

AL COHN MEMORIAL JAZZ COLLECTION at EAST STROUDSBURG UNIVERSITY OF PENNSYLVANIA

The NOTE

WINTER/
SPRING 2020

JOHNNY
MANDEL
SPECIAL ISSUE

BENNY
GOLSON



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FROM THE COLLECTION



Cover photo:
Benny Golson
at ESU April 1991
Photo by Bob Napoli



Chris Persad solos with the Water Gap Jazz Orchestra during the 3rd Annual Duke Ellington Nutcracker performance



Johnny Mandel received the Trustees Award when The Recording Academy® honored its 2019 Special Merit Awards recipients
Courtesy of the Recording Academy®_photo by Amy Sussman_Getty Images © 2020

The Note contains some content that may be considered offensive. Authors' past recollections reflect attitudes of the times and remain uncensored.

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AL COHN (1925-1988)

The Al Cohn Memorial Jazz Collection was founded in 1988 by Flo Cohn, Ralph Hughes, Phil Woods, Dr. Larry Fisher, ESU Vice President for Development & Advancement Larry Naftulin, and ESU President Dr. James Gilbert.

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The mission of the Al Cohn Memorial Jazz Collection is to stimulate, enrich, and support research, teaching, learning, and appreciation of all forms of jazz, particularly those connected to the Pocono area of Pennsylvania. The ACMJC is a distinctive archive built upon a unique and symbiotic relationship between the Pocono Mountains jazz community and East Stroudsburg University.

With the support of a world-wide network of jazz advocates, the ACMJC seeks to promote the local and global history of jazz by making its resources available and useful to students, researchers, educators, musicians, historians, journalists and jazz enthusiasts of all kinds, and to preserve its holdings for future generations.

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A NOTE FROM THE COLLECTION COORDINATOR

Dr. Matt Vashlishan

THE INFLUENCE OF AL COHN

Call it irony, call it being a kid, call it whatever you want, but I must admit Al Cohn was not on my radar as a high school student studying music. I even grew up near the Al Cohn Memorial Jazz Collection, where I could probably grab an Al Cohn record faster than it would take me to grab a gallon of milk and a dozen eggs for my parents, but I still somehow missed out on him. I heard his name, saw his photos, and likely heard plenty of his music, but it was not until later in life when I truly began to appreciate who Al was and what he brought to this music. As a young energetic person I was focused on Buddy Rich and the pop-infused higher, faster, louder music that was likely designed to hit me in the face and hold my attention for short 3-minute segments. It worked!

As I grew up and found myself in different musical situations, particularly those around the Water Gap like COTA, COTA Camp Jazz, and the Library Alive and Scholastic Swing concerts that we used to put on via the ACMJC, I heard about Al more and more often and learned who he was through experiencing his music firsthand from the saxophone section during these performances. From this vantage point I could not only hear the music as a whole, but also hear and experience the individual parts, the overall result, and watch the audience reaction.

What I was not immediately aware of is the perfection in his writing. Things like orchestration, a sing-able melody (every time!), use of instruments in their perfect range for every occasion, pace, climax, length, and perhaps most of all how the audience reacts positively to each piece, are all qualities that the best composers and arrangers possess in their writing. When they got it, they got it and you don't even realize it. When they don't... you know it immediately.

There are so many composers throughout jazz history that "got it," and many whose names are often hidden from view for the sake of promoting the bandleader. Probably not intentionally, but you would never know they were there if you don't read the liner notes. When you do read them, you will begin to notice similarities. There is no mistake why some of these bands were so famous, and it had (in my opinion) everything to do with the arrangers. Al Cohn (among many)

wrote for Terry Gibbs, Elliot Lawrence, Woody Herman, Al Porcino, and so many others, but his compositional gems defined their books and therefore became the identity of the ensemble. It seems that in recent times more and more composers are leading their own bands and therefore advertising their names along with it, so it is easy to make the composer/ensemble connection: Bob Mintzer, Maria Schneider, Gordon Goodwin, even Bill Holman and back to Thad Jones and Mel Lewis, to name very few.

One composer in particular spanned multiple generations and was not only responsible for writing music for Terry Gibbs to the modern Vanguard Jazz Orchestra, but completely overhauled his writing style during a ten-year hiatus and developed his voice to become a modern influence that nearly every current jazz composer can reference in some way: Bob Brookmeyer.

During my Buddy Rich phase, back in high school when I could still go into a music store and browse physical CD's, I became interested in Bob Brookmeyer. I was drawn to his modern approach: the pedal tones, the long developing melodies and harmony that didn't sound like the classics. There was something more to it, but I considered myself a saxophone player, and although I took a stab at writing some big band music for the years I was a participant in the COTA Cats, I didn't primarily focus on writing. I knew I liked what I heard, particularly in Bob's music, but it seemed so unobtainable at the time that I just enjoyed it and went on my way wishing I could write like that one day.

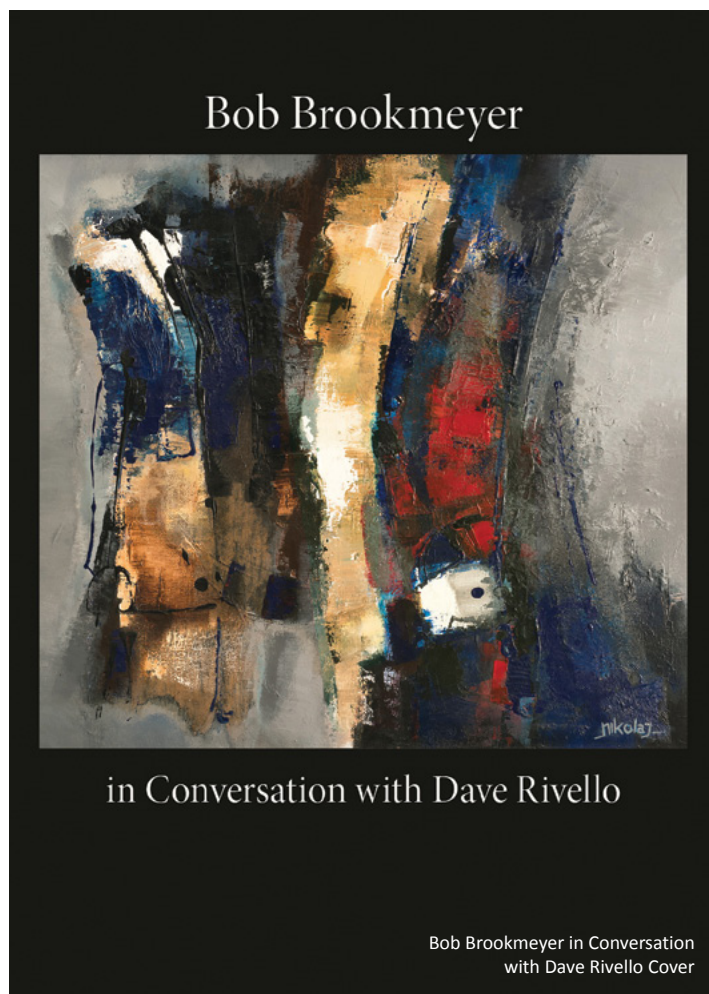
Insert about 20 years of higher education and life, and here I am writing much more big band music than I ever thought I would, thanks to the gift of the Water Gap Jazz Orchestra courtesy of Phil Woods. Phil had a way of knowing everything, and somehow he knew this was the perfect thing for me to do. He must have heard something in the few charts of mine we played every so often. Directing the band every month gives me a chance not only to hear music that I love or that I am curious about, but it gives me a chance to develop my writing. It is an absolute priceless situation to hear music that I write, good or bad, in the flesh played by real people on a regular basis.

I took a few writing lessons from Phil over the years. They were very short and didn't go much beneath the surface. At that point I couldn't understand anything beneath the surface. One thing he told me was to study scores, and to copy scores if I could. Once I became involved with the ACMJC, I began to notice a few things. Phil has donated more scores than anyone else. Between Phil and a gentleman named Pete Hyde, we have acquired fully notated digital engravings of dozens and dozens of Al Cohn compositions (as well as compositions by many other composers).

