

VRS-8014



Vanguard
JAZZ
SHOWCASE

A HIGH FIDELITY PRODUCTION
SUPERVISED BY JOHN HAMMOND



SAM MOST

SEXTET

SAM MOST, *clarinet and flute*

BARRY GALBIARTH, *guitar*

AARON BELL, *bass*

MARTY FLAX, *baritone sax*

BILLY TRIGLIA, *piano*

BOBBY DONALDSON, *drums*



Skippy

Give me the simple life

My old flame

Just tutshen

Blues junction

You'd be so nice to come home to

Everything happens to me

Open house

SAM MOST SEXTET

SAM MOST, clarinet and flute
BILLY TRIGLIA, piano
AARON BELL, bass

MARTY FLAX, baritone sax
BARRY GALBIARTH, guitar
BOBBY DONALDSON, drums

PROGRAM

Side One

1. Skippy
2. Give Me the Simple Life
3. My Old Flame
4. Just Tutshen

Side Two

1. Blues Junction
2. You'd Be So Nice to Come Home To
3. Everything Happens to Me
4. Open House



ONE of the most difficult feats in modern jazz is the formation of a "new sound," one that will have musical validity as well as commercial acceptance. Every type of instrument, from the harmonica to the harpsichord, has been utilized, and in 1955 the flute is emerging as a favored instrument.

Sam Most is equally at home on the clarinet and flute. His brother, Abe, was for years one of the great jazz clarinetists, with Les Brown and other bands, before settling down to the security of Hollywood studio work. Sam studied at Juilliard and played with a variety of orchestras before joining the Mat Matthews Quintet. At present he is leading a quartet which usually may be found at *The Composer* in New York.

Like many classically-trained younger jazz musicians, Sam Most is primarily concerned with experimental rhythmic and harmonic patterns. He prefers the discipline of arrangements to the usual free-wheeling collective improvisations of the Vanguard jazz sessions. The result is that three of the outstanding composer-arrangers of modern jazz did the writing for this session; Hall Overton, Quincy Jones, and Ronnie Woelmer.

In the band are Marty Flax on baritone saxophone and Barry Galbiarth on guitar, both of them veterans of the great Claude Thornhill orchestra. Bill Triglia, the pianist, is currently working

with Buddy Rich's sextet in New York. Two Vanguard veterans, Aaron Bell and Bobby Donaldson are on bass and drums, to insure a swinging beat rarely found in arranged progressive jazz.

Blues Junction, first titled *Funk Junction*, is a marvellously subtle creation of Quincy Jones. Like all of Jones' work, it is unpretentious and continually inventive. *Everything Happens to Me*, that fine tune of Matt Dennis, is also arranged by Quincy Jones. Hall Overton is primarily a serious composer-pianist-teacher, and his arrangement of *You'd Be So Nice to Come Home To* is distinguished writing which barely fits into the jazz idiom.

The rest of the arrangements are by Ronnie Woelmer, a close friend of Sam Most, and particularly well fashioned for this group. His writing allows plenty of scope for Most's amazing agility on both instruments.

Notes by JOHN HAMMOND

The drawing on the cover is what photographers would call a "perspective" and "angle shot" of a flute and the player's hands, as expanded and recreated in the unique technique of the distinguished artist Charles White. Mr. White's work is represented in the Whitney Museum in New York, the Library of Congress, and other famous collections, and his previous drawings for the Vanguard Jazz Showcase series have been on public display.

Vanguard Jazz Showcase

This Vanguard record is one of a new series which is presenting creative jazz recorded for the first time with wide range high fidelity reproduction. It was produced in cooperation with the noted jazz magazine, *Down Beat*. The entire production was under the supervision of the distinguished jazz critic and commentator, John Hammond. This recording embodies VANGUARD QUALITY CONTROL, an exclusive process which assures the listeners that every subtle nuance of the living performance has

been captured in the polished grooves of this long playing record.

A hall was chosen with first-rate acoustic properties. Ampex model 300 magnetic tape recorders, in conjunction with Altec and Telefunken condenser microphones, were utilized to produce the original masters, which embody a frequency response covering the entire range of human hearing and embrace the full gamut of instrumental sonorities. Those with wide-range playback equipment should compensate for the RIAA recording curve.

