quincy Jones  
Big Band  
Lausanne  
1960



## Quincy Jones

There was a time when jazz big bands served as the creative source to launch the careers of innumerable musicians. They were able to lend these orchestras the extra touch and added general excitement by contributing outstanding and easily identifiable solo-work. But aside from these valuable contributions, other virtues were demanded from these specialists: Musical and personal discipline, extraordinary craftsmanship, the will to submit to ensemble-playing and to shine as a soloist. They were and still are regarded as the necessary ingredients to build a great band.

With the above mentioned prerequisites in mind but being his rather unorthodox self, Quincy Jones went out to hand-pick a number of musicians that had already gone through the process of making a name for themselves as well-established soloists (e.g. Phil Woods, Jerome Richardson, Benny Bailey, Jimmy Cleveland etc.), integrated them into a new organization and thus managed to create his own "Dream Band". And it was this band that ultimately focused everybody's attention on the many talents of their leader. "Q" the composer, arranger and producer, a man with great organizational skills, superb taste and an outgoing, sympathetic personality – all those basic characteristics that served Quincy Jones in the years to come as a springboard for his outstanding career as the famous studio-wizard and top record company executive. The orchestra was booked to appear as the on-stage band for the musical show "Free and Easy" scheduled to perform in Paris. The "gang" learned the entire score off by heart in order to be able to play and act freely on stage, something of a special

achievement. Sadly, the theatre in which the show was staged was in a part of town where an audience would fear to tread, and the curtain fell for a last time after only one month.

The mutual love between the musicians and their leader led to the decision to stay together and to try to go on tour in Europe. This they did, and, despite financial hardships (much of it incurred by Quincy himself) and generally rough times, the band made its mark, as can be clearly heard on this album. The Lausanne concert is the living proof of a band that united all virtues needed to make such a difficult enterprise happen and succeed. The musicians cover as much musical ground as possible. The band sounds tight, energetic, swinging and roaring and handles the music with such authority, that one cannot help but stand in awe. The performance feels like the culmination of an entire era and, after all, this was the last regular band to arrive on the jazz scene, to stay together for almost two years and to gain in that short time the reputation of being one of the very best ever. This album is a vivid proof of the possible sophistication within the realms of that particular brand of jazz and none of the freshness, quality and fascination has been lost over those 34 years that have elapsed since the concert took place.









## **Swiss Radio Days ou Les temps du Jazz**

Bon nombre des archives qui sommeillent dans les phonothèques des différents studios de la SSR (Société Suisse de Radiodiffusion) sont autant de trésors qu'il était grand temps de sortir de leurs cartons un peu tristounets. Bien sûr, ce genre de démarche est dans l'air du temps et les producteurs désireux d'exhumer tel ou tel enregistrement ne manquent pas. Ceci se fait pourtant parfois au détriment de la qualité intrinsèque de la musique, pas toujours inoubliable, mais surtout sans trop se soucier des artistes ou de leurs ayants droit. La collection **Swiss Radio Days**, et par conséquent la marque **TGB**, en accord avec la SSR, entend au contraire entreprendre toutes les démarches visant à associer les artistes ou leurs ayants droit à ce projet de collection. Les principaux intéressés seront par là même garants de la qualité musicale de ces productions, qui devraient réjouir et satisfaire les plus exigeants des amateurs (ou amoureux...) de jazz.

**Swiss Radio Days** devrait ainsi présenter régulièrement, dans les années à venir, des enregistrements dont la majorité sont restés jusqu'ici complètement inédits. Mais en ce qui concerne le premier disque de notre collection, il était difficile de rêver de l'enregistrement d'une formation aussi légendaire que le Big Band de Quincy Jones de 1960. L'orchestre avait donné cette année-là un concert qui est gravé aujourd'hui encore dans la mémoire de ceux qui avaient eu la chance d'y assister. Grâce soit ainsi rendue aux producteurs et aux techniciens radio de l'époque, ainsi qu'aux différents organisateurs, d'avoir su apporter leur compétence et leur enthousiasme à la réalisation de projets

musicaux qui trouvent aujourd'hui une inscription légitime dans la mémoire jazzistique de ce siècle.

