



gene Norman

presents a

charlie Ventura concert

actually recorded at GENE NORMAN-CHARLIE VENTURA concert, pasadena civic auditorium, pasadena, california in 1949

featuring

the
charlie
Ventura
septet

yesterdays • the peanut vendor • euphoria • fine and dandy • east of suz • if i had you
i'm forever blowing bubbles • pennies from heaven • how high the moon

Gene Norman Presents
A CHARLIE VENTURA CONCERT

featuring
THE CHARLIE VENTURA SEPTET

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SELECTIONS INCLUDE:

Side One

INTRODUCTION AND THEME MUSIC, including:

- (a) "Yesterdays" (Kern; Harbach)
(b) "The Peanut Vendor" (Simons, Gilbert, Sunshine)
Talking with Orchestra
Gene Norman—Charlie Ventura and The Septet

EUPHORIA (Ventura, Kral)

Instrumental Fox Trot with Voices of
Jackie Cain and Roy Kral
Charlie Ventura Septet

FINE AND DANDY (Swift, James)

Instrumental Fox Trot Featuring
Conti Condoli, Trumpet Solo
Charlie Ventura Septet

EAST OF SUEZ (Stein, Ventura)

Instrumental Fox Trot with Voices of
Jackie Cain and Roy Kral
Charlie Ventura Septet

Side Two

IF I HAD YOU (Shapiro, Campbell, Connelly)

Instrumental Fox Trot Featuring
Charlie Ventura, Baritone Saxophone Solo
Charlie Ventura Septet

I'M FOREVER BLOWING BUBBLES (Kenbrovin, Kелlette)

Instrumental Fox Trot with Voices of
Jackie Cain and Roy Kral
Charlie Ventura Septet

PENNIES FROM HEAVEN (Johnston; Burke)

Instrumental Fox Trot Featuring
Benny Green, Trombone Solo
Charlie Ventura Septet

HOW HIGH THE MOON (Lewis; Hamilton)

Instrumental Fox Trot
Charlie Ventura Septet

PERSONNEL: Charlie Ventura, Tenor Sax;
Conti Condoli, Trumpet; Benny Green, Trombone;
"Boots" Mussilli, Alto Sax; Roy Kral, Piano;
Kenny O'Brien, Bass; Ed Shaughnessy, Drums.

The peak of Charlie Ventura's proudest achievement is contained in this album. Here, fulfilled, is the brilliant promise of his colorful career: the early Quaker City Jam Session days with Bill Harris and Buddy DeFranco, while his principal concern was punching a time-clock at the Philadelphia Navy Yard; the long and seasoning tenure with the Teddy Powell and Gene Krupa bands, before he ventured forth as a leader himself. Here, at its exciting best, is the band that brought Charlie Ventura to the top rung of the ladder.

Charlie himself is master of any mood on both tenor and baritone saxophone. He can jump with the best of 'em in his own irrepressible style and then get the most caressing, pretty sound on a melodic ballad. All of his work bears the mark of greatness—it is originative, distinctively his own. Incidentally, Charlie's name is Venturo, but he changed the final "o" to an "a" a few years ago for the sake of euphony.

The new sound featured by this band is based on the blending of voices with Charlie's horn. The "Vocalise," which employs the voices of Jackie Cain and pianist Roy Kral coupled with the Ventura saxophone, has a fresh and novel appeal that has added a fascinating dimension to jazz. These wordless, vowel-laden excursions, done both in unison and harmony, often contain an element of fey humor, but most of all, they are highly infectious and entertaining.

Benny ("The Duke") Green of Chicago is a fabulously exciting and original musician. No one else has brought the Modern Sounds trombone to his degree of skill. Conti ("The Count") Condoli, from South Bend, Indiana, where he attended Notre Dame, is one of a handful of genuinely superior Modern Sounds trumpet men that have mastered the complex art of

"cool" improvisation on a difficult instrument. "Boots" Mussilli, of Milford, Mass., formerly with Stan Kenton, is featured on alto with Ed Shaughnessy and Kenny O'Brien, both from Jersey City, on drums and bass respectively.

Even Charlie's spoken introductions were preserved as far as possible in order to recreate the living atmosphere of that April night at the Pasadena Civic Auditorium in 1949.

The concert opens with the Ventura theme, "Yesterdays," which Charlie played so much with Gene Krupa. Then, to set the pace, a swinging example of the celebrated vocalise approach with "Euphoria"—which is quite self-descriptive since the word means "buoyant, with a sense of well-being." Conti Condoli displays his "crazy" trumpet talent with his nimble efforts on "Fine and Dandy," which has become one of the standards of the Modern Sounds repertory. Then back to Jackie and Roy, who have since become man and wife, for a dash of Modern Sounds exotica with "East of Suez."

To begin the second half, Charlie Ventura moves over to the deep sounds of the baritone saxophone for "If I Had You." Then, Jackie and Roy "blow" again with an unusual approach to the old waltz favorite, "I'm Forever Blowing Bubbles."

Benny "Duke" Green's trombone is showcased with the evergreen "Pennies From Heaven" and then the entire ensemble gives us an all-out session on the national anthem of the Modern Sounds, "How High The Moon," to my mind surpassing all other attempts at this much attempted opus.

I am especially grateful that we have this permanent record of an inspired performance by this "Gone" group. Two weeks later, they disbanded!

Notes by Gene Norman

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Gene Norman Presents A
CHARLIE VENTURA CONCERT

1. Introduction and Theme Music YESTERDAYS
Kern, Harbach / Chappell THE PEANUT VENDOR
[Simon, Gibben, Sulzberger, L. Wright]

MONO

CORAL



Side
1

(MG-2941)

CP.74

(COP.2432)

Britico,
NCB, GEMA

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2. EUPHORIA (Ventura, Kraft) Peter Maurica
3. FINE AND DANDY (Selt, James) Chappell
4. EAST OF SUEZ (Simon, Ventura) M.C.P.S.

THE CHARLIE VENTURA SEPTET

Recorded at The Civic Auditorium,
Pasadena, California, in 1948

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MG-2941-3A

Gene Norman Presents A
CHARLIE VENTURA CONCERT

1. IF I HAD YOU (Shapiro, Campbell, Connor)
© Comely
2. I'M FOREVER BLOWING BUBBLES (Ventura)
Keller, Feldman

MONO



Made in England
The Decca
Record Co. Ltd

Side
2

(MG 2942)
CP.74

(COP.2432)

Britico,
NCB, GEMA

3. PEWEEES FROM HEAVEN (Johnson, Burke)
© Comely
4. HOW HIGH THE MOON (Lewis, Hamilton, Chappell)

THE CHARLIE VENTURA SEPTET

Recorded at The Civic Auditorium,
Pasadena, California, in 1949

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