

Charlie Parker - Confirmation: Best of the verve years

Wpisany przez bluesever

Czwartek, 03 Grudzień 2009 19:41 - Zmieniony Poniedziałek, 07 Marzec 2011 22:23

Charlie Parker - Confirmation: Best of the verve years 1995



CD1

- 01-Just Friends
- 02-Swedish Schnapps
- 03-Laird Bird
- 04-K.C. Blues
- 05-April in Paris [play](#)
- 06-Laura
- 07-Embraceable You
- 08-Ballade
- 09-Au Privave
- 10-The Song is You
- 11-Mango Mangué
- 12-Confirmation [play](#)
- 13-Segment
- 14-She Rote
- 15-Kim
- 16-In the Still of the Night
- 17-Star Eyes
- 18-How High the Moon

CD2

- 01-Cardboard
- 02-I Didn't Know What It Was
- 03-Oh, Lady, Be Good!
- 04-I Can't Get Started
- 05-Lover Man [play](#)
- 06-Funky Blues
- 07-Old Folks
- 08-Now's The Time
- 09-Tico-Tico [play](#)
- 10-What Is This Thing Called Love_
- 11-Blues For Alice

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12-Leap Frog

13-Bloomdido

14-My Little Suede Shoes

15-Chi Chi

16-Repetition

Personnel includes:

Charlie Parker

Stan Freeman - Piano

Ray Brown - Bass

Buddy Rich - Drums

Jimmy Carroll Arranger, Conductor

Red Rodney - Trumpet

John Lewis - Piano

Kenny Clarke - Drums

Hank Jones - Piano

Teddy Kotick - Bass

Max Roach - Drums

Miles Davis - Trumpet

Walter Bishop, Jr. - Piano

Joe Lipman - Arranger, Conductor

Recorded between 1947 and 1953.

This generous and carefully-documented compilation provides a wide overview of Parker's work from the late 40's and early 50's. It includes well-recorded material that previously appeared on the GENIUS OF CHARLIE PARKER LPs, tunes from concept albums like SOUTH OF THE BORDER (with Machito's orchestra) and CHARLIE PARKER WITH STRINGS (cooler than you'd expect, at times), and cuts from various JAZZ AT THE PHILHARMONIC releases on the Clef label. The main unifying element besides Parker's work is the touch of impresario Norman Granz, the man who created Jazz At The Philharmonic, and founded Clef records and the Verve label. Granz's faith in the idea of spontaneity--and thus the concept of the jam session as concert or recording event--was tempered by a desire to challenge Parker into going beyond the finite possibilities of the small bebop group. Parker wails with quartets and quintets on the GENIUS tunes, but we also hear him in orchestral settings (one of Parker's own ambitions) on the WITH STRINGS material and bumping up against swingsters like Hodges and Eldridge on the PHILHARMONIC sessions.

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