

QUINCY JONES – STRIKE UP THE BAND 1959 - 1961

Quincy Jones last CD was released late in 2011 and entitled “Soul Bossa Nostra”. It featured new versions of several of the classic recordings he has made over the past 60 years. The 25 plus guest stars, mostly from the world of Hip Hop, like LL Cool J, Ludicras, Q Tip and Snoop Dogg were joined by singers like Mary J. Blige, Usher, Amy Winehouse and Jennifer Hudson and made it clear that this was not a CD for those who might have enjoyed Quincy Jones between 1959 and 1961 when these four albums were originally released. It did though illustrate just how wide reaching and influential he has always been, as a trumpeter, arranger, conductor, producer and talent spotter, embracing all of the many tributaries of Black music and pop throughout his career. “Soul Bossa Nostra” contained no biographical details confirming that most music fans know exactly who he is, if only for his production work on the best selling album of all-time, Michael Jackson’s “Thriller”.

It is impossible to do justice to Quincy Jones career in a few hundred words in a CD booklet but nevertheless here briefly are the salient points.

Quincy was born in Chicago on March 14th 1933 and raised in Seattle from the early 40s. At the age of 14 he began trumpet lessons and by the age of 16 had befriended, Ray Charles, then a Nat King Cole and Charles Brown imitator, who had recently moved to Seattle. In 1951 he won a scholarship to what would become the prestigious, Berklee School Of Music and by the end of the year had accepted an invitation to join the band of Lionel Hampton, where he remained until 1953. Recording and touring the world with Hampton honed his skills as an arranger becoming much in-demand for these talents amongst jazz musicians. In 1954 he played trumpet in Dizzy Gillespie’s Orchestra and arranged dates for Sonny Stitt and Art Farmer. In 1956 he became musical director, arranger, composer for Dizzy Gillespie’s big band and toured the Middle East with them. On his return he signed to ABC Records as an artist recording two well received albums. In May 1957 he settled in Paris studying and working for Barclay Records. On his return in 1958 and worked for Count Basie at Roulette and did some arranging for his old friend Ray Charles on the classic “The Genius Of Ray Charles” album. And then he signed to Mercury Records where our four albums begin. The liner notes by Count Basie and Dizzy Gillespie neatly exemplify his career to this point and are reproduced below. Special note should also be made of the vast array of talented jazz musicians present on these dates many of whom were recording stars in their own right.

His career at Mercury eventually involved general A&R duties, as a vice president, where he handled the careers of artists like Roland Kirk and in 1963 broadened his horizons by producing a string of pop smashes for Lesley Gore, which began with the No. 1 hit “It’s My Party”. For the rest of the 60s he concentrated on scoring and composing for movies and TV before joining A&M Records in the 70s as an executive and an artist. Here he began his involvement with the then current sounds of soul, jazz and R&B producing a string of jazz/soul bestsellers. On into the 80s his production work, with artists like The Brothers Johnson, George Benson and of course Michael Jackson made him a household name.

It is arguably the period that our collection covers that was his most creative and his work on these four albums set the scene for all that followed.

CD 1

“THE BIRTH OF A BAND” (MERCURY LP SR 60129) 1959

1. THE BIRTH OF A BAND
(Jones)
Soloists – Zoot Sims and Jerome Richardson
2. MOANIN’
(Timmons)
Soloist – Clark Terry, Flugelhorn
3. I REMEMBER CLIFFORD
(Golson)
Soloist – Clark Terry
Arranged by Nat Pierce
4. ALONG CAME BETTY
(Golson)
Soloists – Frank Wess, flute and Phil Woods, alto sax
Arranged by Al Cohn
5. TICKLETOE
(Young)
Soloists – Clark Terry, Joe Newman and Zoot Sims
6. HAPPY FACES
(Stitt)
Soloist – Zoot Sims
7. WHISPER NOT
(Golson)
Soloist – Zoot Sims
8. THE GYPSY
(Reid)
Soloist - Phil Woods
Arranged by Melba Liston
9. A CHANGE OF PACE
(Arnold-Jones)
Soloists – Harry Edison and Phil Woods
10. TUXEDO JUNCTION
(Dash-Johnson-Hawkins)
Soloists – Harry Edison and Sam ‘The Man’ Taylor

All arrangements by Quincy Jones unless indicated

Conducted by Quincy Jones

Produced by Jack Tracy

Recording details are as follows:

Harry Edison, Ernie Royal, Clark Terry, Joe Wilder (tp) Billy Byers, Jimmy Cleveland, Urbie Green, Tom Mitchell (tb) Jerome Richardson (fl, as, ts) Phil Woods (as) Budd Johnson, Sam

"The Man" Taylor (ts) Danny Bank (bars) Moe Wechsler (p) Kenny Burrell (g) Milt Hinton (b) Jimmy Crawford (d, woodblocks) Quincy Jones (arr, cond)
Fine Recording, NYC, February 9 or 10, 1959

Tuxedo Junction

Jerome Richardson (fl, as, ts, picc) Jimmy Crawford (d). Joe Newman (tp) Julius Watkins (frh) Sahib Shihab (bars) Patti Bown (p) Osie Johnson (d)
Fine Recording, NYC, March 9 & 10, 1959

A Change Of Pace

Harry Edison, Ernie Royal, Clark Terry, Joe Wilder (tp) Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tb) Julius Watkins (frh) Frank Wess, Phil Woods (as) Benny Golson, Jerome Richardson (ts) Danny Bank (bars) Patti Bown (p) Kenny Burrell (g) Milt Hinton (b) Sam Woodyard (d) Quincy Jones (arr, cond)
Fine Recording, NYC, May 26, 1959

Happy Faces

Joe Newman, Ernie Royal, Clark Terry, Joe Wilder (tp) Jimmy Cleveland, Urbie Green, Quentin Jackson (tb) Melba Liston (tb, arr -4) Julius Watkins (frh) Phil Woods (as) Frank Wess (as, fl) Benny Golson, Zoot Sims (ts) Sahib Shihab (bars) Patti Bown (p) Kenny Burrell (g) Milt Hinton (b) Sam Woodyard (d) Quincy Jones (arr, cond)
Fine Recording, NYC, May 27 & 28, 1959

Along Came Betty

I Remember Clifford

Whisper Not

The Gypsy

Tickle-Toe

Harry Edison, Joe Newman, Ernie Royal, Joe Wilder (tp) Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tb) Julius Watkins (frh) Frank Wess, Phil Woods (as) Jerome Richardson, Zoot Sims (ts) Sahib Shihab (bars) Patti Bown (p) Les Spann (g) Ray Brown (b) Don Lamond (d) Quincy Jones (arr, cond)
Fine Recording, NYC, June 16, 1959

Moanin'

The Birth Of A Band

The original LP liner notes by Count Basie.

We're at a time in the band business when people are ready to hear new ideas and new bands. It's a time for young band leaders to start building and fortunately, one of the best qualified of all – Quincy Jones – has begun. And Quincy Jones is ready. I feel very confident about his chances for success. For one thing, he knows what he's doing – musically and in all other ways. Quincy is very level headed and besides, everybody likes him. He's not only certain to

be liked by his audiences, but – and this is just as important for a leader – he’s liked by musicians. He’ll be good guy to work for, maybe too good.

Another thing Quincy Jones has going for him is that he’ll be doing so much of the writing for his band himself. I so enjoy the way he writes. He writes with a lot of soul and he always tells a story. There’s a beginning and an ending to what he does, not just notes for their own sake. So many arrangers start out with a story, but they wander. They just get carried away. But Quincy Jones keeps his mind on his theme.

Quincy, moreover, has had a lot of experience as a sideman and an arranger for all kinds of circumstances. I’ve admired and respected Quincy ever since I ran into him when he was with Lionel Hampton. He likes quiet, easy music, as I do. And I’m so pleased that we have some of his things in our book. They just kill me. My very favourite is “Jessica’s Day” – that’s the tune I call all the time when I need help.

Quincy’s writing leaves a lot of room for the soloists, and that’s important he leads them right down the right avenue, sets a door open for them, and all they have to do is come right in. What makes him such a good arranger besides is that his scores are just right for swinging. If a band can swing at all, Quincy puts it right there for you. He relaxes you right off. He just lays it in your lap.

Actually I think the band scene has been ready for a fresh, bright young leader and band for some time already. But nobody came along who was just right. Now Quincy has, and I know he’s going to make it.