## **Yvan Ischer**

Producteur jazz RSR

Consultant Swiss Radio Days





You have purchased a CD produced by TCB Music for your listening pleasure. You are looking at a logo that will from now on identify a label that is by nature dedicated to the presentation of world-class artists and new or lesser known talent deserving wider recognition, via one specific or several well-conceived recordings. Each of TCB's records will mark a step forward in the career of our artists and we shall be very determined with our intentions to assist our artists in their efforts to establish themselves on their relevant scene. Which means in essence, that we regard both Europe and the USA as the territories from which we shall select the suitable musicians to help them on their way as well as to team them up with one another to create a link between the talents of both continents.

You are listening to a TCB CD with a green spine - identifying it as part of the newly created series of unique and historic live performances recorded by the Swiss Radio, aptly titled "Swiss Radio Days Jazz Series". Presenting all formats from trio to big band recordings, the series will reflect the efforts that have been made to preserve valuable jazz concerts presented during the last 40 years to enthusiastic audiences. If this is the music you are looking for, you have picked the right choice and we hope you will do so in the future as well.

If you are looking for up-to-date and 'straight-ahead' jazz recordings, TCB (CDs with a red spine) is constantly in the process of releasing CDs that reflect the creative output of jazz musicians actively involved in today's music scene. Should you be a contemporary

jazz-enthusiast, look for TCB CDs with a yellow spine and you will find your favourite sound right there. TCB CDs with a blue spine are reserved for the era of swing music.

Thank you for joining us, enjoy the music and keep looking for new TCB albums in the future.



This CD comes closer to  
the truth of that great  
band than any other  
Recording I have heard.  
This band did a lot of  
good for the European Jazz  
scene. Many of the original  
members of Q's band went  
on to form the Clark/Brans  
Big Band. It was a  
great honor to have  
been there! ~~in it~~



Phil Woods



Alto legend Phil Woods' feelings about the original Quincy Jones Big Band



# The Quincy Jones Big Band

Lausanne  
1960

trumpets: Benny Bailey Roger Guérin, Clyde Reasinger Floyd Standifer	1	<b>Cherokee</b> Ray Noble, arr. Ernie Wilkins	3:38
	2	<b>Chinese Checkers</b> Billy Byers, comp. and arr.	2:22
trombones: Jimmy Cleveland Åke Persson Melba Liston Quentin Jackson	3	<b>Birth of a Band</b> Quincy Jones, comp. and arr.	4:20
	4	<b>I Remember Clifford</b> Benny Golson, arr. Quincy Jones	3:30
French horn: Julius Watkins	5	<b>Ghana</b> Ernie Wilkins, comp. and arr.	4:08
	6	<b>Big Red</b> Ernie Wilkins, comp. and arr.	4:16
saxophones: Phil Woods Porter Kilbert Harold McNair Jerome Richardson Sahib Shihab	7	<b>My Reverie</b> Claude Debussy, arr. Melba Liston	3:22
	8	<b>Parisian Thoroughfare</b> Bud Powell, arr. Billy Byers	3:43
flute & guitar: Les Spann	9	<b>Moanin'</b> Bobby Timmons, arr. Quincy Jones	2:50
piano: Patti Bown	10	<b>Soul</b> Phil Woods, comp. and arr.	5:46
bass: Buddy Catlett	11	<b>The Midnight Sun Will Never Set</b> Quincy Jones, comp. and arr.	4:21
drums: Joe Harris	12	<b>The Phantom's Blues</b> Ernie Wilkins, comp. and arr.	11:09
conductor: Quincy Jones	13	<b>Airmail Special</b> Christian/Goodman, arr. Al Cohn	3:02
	14	<b>Airmail Special (encore)</b> Christian/Goodman, arr. Al Cohn	1:07
		Total time	67:29