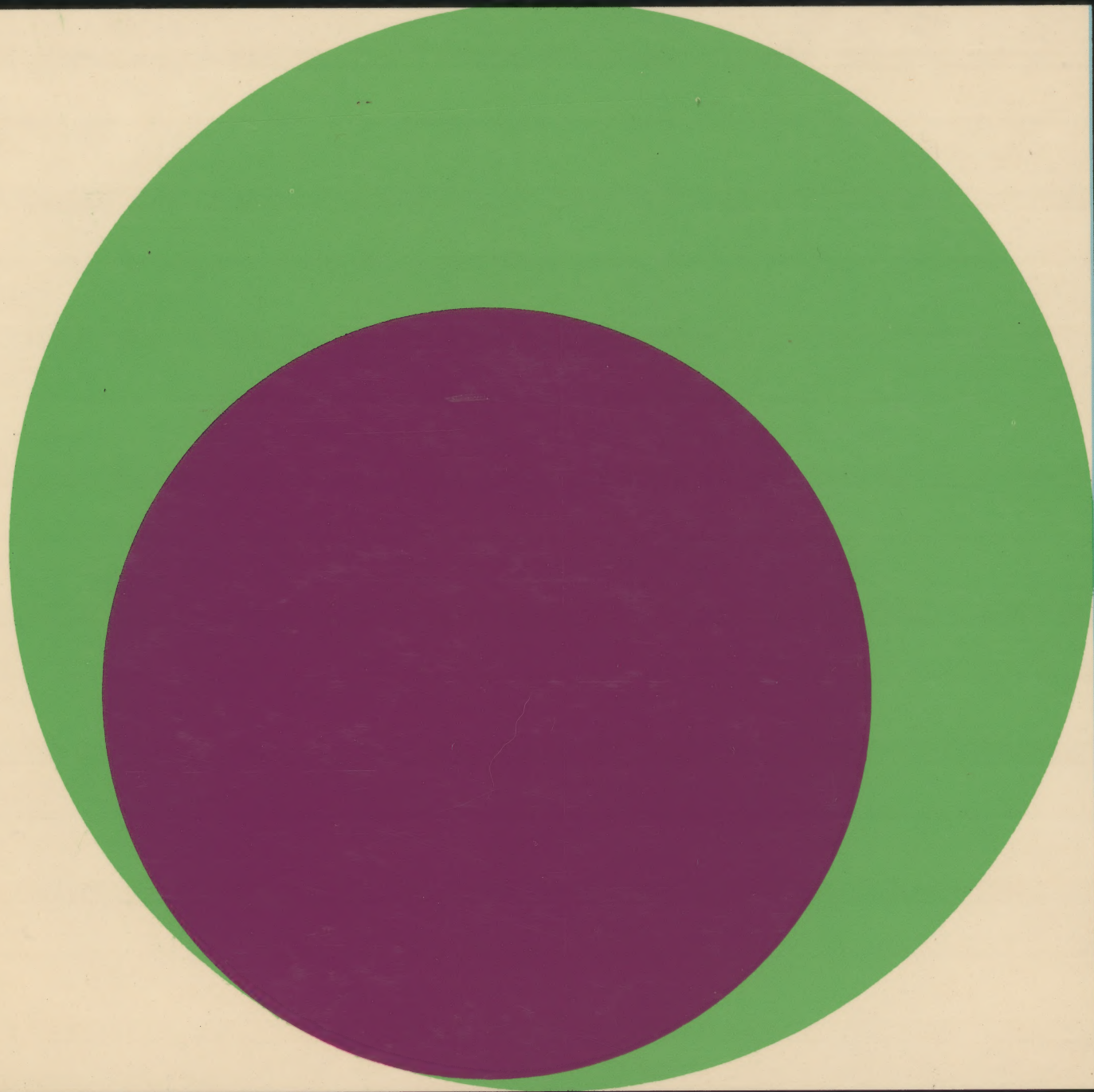


The
**URBIE
GREEN**

america's greatest trombonist

QUARTET

Command
records
RS 33-857



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records

*for discriminating people
who desire the finest in sound...
always—demand **Command**[®]*

The
URBIE GREEN
america's greatest trombonist

QUARTET

The **freedom** of a jazz setting...
... and the **discipline** developed in years of playing with the greatest jazz bands (Woody Herman, Cab Calloway, Charlie Barnet, Gene Krupa, Tommy Dorsey)...
... produce **unique excitement**...
... amazing **finesse**...
... **dynamic solos, breathtaking ensembles**...
... and a **jazz sound** that is **totally different** from anything you have heard before.

