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DVD: Chet Baker

January 1, 2012 By [Doug Ramsey](#) [Leave a Comment](#)

Chet Baker, [Candy](#) (MVD)



In a private library in Sweden in 1985, Baker plays and sings with his working trio of the period, pianist Michael Graillier and bassist Jean Louis Rassinfosse. Red Mitchell is a guest, not on bass but at the piano showing Baker his preferred changes to “My Romance,” which the two perform together. Baker is relaxed and impressively fleet in the 1944 title tune and in “Tempus Fugue-it,” “Nardis,” “Sad Walk,” Mitchell’s “Red’s Blues” and “Love for Sale.” His “Bye Bye Blackbird” is tinged with blues. In brief interludes, Baker chats with Mitchell about his career. It’s good to have this on DVD at last.

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Doug Ramsey



Doug is a recipient of the lifetime achievement award of the Jazz Journalists Association. He lives in the Pacific Northwest, where he settled following a career in print and broadcast journalism in cities including New York, New Orleans, San Francisco, Los Angeles, Seattle, Portland, San Antonio, Cleveland and Washington, DC. His writing about jazz has paralleled his life in journalism... [\[Read More ...\]](#)

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Voted 2010 blog of the year by the international membership of the Jazz Journalists Association. This blog is founded on Doug's conviction that musicians and listeners who embrace and understand jazz have interests that run deep, wide and beyond jazz. Music is its principal concern, but it reaches past... [Read More...](#)

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 There is a direct "quote", if that's the fitting expression here, of "Swing Low, Sweet Chariot" in Dvorak's 9th Symphony "From The New World": <http://en.wikipedia.org/wiki/Anton>

%C3%ADn_Dvořák But this...

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-  **Doug Ramsey on [Josef Skvorecky And Jazz](#)**

Yes, the book is Skvorecky's Dvorak In Love. It's a delight.

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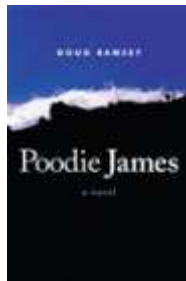
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-  **Bill Crow on [Josef Skvorecky And Jazz](#)**

Thanks for posting this, Doug. I'd like to use it in a future Bandroom column.

Posted Jan 05, 2012

Doug's Books



Doug's most recent book is a novel, *Poodie James*. Previously, he published *Take Five: The Public and Private Lives of Paul Desmond*. He is also the author of *Jazz Matters: Reflections on the Music and Some of its Makers*. He contributed to *The Oxford Companion to Jazz* and co-edited *Journalism Ethics: Why Change?* He is at work on another novel in which, as in *Poodie James*, music is incidental.

Doug's Picks

[CD: Corea, Gomez, Motian](#)

Chick Corea, Eddie Gomez, Paul Motian, *Further Explorations* (Concord)



The two-CD album is described in the notes as a “template,” a “tabula rasa,” rather than a tribute to Bill Evans. Nonetheless, Corea’s encounter with two great Evans sidemen underlines Evans’s profound influence on the development of the jazz piano trio and on Corea’s own playing. Released less than a month following Motian’s death at 80, the live recording from New York’s Blue Note beautifully captures the drummer’s freedom, swing and interaction. In pieces from Evans’s repertoire and others by members of the trio, there is a spirit of adventure and, in Evans’s newly found “Song No. 1,” the challenge of discovery.

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[CD: Pinky Winters](#)

Pinky Winters, [Winters In Summer](#) (SSJ)



To borrow from Paul Williams's words to Ivan Lins' "Love Dance," Winters knows how to turn up the quiet. Using subtleties in phrasing, pitch, intensity and tone shading, she takes ownership of a song without violating its writer's intentions. Here, her bossa nova repertoire includes Jobim, Lees and Moraes, plus Brazilianized songs by Cole Porter, Dave Frishberg, Bob Florence and Jack Jones. A highlight: her caressing of Jobim's and Lees' "Dreamer," which also has one of several *simpático* tenor saxophone solos by Pete Christlieb. Years pass between Pinky Winters albums. When one appears, it is an event.

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[CD: Ronnie Cuber](#)

Ronnie Cuber, [Ronnie](#) (Steeplechase)



Cuber has been playing uncompromising jazz on the baritone saxophone for more than half a century. With pianist Helen Sung, bassist Boris Kozlov and drummer Jonathan Blake, he is in top form in this 2009 album that escaped my attention until recently. Following his hard-bop gruffness in Freddie Hubbard's "Thermo," Cuber floats with tenderness through Scott LaFaro's "Gloria's Step" and Michel LeGrand's "Love Them From Summer of '42." At the speed of thought, he burns through "Ah Leu-Cha" and "All the Things You Are", giving young Blake a run for his money in their exchanges.

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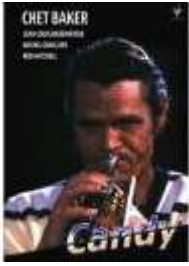
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[Book: Clark Terry](#)

Clark: The Autobiography of Clark Terry (UC Press)



The great trumpeter, flugelhornist and mumbler writes with joy about the good times in his long life and with frankness about the rough patches. His humor and generous spirit are intact whether he is telling of his love for Basie and Ellington, his triumphs as a performer, his legions of friends, or encounters with racists and bottom feeders in and out of the jazz world. Terry’s ear, eye and memory for detail provide insights into not only his remarkable career but also the trajectory and development of jazz as an art form and a social force during his many decades in music.

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[CD: Ron Carter](#)

Ron Carter's Great Big Band (Sunnyside)



The venerable bassist's first recording at the helm of a big band has style, depth and power. The playlist of jazz standards may suggest that Carter and arranger Robert Freedman are plowing old ground, but they produce a crop of fresh ideas. They transform "Opus One," "Con Alma," "Sail Away," "The Golden Striker," "St. Louis Blues" and eight others. Harmonically and rhythmically, Carter leads. He solos, but does not dominate the album, leaving space for Steve Wilson, Greg Gisbert, Wayne Escoffery, Jerry Dodgion, Mulgrew Miller and Scott Robinson—a few of the 17 top-flight members of the band.

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