

Due to changing fortunes and an altered musical landscape, Basie was forced to scale down the size of his orchestra at the start of the 1950s, but he soon made a comeback and returned to his big-band structure in 1952, recording new hits with vocalist Joe Williams and becoming



Count Basie Orchestra 1957

an international figure. Another milestone came with the 1956 album *April in Paris*, whose title track contained psyche-you-out endings that became a new band signature.

During the 1960s and '70s, Basie recorded with luminaries like Ella Fitzgerald, Frank Sinatra, Sammy Davis Jr., Jackie Wilson, Dizzy Gillespie and Oscar Peterson. Basie ultimately earned nine Grammy Awards over the course of his career, but he made history when he won his first, in 1958, as the first African-American man to receive a Grammy. A few of his songs were inducted into the Grammy Hall of Fame as well, including "April in Paris" and "Everyday I Have the Blues."

Basie suffered from health issues in his later years, and died from cancer in Hollywood, Florida, on April 26, 1984. He left the world an almost unparalleled

Count Basie Plays Joe Williams Sings Standards



HIGH DEFINITION TAPE TRANSFERS

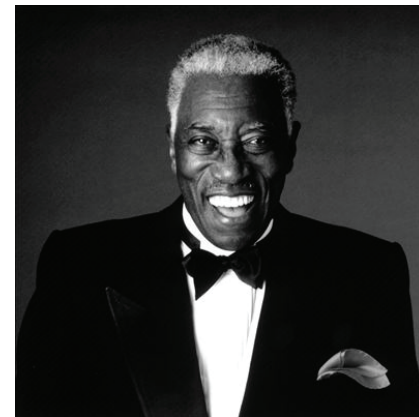
Joe Williams was the last great big-band singer, a smooth baritone who graced the rejuvenated Count Basie Orchestra during the 1950s and captivated audiences well into the '90s. Born in Georgia, he moved to Chicago with his grandmother at the age of three. Reunited with his mother, she taught him to play the piano and took him to the symphony. Though tuberculosis slowed him down as a teenager, Williams began performing at social events and formed his own gospel vocal quartet, the Jubilee Boys.

By the end of the '30s he had made the transition to the Chicago club scene, and appeared with orchestras led by Jimmie Noone and Les Hite during the late '30s. He sang with Coleman Hawkins and Lionel Hampton during the early '40s, and toured with Andy Kirk & His Clouds of Joy during the mid-'40s (making his first recording with that band). Still, lingering illness kept him sidelined from active touring, and he worked as a theater doorman and door-to-door cosmetics salesman before his first minor hit for Checker, 1952's "Every Day I Have the Blues."

Finally, at the age of 35, he got his big break when in 1954 he was hired as the male vocalist for Count Basie's Orchestra. He soon helped audiences forget the absence of Basie's long-time vocalist, Jimmy Rushing. Indeed, he did more than just pull his own weight during the '50s; he became a major star in his own right and helped revive the lagging fortunes of the Basie band. His first (and best) LP, *Count Basie Swings, Joe Williams Sings*, appeared in 1955, containing definitive versions of "Every Day I Have the Blues" (already his signature song) and "Alright, Okay, You Win." "Every Day" hit number two on the R&B charts, and sparked another LP -- 1957's *The Greatest! Count Basie Swings/Joe Williams Sings Standards* -- spotlighting Williams' command of the traditional pop repertory. Even while performing and touring the world with Basie during the late '50s, Williams made his solo-billed debut LP for Regent in 1956, and followed it with a trio of albums for Roulette.

Despite an inevitable parting from Basie in 1961, Williams stayed close to the fold, working in a small group led by Basieite Harry "Sweets" Edison, then formed his own quartet in 1962. For his RCA debut, 1963's *Jump for Joy*, the lineup included jazz greats Thad Jones, Clark Terry, Snooky Young, Kenny Burrell, Oliver Nelson, Urbie Green, and Phil Woods. He recorded two more albums during the year -- *At Newport '63* and *Me and the Blues* -- and hit another peak in 1966 with an LP for Blue Note, *Presenting Joe Williams and the Thad Jones-Mel Lewis Orchestra*. Though he toured consistently during the '70s, his recordings fell off until a pair of mid-'80s LPs for Delos, *Nothin' But the Blues* and *I Just Wanna Sing*. After the former won a Grammy Award for Best Jazz Vocal Performance, he landed a recurring role on the popular television series *The Cosby Show* and signed a contract for Verve.

Live appearances at Vine St. resulted in material for his first two Verve albums, *Every Night: Live at Vine St.* and *Ballad and Blues Master*. Still in extraordinarily fine voice, Williams recorded two more albums for Verve and toured constantly during the '90s. He appeared again with Count Basie's Orchestra (led by Frank Foster), released several albums through Telarc, and remained one of the most talented jazz vocalists in the world right up until his death in 1999.



Count Basie Plays Joe Williams Sings Standards

1-Thou Swell

2-There Will Never Be Another You

3-Love Is Here to Stay

4-'S Wonderful

5-My Baby Just Cares for Me

6-Nevertheless (I'm in Love with You)

7-Singin' in the Rain

8-I'm Beginning to See the Light

9-A Fine Romance

10-Come Rain or Come Shine

11-I Can't Believe That You're in Love With Me

12-This Can't Be Love

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.



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