Phil always said that he enjoyed inputting Al Cohn scores into the computer because he "felt like he was getting a writing lesson from Al." Come to think of it, that's exactly right. In order to input these scores, you must sit at the computer, usually with a piano keyboard, and manually see, hear, and input each note by the composer. As you do this you also hear the music, see the range of the instruments, hear phrases, voicings, and even articulations that they wrote. The best lesson! Over the years I heard Phil use this line many times - about digital engraving equaling writing lessons with Al. He always said it about Al in particular, and there is a reason that we have more Al Cohn compositions inputted by Phil than any other composer. I would say Benny Carter is a close second place.

This brings me to my modern big band hero mentioned earlier, Bob Brookmeyer. This year I felt it was the right time to begin studying more of his music, not to write like him yet, but to get my feet wet and used to the sound. I went back to all my favorite recordings (if you have not heard the Celebration Suite written for Gerry Mulligan, I highly recommend it!) and began to have a LOT of questions. I started to ask around and before long I was told about a wonderful new project offered by Artist Share: "Bob Brookmeyer: in Conversation with Dave Rivello."

If you don't know Dave Rivello, now's the time to change that! I remember Dave as the director of the Eastman New Jazz Ensemble when I was doing my undergraduate work there in the early 2000s. Dave is a great person and a great composer who had extensive contact with Bob Brookmeyer as a student of his. Dave still directs the Eastman New Jazz Ensemble as well as his own ensemble in Rochester, NY. One of my most enjoyable and important memories of my undergraduate work were the few times I was able to perform with Dave's band. It is a smaller version of a big band with unique instrumentation (bass clarinet and tuba!) and everybody wanted to be in it. His music was unique, reminiscent of Bob Brookmeyer, and something you knew was the real deal. It was through composed and didn't cut any corners. It also checked all the boxes of what I was curious about recently, so when I heard about his Artist Share project on Bob Brookmeyer, I had to check it out immediately.



I ordered the full package – the composer experience. That got me the book, which is the formal presentation of 10+ hours of conversation between Bob and Dave. It also got me five audio lessons with Dave on Bob's methods of composing, as well as tons of files of Bob's manuscript, exercises, and interviews with former Brookmeyer students, etc. If you are a composer, this is a gold mine offered at a fraction of the price.

As I read the book in record time, I noticed again what I noticed through my conversations with Phil Woods. Al Cohn's name was everywhere! It was immediately apparent that Bob looked up to Al, and Al was one of his major influences. I was definitely seeing a pattern... so I contacted Dave immediately and asked him about it, and here is what Dave said:

"Bob had a few heroes in his life, but the way he always talked about Al and the way his eyes lit up when he did, I really believe that Al was his biggest hero. As Bob said, on page seven in my book, "I think when I came to New York and began to write, my hero was Al Cohn. So if I could write like Al Cohn, and play like Al Cohn, I would never have any problems."

I went through the book to find a few more Brookmeyer quotes about Al:

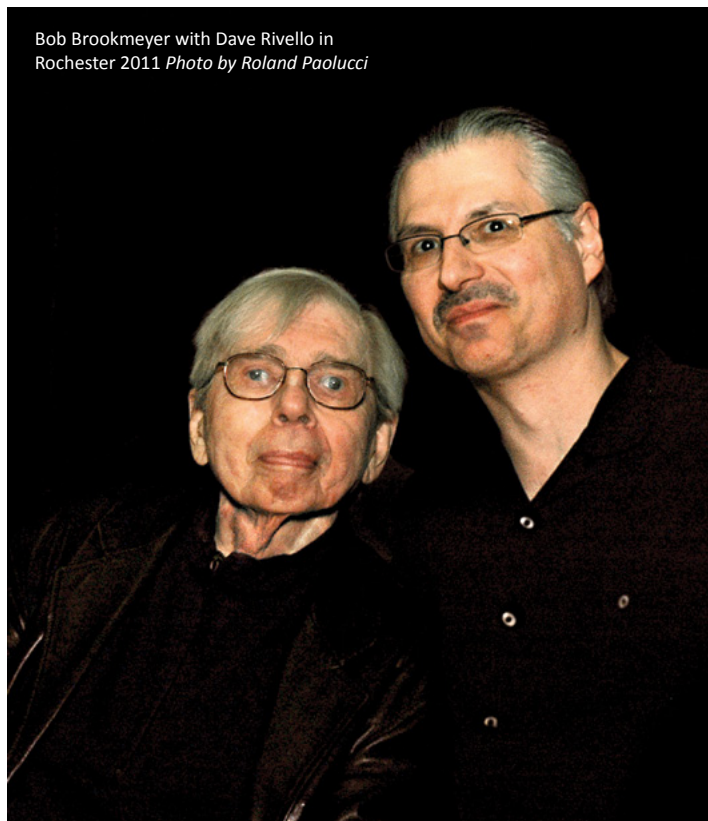
Bob on practicing composition:

"I think it's a great idea. The first step would be to copy out a string quartet and by doing that you really find out how that works. There were some copies of Al Cohn's scores I made when I was about 23. They were really good and I wanted to have them. They were worth keeping."

Bob on his influences:

Dave Ravello: Are there specific people who have influenced you as a composer: musicians or, particularly, other composers?

Bob Brookmeyer: Yes, starting with Jimmy Mundy and Buster Harding and Tad Smith with Count Basie. Woody Herman's band, Ralph Burns - he's still a hero to me, alive or dead. He was fantastic. Al Cohn, Bill Finegan, Bill Holman. Gil Evans, of course, and George Russell. He was one of the more brilliant men I knew. Johnny Carisi later on, but as an influence I'd have to say Al Cohn was one of the bigger ones.



Bob Brookmeyer with Dave Ravello in Rochester 2011 Photo by Roland Paolucci

It was very interesting to me to see that Bob Brookmeyer, who's career and writing style spanned multiple generations well into modern big band, referenced Al Cohn and Bill Finegan more than anyone else. It pays to go back to where it all started!

If you are a composer or curious about any of the digitized Al Cohn material, please write to alcohncollection@esu.edu. There are dozens of scores available by Al and Phil, and they are the perfect lesson in very different approaches to big band arranging. I would also encourage you to take a look at Dave Ravello's project. It is a labor of love of the highest level, and as close as you will ever come to taking lessons with Bob Brookmeyer himself. I would like to thank Dave for giving me permission to use Bob's quotes here, and it is my pleasure to get the word out about Bob's music and Dave's project.

So here we were, Phil Woods and Bob Brookmeyer, two of MY hero's in big band writing, both referencing Al Cohn as the real deal. At this point the message is clear, and I have some copy work to do!

For information on Dave Ravello's Artist Share project "Bob Brookmeyer: in Conversation with Dave Ravello," visit: www.artistsshare.com □

Shortly after finishing my piece for this issue, I was alerted yet again of sad news in our jazz community. Legendary guitarist Vic Juris has passed away after less than a year in a battle with liver cancer. His condition came as a surprise to us all, and it is even more surprising that he has left us after such a short time. In addition to his contribution to jazz and overall influence on guitar players of all styles, he was truly one of a kind and an equally wonderful person. He was one of the very top level musicians who treated everyone as an equal, no matter what their skill level may be. To show the support Vic had in the music community and beyond, his GoFundMe page raised over \$110,000 of a \$50,000 goal in a matter of months.

I met Vic through my relationship with Dave Liebman, but developed a closer relationship with him when he played on my debut recording *No Such Thing*, and that began a longer relationship playing with him and bassist Evan Gregor, recruiting any top shelf drummer we could find to perform at the Deer Head Inn. He was kind and funny, all while taking our projects very seriously. He insisted on meeting together prior to my record date to work out details in the music and he practiced obsessively to make sure he was prepared. He was a top-notch professional and a friend to so many of us.

