

Les Brown And His Band Of Renown - Revolution In Sound (1962)

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01. *This Could Be The Start Of Something* (1:27) 02. *Patricia* (2:30) 03. *The Man With The Golden Arm* (2:02) 04. *Unchained Melody* (2:51) 05. *Stompin' At The Savoy* (2:35) 06. *Lisbon Antigua* (2:47) 07. *Peter Gunn* (2:42) 08. *One O'Clock Jump* (2:35) 09. *Man With A Horn* (3:03) 10. *Calcutta* (2:32) 11. *Music Makers* (2:54) 12. *The Song From Moulin Rouge* (2:21) 13. *Tea For Two Cha Cha* (2:34) 14. *Little Brown Jug* (2:26)

Alto Saxophone [1st] – Fred Haller Alto Saxophone [3rd] – Frank Perry Baritone Saxophone – Butch Stone Bass – Don Bagley Bass Trombone – Stumpy Brown Celesta – Terry Trotter Cello – Eleanor Slatkin, Jesse Ehrlich Drums – Bob Neel Flute – Fred Haller Guitar – Herb Elli), Tony Rizzi Percussion – Gene Estes Piano – Terry Trotter Tenor Saxophone [1st] – Johnny Newsome Tenor Saxophone [2nd] – Abe Aaron Timbales – Leobardo O. Acosta Trombone [1st] – Roy Main Trombone [2nd] – John Wanner Trombone [3rd] – J. Hill Trumpet – Bill Mattison, Bobby Clark, Dick Collins, John Audino, Mickey McMahon, Ollie Mitchell, Uan Rasey Tuba – Stumpy Brown Viola – Alexander Neiman, Stan Harris Violin – Amerigo R. Marino, Darrel Terwilliger, Felix Slatkin, Gerald Vinci, Jacques Gassel, James Getzoff, John P. De Voogdt, Lou Klass, Mischa Russell

This was an interesting (if not wholly successful) concept album in its time -- utilizing stereo and some studio trickery, Les Brown and his band essentially emulate the kind of dance band showcase that one would have experienced in the 1930s, with a revolving bandstand. The result is that a piece fades as the platform "revolves" and the next outfit comes up, with its selection. It's hokey and silly, but it was something different in the use of stereo circa 1962, when such details mattered to a lot of potential record buyers. And the juxtaposing of pieces such as "The Man with the Golden Arm," "Unchained Melody," "Stompin' at the Savoy," and "One O'Clock Jump" allows Brown and company to show off their range (and that of the arrangers) to great effect, and the hi-fi sound is still mighty impressive. --- Bruce Eder, AllMusic Review

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