

ed specializing on flügelhorn in the mid-'50s, had many features with Ellington (including "Perdido"), and started 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.

# OSCAR PETERSON TRIO + ONE CLARK TERRY



Some guest soloists get overshadowed by Oscar Peterson's technical prowess, while others meet him halfway with fireworks of their own; trumpeter Clark Terry lands in the latter camp on this fine 1964 session. With drummer Ed Thigpen and bassist Ray Brown providing solid support, the two soloists come off as intimate friends over the course of the album's ten ballad and blues numbers. And while Peterson shows myriad moods, from Ellington's impressionism on slow cuts like "They Didn't Believe Me" to fleet, single-line madness on his own "Squeaky's Blues," Terry goes in for blues and the blowzy on originals like "Mumbles" and "Incoherent Blues"; the trumpeter even airs out some of his singularly rambling and wonderful scat singing in the process. Other highlights include the rarely covered ballad "Jim" and the even more obscure

"Brotherhood of Man" from the Broadway musical *How to Succeed in Business Without Really Trying*.

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 start-

# Oscar Peterson Trio + One Clark Terry

**Trumpet, Flugelhorn - Clark Terry • Piano - Oscar Peterson  
Bass - Ray Brown • Drums - Ed Thigpen**

- 1 Brotherhood Of Man 3:35
- 2 Jim 3:04
- 3 Blues For Smedley 6:57
- 4 Roundalay 3:59
- 5 Mumbles 2:01
- 6 Mack The Knife 5:22
- 7 They Didn't Believe Me 4:25
- 8 Squeaky's Blues 3:33
- 9 I Want A Little Girl 5:15
- 10 Incoherent Blues 2:45

Recorded February 26, 1964 by Mercury Producer - Norman Granz

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