While he did not live in the Poconos, I consider him as much a local musician as anyone else that lives and performs here. He always performed at the Deer Head Inn as well as the COTA Festival. One of Phil Woods' last projects was a duo recording called "Songs One" that featured Vic. Because of his extensive involvement in our area and jazz community, look to the next issue of *The Note* for much more on Vic Juris. ■

ILLUSION AND REALITY

Some years ago I was checking out assisted living places for my mother. At one place, the very nice woman in charge handed me the promotional pamphlet which featured photos of joyous-looking residents. Presumably my mother would be as happy as these folks if she moved there. One photo was of a senior gentleman with his saxophone. “Does this man live here?” I asked the woman. Maybe I could play some duets with him to entertain the residents, I thought.

“Oh no, he’s just a model,” she replied.

A model? You mean . . . these aren’t . . . real people? Suddenly my illusionary world came crashing down with an ironic thud, in the key of E flat minor. I began to scan all the ads around me. You mean that girl on the dermatologist pitch in the subway isn’t really a patient? She hasn’t had a zit since she was eleven? Those ripped, lean chicks on the Yoga app I’m thinking of downloading, they’re actually professional athletes? The Miniature Schnauzer wolfing down the dog food on a TV commercial, you mean he was starved for three days prior to the shoot?

Eons ago the Buddhist sages told us that everything about our existence is an illusion. I’m okay with that. It’s just that it gets more complicated when there are illusions inside the illusion. Like all the aforementioned, plus the “Yanny or Laurel” and “gold dress/blue dress” controversies that wreaked havoc on the Internet last year. Like fake news. Or how about Time—there’s a big one. Add your own favorite illusion to the list, copy and paste, and send to twenty of your friends.

How many are aware that the music industry is also chock full of illusions (especially the ones of stardom)? For instance, when musicians go into the recording studio, we never just mix the recording “flat.” On the contrary. We put the music through all sorts of filters and effects to get it to sound “natural.” If we didn’t do that, then you, the listeners, would think it sounded fake! Radio uses audio compression to boost the aural presence of its broadcasts—they’ve been doing it for decades. The popular music file format “mp3” uses a different type of compression, one that leaves out large chunks of the aural spectrum in order to save digital space. This is achieved by eliminating certain frequencies which are deemed (by whom?) to be unnecessary to the listening experience. This is like the “junk DNA” that in the 1970’s scientists said was worthless, even though it comprises 98% of the genetic material in humans. Fifty years later, come to find out it actually does stuff! Just because Science might not know the purpose of something, doesn’t mean there isn’t one.

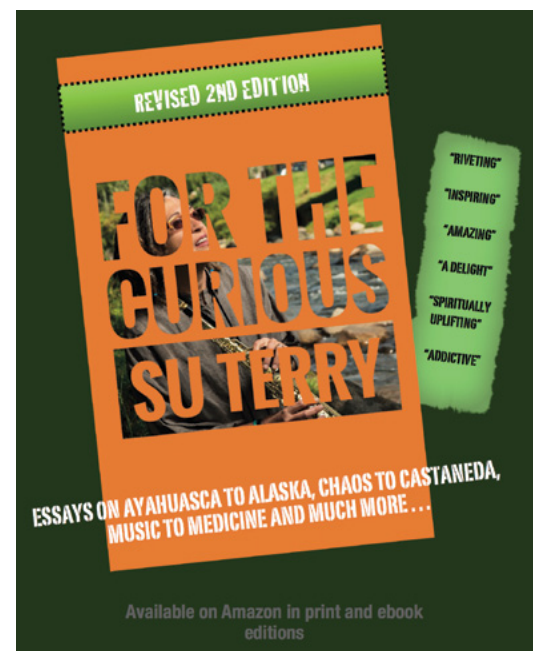
Science can also benefit from illusions though, as when Alexander Graham Bell was studying the diagrams of Hermann Helmholtz. Because Bell didn’t understand German, he misinterpreted the diagrams. He later said that if he hadn’t done so, he would never have invented the telephone. What’s the takeaway from that? Well, get your trompe l’oeil Escher-fried self over to the Ames Room (second floor, up the Penrose stairs) where today’s special is Frim Fram Sauce with Shalfalfa on the side, and don’t forget to ask for a container of “Banach-Tarski Paradox” to go.

What are the basic necessities of human existence? Air, water, shelter, food—and illusions that give us a reason to live! Remember Tom Hanks in Castaway:

if Wilson the soccer ball god hadn’t existed, Tom would’ve had to invent him. And let’s not get started on the proliferation of virtual reality games, avatars and accessories, on which people are spending the real world dollars they earned from slaving away at their real world jobs.

Which brings us to The Matrix. (If I had my druthers, I’d spend a lot more time discussing the movie than is probably healthy.) In case there’s anyone reading this who has just emerged from the underground bunker they’ve been living in since 1999, let me inform you that the plot of The Matrix revolved around the idea that we are living completely in our minds, while our bodies lie in incubation-style pods, connected to gigantic machines that use our energy as their “food.” So the real question is: if everyone is making up their own reality in their minds, why do they go to their jobs every day instead of lying on the beach in Bora Bora sipping margaritas and listening to Kind of Blue while watching a live game of co-ed nude volleyball? Why, in fact, are we not all experiencing exactly what we would prefer to experience, at any given moment? Ponder on this, grasshopper.

Oh all right, I’ll tell you. But not all at once. Tune in next issue for our exciting sequel! Bring your psychiatrist. ■



Benny Golson performing at ESU April 1991
Photo by Bob Napoli

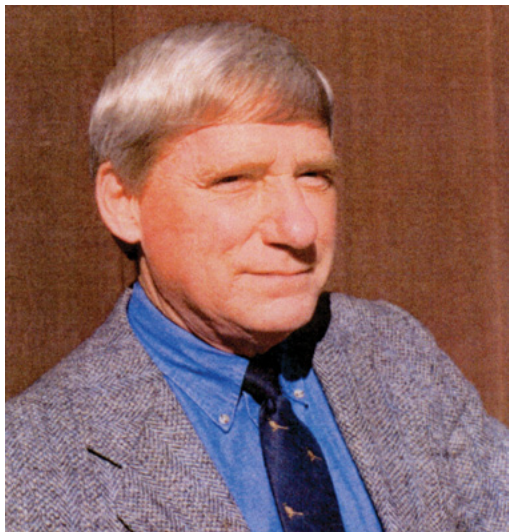


AN INTERVIEW WITH BENNY GOLSON

By Dr. Larry Fisher

ESU Professor of Music Emeritus and Research Chairman,
International Association of Jazz Education.

This interview occurred on March 1, 1997 and was presented at the annual conference of the IAJE in Toronto, Canada, January of 2003. It was published in IAJE's 2003 Jazz Research Proceedings Yearbook – Larry Fisher, editor.



Larry Fisher: Thank you for taking the time to talk to me this morning. To begin, please tell me about your recent projects. What are you writing and recording at this time?

Benny Golson: Well, I'm still writing a college textbook. This is my eighth year at it and I'm almost done now. Last year I started writing my autobiography. I badgered and badgered getting started until I finally thought of how to do it. I wrote 150 pages, which grew into 800 and a second book. I recently got a commission to write my second symphony that I will be starting soon. The first one premiered in 1992. I also wrote a piece for violinist Itzhak Perlman three summers ago. Right now, I'm preparing for a CD, which we intend to record on March 31st. I'm using a great trumpet player named John Swana. He's from Philadelphia, which is also my hometown. I am also using a tremendous tenor saxophonist named Ron Blake who has been playing with Roy Hargrove. Ron plays so well I call him my "brain surgeon." At the moment, I'm producing a CD for another tenor saxophonist, Don Braden. He's a friend of mine and he asked me if I would come aboard on this project and so

I did. It's very rewarding. This guy is ascending, as is Ron Blake. I want more people to hear them.

LF: You bring up an interesting subject by saying that you'd like more people to hear these players. Do you feel that people like yourself, famous and successful jazz musicians, have a responsibility to mentor the "young lions?"

