

6: Imagination: 5,40.

7: Xtacy: 8,32.

1: Medley: 3,45.

2: Early Bird: 6,28.

3: Elgy: 7,39.

4: Stablemates: 5,04.

37,06.

REPASAR INTERNET

Art Farmer Quintet Featuring Gigi Gryce: “Satellite”. Prestige Records, EE.UU., 1956 (Red. Original Jazz Classics-Prestige, 1991).

Gravado no Rudy Van Gelder Studio, Hackensack, New Jersey, o 21 de outubro de 1955, con produción de Bob Weinstock.

Gigi Gryce And The Jazz Lab Quintet: “Gigi Gryce And The Jazz Lab Quintet”. Riverside Records, EE.UU., 1957.

Gravado nos Reeves Sound Studios, New York City, o 27 de febreiro e mais o 7 de marzo de 1957, con produción de Orrin Keepnews.

Don Byrd-Gigi Gryce The Jazz Lab Quintet And Orchestra: “Don Byrd-Gigi Gryce Jazz Lab”. Columbia, EE.UU., 1957 (Red. Phillips, Francia, 1957).

Gravado nun estudio sen determinar, en New York City, o 4 -1, 3- e 5 -2, 6- de febreiro e mais o 13 -4, 5, 7- de marzo de 1957, con produción e enxeñeiro sen determinar.

Gigi Gryce-Donald Byrd Jazz Lab Quintet: “Jazz Lab”. Jubilee Records, EE.UU., 1958 (Red. -como “Xtasy”- Trip Jazz, EE.UU., 1974).

Gravado nun estudio sen determinar, en New York City, o 9 de agosto de 1957, con produción de Lee Kraft.

Don Byrd-Gigi Gryce And The Jazz Lab Quintet with Jackie Paris (& Modern Jazz Perspective Nonet): “Modern Jazz Perspective”. Columbia, EE.UU., 1957.

Gravado nun estudio sen determinar, en New York City, o 30 de agosto -6, 7 e 8- e mais o 3 -1, 2 e 3- e 5 -4 e 5- de setembro de 1957, con produción sen determinar.

Gryce stayed on the cutting edge through 1956 until his career peaked in 1957. He worked on several projects as composer and arranger with the Teddy Charles Tentet and the Oscar Pettiford Orchestra. The Tentet began as an outgrowth of Charles Mingus's Jazz Composers Workshop, and was very successful as a performing dance band despite its experimental nature. His work with the Oscar Pettiford Orchestra was also extremely well-recognized, producing significant coverage to the musicians who participated as well as to Gryce himself.

In 1957 Gryce and Donald Byrd collaborated on a series of projects with Jazz Lab, which produced play-along recordings as educational tools. Gryce's arrangements

were fresh but accessible, tailored for educational purposes. The rhythm section played with a soloist to give the play-alongs a more natural feel. The group also performed, and gave a rather lukewarm performance at the Newport Jazz Festival.

The years 1957 to 1960 saw a series of miscellaneous projects for Gryce. He continued to play with the Jazz Lab, as well as writing for Betty Carter, Art Farmer, Jimmy Cleveland, Curtis Fuller, and Max Roach. He put together his own quintet, which he renamed the Orch-tette after adding vibraphonist Eddie Costa in 1960. His recordings with the Orch-tette had potential, but featured intricate arrangements which limited space for solos. Gryce worked on a handful of other projects in 1960, including a film score to *On the Sound* by Phil Baker and a final studio recording on Randy Weston's *Uhuru Afrika*. However, by this time Gryce was becoming preoccupied with business troubles associated with his publishing companies, as well as some family issues. Gryce's genre of hard bop was beginning to give way to more experimental strains. Around 1963, Gryce withdrew completely from his jazz career.

Gigi Gryce-Donald Byrd Jazz Lab Quintet: “Jazz Lab”. Jubilee Records, EE.UU., 1958 (Red. -como “Xtasy”- Trip Jazz, EE.UU., 1974).

Gravado nun estudio sen determinar, en New York City, o 9 de agosto de 1957, con produción de Lee Kraft.

