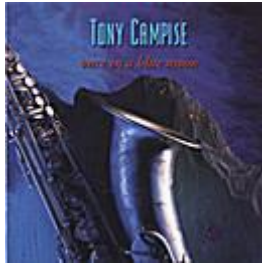


Mp3 Tony Campise - Once In A Blue Moon



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Liquid and breathless Texas tenor stylings, soulfull fluid alto playing 13 MP3 Songs JAZZ: Bebop, JAZZ: Traditional Jazz Combo Details: "If ever there was proof that Texas makes 'em bigger than life, Tony Campise is it." His talent surpasses the usual saxophone player. He is virtually a master of any woodwind instrument, including the tenor and alto saxophone, piccolo, flute, and bass flute. His consummate artistry has been widely recognized by such diverse talents as Willie Nelson, Joe Henderson, Eric Johnson, Phil Woods, Billy Gibbons, and Lyle Lovett. Campise's first professional breakthrough occurred in the mid-70's, when he was invited to play lead alto in the Stan Kenton band. After years of constant touring, Campise returned to Texas and backed a number of world class artists. A who's who list of disparate names includes: Frank Sinatra, Tony Bennett, Ella Fitzgerald, Lyle Lovett, Arnett Cobb, Sarah Vaughan, Sam and Dave, Isaac Hayes, Joe Henderson, and Lee Konitz. Clint Eastwood, upon recommendation from Lennie Niehaus (who wrote sound tracks for "Bird" and "Unforgiven"), became a Campise fan while in Austin filming "A Perfect World". Campise continues to lead his own band and a big band on a regular basis, plays jazz fests, does saxophone clinics currently representing Boosey Hawkes Keilwerth saxophones and selectively records as a sideman. Tony Campise's Once in a Blue Moon was voted for nomination as "Best Jazz Album of the Year" and "Best Instrumental Solo" by NARAS for the 1992 Grammys. The album won the Honorable Mention as "Best Jazz Album of the Year" by NAIRD. Once in a Blue Moon was in the top twenty of Billboard Jazz charts for three months, while reaching #3 on Gavin and R&R in the national radio charts. "Once in a Blue Moon" was picked as one of the top ten releases from Austin in the 90's by Austin american Statesman writer Michael Point. Campise's first release on the Heart Music label, First Takes, also traveled to #3 on the Gavin charts. Campise's third album, Ballads, Blues, and Bebop, was voted best album of the year by both Michael Point of The Austin American

Statesman and Hilarie Grey of JazzTimes. Campise's fourth album, Ballads, Blues, Bebop and Beyond was voted one of the top ten albums of 1994 by Rick Mitchell of Request Magazine and Jay Trachtenberg of the Austin Chronicle. Campise was voted Best Horn Player and Best Jazz Band at the 1995 Austin Music Awards during South By Southwest. "Smooth fat sound... so much soul and expression that he could build an entire solo on a single bent note... Campise's approach is timeless!" - Bob McCullough, Boston Phoenix "Bluesy lightning bolts ignite with neonized art deco hues ... Huge talent, consummate artistry ..." - Chuck Berg, JazzTimes "Soulful... Rich with imagination, lyricism, and wit... Breathtaking!" - Brad Buchholz, Dallas Morning News "In his interpretation of blues and jazz standards and in his own compositions, reedman Tony Campise shows his deep immersion in and understanding of these idioms. His ability to meld these forms into stirring sketches underscores both his prowess and his ability to insinuate soul into the music." - Rohan Preston, Chicago Tribune His energetic and endlessly expressive musical creations echo a historic tradition and update it to the space age, embellishing and expanding the classic sound with brilliant new extrapolations." - Michael Point, DownBeat "A fat, juicy, soulful wail that practically jumps out and grabs you. A bluesy and brilliant ride..." - Skip Pearlman, CD-Sounds NY "Liquid and breathless tenor stylings ... genius... Is there anything this guy can't do?" - Tim Carman, Houston Post

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