BG: Definitely, definitely, yes, because during my era when I came up music was changing. Dizzy Gillespie came on the scene and Charlie Parker started dramatically changing everything. It was like throwing some of the old musicians into cold water. We got no help at all from them - I mean absolutely none. We were ridiculed, we were vilified, we were put down, we were questioned about what we were doing. We got no help at all! All we had were the old 78 RPM recordings and we listened to them religiously. The music schools knew nothing about jazz. Everything was changing and shifting in mid 1945. Today I feel that those of us who have arrived and have a wealth of experience and knowledge are obligated to share it with the new ones rather than feeling threatened by them. I am thoroughly encouraged by the young players. Every time I hear a new one that's really doing something consequential, I am thoroughly delighted. When I'm in the workplace, it's strictly business and I deal on that level. However, I give up everything for students. I help in any way I can and even bend over backwards. That's the way it should be. Talent is essential if a young player is to move ahead and make consequential moves, but the next element in the equation is opportunity. If no opportunity presents itself in any way then they may well wind up playing in their living rooms, their bathrooms or wherever it is they practice. There must be opportunity. Those of us who have already made it are the ones who can help them. We are in a better position to influence as opposed to the managers, booking agents or record companies. Unfortunately, not all of these types are as sharp as they are supposed to be. Today, in the marketplace, everybody is going for chronology. If they can find a 20-year-old player they are delighted, but if they can find one who's 19 or even 18, they are even more delighted. They are not always concerned with primary talent although there may be some talent there if they happen to be sharp enough to recognize it or stumble upon it.

LF: It is refreshing to hear you express this point of view because this interview has the potential to be read by music students and college professors who are interested in encouraging young musicians.

BG: I'm glad you mentioned college professors. When I went to college, I could have been expelled for playing jazz. The official attitude about jazz was not good then. I had to practice my saxophone in the laundry room of the dormitory at night because I could not enter college and practice the saxophone as a part of the studies. I had to major on the clarinet. It seems to me that it was a European thing they were trying to uphold.

LF: My best instrument was the saxophone too, but I also played the bassoon. Consequently, I was accepted as a bassoon major in 1959 at what was then West Chester State Teachers College in my home state, Pennsylvania. I could not major on saxophone or take lessons there. However, I did play tenor sax in the Criteria's, the schools very fine jazz band. No academic credit was given for participation and we always had a student leader and faculty advisor. Happily, there is a much better environment for jazz today at West Chester University of Pennsylvania.

BG: Now the schools have become more important in relation to jazz. They're more than important, they're invaluable. Schools teach the rules in the lectures and courses. Experience on the other hand is something you cannot get at any school. You can only get it by leaving and doing what you set out to do in a practical way. Experience teaches you when not to use the rules or how to go around them in a consequential way. You don't break the rules for the sake of breaking them. You break the rules for the sake of attaining what it is that you hear in the deepest recesses of your heart or in your mind. I've had a chance to do that along with my peers. I was a rebel in my last years of school because I questioned everything. My contention was, "Why does everything always have to be the same?" A creative person looks for new ways to do things. He walks two steps into the darkness. He finds things that are waiting to be discovered. Sometimes these things are so new that people are not ready to accept them with open arms. Case in point is Thelonious Monk. When I was coming along, they used to refer to him as "that weird piano player." Now he's everybody's hero. When John Coltrane was with Miles and not playing the ordinary, people would say, "Miles is great, but who is that tenor player?" You see, when Monk, Dizzy, Bird, and Trane arrived, there was no one at the station to meet them. People were expecting them to be somewhere else and they weren't there.

LF: Many of the young players, particularly the college students, have great technique. They can run the changes perfectly, improvise at a million miles an hour, but they have not yet developed their own voices. What advice do you have for students that could help them develop their own identity and humanity instead of imitating the sound or style of a Parker or Coltrane?

BG: You are on the money. Please print what you just said. It's vital that students hear that. We are all initially eclectic. None of us begin by using concepts of our own. We have to listen to this player or that player, but only as a stepping-stone.

We shouldn't rely on the ideas of others like patterns that are cut in stone. If a young player takes this approach, all they're doing is glorifying and honoring the person that they copied. When I listen to someone who does this, I say to myself, "I wonder what this guy really sounds like?" Let me put it this way, no one wants to go to a jewelry store and buy a zirconium if they can afford a diamond. All the people that copy John Coltrane are zircons. The diamond is gone, but he left a wealth of knowledge and materials that can delight us. The student has to get out of the tractor beam and find his own direction otherwise he's going to remain behind the starship.

LF: Do you think students should go outside of the music to somehow find their own humanity or expression? Should they study the graphic arts, poetry or other literature?

BG: I hear where you are going, but it doesn't give a student style, concept, or direction. I've read D. H. Lawrence, Keats, and many great authors that had nothing to do with my music. Sometimes it helps you become a better human being and that's good. Some young players with great talent become supercilious or even arrogant. As they are ascending they step into the arena and represent potential. What is potential other than that which exists in possibility? The goal is to get potential to cross paths with reality. Intuitively, that's what we all strive for and many of them think they've crossed it when they haven't. This can be damaging to them as they develop.

LF: Do you think jazz students could benefit from serious study of the classical composers for inspiration and particularly mood? I understand that Charlie Parker was captivated by the music from Stravinsky's Firebird Suite.

BG: I love Puccini. He's one of my favorites. Everybody speaks about Verdi like he's the father, but for me it was Puccini because he was much better at orchestration.

LF: Puccini's romanticism is more personal and he uses chords that are more interesting and complex. His melodies are beautiful and they absolutely soar in many of the arias.

BG: There are all kinds of possibilities. Go to the fugues of Bach, check out Mozart and Chopin. I would very much like to meet and talk to Krzysztof Penderecki. Pianist Cecil Taylor is very similar to some of the modern European composers. Taylor is brilliant, but the natural inclination of people who do not understand is to imply that his music came from outer space. I am reminded of one of those "B" science fiction movies when the spaceship landed and those strange people came out. The Earthlings didn't understand so they attacked it. Their first reaction was to bring the tanks and the planes. In music, anything people don't understand will be attacked.

LF: That's been true historically from at least Beethoven onward. Anything new is looked at with skepticism until people arrive at an understanding of what the pioneer has done.

BG: You're right, you're absolutely right. You're on the money; it's nice to talk to you. What it is metaphorically is that many people don't want to move out of their nice warm spot. In the winter, you got a nice warm spot in your bed and you accidentally move your leg to the cold spot. Nobody wants to move out of the nice warm spot. Don't change anything, don't change a thing. However, I say, "Change everything." That's what going forward is all about. That's what life is all about.

LF: I had a conversation with Phil Woods recently. We were talking about how rock and roll constantly reinvents itself every few years or every generation. He said jazz has to come to grips with reinventing itself and that we need some bold new people, some leaders, some original thinkers and players to go out and do this.

BG: Yes, and when it comes, it's like a breath of fresh air to an asphyxiating world.

LF: I ask this question because you are well known as a composer, arranger and as a player. Do you think students who want to have a career in jazz would have a better chance of making it today as a writer than as a player?

BG: The stance I take on that is that a person has to do what he wants to do most. It helps to have talent in the area they want to pursue. If he wants to play a piccolo and be accompanied by a herd of six elephants, then if he can get the elephants and train them, then that's what he has to do. We have to be able to look at things objectively.

The person has to do this even if it's wrong. He has to answer that thing that's in him at that moment even if he has to change later. Wynton Marsalis is a great writer and a great trumpet player, but nobody talks about his writing. How sad they only talk about the trumpet. With me, I'm a saxophone player and everybody talks about my writing.

LF: Historically, jazz has not been very thoughtful in remembering the composer or arranger. The great improvising players are the ones who have gotten most of the attention. However, who can deny the importance of the arranger during the big band swing era? The arrangers were the most creative artists during this time. In the European classics, the names of composers dominate the history books, not the players. Only the great opera singers, some conductors, and a few instrumental soloists who played the major concertos are remembered. In relation to the attention paid to the great jazz soloists of any era, is it frustrating to you that even

today the jazz composers and arrangers still do not get more acclaim for their major contributions?

