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Mosaic Select: Carmell Jones (MS 002)

Text from mosaicrecords.com announcing this set:

"Carmell Jones is rapidly becoming an artist who is not only worth listening to but one who actually demands the careful attention of anyone avowing a serious interest in jazz. His command of the horn demands it, his vitality, his taste, and his relentless endeavor toward artistic perfection demand it."

John William Hardy, original liner notes

WHAT? THE MODERN SOUND -- FROM KANSAS CITY!? THANKS TO CARMELL JONES, IT HAPPENED.

For musicians, jazz is traditionally so much about where you live. You could be East Coast, West Coast, Chicago, New Orleans. You inhabit a place and you inhabit an attitude. And that's home for you.

When you talk about the jazz that came out of Kansas City, you are talking about a style that's extremely pure and identifiable. It's riff-driven, hard-swinging dance music. Kansas City jazz gets its hooks into you and doesn't let you go. What it lacks in harmonic sophistication, it more than makes up for with the complexity of its rhythmic riffs and its high regard for spirited soloing. Think about the driving arrangements of Count Basie or Big Joe Turner's tuneful boom over Pete Johnson's boogie piano. By the time Charlie Parker hit the road with Jay McShann, Kansas City was no longer an incubator for exciting blues-drenched jazz.

A generation later, trumpeter Carmell Jones -- steeped in all that Kansas City could offer him, including an undeniable mastery of technique -- heard the call of Clifford Brown and had to follow. He was the first significant hard bop musician to emerge from Kansas City.

A Clifford Brown disciple.

In one way, it's a pleasure that these recordings on Pacific Jazz from the early 1960s are so obscure and unavailable. To listen to them today -- fresh -- is to hear what audiences and musicians heard then: a remarkable musician. Great dexterity. Fun and playful.

Like Brownie, there was a sweetness in his sound, and modesty, despite his power and drive. Robust yet sensitive, technically dazzling without being selfish and showy, a soloist almost without peer. . . He could literally do it all.

These newly remastered Los Angeles recordings from 1961 to 1963 document Carmell's dates as a leader and prominent sideman for Pacific Jazz. The material was originally recorded for his LPs entitled "The Remarkable Carmell Jones" and "Business Meetin'." In addition, you'll find his work alongside trombonist Lawrence "Tricky" Lofton for Lofton's "Brass Bag" LP, and with frequent collaborator Harold Land on Land's Imperial LP "Jazz Impressions of Folk Music," which is a terrific

surprise if it's unfamiliar to you. Rounding out the package is a completely unreleased session from pianist Frank Strazzeri, one of Carmell's best friends and his pianist of choice.

If Carmell Jones isn't exactly a household name in the jazz world (although he was featured on such important recordings as Horace Silver's "Song for My Father"), blame his move in 1965 to Germany, where he lived and worked for the next 15 years. But before his move these recordings clearly demonstrate that Carmell was a musician who never disappointed. Trust us -- he's not about to start now.

Track Listing & Discography

DISC ONE

1. I'm Gonna Go Fishin' (A)	11:13	(Duke Ellington-Peggy Lee)
2. Come Rain Or Come Shine (A)	4:30	(H. Arlen-J. Mercer)
3. Night Tide (A)	4:02	(Jimmy Bond)
4. Sad March (A)	5:46	(Carmell Jones)
5. Stellia (A)	9:11	(Carmell Jones)
6. Full Moon And Empty Arms (A)	6:38	(B. Kaye-T. Mossman)
7. That's Good (B)	6:05	(Carmell Jones)
8. Suearl (B)	7:06	(Harold Land)
9. Hip Trolley (B)	5:23	(Carmell Jones)
10. Beautiful Love (B)	5:38	(Young-King-Van Alstyne-Gillespie)

DISC TWO

1. Business Meetin' (C)	4:50	(Gerald Wilson)
2. Stella By Starlight (C)	2:34	(V. Young-N. Washington)
3. Toddler (C)	3:52	(Clare Fischer)
4. Cherokee (C)	3:54	(Ray Noble)
5. Brass Bag (D)	3:48	(Gerald Wilson)
6. Angel Eyes (D)	4:11	(M. Dennis-E. Brent)
7. Celery Stalks At Midnight (D)	5:21	(W. Bradley-G. Harris)
8. Mood Indigo (D)	5:19	(Ellington-Bigard-Mills)
9. Moten Swing (D)	5:26	(B. Moten-B. Moten)
10. Canadian Sunset (E)	5:38	(E. Heywood-N. Gimbel)
11. Ow! (E)	6:50	(Dizzy Gillespie)
12. Bluer Than That (E)	3:17	(Gerald Wilson)