6: Imagination (James “Jimmy” Van Heusen [Edward Chester Babcock] & John Francis “Johnny” Burke): 5,40. Arranxo oral Baladaza. Obra mestra. Só solea o saxo.

O tema 6, Imagination, foi gravado polo Gigi Gryce Jazz Lab Quartet:

Gigi Gryce, saxofón alto e líder.

Hank Jones, piano.

Paul Chambers, contrabaixo.

Art Taylor, batería.

7: Xtacy (Donald Toussaint L’Ouverture Byrd II): 8,32. Africanismo Hard incial.

O tema 7: Xtacy, foi gravado polo Gigi Gryce-Donald Byrd Jazz Lab Quintet:

Donald Byrd, trompeta, líder e arranxos. Longo solo discursivo.

Gigi Gryce, saxofón alto, líder. Terceiro solo, call & response interno.

Hank Jones, piano. Segundo solo, propondo xiros harmónicos novos

Paul Chambers, contrabaixo. Cuarto solo.

Art Taylor, batería.

Don Byrd-Gigi Gryce And The Jazz Lab Quintet with Jackie Paris (& Modern Jazz Perspective Nonet): “Modern Jazz Perspective”. Columbia, EE.UU., 1957.

Gravado nun estudio sen determinar, en New York City, o 30 de agosto -6, 7 e 8- e mais o 3 -1, 2 e 3- e 5 -4 e 5- de setembro de 1957, con produción sen determinar.

1: Medley: Early Morning Blues (Cy Coleman [Seymour Kaufman] & Joseph McCarthy [Joseph Allen McCarthy Jr.])/Now, Don't You Know (Lee Sears [George General Grice Jr. “Gigi Gryce”/Basheer Qusim]): 3,45. Sabor, Blues e Gospel. Logo do corte máis swing cita de salt peanuts.

3 de setembro de 1957 por Don Byrd-Gigi Gryce And The Jazz Lab Quintet with Jackie Paris:

Donald Byrd, trompeta e líder.

Gigi Gryce, saxofón alto, líder e arranxos.

Jackie Paris, banxo e voz.

Wynton Kelly*, piano.

Wendell Marshall, contrabaixo.

Art Taylor, batería.

2: Early Bird (Donald Toussaint L'Ouverture Byrd II): 6,28. Bop desaforado. Paxaro primario. Solos dos ventos e Bop vocals. Kelly soberbio. Fours de Taylor

3 de setembro de 1957 por Don Byrd-Gigi Gryce And The Jazz Lab Quintet with Jackie Paris:

Donald Byrd*, trompeta e líder.

Gigi Gryce*, saxofón alto, líder e arranxos.

Jackie Paris, voz.

Wynton Kelly*, piano.

Wendell Marshall, contrabaixo.

Art Taylor*, batería.

3: Elgy (Donald Toussaint L'Ouverture Byrd II): 7,32. Medio tempo moi bop. Solo complexo de Grice, Wynton como sempre implacable. Scat con estrutura de Blues.

Byrd contido e enervándose como Wynton tempo dobrado. Marshal. Incio de Fours 3 de setembro de 1957 por Don Byrd-Gigi Gryce And The Jazz Lab Quintet with Jackie Paris:

Jackie Paris:

Donald Byrd*, trompeta e líder.

Gigi Gryce*, saxofón alto, líder e arranxos.

Jackie Paris, voz.

Wynton Kelly*, piano arquitectónico.

Wendell Marshall*, contrabaixo.

Art Taylor, batería.

4: Stablemates (Benny Golson): 5,04. Arranxo moi cool. Inicio a lo latino despistante.

5 de setembro de 1957 polo Modern Jazz Perspective Nonet:

Donald Byrd*, trompeta e líder triunfal .

Jimmy Cleveland, trombón.

Julius Watkins, trompa.

Don Butterfield, tuba.

Gigi Gryce*, alto con solo contido e fraxil, líder e arranxos e Sahib Shihab -barítono-, saxofóns.

Wynton Kelly, piano solista cromático e construtivo dunha nova melodía call & response interno.

Wendell Marshall, contrabaixo.

Art Taylor, batería, breaks.