BG: It doesn't bother me and the reason is that I found out a long time ago that audiences and fans are basically disloyal. Somebody hears me today and likes me and they're raving and waving banners. Tomorrow they hear somebody else and they like that too or maybe they like it better than me. That's life. It doesn't affect me. I keep doing what I keep doing anyway. I do what I feel I must do and I keep trying to grow. That's why most jazz musicians consider themselves artists rather than entertainers. The difference is that entertainers always try to second-guess their audience. They do what they think the audience wants. I was once a part of a group that entertained. We wore frumpy ties. I walked the bar stepping over drinks, playing low B-flats no matter the key. I had to make money and take care of my family, but when I was able to pull away from that, I became more of an artist. An artist's obligation is to himself, not to the exclusion of the audience, but he does what he feels he must do with the hope that they might like it. That's the difference between an entertainer and an artist. I must say that there's absolutely nothing wrong with being an entertainer. It's a matter of what everyone chooses. I choose to be an artist at this point.

LF: I first became acquainted with your writing through your great composition, "I Remember Clifford." The arrangement I heard first was recorded by the Woody Herman band and featured a beautiful flugelhorn solo. It really grabbed me.

BG: I had forgotten about that arrangement. See what happens when you get old!

LF: Did you know Clifford Brown very well? If so, was that what inspired you to create a piece of music that is so profoundly moving?

BG: I knew him extremely well. All I can say is that he was a dear friend and I just thought he should be remembered. As time went on, my song really wasn't necessary because of the legacy he left in his recordings. That legacy compels people to remember, but I guess my tune just sort of underscores it. I wrote it because I felt that I had to because of the way I felt about him. I shed many tears while I was writing that tune.

LF: It has a beautiful melody and is definitely one of the most emotional pieces I have encountered in jazz or any other style. Could you contrast this highly serious and reverent composition with the relative simplicity of "Killer Joe?"

BG: Take the "relative" off. My wife said "Killer Joe" would never make it.

LF: It's another great memorable tune. It's unique and people love it.

BG: Things that are remembered easiest are things that are simple. Nobody ever comes away from a movie humming the music they heard behind a car chase. Everybody came away humming "Lara's Theme" from the movie, Dr. Zhivago. I thought it was the most corny theme I've ever heard in my life and I came out of the movie humming it. It sounded like a merry-go-round tune with balalaikas strumming in the background.

LF: Who was Killer Joe? Was he a real person?

BG: No, Killer Joe was not a real person. He is a representative pimp, a composite of all the great pimps of the world, black or white. I just dressed

him up a certain way because of certain ones I've seen. The typical behaviors with women on their arms, the Cadillac's parked outside, the nice clothing and the processed hair. I saw it and it was amusing to me so I just thought I'd write about it.

LF: As I think of the tune, I believe you have captured the mood perfectly. I know you have to go, so, I thank you very much for taking the time to talk to me. It's been enjoyable and enlightening. I hope you can find time in your busy schedule to create many, many more great compositions for us to play and enjoy. □

Benny Golson Biographical Information:

Multi-talented Benny Golson is an acclaimed musical artist, at home in nearly every idiom of modern music. He is a composer, arranger, lyricist, producer, and a saxophonist of world note. His influence has had an impact on jazz, middle-of-the-road, rock & roll and on motion pictures, television and records.

Educated at Howard University, Mr. Golson began his jazz career in Philadelphia later shifting his activities to New York where he began to gain fame as a saxophonist, playing with such bands as Dizzy Gillespie, Art Blakey, Earl Bostic, Lionel Hampton, Benny Goodman and even his own group. At the same time, as well as winning first place as "new star" saxophonist in the Downbeat Magazine International Jazz Poll, he also began to gain fame as a composer also winning that same poll as the "new star" composer. His compositions, many of them standards now, have been recorded by many major jazz artists such as Quincy Jones, Oscar Peterson, The Modern Jazz Quartet, George Shearing, Cal Tjader, Miles Davis, John Coltrane, Woody Herman, Carmen McRae, Dinah Washington, Anita O'Day, Mel Torme, Peggy Lee and many others.

He also wrote music and produced music for radio and television commercials by many of the major advertising agencies in the USA. Later, his interests expanded to encompass popular music, arranging

and composing for artists such as Diana Ross, Connie Francis, Earth Kitt, Lou Rawls, Nancy Wilson, The Association, Mama Cass Elliot, Percy Faith, The Monkees and Ella Fitzgerald.

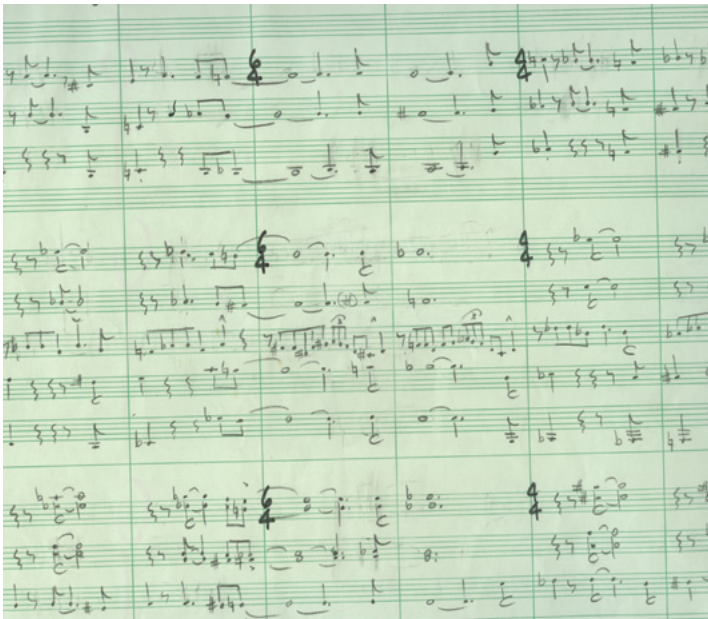
Mr. Golson gave up performing in 1967 and devoted himself to writing music for television and feature films. He moved to Hollywood and soon became involved in composing musical scores for M*A*S*H, Ironside, Mission Impossible, Mod Squad, Room 222, The Partridge Family, Mannix, Run for Your Life, David Janssen's Where It's At, The Karen Valentine Show, and pilots for ABC and CBS.

Accomplished and successful, Mr. Golson nevertheless felt the need to resume his career as a saxophonist. He began performing again in 1974 and has appeared regularly since in concerts and festivals around the world including Tokyo, Berlin, Montreux, London, and Monterey. Since this resumption he has recorded albums under his own name for Columbia, CBS/Sony in Japan. He produces his own albums and albums for other artists as well. Benny Golson is no stranger to the musical world - and it is no stranger to him. ■