Recent Vanguard Jazz Showcase Releases

- THE NAT PIERCE BANDSTAND: Nat Pierce, piano; Doug Mettome, trumpet; Med Flory, alto sax; Jack Nimitz, baritone sax; Richie Kamuca, tenor sax; Urbie Green, trombone; Freddie Greene, guitar; Walter Page, bass; Jo Jones, drums — *Stomp It Off, Constance, Blues Yet!, Why Not?* VRS-8017
- DON ELLIOTT DOUBLES IN BRASS: Don Elliott, trumpet, vibraphone and mellophone; Ellis Larkins, piano; Aaron Bell, bass; Bobby Donaldson, drums — *Wally's Theme, Blues for Brother Herb, My Heart Stood Still, Do Nothing Till You Hear From Me, Out of This World, Charmaine...* VRS-8016
- JIMMY RUSHING SINGS THE BLUES: Jimmy Rushing, blues singer; Sam Price, piano; Ben Richardson, clarinet and alto sax; Pat Jenkins, trumpet; Buddy Tate, tenor sax; Henderson Chambers, trombone; Walter Page, bass; Jo Jones, drums — *How Long, Boogie Woogie, How You Want Your Lovin' Done, Goin' to Chicago, I Want a Little Girl, Leave Me, Sent For You Yesterday* VRS-8011
- VIC DICKENSON SEPTET: Vic Dickenson, trombone; Ruby Braff and Shad Collins, trumpets; Edmond Hall, clarinet; Sir Charles Thompson, piano; Steve Jordan, guitar; Joe Jones, drums — Vol. 3. *When You and I Were Young Maggie, You Brought a New Kind of Love to Me, Everybody Loves My Baby, Nice Work if You Can Get It*, (VRS-8012), Vol. 4. *Old Fashioned Love, Suspension Blues, Runnin' Wild* VRS-8013
- THE MEL POWELL BANDSTAND: Mel Powell, piano; Johnny Glasel, trumpet; Jimmy Buffington, French horn; Chuck Russo, clarinet, alto and baritone sax; Boomie Richman, tenor sax; Mundell Lowe, guitar; Joe Kay, bass; Eddie Phyfe, drums; Joan Wile, vocalist — *Ezz-May, My Last Millionaire, Everything I've Got, Firebug, Easy Swing, Soon, When Did You Leave Heaven* VRS-8015

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VANGUARD RECORDING SOCIETY, INC., NEW YORK

TV22655-1A



SAM MOST SEXTET

1. Skippy (Woelmer, arr. Woelmer)
2. Give Me the Simple Life (Ruby - Bloom, arr. Woelmer)
3. My Old Flame (Johnson - Coslow, arr. Woelmer)
4. Just Tutshen (Most, arr. Woelmer)

mf/djm

Vanguard

33 $\frac{1}{3}$

long play

VRS-8014-A

Vanguard Quality Control

SAM MOST, clarinet and flute MARTY FLAX, baritone sax
BARRY GALBIARTH, guitar BILLY TRIGLIA, piano
AARON BELL, bass BOBBY DONALDSON, drums

Recorded in U.S.A. - MCMLV

TV 22655

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TV22656-1C



SAM MOST SEXTET

1. Blues Junction (Quincy Jones, arr. Jones)
2. You'd Be So Nice To Come Home To (Porter, arr. Haul Overton)
3. Everything Happens To Me (Adair - Dennis, arr. Jones)
4. Open House (Woelmer, arr. Woelmer)

Manufactured by Vanguard Recording Society, Inc., N.Y.
Vanguard
33 $\frac{1}{2}$ long play

VRS-8014-B
Vanguard Quality Control

SAM MOST, clarinet and flute MARTY FLAX, baritone sax
BARRY GALBIARTH, guitar BILLY TRIGLIA, piano
AARON BELL, bass BOBBY DONALDSON, drums

Recorded in U.S.A. - MCMLV

TV 22656

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