

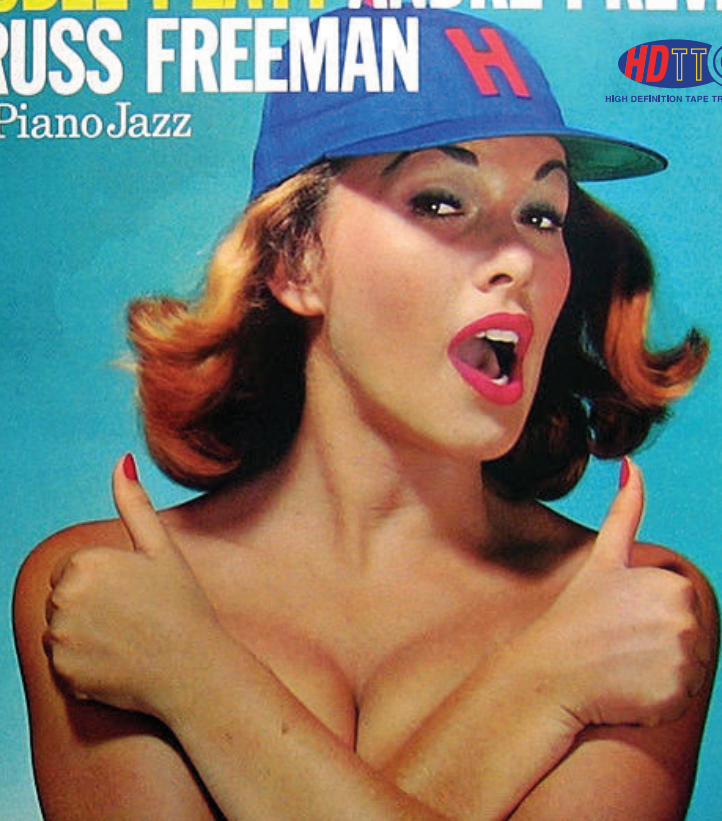
child, Freeman began making a name for himself on the West Coast jazz scene in the mid-'40s, playing mostly with bebop-oriented groups. During this period, he worked with Howard McGhee, Dexter Gordon, Charlie Parker, Art Pepper, Shorty Rogers, and Wardell Gray, among others. Freeman joined Chet Baker's new quartet in 1953, and their chemistry was immediate as Freeman proved to be perhaps the most sympathetic accompanist the trumpeter/vocalist ever had; his tasteful, well-formulated original compositions also fit Baker's style well and "The Wind" became something of a standard. Their collaboration spanned 1953-1954 and 1956; in 1955, Freeman began another rewarding association with drummer Shelly Manne, which lasted until 1966. Most of his infrequent sessions as a leader were recorded during the mid-'50s, after which he devoted more time to other aspects of the business: supervising recordings, working with film composers like Johnny Mandel and Manne associate Andre Previn, forming his own publishing company in 1962, and working as a musical director for several nightclubs and TV shows. After leaving Manne's group, Freeman's jazz recordings became fewer and fewer; there were occasional appearances with old West Coast cohorts up until the early '80s, after which Freeman effectively retired.

# DOUBLE PLAY! ANDRÉ PREVIN & RUSS FREEMAN

Two Piano Jazz



HIGH DEFINITION TAPE TRANSFERS



André Previn, in full André George Previn, original name Andreas Ludwig Priwin, (born April 6, 1929, Berlin, Germany—died February 28, 2019, New York, New York, U.S.), German-born American pianist, composer, arranger, and conductor, especially sympathetic to French, Russian, and English music of the 19th and 20th centuries.

Previn's family fled Nazi persecution and moved to Los Angeles in 1939. While still a teenager he was recognized as a gifted jazz pianist, and he performed various orchestrating and arranging tasks for Metro-Goldwyn-Mayer in the 1940s and then worked under contract with MGM from 1952 to 1960. Working for various studios, he won Academy Awards for his music scores for *Gigi* (1958), *Porgy and Bess* (1959), *Irma la Douce* (1963), and *My Fair Lady* (1964)

Previn described himself as a musician who played jazz, rather than a jazz musician. Nevertheless, he proved to be a gifted jazz-piano interpreter and arranger of songs from the "Great American Songbook", winning the respect of prominent dedicated jazz artists. He separately worked as piano-accompanist to singers of jazz standards, from Ella Fitzgerald to Doris Day, recording prolifically. And,

like Oscar Peterson, whom he admired tremendously, and Bill Evans, he worked often as a trio pianist, usually with bass and drums, collaborating with dozens of famed jazz instrumentalists. Previn also memorably filmed TV shows with Peterson (1974) and Fitzgerald (1979). Jazz critic and historian Ted Gioia wrote in his book about West Coast jazz, the scene to which Previn belonged: Projects varied greatly in terms of quality and jazz content, but at his best Previn could be a persuasive, moving jazz musician. Despite his deep roots in symphonic music, Previn largely steered clear of Third Stream classicism in his jazz work, aiming more at an earthy, hard-swinging piano style at times reminiscent of Horace Silver. Long before his eventual retreat from his jazz work, Previn had become something of a popularizer of jazz rather than a serious practitioner of the music. At his best, however, his music reflected a strong indigenous feel for the jazz idiom.

Pianist Russ Freeman not to be confused with the guitarist/leader of the Rippingtons was better known as a sideman than a leader, but he was an important collaborator with both Chet Baker and Shelly Manne, leaving his mark on two of the most celebrated bodies of work in West Coast cool jazz. Classically trained as a

# DOUBLE PLAY!

## André Previn & Russ Freeman

- 1 Take Me Out To The Ball Game 3:00
- 2 Who's On First? 3:25
- 3 Called On Account Of Rain 5:07
- 4 In The Cellar Blues 4:55
- 5 Batter Up 3:57
- 5 Batter Up 3:57
- 6 Double Play 4:54
- 7 Safe At Home 5:59
- 8 Fungo 5:37
- 9 Strike Out The Band 4:14

Drums – Shelly Manne      Piano – André Previn, Russ Freeman  
Producer Lester Koenig      Engineer Roy DuNann

Recorded in Contemporary's studio, Los Angeles, April 30th and May 11th, 1957.

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