Benny Golson
Publicity Photo 1991

SCRAPBOOKS IN THE ARCHIVES: WHY THEY MIGHT NOT BE THAT BAD



By Elizabeth Scott

Archivist and Special Collections Librarian

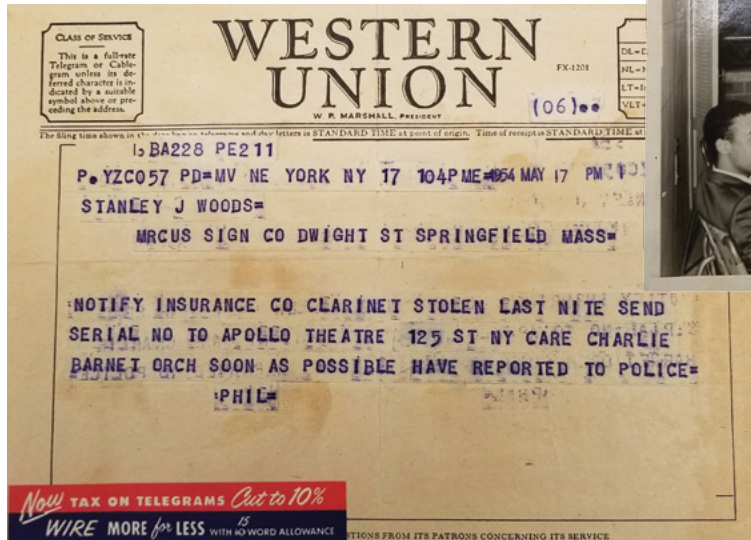
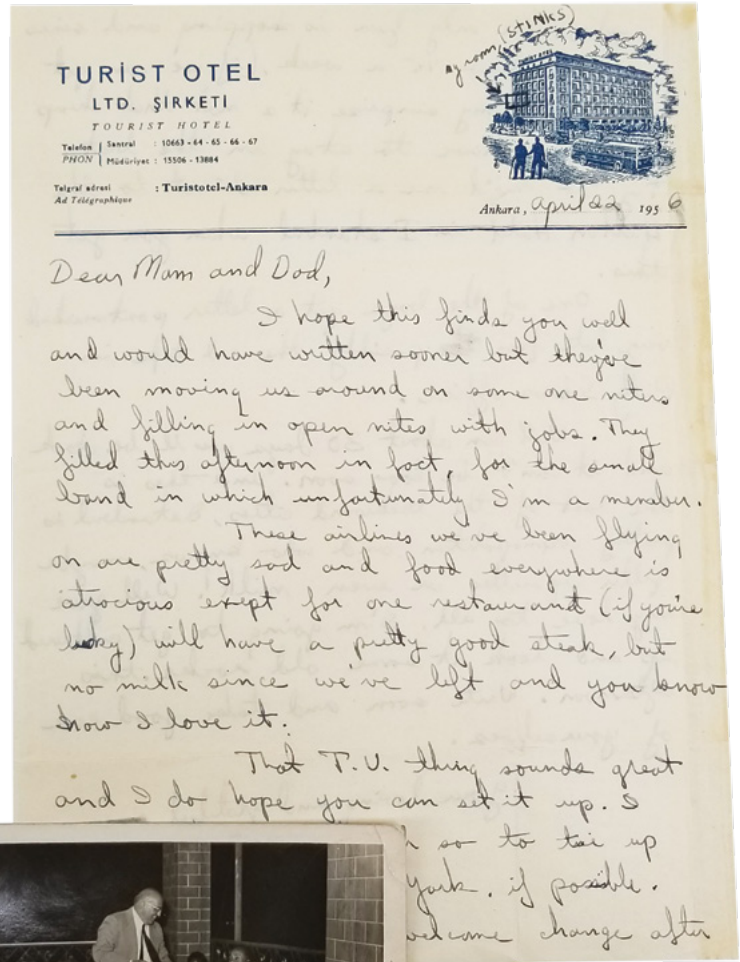
When an archivist hears the word scrapbook, often it invokes a fear inside of them. Why you might ask? Because generally, a scrapbook can be filled with various types of items ranging from news clippings, photographs, and letters to even personal effects like ribbons and locks of hair. Essentially they can be a hodge podge of mixed materials which make them very difficult to preserve.

When Jill Goodwin, Phil Woods' wife approached ESU about giving scrapbooks to the Al Cohn Memorial Jazz Collection, I was very interested in seeing their quality and condition. Jill explained that the materials were collected by various members of Phil's family over the years and then compiled by them as well.

In a recent webinar I took about how to preserve scrapbooks, the experts noted that due to glue and deteriorating items, it is best practice to take apart the scrapbooks rather than trying to keep them intact. That means taking out news clippings, letters, photographs as well as physical objects and housing like items together. Essentially dismantling the scrapbooks for preservation purposes is the widely accepted preservation norm.

With that said, the scrapbooks Jill presented to us were beautifully bound and flawlessly constructed. The books are made of acid free paper which is a must for preserving archival materials. Each item has been carefully inserted into the scrapbook with the utmost care. The scrapbook I viewed from 1947-1958 was arranged in chronological order and read like a book about Phil's early life and career.

The documents in the scrapbooks are a glimpse into a musician's life. Like the Western Union telegram he sent to his father Stanley Woods on May 17, 1954 asking him to "NOTIFY INSURANCE CO CLARINET STOLEN LAST NITE SEND SERIAL NO TO APOLLO THEATRE." Or the letter he wrote to his family about his travels in the Middle East during a tour. The scrapbooks are filled with personal letters and items that allow one to almost experience his life first-hand.



Once they are donated, the scrapbooks will be a wonderful resource for research about Phil and his career in music. Eventually, a project to digitize the materials to make them more accessible will be implemented but until then, we look forward to discovering more of their contents.

For more information about the Al Cohn Memorial Jazz Collection, please visit the website <https://www.esu.edu/library/collections/alcohn/index.cfm>. ■

THE 3RD ANNUAL DUKE ELLINGTON NUTCRACKER SUITE

As another year comes to a close, I would like to thank everyone for supporting the ACMJC this year at the 3rd Annual Duke Ellington Nutcracker Suite. It was an absolute pleasure to have Edward Ellington II back again, and I would say this was the best year yet. It is truly a special moment to hear this music every year, and even after the third year in a row, there is something magical about hearing such a well written iconic piece of music live. Furthermore, we are incredibly privileged to have some of the finest musicians available to play this music. I would like to thank everyone in the orchestra, and in particular Dan Block for coming out year after year and playing the clarinet solos. This music is known for its complicated clarinet parts and solos, and Dan is absolutely at the top of the list when it comes to jazz clarinet. Enjoy a sample of photos from the event, and we all hope to see you again next year! ■



Matt Vashlishan solos with the ensemble on his arrangement of You're A Mean One Mr. Grinch

All photos by Susie Forrester



The Water Gap Jazz Orchestra performing for a great audience

Matt Vashlishan directs the ensemble during a solo by Dave Demsey



Featured soloist Dan Block plays the clarinet during the Ellington Nutcracker Suite



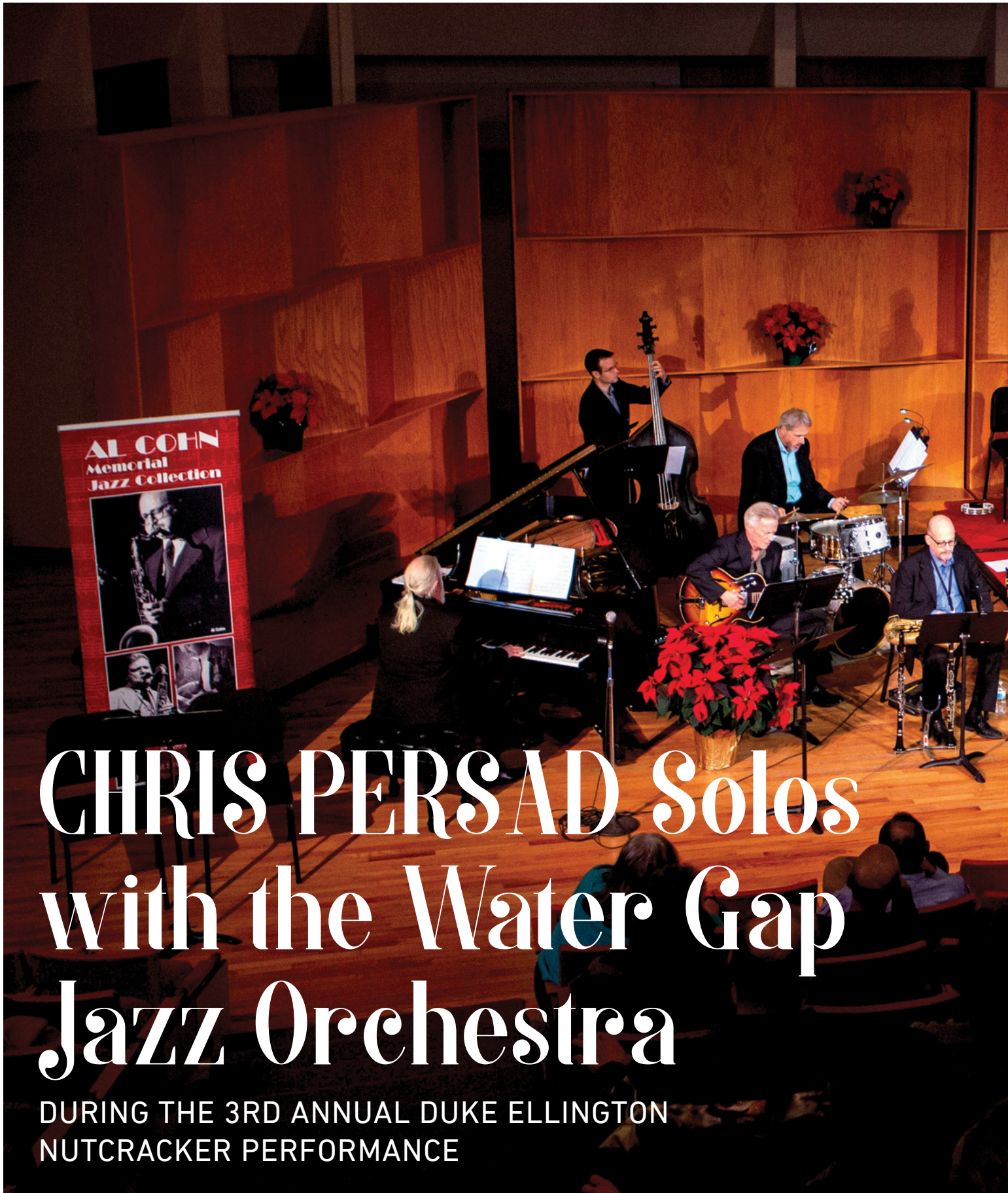
Edward Ellington II reads the Nutcracker story



