

In the last few years Clare has appeared in Paris, Finland, Norway, Germany with the WDR Big Band, Holland with the Metropole Orchestra, Austria at the Vienna Konzerthaus and in Mexico City at the Ollin Yolitzli Concert Hall in a concert commemorating the music of Antonio Carlos Jobim on the anniversary of his death in December, 1996. In October of 1998 he performed at the Choro Festival with Hélio Delmiro in São Paulo, Brazil and returned in July, 2000 for a three-city tour in that country with Delmiro. In May 2001 Clare completed a European tour teaching master classes and performing solo piano concerts in four countries.

In addition to Dizzie Gillespie, Fischer has written for Cal Tjader, George Shearing, Diane Schuur, Natalie Cole, Chaka Khan and Rufus, The Jacksons, Earl Klugh, Prince, Robert Palmer, Paul McCartney, Michael Jackson, Spike Lee, João Gilberto, Paula Abdul, and most recently Brian McKnight, Regina Belle, J. Spencer, Norman Whitfield, Branford Marsalis, Tori Amos, Terry Trotter, a French group - "Charts," a Japanese group - "Sing Like Talking," Vanessa Williams, Brandy, Tony! Toni! Toné! and many others. His arrangements for strings are truly a revelation.

Since beginning his professional career, Fischer has recorded over 45 albums as leader and has arranged, composed and/or played on another 100 plus albums for other recording artists. His discography reads like a "Who's Who" of the recording industry. Recent releases include "Clare Fischer's Jazz Corps," a big band album made up of 20 brass, 6 woodwinds plus rhythm; and "Symbiosis," recorded with Hélio Delmiro on unamplified Brazilian guitar and Clare on digital piano. In January 2001 Fischer produced his first classical CD, "After the Rain," made up entirely of his own symphonic works. In December, 1999, Michigan State University School of Music conferred an Honorary Doctorate of Fine Arts Degree on Clare in recognition of his "creativity and excellence as a jazz composer, arranger and performer."

On January 8, 2012, Fischer suffered a cardiac arrest in Los Angeles, following a minor surgery a few days before. His wife of 18 years, Donna, was at his side and performed CPR. He remained in ICU on life support, and died on January 26, 2012. He is survived by his wife; three children, Lee, Brent and Tahlia; and two stepchildren, Lisa and Bill Bachman.

BOSSA NOVA JAZZ SAMBA

BUD SHANK & CLARE FISCHER



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 limpid-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.

Born on October 22, 1928 in Durand, Michigan, Clare Fischer is an uncommonly versatile musician, a master with many muses. Trained in the classics, inspired by jazz artists, healed by the rhythms of Latin and Brazilian music, his eclectic sound finds expression in every chart and instrument he touches. A veteran studio musician and a composer of rare quality, Fischer began his studies in Grand Rapids, Michigan, at South High School with director of music, Glenn Litton. After receiving his master's degree in composition from Michigan State University, where he studied with Dr. H. Owen Reed, he traveled extensively with "The Hi-Lo's" as pianist-conductor for 5 years. About the same time, his musical ascension began with his critically acclaimed arrangements for Dizzy Gillespie's "A Portrait of Duke Ellington." Fischer's influences, absorbed along the way, are as distinct as his music: Stravinsky and Shostakovich, Bartok and Berg, Dutilleux, boogie-woogie pianist Meade Lux Lewis, Nat "King" Cole, Duke Ellington, Bud Powell and early Lee Konitz – Fischer's self-expression knows no boundaries. "I relate to everything," he explains. "I'm not just jazz, Latin, or classical. I really am a fusion of all of those, not today's fusion, but my fusion." In 1983 classical concert artist Richard Stoltzman commissioned Fischer to write a symphonic work using Duke Ellington and Billy Strayhorn themes. The resulting composition, "The Duke, Sweetpea and Me," features Stoltzman on clarinet, and is performed with symphony orchestras around the world. More recently Fischer was commissioned by Stoltzman to write a "Sonatine for Clarinet and Piano" in three movements, which he has recorded with RCA on his album, "American Clarinet" and is being published by Advance Music in Germany. In 1986 Clare won his second Grammy Award – this one for his album, "Free Fall," the first having been won in 1981 for his album, "Salsa Picante plus 2 + 2." Since that time he has spent more time as a jazz educator, performing solo piano concerts and conducting clinics and master classes in universities and music conservatories in Scandinavia, Europe and throughout the United States.

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BUD SHANK & CLARE FISCHER

- 1 Samba Da Borboleta 3:32
 - 2 Illusao 3:22
 - 3 Pensativa 3:28
 - 4 Joao 3:54
 - 5 Misty 2:35
 - 6 Que Mais? 3:56
 - 7 Wistful Samba 4:16
 - 8 Samba Guapo 4:20
- Total Time: 29:23

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