You can share in the excitement of on-the-spot creation by one of the great master musicians of our time...

Urbie Green

... as this superb trombone virtuoso is joined by five other magnificent jazz musicians...

... Doc Severinsen, trumpet...

... Walt Levinsky, alto saxophone...

... Barry Galbraith, guitar...

... Milt Hinton, bass...

... Don Lamond, drums...

... one of the most brilliant small jazz groups ever assembled, playing arrangements by three world-famous jazz writers, Jimmy Giuffre, Ralph Burns and Urbie Green himself.

TECHNICAL DATA:

This record is an example of the finest quality sound fidelity that can be achieved with a multiple microphone pickup. From the origin of the sound in a large acoustically perfect studio to the editing and re-recording to the final pressing of the record only the finest equipment is used — Some of the microphones used, representing the best of all manufactures available, are the: RCA-44BX, Telefunken U-47, Telefunken KM 56, Telefunken 201, Western Electric 1142A, Altec 639B, RCA-77D.

The reason for the multiplicity of microphone types is to insure that the optimum instrumental sound will be reproduced by use of the microphone whose characteristics are most complementary to that particular instrument. The original tape was recorded on Ampex equipment.

The edited tape is re-recorded onto a master disc from a Fairchild tape machine through Pultec

equalizers, and a McIntosh 200 watt amplifier to a specially built cutting head mounted on a Scully automatic lathe.

The automatic variable pitch mechanism is electronically controlled and uniquely coupled to an automatic depth control device so that each groove will be of the optimum depth in relation to its modulation content to give the best tracking.

Be sure that your pickup is correctly balanced and weighted not to exceed 3 to 4 grams of weight. No stylus is permanent! Serious damage to this precision product can be done by a worn or improperly weighted pickup.

This record is equalized and recorded in accordance with the specifications adopted by the Record Industry Association of America.

For the best results reproduce with an RIAA complimentary equalizer.

Originated and Produced by ENOCH LIGHT

Art Director **CHARLES E. MURPHY**

SIDE ONE

SLIDEWORK IN A FLAT.....Record Songs, Inc. (ASCAP)

DJANGO.....MJQ Music (BMI)

BODY AND SOUL.....Harms, Inc. (ASCAP)

WALKIN'.....Charrich Music-Prestige Music Co. (ASCAP)

FOUR BROTHERS.....Charling Music Corp. (ASCAP)

SIDE TWO

SLEEP.....Miller Music Corp. (ASCAP)

BIJOU.....Charling Music Corp. (ASCAP)

TANGERINE.....Famous Music Corp. (ASCAP)

ROYAL GARDEN BLUES.....Shapiro Bernstein & Co. (ASCAP)

THE BAD AND THE BEAUTIFUL.....Robbins Music Corp. (ASCAP)

Enjoy the full program and technical data presented in detail, on the inside pages of this double album jacket

The
URBIE GREEN
 america's greatest trombonist

SIXTET

OR

Originated and Produced by Enoch Light

Associate Producer Julie Klages

Recording Chief Robert Fine Mastering George Piros (stereo) John Johnson (monaural)

Arrangements by Urbie Green, Ralph Burns and Jimmy Giuffre

This is a jazz record with a difference.

It is different not **just** because it brings together six of the finest instrumentalists in the entire world of jazz.

It is different not **just** because Urbie Green has carefully chosen some of the finest material from a broad area of jazz—from the old Dixieland standard, ROYAL GARDEN BLUES, through pieces from the repertoires of Jimmy Dorsey (TANGERINE) and Woody Herman (FOUR BROTHERS and BIJOU) to John Lewis' now classic composition, DJANGO, and WALKIN', popularized by Miles Davis.

It is different not **just** because the arrangements used in these performances have been written by two of the most brilliant and perceptive writers to be developed in jazz in the past 20 years—Jimmy Giuffre and Ralph Burns—as well as by **Urbie Green himself.**

It is different because of the individual, personal qualities that all these tremendously talented and broadly experienced musicians bring to every note, every passage they play or write **PLUS**—and this is a very important plus—the **unique production talents** of Enoch Light and the **unmatched recording techniques** of Command's celebrated engineers.

Enoch Light, who is famous for his painstaking, time-consuming and often incredibly expensive way of recording large orchestras—whether it is his own Light Brigade, the huge ensembles he has recorded in Carnegie Hall or the Pittsburgh Symphony with William Steinberg conducting—has applied the same principles of recording to Urbie Green's six-man jazz group. But because the principles are the same does not mean that they can be carried out in the same fashion.