Nancy Reed narrating the story of the Nutcracker between movements

Neil Wetzel solos on alto sax





CHRIS PERSAD Solos with the Water Gap Jazz Orchestra

DURING THE 3RD ANNUAL DUKE ELLINGTON
NUTCRACKER PERFORMANCE



These Giants Still Roam the Earth: **BENNY GOLSON**

Patrick Dorian
ESU Distinguished Professor
Emeritus of Music

Benny Golson turned ninety-one in January 2020. His journey continues to inspire, from his youth in Philadelphia walking around the city in search of “the music” with peer John Coltrane to the development of his incredible career to his recent performances. With Jim Merod he wrote *Whisper Not: The Autobiography of Benny Golson* published in 2016 by Temple University Press. On pages 129-132 he tells of his time in Hollywood in the late 1960s to early 1970s composing for the Twentieth Century-Fox television program *Room 222*. A few years later, Twentieth Century-Fox produced the television series based on the film *M*A*S*H*. Johnny Mandel, composer of the score for the movie and the theme that was also to be used in the television series, started composing music for episodes in the first season. He became busy with other projects such that he needed a highly qualified composer to take over. Benny Golson was promoted to this high-profile task for several episodes.

Benny performed at ESU in April 1991 cosponsored by Dr. Larry Fisher’s ESU Jazz Series, the same month that Larry arranged for Maynard Ferguson to perform

at ESU. As if that wasn’t enough for one month, Larry’s ESU Jazz Series also cosponsored Clark Terry’s lecture and performance with the University Jazz Ensemble under my direction. Clark, the students, and I then boarded a bus and performed at a junior high school, a major music education conference, and the Ryerson Theatre in Toronto. “CeeTee” lectured and performed with the University Jazz Ensemble in 1989, 1991, and 1999. The world celebrates Clark’s centennial this year.

In Steven Spielberg’s 2004 film *The Terminal*, Benny is a major part of the plot. The character played by Tom Hanks travels to New York from eastern Europe to get the final autograph of the jazz musicians in his deceased father’s copy of the iconic 1958 photograph *A Great Day in Harlem*. The 57th and final autograph is Benny’s. Without giving away too much of the plot, Benny appears in the movie. Incidentally, Benny and Sonny Rollins are the only two jazz musicians in the photo still living in 2020.

In March 2019, Director of Jazz Studies at Penn State University, Professor Marko Marcinko, contracted Benny to lecture and perform with the students and faculty at the 20th Annual Penn State Jazz Festival. His lecture was remarkable and extremely encouraging to students. I was honored to be a guest clinician for the weekend working with several performing high school and university big bands. When I knew that I’d be seeing Benny, I contacted Johnny Mandel’s daughter Marissa and asked her if Johnny would like to send a message to Benny through me. She wrote back the following:

Subject: Dad says to Benny

“We’re not as young as we used to be, so take good care of yourself. And I love you, man!!”

I printed out the message and handed it to Benny. He read this short love letter repeatedly for well over a minute. I told Benny that he could keep it and he replied, “No need to . . . I’m memorizing it.”

At the concert he performed with Centre Dimensions, the top Penn State University big band. Several of his compositions heard that night were standards that featured his stylized improvised solos, including *Along Came Betty*, *Whisper Not*, *I Remember Clifford* (featuring guest artist trumpeter Dr. Eddie Severn), *Blues March*, and *Killer Joe*. In between works he told the story behind each composition and other anecdotes including his time with Steven Spielberg and Tom Hanks. After the concert, Benny spent the better part of an hour signing hundreds of LPs, CDs, photos, and his book. He’s gracious, elegant, and humorous. Congratulations to the student officers and Professor Marcinko for organizing this artistic triumph for the university and community.

Benny is slated to perform in several countries in 2020. His concert schedule can be viewed at his website www.bennygolson.com. His music, performance, and substantive banter always make for an unforgettable experience. ■



Benny Golson with Penn State Centre Dimensions
directed by Marko Marcinko

These Giants Still Roam the Earth: JOHNNY MANDEL

Patrick Dorian
ESU Distinguished Professor
Emeritus of Music

Johnny Mandel was born on November 23, 1925, one day before Al Cohn. Their personal and professional collaborations since the mid-1940s continue to be heralded in the annals of jazz. Johnny is a huge friend of the Al Cohn Memorial Jazz Collection, reading each issue of THE NOTE from cover to cover at least once if not more. I speak to Johnny several times a year and he tells me that THE NOTE makes him truly feel like he is a member of the Pocono jazz neighborhood. He certainly has earned it!

Al Cohn and Zoot Sims individually and collectively have been an important part of Johnny's journey. In April 1981, Al Cohn recorded Johnny's compositions *Unless It's You* and *El Cajon* (a not-so-subtle homage to Al pronounced "El Ca-Hone") for Al's *Nonpareil* LP/CD [Concord Jazz CCD-4155]. Dave Frishberg (living in the Poconos in the late 1960s) would eventually write lyrics for the latter tune. Upon Al's passing, Johnny composed *Here's to Alvy*, which Phil Woods then arranged for and recorded with his own big band in 2013 on *New Celebration* [Chiaroscuro CR(D) 401]. In March 1984, Zoot recorded *Quietly There* [Pablo OJCCD-787-2], an entire LP/CD of Mandel compositions including the angular work *Zoot*. Johnny was a member of the Count Basie Orchestra in 1953 on a tour bus with boxer-turned-singer and dancer Sugar Ray Robinson and his piano accompanist Bob Dorough. Five of the eleven tracks on Tony Bennett's 2004 CD *The Art of Romance* were arranged by Johnny, who also conducted nine of the tracks. Phil Woods is featured on five tracks including Johnny's remarkable compositions *Close Enough for Love* from the 1979 British movie *Agatha*, and *Little Did I Dream* (composed around 2003) with lyrics by Dave Frishberg.

The National Academy of Recording Arts & Sciences (NARAS, a.k.a. the Recording Academy) manages and presents the annual GRAMMY Awards. In 1962, the Academy also started presenting the Lifetime Achievement Award. Subsequently additional awards to individuals who have distinguished themselves in the recording industry were presented. In 1967, the Trustees Award was instituted followed by the Technical GRAMMY Award in 1994 and the Music Educator Award in 2013. The four awards finally became categorized as the GRAMMY Special Merit Awards. Eventually the GRAMMY Salute to Music Legends ceremony was established at the Dolby Theatre in Hollywood, where the Oscar Awards are presented annually. In 2016, the Academy started a partnership with Great Performances on PBS to broadcast this star-studded event as a two-hour program. After watching it several years ago, I looked up previous awardees to see when Johnny Mandel had received this world-class recognition only to find out that he had NOT, so I decided to advocate for Johnny.

