

Bud Shank began his career pigeonholed as a cool schooler, but those who listened to the altoist progress over the long haul knew that he became one of the hottest, most original players of the immediate post-Parker generation. Lumped in with the limp-toned West Coast crowd in the '50s, Shank never ceased to evolve; in his later years, he had more in common with Jackie McLean or Phil Woods than with Paul Desmond or Lee Konitz. Shank's keening, blithely melodic, and tonally expressive style was one of the more genuinely distinctive approaches that grew out of the bebop idiom.

Shank attended the University of North Carolina from 1944-1946. Early on, he played a variety of woodwinds, including flute, clarinet, and alto and tenor saxes; he began to concentrate on alto and flute in the late '40s. After college, Shank moved to California, where he studied with trumpeter/composer Shorty Rogers and played in the big bands of Charlie Barnet (1947-1948) and Stan Kenton (1950-1951). Shank made a name for himself in the '50s as a central member of the West Coast jazz scene. In addition to those named above, he played and recorded with bassist Howard Rumsey's Lighthouse All-Stars, tenor saxophonist Bob Cooper, and Brazilian guitarist Laurindo Almeida, among others. Shank made a series of albums as a leader for World Pacific in the late '50s and early '60s.

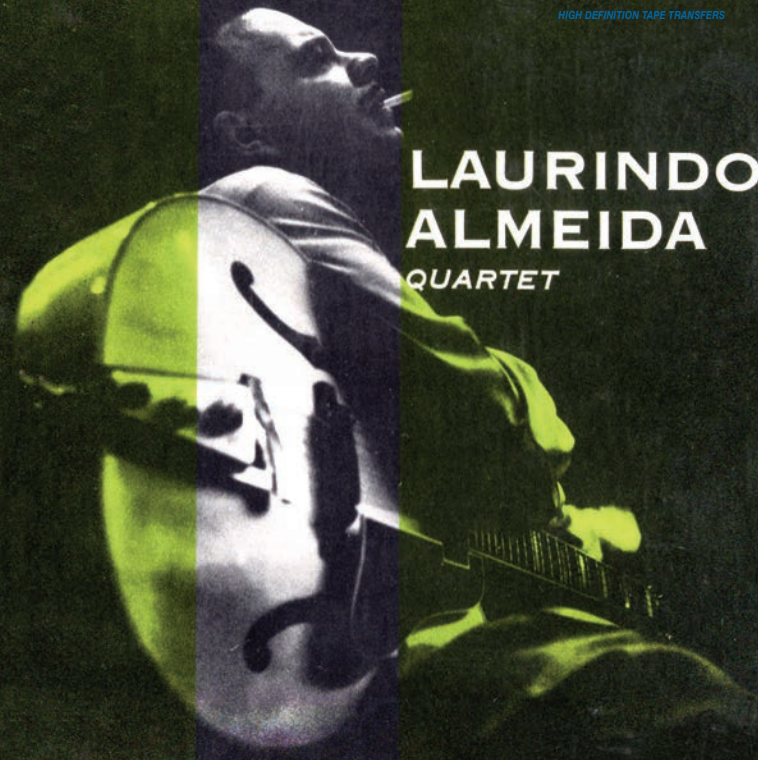
Shank ensconced himself in the L.A. studios during the '60s, emerging occasionally to record jazz and bossa nova albums with the likes of Chet Baker and Sergio Mendes. Shank's 1966 album with Baker, Michelle, was something of a popular success, reaching number 56 on the charts. Film scores on which Shank can be heard include The Thomas Crown Affair and The Barefoot Adventure. In the '70s, Shank formed the L.A. Four with Almeida, bassist Ray Brown, and, at various times, drummer Chuck Flores, Shelly Manne, or Jeff Hamilton. Shank had been one of the earliest jazz flutists, but in the mid-'80s he dropped the instrument in order to concentrate on alto full-time. During the last two decades of the 20th century, he recorded small-group albums at a modestly steady pace for the Contemporary, Concord, and Candid labels. Shank's 1997 Milestone album, By Request: Bud Shank Meets the Rhythm Section, presented the altoist in top form, burning down the house with a band of relative youngsters who included neo-bopper pianist Cyrus Chestnut. Three years later, Silver Storm was released.

Shank continued performing and recording after the turn of the millennium, undertaking the challenging task of forming the Los Angeles-based Bud Shank Big Band in 2005 and making his recording debut as a big-band leader with Taking the Long Way Home, released the following year by the Jazzed Media label. In 2007 Jazzed Media issued Beyond the Red Door, a duet recording by Shank and pianist Bill Mays. Shank's passion for jazz remained strong to the very last days of his life; he died at his home in Tucson, AZ on April 2, 2009 of a pulmonary embolism shortly after returning from a recording session in San Diego. Shank's doctors had reportedly warned the saxophonist -- who had moved to Tucson for health reasons -- that playing the session could be life-threatening. Bud Shank was 82 years old.