"On other recording sessions," Light said as he sat in the control room while Urbie Green and his Sixtet were running through a number in the studio, "we try to produce perfect records within a certain time limit. We know—or we think we know—what the final result should sound like and we try to come as close to a perfect, unimprovable 'take' as we can."

"But recording jazz is different. You can't force results. Sometimes hours go by without any actual recording. If Urbie's group was playing in a night club and the feeling they were working for didn't come—well, it's too bad, but what they've played is immediately gone and forgotten. But you can't approach a record that way. Whatever you play on a record lays there forever. So we may work four hours and only produce two numbers. And instead of making an album in three three-hour sessions, as is usually done, we'll take four or five sessions. It costs a lot more this way but the results are much better."

Actually Urbie Green's Sixtet is not likely to be heard in any night club. These six musicians are in such demand for top-paying free-lance jobs in New York's studios that no one could hire them on a steady job. Bringing them together is a natural outgrowth of Command's policy of getting the best possible human beings to produce the very best music. But even though this recording session was a special occasion, it was still a familiar experience to all of them because these six master musicians work together constantly on a variety of television and recording assignments.

"Another thing that's different about producing these sessions with Urbie's group," Light added, "is that ordinarily I'd be out in the studio instead of here in the control room. Normally when I produce a record, the orchestra is under one man's complete control and jurisdiction. In Urbie's group, there are six leaders with Urbie as a sort of Moderator; everybody's a participant. This is a group of top echelon people who really respect each other. They'll listen to a playback of a 'take,' discuss it, suggest ideas. The talk goes back and forth. Then they try it again. That's how all these performances were developed. The musicians had the experience, the sensitivity, the imagination, the virtuoso talent and, above all, the time to create jazz records that can stand to their credit for the rest of their careers."

Urbie Green has been playing all kinds of jazz in all kinds of situations for the past 20 years, starting when he was 14 years old in Dixieland bands in Mobile, Alabama. During the 1940s he was a bulwark in the bands of Jan Savitt, Frankie Carle and Gene Krupa. In 1950 he joined Woody Herman and, during the next four years with Herman, established himself as one of the all-time great jazz trombonists. For the past decade he has been the busiest studio trombonist in New York—a position which means that he is universally regarded as the best man on his instrument.

Urbie's background is almost a prototype for that of every man in his group. The big band background of trumpeter Doc Severinsen includes bands both sweet and hot in the 1940s—Ted FioRito, Charlie Barnet, Sam Donahue, Noro Morales, Vaughn Monroe and Tommy Dorsey—and, since 1950, he has held a position as a free-lance trumpeter that is the same as Urbie Green's on trombone. Like Severinsen, saxophonist Walt Levinsky was an important cog in Tommy Dorsey's great band of the late Forties and early Fifties—he was Dorsey's star clarinet soloist then. He went from Dorsey to studio work and has developed into one of the most versatile reed musicians in New York. Guitarist Barry Galbraith's big band experience was with Red Norvo, Teddy Powell, Claude Thornhill and Hal McIntyre. He began his free-lancing career in 1947 and is listed in **The Encyclopedia of Jazz** as "the most re-

corded guitarist on the New York scene." Bassist Milt Hinton, the real veteran of the group, was playing with the great jazz violinist, Eddie South, away back in the early 1930's. For fifteen years, from 1936 to 1951, he was one of the most important factors in making Cab Calloway's band a great jazz group. Since then he, too, has free-lanced with enormous success. Drummer Don Lamond made his reputation with Woody Herman's great bands of the middle and late Forties although he had previously played with Sonny Dunham and Boyd Raeburn. He has free-lanced since the early Fifties.

SIDE ONE

SLIDWORK IN A FLAT. Urbie Green wrote and arranged this bright piece as a showcase for his brilliant slide technique. The close-knit sound of the ensemble that takes over after Urbie's solo sets a stylistic pattern for the group as it develops other selections.

DJANGO. John Lewis' hauntingly lovely tribute to the Belgian gypsy guitarist, Django Reinhardt, has been adapted to suit Urbie Green's warm, open trombone by Ralph Burns. Burns makes interesting use of chips of phrases played by the ensemble behind Urbie's solo and, in a different manner, uses it as an unusually strong support for Walt Levinsky's alto saxophone solo.

