

There are 3 compositions of Cal Tjader on this album, a Bill Fitch and another signed by Lonnie Hewitt with whom he previously worked.

The Invitation title is a cover that Cal Tjader had already adapted in 1956 on the Latin album Kick. It is a title that is also found on compilations. Clare Fischer performs on this album Soña Libré his first recording with organ, it uses a Hammond B-35.

My reverie is a theme rearranged to Latin jazz sauce from a song by Claude Debussy, dating from the nineteenth century.

Insight is a frenzied mambo by the sacred fire of rhythm and percussion. Bill Fitch is mostly known for his solo conga this title "Insight" that he composed, but it is also a bongo player (bongoceros) that are found on other albums of different artists .

Manhã de Carnaval⁷, song and Bonfá Luiz Antonio Maria is considered the United States as one of the most important Brazilian songs jazz / bossa nova and who installed the Bossa Nova jazz as current on the late 1950s. "Manhã de Carnaval" became a jazz⁹ standard, including the United States, which continues to be consistently interpreted and rearranged by a wide variety of musicians in the world both in his vocals as its instrumental version.

Cal Tjader Quintet

Clare Fisher - Piano, Hammond B-3 organ

Freddy Schreiber - Bass

Cal Tjader - Vibraphone

Johnny Rae - Drums

Bill Fitch - Congas

SOÑA LIBRÉ CAL TJADER



Cal Tjader was undoubtedly the most famous non-Latino leader of Latin jazz bands, an extraordinary distinction. From the 1950s until his death, he was practically the point man between the worlds of Latin jazz and mainstream bop; his light, rhythmic, joyous vibraphone manner could comfortably embrace both styles. His numerous recordings for Fantasy and Verve and long-standing presence in the San Francisco Bay Area eventually had a profound influence upon Carlos Santana, and thus Latin rock. He also played drums and bongos, the latter most notably on the George Shearing Quintet's puckishly titled "Rap Your Troubles in Drums," and would occasionally sit in on piano as well.

Tjader studied music and education at San Francisco State College before hooking up with fellow Bay Area resident Dave Brubeck as the drummer in the Brubeck Trio from 1949 to 1951. He then worked with Alvino Rey, led his own group, and in 1953, joined George Shearing's then hugely popular quintet as a vibraphonist and percussionist. It was in Shearing's band that Tjader's love affair with Latin music began, ignited by Shearing's bassist Al McKibbin, nurtured by contact with Willie Bobo, Mongo Santamaria, and Armando Peraza, and galvanized by the '50s mambo craze. When he left Shearing the following year, Tjader promptly

formed his own band that emphasized the Latin element yet also played mainstream jazz. Bobo and Santamaria eventually joined Tjader's band as sidemen, and Vince Guaraldi served for a while as pianist and contributor to the band's songbook ("Ginza," "Thinking of You, MJQ"). Tjader recorded a long series of mostly Latin jazz albums for Fantasy from the mid-'50s through the early '60s, switching in 1961 to Verve, where under Creed Taylor's aegis he expanded his stylistic palette and was teamed with artists like Lalo Schifrin, Anita O'Day, Kenny Burrell, and Donald Byrd. Along the way, Tjader managed to score a minor hit in 1965 with "Soul Sauce," a reworking of Dizzy Gillespie/Chano Pozo's "Guacha Guaro," which Tjader had previously cut for Fantasy. Tjader returned to Fantasy in the 1970s, then in 1979 moved over to the new Concord Picante label, where he remained until his death.





Cal Tjader - Sona Libré

1 Hip Walk

2 Sally's Tomato

3 O Barquinho

4 El Muchacho

5 Insight

6 My Reverie

7 Manha De Carnival

8 Azul

9 Invitation

10 Alonzo

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.

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