I’m not very good at this business of writing about jazz. I’ve told you how I feel about Quincy, but I’m not very much for analysing. However somebody showed me an article written by an English writer, Raymond Horrocks, and I can tell you I agree with what he has to say when he writes that Quincy’s arranging and composition “wishes to advance the known substances in jazz “. In other words, to promote natural growth using what has been said already in jazz as a direct aid to saying newer things: and this without juxtaposing jazz and classical writing techniques and strange instrumental combinations. More than any other young jazz inventor, he seems to appreciate what has happened in jazz as well as what he himself wants to happen. “At the present time “, Horrocks went on, “too many modern arrangers are only preaching about the importance of the tradition in jazz. Jones is prepared to practice what he preaches.”

And Quincy himself once wrote down how he feels about writing, and I think this will explain, why he’s so very good: “I like to look on the orchestra as my personal instrument, the same as the soloist looks on his, and I like to improvise with it. I like to describe my feelings, my moods and my thoughts so that writing becomes the same as improvising a solo for me. Of course I have to consider form too, even more that the soloist does: also I have to consider the individual personalities of the guys I’m writing for: but I still like top have the feeling of an improvisation in the writing.... The only way to write this feeling into a score is to let the head and the heart work together. If the head works alone then the score usually sounds contrived, even with the best craftsmanship. If the heart works with the head, though, the score becomes more of a living thing. All your feelings are able to flow freely. All your thoughts too. In effect, you tell the truth about yourself, and the truth doesn’t need to hurt. Jazz has always been a man telling the truth about himself “

All I can say to end is that I wish Quincy my best, and that I'd like to know if he has room for another piano player in his band.

Bill Basie aka Count Basie 1959

THE GREAT WIDE WORLD OF QUINCY JONES (MERCURY LP SR 60221) 1960

11. LESTER LEAPS IN
(Young)
Soloists – Les Spann, Budd Johnson and Jerome Richardson
Arranged by Ernie Wilkins
12. GHANA
(Wilkins)
Soloists- Sahib Shibab, Patti Bown
Arranged by Ernie Wilkins
13. CARAVAN
(Ellington-Tizol-Mills)
Soloist, Jimmy Cleveland
Arranged by Bill Potts
14. EVERYBODY'S BLUES
(Wilkins)
Soloist – Julius Watkins
Arranged by Ernie Wilkins
15. CHEROKEE (INDIAN LOVE SONG)
(Noble)
Soloist Art Farmer, Porter Kilbert
Arranged by Ernie Wilkins
16. AIRMAIL SPECIAL
(Munday-Goodman-Christian)
Soloists, Porter Kilbert, Lee Morgan
Arranged by Al Cohn
17. THEY SAY IT'S WONDERFUL
(Berlin)
Arranged by Al Cohn
18. CHANT OF THE WEED
(Redman)
Soloist – Phil Woods
Arranged by Ralph Burns
19. I NEVER HAS SEEN SNOW
(Arlen-Capote)
Soloist – Phil Woods
Arranged by Bill Potts
20. EESOM
(Potts)
Soloists, Jerome Richardson, Jimmy Cleveland
Arranged by Bill Potts

Conducted by Quincy Jones

Produced by Jack Tracy

Recording details are as follows:

Art Farmer, Lennie Johnson, Jimmy Maxwell, Lee Morgan, Ernie Royal, Nick Travis (tp)
Billy Byers, Jimmy Cleveland, Urbie Green, Frank Rehak (tb) Julius Watkins (frh) Porter
Kilbert, Phil Woods (as) Budd Johnson (ts) Jerome Richardson (ts, fl, picc) Sahib Shihab
(bars) Patti Bown (p) Les Spann (g, fl) Buddy Jones or Buddy Catlett (b) Don Lamond (d)
Fine Recording, NYC, November 4, 1959

I Never Has Seen Snow

Air Mail Special

Chant Of The Weed

Everybody's Blues

Cherokee (Indian Love Song)

Eesom

Art Farmer, Lennie Johnson, Jimmy Maxwell, Lee Morgan, Ernie Royal, Nick Travis (tp)
Billy Byers, Jimmy Cleveland, Urbie Green, Frank Rehak (tb) Julius Watkins (frh) Porter
Kilbert, Phil Woods (as) Budd Johnson (ts) Jerome Richardson (ts, fl, picc) Sahib Shihab
(bars) Patti Bown (p) Les Spann (g, fl) Buddy Jones or Buddy Catlett (b) Don Lamond (d)
Fine Recording, NYC, November 9, 1959

Lester Leaps In

Caravan

They Say It's Wonderful

Ghana

The original LP liner notes by Dizzy Gillespie

I got to know Quincy well when he was with my big band in 1956. We toured Pakistan, Lebanon, Syria, Turkey, Yugoslavia, and Greece for the State department. In fact, it was Quincy who put the band together in New York and wrote a lot of arrangements for it while I was touring Europe. He then brought the band over to join me in Rome.