BODY AND SOUL. Although Ralph Burns sketched out an arrangement for this evergreen tune, the performance is all Urbie with just the rhythm section backing him up. Notice the close, intimate sound that Urbie gets as he slides into the melody on the first chorus, the looser, more wide ranging style of playing in the second chorus and the remarkable lyricism of his playing at the end with Barry Galbraith strumming propulsively under him.

WALKIN'. Milt Hinton's strong walking bass is the foundation and unifying factor in Urbie Green's arrangement of this tune which has been a great favorite of Miles Davis'. Again the ensembles behind Urbie's solo trombone are tightly knit, at times becoming provocative little spits of sound. The warm, surging sound of Walt Levinsky's alto saxophone solo serves as a subtle contrast to the very relaxed quality of Barry Galbraith's guitar which follows it.

FOUR BROTHERS. Jimmy Giuffre, who wrote and arranged this jazz classic for Woody Herman's band, has made an adaptation of his big band arrangement for Urbie Green's Sixtet that captures the swinging spirit of the original treatment but develops a distinctly different sound. There is a lot of ingenuity in the way in which the series of saxophone solos that were heard in the Woody Herman version has been re-set

by Urbie, Walt Levinsky, Doc Severinsen, Barry Galbraith and Milt Hinton. One of the most interesting changes is Don Lamond's drum break which replaces what had been a Woody Herman clarinet solo. The ensemble playing is particularly clean, crisp and bright in this glowingly precise recording.

SIDE TWO

SLEEP. This is a tune that has led a double life in the past: it has been a gentle, romantic melody when Fred Waring played it as his theme and it was a rollicking swinger in a famous jazz arrangement made by Benny Carter for his big band in the early Forties. Ralph Burns' arrangement takes its cue from Benny Carter's although it does not follow it in any way. Urbie Green's facile trombone dominates this brisk treatment with the other members of the group moving in to lend him some solid backing from time to time and joining in the slowed down, fading, off-to-sleep ending.

BIJOU. Like FOUR BROTHERS, this came out of Woody Herman's band in the middle Forties. Ralph Burns wrote it then as a feature for Herman's great trombone stylist of those years, Bill Harris (Woody Herman called it a "jazz rumba" then but recently he has reconsidered and now terms it a "stone-age bossa nova"). Burns has rewritten his original arrangement for Urbie Green, giving him an opportunity to show off the power and scope of his trombone attack and getting an unusually full orchestral sound from the other five members of the group.

TANGERINE. Jimmy Dorsey, Helen O'Connell and Bob Eberle made TANGERINE famous. Urbie picks it up where they left it 20 years ago as, with only the rhythm section accompanying him, he improvises a solo that dances lightly around the melody, never really leaving it but always examining new paths and byways.

ROYAL GARDEN BLUES. This bright and fresh treatment gives the famous old Dixieland standard a startlingly new lease on life. In Urbie Green's imaginative arrangement, ensembles, a variety of solos, unusual breaks follow one another in kaleidoscopic fashion as the Sixtet swings through the piece in high style.

THE BAD AND THE BEAUTIFUL. Ralph Burns arranged this movie theme to put a glowing spotlight on all the warm qualities of Urbie Green's mellow trombone. With Galbraith, Hinton and Lamond stepping softly along beside him, Urbie paints a richly hued musical picture. Notice the consummate ease with which his horn sings lightly and easily in the delicate shadings of the upper register.

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33 $\frac{1}{3}$ RPM

RS 33-857 - Side I
(RS 33-857-A)

URBIE GREEN AND HIS 6-TET

1. SLIDEWORK IN A FLAT (U. Green) (2:06)
2. DJANGO (J. Lewis) (3:03)
3. BODY AND SOUL (J. Green-R. Sour-
F. Eytan-E. Heyman) (4:59)
4. WALKIN' (R. Carpenter) (5:13)
5. FOUR BROTHERS (J. Giuffre) (3:25)

Total Time 18:58

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THE
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33 $\frac{1}{3}$ RPM

RS 33-857 - Side II
(RS 33-857-B)

URBIE GREEN AND HIS 6-TET

1. SLEEP (E. Lebieg) (2:10)
2. BIJOU (R. Burns) (3:18)
3. TANGERINE (J. Mercer-V. Schertzinger) (3:08)
4. ROYAL GARDEN BLUES (C. & S. Williams) (3:25)
5. THE BAD AND THE BEAUTIFUL (D. Raskin) (3:49)

Total Time 16:02

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