# LAURINDO ALMEIDA QUARTET

FEATURING BUD SHANK



The interesting cohesion of native Brazilian music with African jazz forms presents here an unusual excursion into modern sounds. This collection combines the talents of brilliant Brazilian guitar virtuoso, Laurindo Almeida, playing an unamplified Spanish Concert Guitar (finger style), and the bright jazz alto of Down Beat and Metronome award winner, Bud Shank. It seems this remarkable guitarist has found a new and charming approach to things. Adding Latin rhythms to domestic jazz hasn't always been too successful. Laurindo and Bud approach it from the other way around; the feeling on these recordings is primarily Latin, with jazz being the addition. The result is something gentle as dinner music with substances of jazz to give body. So overwhelming is the mood, so convincing the atmosphere, that these songs seem to blend into one diverting air. Lovers of Latin American music and lovers of quiet jazz will find here another mode of playing to gladden the selective ear.

The Brazilian guitarist, Laurindo Almeida (Laurindo de Almeida), started his music career playing the guitar at serenatas (serenades). In 1935, he moved to Rio de Janeiro, where he performed in two of the most prominent music venues of that period - Casino da Urca and Rádio Mayrink Veiga. He was also a prolific composer and wrote several choros and waltz tunes, some of which included the collaboration of the renowned guitarist Garoto. He was famous in his native country as a classical Spanish guitar player.

When the Government made gambling illegal in Brazil and several casinos were closed down, including the Casino da Urca, Laurindo Almeida, who at that time was regarded as one of the finest guitarists in Brazil, moved to the USA in 1947 by invitation of Stan Kenton. He joined Kenton's band during the height of its success in the 1940's, then was employed as a studio musician. His jazz work was first widely exposed during a spell with Kenton. Although continuing his film and television work, Almeida also took many opportunities to play jazz, joining forces with bassist Harry Babasin, altoist Bud Shank and drummer Roy Harte in 1953. The work of this group anticipated many of the hallmarks of the bossa nova craze which came a few years later. In 1949, he recorded the first of a series of albums. In 1953 he recorded, with Bud Shank, two albums called "Brazilliance" for the World Pacific label. He also recorded with Baden Powell, Stan Getz and Herbie Mann, among others, and recorded for film and television. He played in orchestras and shows, and consolidated his solo career. He had an impressive and versatile career as an arranger and performer.

In the 1960's, Laurindo Almeida was a member of the Modern Jazz Quartet. In 1974 he gained further appreciation when he was teamed with bassist Ray Brown, drummer Chuck Flores and Shank to form the chamber Jazz group The L.A. Four. Records by this group, with Flores replaced successively by Shelly Manne and Jeff Hamilton, and later teamings with Shank in duo performances and with fellow guitarists Larry Coryell and Charlie Byrd, show Almeida to have lost none of the distinctive style that sets his work apart from the mainstream of jazz guitar. L.A. Four disbanded in 1982.

It was during the 1960's when Laurindo Almeida enjoyed his greatest recognition, winning 6 Grammy Awards for his work: in 1959 for his performance on "Danzas", in 1960 for "The Spanish Guitars Of Laurindo Almeida" and "Conversations With The Guitar". The following year he won Grammy Awards for Best Engineered Album, Classical and Best Chamber Music Performance with "Discantos" and "Reverie For Spanish Guitars" and in 1962 further honours with nominations with "Viva Bossa Nova!" in the Best Performance By An Orchestra For Dancing and Best Jazz Performance categories and a third nomination with "The Intimate Bach" (Best Classical performance). In 1964 the album "Guitar From Ipanema" won the grammy for Best Instrumental Jazz Performance, in 1972 he was nominated for the Best Soloist award with "The Art Of Laurindo Almeida". He also won several other prizes awarded by the record and film industry.

Laurindo made over 40 albums abroad, and participated in around 800 movie soundtracks. He worked until the very last days of his life, and recorded his last CD, "Naked Sea", with Danny Welton, two weeks before passing away.

# Laurindo Almeida Quartet

## Featuring Bud Shank

- 1 Speak Low 2:48
- 2 Amor Flamengo 2:55
- 3 Noctambulism 4:35
- 4 Hazardous 2:47
- 5 Nono 3:00
- 6 Stairway To The Stars 2:59
- 7 Tocata 4:42
- 8 Acertate Mas 3:02
- 9 Carinoso 3:48

Bass – Harry Babasin  
Drums – Roy Harte  
Guitar – Laurindo Almeida  
Producer – Richard Bock  
Engineer – Phil Turetsky  
Recording Info: Transferred from  
a Monophonic 2-track tape  
Recorded by Pacific Jazz Records 1955

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Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.