I'm very glad to see Quincy starting out with a band of his own, and although the band business is still far from a certain investment, I think Quincy has an excellent chance to make it. For one thing, since his band is now touring Europe with "Free And Easy", the Harold Arlen-Johnny Mercer musical, and will be with it for a long time, he's free of the economic worries that bother a new big band. He'll have a good chance to get the band in shape, and he'll also be able to build, I think, an eager public in the States. They'll be waiting to hear it in person at concerts and clubs when Quincy finally leaves the show.

Quincy has a good musical mind and a lot of experience in many kinds of writing. He won't go too far out but he'll always have players and the feeling in his band to keep the basic jazz

audience too. In his writing, Quincy develops logical ideas that musicians feel easy to swing. He never writes anything too difficult, but there's always a personal sound and style to his work. To my ear, he's one of the best arrangers in the field, and I think he can be one of the most successful bandleaders too.

Quincy asked my advice when he was starting, and one thing I told him was that he should have two books – one set of numbers for dances and another for concerts and clubs. And actually, he can mix the two in clubs. Judging from the article, *Starting A Big Band* he wrote in *The Jazz Review*, that's what he intends to do. He also said a wise thing in that article that indicates to me he knows what he's doing, "I had to have musicians," Quincy said, "who were men as well as creative...My men had to have good conception- not a studio approach – but they also had to be good straight guys. One man with a dissonant personality can ruin a section, no-matter how skilled a musician he is. "

That's tied to another piece of advice I gave him. I told him to hire men who will put the job over friendship and be able to take direction. That's why it's often difficult to lead men with whom you once worked as a sideman in some other band. Another thing I'm sure Quincy knows is that the best way to keep a band sharp is to keep getting it knew music. That'll keep them in shape.

I also think Quincy's chances are good because he has a record company that's behind him and the climate seems to be getting better for jazz in general, providing its not too wild or too long. That's why I keep coming back to the importance of the fact that Quincy is chief writer for the band. He gets around but he doesn't get all around. He keeps things clear so that anyone can understand the music.

Personally, Quincy's is an excellent musician to work with, and that's certainly essential as a leader. I'm impressed at the excellent musicians he was able to persuade to join him. The basic final thing I have to say about Quincy as a bandleader and his future is that he can do almost anything he wants with a band like this. And with his background, there are a lot of different things he knows how to do. I wish him all the luck.

Dizzy Gillespie 1960

CD2

QUINCY JONES AND HIS BAND – I DIG DANCERS (MERCURY LP SR 60612) 1961

1. PLEASINGLY PLUMP
(Jones)
2. G'WAN TRAIN
(Bown)
Arranged by Billy Byers
3. MOONGLOW
(Hudson-DeLange-Mills)
4. TONE POEM

- (Liston)
- 5. YOU TURNED THE TABLE ON ME
(Alter-Mitchell)
- 6. CHINESE CHECKERS
(Glover)
- 7. LOVE IS HERE TO STAY
(Gershwin-Gershwin)
- 8. THE MIDNIGHT SUN WILL NEVER SET
(Jones)
- 9. TROUBLE ON MY MIND
(Noble)
- 10. A SUNDAY KIND OF LOVE
(Belle-Leonard-Rhodes-Prima)

Arranged and conducted by Quincy Jones

Recording details are as follows:

Benny Bailey, Lennie Johnson, Floyd Standifer, Clark Terry (tp) Jimmy Cleveland, Quentin Jackson, Melba Liston, Ake Persson (tb) Julius Watkins (frh) Porter Kilbert, Phil Woods (as) Budd Johnson, Jerome Richardson (ts) Sahib Shihab (bars) Patti Bown (p) Les Spann (g, fl) Buddy Catlett (b) Joe Harris (d) Quincy Jones (arr, cond)
Barclay Studios, Paris, France, February 27, 1960