DISC THREE

1. New Orleans (F)	5:44	(Hoagy Carmichael)
2. Lope In (F)	6:23	(Frank Strazzeri)
3. Yvette (F)	4:20	(George Stoll)
4. Huskey (F)	5:46	(Frank Strazzeri)
5. Injun Jo (F)	4:26	(Frank Strazzeri)
6. Effusion (F)	4:50	(Frank Strazzeri)

7. Antler Rock (F)	2:56	(Frank Strazzeri)
8. Take This Hammer (G)	6:45	(Public Domain)
9. Hava Na Gila (G)	5:13	(Public Domain)
10. Tom Dooley (G)	6:56	(Public Domain)
11. Scarlet Ribbons (G)	4:07	(J. Segal-E. Levine)
12. Foggy, Foggy Dew (G)	4:19	(Public Domain)
13. Kisses Sweeter Than Wine (G)	3:52	(Public Domain)
14. On Top Of Old Smokey (G)	2:57	(Public Domain)
15. Blue Tail Fly (G)	3:45	(Public Domain)

(A) Carmell Jones, trumpet; Harold Land, tenor saxophone; Frank Strazzeri, piano; Gary Peacock, bass; Leon Pettis, drums.

Recorded in June 1961.

Originally issued on THE REMARKABLE CARMELL JONES (Pacific Jazz ST-29).

(B) Carmell Jones, trumpet; Harold Land, tenor saxophone; Frank Strazzeri, piano; Gary Peacock, bass; Donald Dean, drums.

Recorded in late 1961-early 1962.

Originally issued on BUSINESS MEETIN' by Carmell Jones (Pacific Jazz ST-53).

(C) Carmell Jones, trumpet; Bud Shank, Clifford Scott, alto saxophones; Harold Land, Wilbur Brown, tenor saxophones; Don Raffell, baritone saxophone; Frank Strazzeri, piano; Leroy Vinnegar, bass; Ron Jefferson, drums, Gerald Wilson, arranger.

Recorded in early 1962

Originally issued on BUSINESS MEETIN' by Carmell Jones (Pacific Jazz ST-53).

(D) Carmell Jones, trumpet; Tricky Lofton, Wayne Henderson, Bob Edmondson, Frank Strong, Kenny Shroyer, trombones; Frank Strazzeri, piano; Leroy Vinnegar, bass; Ron Jefferson, drums, Gerald Wilson, arranger.

Recorded on March 26, 1962.

Originally issued on BRASS BAG by Tricky Lofton & Carmell Jones (Pacific Jazz ST-49).

(E) Carmell Jones, trumpet; Tricky Lofton, Lou Blackburn, trombone; Frank Strazzeri, piano; Leroy Vinnegar, bass; Ron Jefferson, drums, Gerald Wilson, arranger.

Recorded on April 3, 1962.

Originally issued on BRASS BAG by Tricky Lofton & Carmell Jones (Pacific Jazz ST-49).

(F) Carmell Jones, trumpet; Hadley Caliman, tenor saxophone; Frank Strazzeri, piano; Red Mitchell, bass; Nick Martinis, drums.

Recorded in January 1963.

Previously unissued Frank Strazzeri session for Pacific Jazz.

(G) Carmell Jones, trumpet; Harold Land, tenor saxophone; John Houston, piano; Jimmy Bond, bass; Mel Lee, drums.

Recorded on July 3 (Kisses, Dooley & Scarlet Ribbons) & 17, 1963.

Originally issued as JAZZ IMPRESSIONS OF FOLK MUSIC by Harold Land (Imperial LP12247).

A-F produced and engineered by Richard Bock and recorded at Pacific Jazz Studios, Los Angeles.

G engineered by Bones Howe at Radio Recorders, Los Angeles.

Produced for release by Michael Cuscuna.

Transferred in 24-bit and mastered by Ron McMaster.

Note: All selections are transferred from the original stereo tapes. The occasional instances of drop-outs, peak distortion and poorly executed edits are problems inherent in the masters.

Masters appear courtesy of Blue Note Records, a division of Capitol Records, Inc.

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