

leading his own record dates during that era. He visited Europe with Harold Arlen's unsuccessful Free & Easy show of 1959-1960 as part of Quincy Jones' Orchestra, and then joined the staff of NBC where he was a regular member of the Tonight Show Orchestra. He recorded regularly in the '60s, including a classic set with the Oscar Peterson Trio and several dates with the quintet he co-led with valve trombonist Bob Brookmeyer. Throughout the '70s, '80s, and '90s, Terry remained a major force, recording and performing in a wide variety of settings, including as the head of his short-lived big band in the mid-'70s, with all-star groups for Pablo, and as a guest artist who provided happiness in every note he played. Terry died on February 21, 2015, at age 94, after an extended battle with diabetes.



Clark Terry

Color Changes



Mastered in DSD256

This is one of flügelhornist Clark Terry's finest albums. Terry had complete control over the music and, rather than have the usual jam session, he utilized an octet and arrangements by Yusef Lateef, Budd Johnson, and Al Cohn. The lineup of musicians (C.T., trombonist Jimmy Knepper, Julius Watkins on French horn, Yusef Lateef on tenor, flute, oboe, and English horn, Seldon Powell doubling on tenor and flute, pianist Tommy Flanagan, bassist Joe Benjamin, and drummer Ed Shaughnessy) lives up to its potential, and the charts make good use of the sounds of these very individual stylists. The material, which consists of originals by Terry, Duke Jordan, Lateef, and Bob Wilber, is both rare and fresh, and the interpretations always swing.

Possessor of the happiest sound in jazz, flügelhornist Clark Terry always played music that was exuberant, swinging, and fun. A brilliant (and very distinctive) soloist, Terry gained fame for his "Mumbles" vocals (which started as a satire of the less intelligible ancient blues singers) and was also an enthusiastic educator. He gained early experience playing trumpet in the viable St. Louis jazz scene of the early '40s (where he was an inspiration for Miles Davis) and, after performing in a Navy band during World War II, he gained a strong reputation playing with the big band of Charlie Barnet (1947-1948), the orchestra and small groups of Count Basie (1948-1951), and particularly with Duke Ellington (1951-1959). Terry, a versatile swing/bop soloist who started specializing on flügelhorn in the mid-'50s, had many features with Ellington (including "Perdido"), and started

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- 1 Blue Waltz 6:34
 - 2 Brother Terry 3:51
 - 3 Flutin' And Fluglin' 6:38
 - 4 No Problem 5:43
 - 5 La Rive Gauche 5:24
 - 6 Nahstye Blues 5:52
 - 7 Chat Qui Pèche 7:26
- Total Time: 41: 28**

Trumpet, Flugelhorn - Clark Terry Tenor Saxophone, Flute, English Horn, Oboe - Yusef Lateef

Bass - Joe Benjamin Drums - Ed Shaughnessy French Horn - Julius Watkins

Piano - Budd Johnson (tracks: 6), Tommy Flanagan Tenor Saxophone, Flute - Seldon Powell Trombone - Jimmy Knepper
Engineer - Bob d'Orleans Recorded by Candid Records at Nola Penthouse Sound Studios, New York, November 19, 1960.