Love Is Here To Stay
Moonglow

Same personnel
Barclay Studios, Paris, France, February 29, 1960

Chinese Checkers

Same personnel

Barclay Studios, Paris, France, April 21, 1960
A Sunday Kind Of Love
The Midnight Sun Will Never Set
Trouble On My Mind

Benny Bailey, Freddie Hubbard, Jerry Kail, Clyde Reasinger (tp) Wayne Andre, Curtis Fuller, Quentin Jackson, Melba Liston (tb) Joe Lopes, Phil Woods (as) Oliver Nelson, Jerome Richardson (ts) Sahib Shihab (bars) Patti Bown (p) Les Spann (g, fl) Buddy Catlett (b) Stu Martin (d)
Bell Sound Studios, NYC, October 19, 1960

G'wan Train
You Turned The Tables On Me
Tone Poem
Pleasingly Plump

The original LP liner notes by Dorothy Kilgallen

Dorothy Kilgallen was a notable journalist and columnist for the Hearst newspaper group but was perhaps best known at the time of these notes as a regular panellist on the US version of the TV show, "What's My Line". She was well known amongst musicians for her show business coverage and, until a falling out, was very friendly with Frank Sinatra. The pinnacle of her journalism is probably securing the only interview with Jack Ruby who shot dead JFK's assassin, Lee Harvey Oswald. She herself died in mysterious circumstances in 1965.

Jazz is like love or a sable coat – you know if you have it, and if you have it, you're glad.

The jazz of Quincy Jones has that quality of triumph associated with great romance and marvellous extravagance. You don't need to live, but it thrills you and makes you warm. And you adore the donor.

Quincy's music soars to a rare plateau where intellect and passion can mate happily. He scorns corn, but he is not afraid of melody. He takes a big band and handles it as if it were a small combo, achieving the fluidity of a little group with the lushness and impact found only when a mob of fine musicians are wailing. I think nobody in the history of jazz has done it his way.

My favourite band on this album is Quincy's composition, "The Midnight Sun Will Never Set". It reveals him as a flagrant romantic in the space age of jazz: Puccini would have appreciated him, Ravel would have embraced him, and so –someday – will the kid around the corner. Meanwhile you and I can dance to his tune, or hold hands to it, or sigh over it, cherishing the poignance of the melodic line and appreciating the tantalizing passages of the alto solo so sensitively articulated by Phil Woods. Sooner or later, every musician in the world will want to try Quincy's "Midnight Sun" in some milieu: as a melodic temptation, it's irresistible.

His manipulation of "Sunday Kind Of Love" has a dream quality. Jerome Richardson takes over the tenor solo and you pull closer to your love and cling to the mood and enjoy it. When you listen to "You Turned the Tables On Me" you can't sit still, but you admire the unexpected delicacy of the swinging arrangement. "Tone Poem" by Melba Liston, has a Wagnerian sweep, and Quincy elicits Oliver Nelson's accomplished solo to achieve a variety of peaks from regal fanfare to lyric heartbreak.

Quincy Jones is a handsome man young man who arrives at rehearsals wearing a fashionable thick sweater that might have been seen first on the Aga Khan at some after-ski party in Gstaadt. He has a quick bright smile and a facile wit. But wrapped well inside the elegance and humour and good looks is the important core; love. You hear it in every bar of his music.

Dorothy Kilgallen 1961

QUINCY JONES AND HIS ORCHESTRA – AROUND THE WORLD (MERCURY LP PPS 6014) 1

11. HOT SAKE (JAPAN)
(Jones)
12. STRIKE UP THE BAND (USA)
(Gershwin-Gershwin)
13. AFRICANA (AFRICA)
(Jones)
14. MEADOWLANDS (RUSSIA)
(Jones)
15. RICO VACILON (CUBA)
(Ruiz Jr.)
Arranged by Tito Puente
16. UNDER PARIS SKIES (FRANCE)
(Giraud-Drejac-Cannon)
17. MACK THE KNIFE (GERMANY)
(Weill-Brecht)
18. MANOLETTE DE SESPANA (SPAIN)
(Jones)
19. BAIA (BRAZIL)
(Barroso)
20. COME BACK TO SORRENTO (ITALY)
(De Curtis)
21. SWEDISH WARMLAND (SWEDEN)
(Adapted Jones)

Arranged and Conducted by Quincy Jones

Recording details are as follows:

Benny Bailey, Ernie Royal, Clark Terry (tp) Curtis Fuller (tb) Julius Watkins (frh) Phil Woods (as) Eric Dixon, Jerome Richardson (ts, fl) Sahib Shihab (bars, fl) Patti Bown (p) Don Arnone (g) Jimmy Crawford, Stu Martin (d) Mike Olatunji, Tito Puente, Carlos "Patato" Valdes (per)

Fine Recording, NYC, January 24, 1961

Strike Up The Band

Same personnel

Fine Recording, NYC, February 21, 1961

Mack The Knife

Under Paris Skies

Swedish Warmland

Same personnel

Fine Recording, NYC, February 23, 1961

Baia
Rico Vacilon
Manolette De Espana
Africana

same personnel
Fine Recording, NYC, February 27, 1961
Meadowlands
Come Back To Sorrento
Hot Sake

The original LP liner notes are taken from the British release of "Around The World". These notes are uncredited but we assume a UK journalist or EMI executive wrote them. We have ignored the section headed 'The Man' as this is somewhat outdated biography but reproduce below the section headed 'The Music'.

The record opens with a Quincy Jones original "Hot Sake", basically a good old southern blues composed for the Far East, a musical *hors d'oeuvre* to a Japanese tour Quincy was due to make, a figment of imagination about a country he had never seen. His own native American music is represented by "Strike Up The Band", a cross fertilisation of march and jazz rhythms, Gershwin melodies and Quincy Jones harmonies. An apparently very rapid tempo by brass, drums and cymbals soon sorts itself out into a dance rhythm. The saxophones have it first with brass interpolations, then trumpets with reed support. The chorus ends with alto saxophone and trumpet breaks, and solos on alto saxophone by Phil Woods with flugelhorn by Clark Terry follow. After interludes of flute and xylophone, Patti Bown has a piano solo. There is one more big chorus ending with drum breaks by Stu Martin and Jimmy Crawford.

Then comes "Africana". Quincy's African stop-offs have all been in Arab North Africa. He has studied the tribal rhythms of interior and West Coast Africa, however, with a friend whose father is ambassador from the United States to an African nation. This arrangement begins with a solo chant over drums by Michael Olatunji, a Nigerian drummer now playing in New York. He is answered by a chorus on the right. Then there is a storm of percussion, left and right. Curtis Fuller's solo is heard later, but the drumming is Africa all right. Quincy says, "There were so many drummers in the studio, we had to restrain them. They were waiting for this 6/8, so when we got to it, all hell broke loose."

"Meadowlands" is Quincy's tribute to Russia in a song he used to sing in his schooldays. "Rico Vacilon" is an arrangement contributed by Tito Puente, one of the leading New York exponents of Latin American music. This is the only non- Quincy scoring on the disc. At many periods in his life Quincy Jones has worked and lived in Paris, in fact he's almost as much at home there as in the states. His French offering is one of the finest French songs, "Under Paris Skies".

Side Two of the LP takes us first to the beer hall, German band atmosphere of the "Threepenny Opera", with "Mack The Knife". Kurt Weill's theme returns from more sophisticated recordings to its own natural habitat in this scoring of it – at least as far as start to finish are concerned. The sun and suffering of Spain's bullrings are captured in a salute to the most famous of fighters, Manolette, with a tune called logically enough, "Manolette De Espana".

When, in 1956, Quincy toured Latin America with Dizzy Gillespie and His orchestra, he and Gillespie met Villa-Lobos in Brazil. The great composer told Quincy of the rich African heritage in Brazilian music and Quincy learned to admire the headlong sambas and chorinhos of Rio de Janeiro, and the majestic batucados of old baia. The batacoda rhythm in this arrangement is established by the scraped gourd 2cuica” joined by bongos and assorted percussion in stately counterpoints. The performers are Tito Puente, Potato Valdez, Michael Olatunji and others.

A mandolin solo, and we are inevitably in the home of melody, the melody-laden world of Italy with “Come Back To Sorrento. Finally to Stockholm, a city that Quincy calls ‘home’ for his visits have been so frequent over the years. To describe the arrangement he merely says, “I just did a straight love treatment of an old, old Swedish folk song”

Here is the world of music in the sounds of Quincy Jones, presenting perfect sounds for Perfect Presence Recording.

Unknown 1961

(Perfect Presence Sound Series – an outstanding recording achievement! was the by-line that Mercury used on all its Stereo LPs in 1961)

Produced for reissue by Bob Fisher