My peripheral association with the GRAMMYS goes back decades with my performance as last trumpet on GRAMMY-nominated CDs by Phil Woods and the COTA Festival Orchestra and the Dave Liebman Big Band. In the early twenty-aughts, I felt strongly that Phil Woods deserved a GRAMMY Lifetime Achievement Award. In 2003, Neil Portnow was the newly appointed president/CEO of the Recording Academy. I then found out that in the mid-1960s

Neil had been a teenaged jazz string bassist at the Ramblerny Performing Arts Camp in New Hope, PA, where Phil Woods had run the jazz department. Several teenagers had attended Ramblerny who would go on to world-class careers including Michael Brecker, Roger Rosenberg, Joe Rocisano, Richie Cole, and Rick Chamberlain. On March 29, 2005, I contacted Neil's staff with my nomination of Phil for a Grammy Legend Award. The Recording Academy took my efforts on advisement and felt it more appropriate to award Phil the prestigious President's Award.

Around 2016, remembering having this self-anointed cred under my belt, I called the office of the Recording Academy's chief awards officer, Bill Freimuth, to start advocating for Johnny Mandel. A very efficient staff member emailed the application, which I quickly submitted. When Johnny didn't receive an award in 2017, I called the Recording Academy office, requesting that they again consider Johnny in the next nomination cycle. A new staff member said the nomination would remain on the table. In 2018, Johnny wasn't recognized yet again. In autumn 2018, I called to ask about the 2019 award. Another efficient staff member replied: "I'm so glad that you called because we've been trying to contact Mr. Mandel and it seems that he's unreachable." I informed the staff member that he and his family were evacuated from their Malibu home because of the California wildfires, but I would be willing to ask his daughter Marissa if I could give the Recording Academy her contact information to start the acceptance procedure. I immediately contacted Marissa. Thankfully the fires ended 1,500 feet from the Mandel home, although the interior suffered serious smoke and soot/cinder damage that would take months to clean.

During the worldwide broadcast of the 61st GRAMMY Awards on February 10, 2019, photos were shown of the Special Merit Award winners for the year. Johnny was pictured recording with Frank Sinatra. It was announced that he would receive the Trustees Award along with legendary producer Lou Adler and renowned singer-songwriters Nickolas Ashford and Valerie Simpson. The announcer stated that the twelve awardees would be celebrated in a gala ceremony on May 11 at the Dolby Theatre in Hollywood.

A few weeks later, Mary and I received an invitation from Marissa and the rest of the Mandel family to attend the Dolby Theatre gala, then visit with Johnny in his home on the cliffs of Malibu. No need to think about this honor. It would be two weeks after I spoke on behalf of Bob Dorough's family at the Kennedy Center in Washington, DC, where Bob was posthumously awarded the NEA Jazz Masters Fellowship. It, too, was a weighty privilege even though I wished Bob could have been there to speak on his own behalf. Two incredible events within a couple of weeks!

Saturday, May 11, 2019, Mary and I arrived in Los Angeles on Friday night and checked into a hotel near LAX. On Saturday we decided to drive up to Hollywood to find the Dolby Theatre hours before the ceremony. We knew that Jill and brother Bill Goodwin's father, William, has a star on the Hollywood Walk of Fame for his accomplishments in radio and film during the 1930s and 1940s, so we enjoyed finding it. Marissa's wife Lauren had arranged for our seats just behind many of the awardees. Upon being seated we opened our program book to see a welcome essay by the aforementioned Neil Portnow, who was finishing his fifteen-plus-year tenure at the Recording Academy in 2019. The twelve awardees each receive a page that includes their photo and an essay by an admiring colleague and/or expert in the industry. The first award in the book was a Black Sabbath tribute as penned with subtle humor by Spinal Tap bassist Derek Small (a.k.a. Harry Shearer).

Billy Eckstine was memorialized by Johnny Mathis and Dionne Warwick's tribute was by Elton John.

Who would write for Johnny? . . . none other than 2013 Recording Academy Trustee Awardees Alan and Marilyn Bergman, the iconic lyricist husband-and-wife team who have collaborated with many historic composers including Johnny. What could be better than having incredible versifiers write an essay about you? For this issue of THE NOTE, I asked if this fitting tribute to Johnny (that includes Al and Zoot) could be reprinted. The Bergmans graciously gave permission. As a special bonus they sent the remarkable photo of them at the piano with Johnny that appears on page 23. The Bergmans' publishing company, Threesome Music, is named for the two lyricists and their daughter, yet it might also hint at the trio that consists of the two of them with the renown composer they're working with at any given time. I also received program copies from the previous February's GRAMMY ceremony where the essay initially appeared. On the page across from the Bergmans essay, an entire red-tinted page consisted of a few red roses with only 23 words:

Congratulations Johnny, on tonight's honor.

Your talent will live forever through your music and in our hearts.

Love IS the answer.

Barbra Streisand

"Love IS the answer" is a direct reference to the title of Ms. Streisand's 2009 CD set for which Johnny arranged and conducted eleven tracks including his compositions *Where Do You Start?* (lyrics by the Bergmans) and *A Time for Love*. The piano duties are shared by producer Diana Krall and two accomplished artists who perform at the Deer Head Inn several times each year: Bill Charlap and Alan Broadbent (check the Deer Head Inn schedule: www.deerheadinn.com).

Throughout the Saturday evening ceremony, Greg Phillinganes played keyboards and conducted a top-shelf Los Angeles ensemble of nine instrumentalists and three vocalists. Johnny's segment was introduced by Patti Austin with Phillinganes adding subtle piano background as she related the story of Johnny and Phillinganes' arrangement of Michel LeGrand and the Bergmans' song *How Do You Keep the Music Playing?* (from the 1982 movie *Best Friends*). Austin's recording with the late James Ingram in 1983 was a commercial success and this song is now considered a standard. She and Phillinganes performed a short segment of it followed by a video production portraying Johnny's incredible career and awards with many iconic musicians.

Patti then performed Johnny's 1965 Oscar-winning *The Shadow of Your Smile* from the movie *The Sandpiper*, which segued into her virtuosic rendition of his pop-culture classic *Theme from "M*A*S*H" (Suicide Is Painless)*. Daughter Marissa and her spouse Lauren held Johnny's arms and walked him to the front of the stage. Patti was handed the heavy GRAMMY Trustees Award and she very quietly said, "Whoa! This thing's heavier than shit!" As she presented it to Johnny, he leaned toward the microphone, booming throughout the theatre, "WHOA . . . this thing's heavier than SHIT!!" Those of us who know Johnny's ebullient uncensored remarks weren't surprised. As Lauren would say, "That's Johnny." This part of his presentation obviously didn't make it to the October broadcast, but his next spoken words were left in:

"It's just an honor to be honored by these people, all of whom I'd love to honor individually. Thank you so much."

Besides the aforementioned awardees, some of the others were Donny Hathaway, Sam & Dave, and Julio Iglesias with celebrity presenters such as Garth Brooks and Cheech & Chong. To prove that efforts were being made to have something for everyone, the final award was presented by Snoop Dogg to George Clinton & Parliament-Funkadelic. Quite a few performers from Clinton's ensemble over the decades were onstage to join Mr. Clinton and Mr. Dogg in a medley with a raising-the-roof rendition of *Flashlight* to conclude the ceremony. Quite a contrast to Johnny's segment!

The entire program may be viewed online by PBS members: <http://www.pbs.org/wnet/gperf/grammy-salute-to-music-legends-2019-full-episode/>

Sunday, May 12, 2019, while Johnny rested for the day after the long awards evening, Mary and I took our rented hybrid Ford Fusion into the Hollywood Hills to see where Benny Carter lived on the appropriately named Skyline Drive. Benny and Phil Woods were our honored guest soloists with the East Stroudsburg University Jazz Ensemble in May 1993 when Mr. Carter was a mere eighty-five years young. For ten years afterward, I spoke to him a couple of times each year until the week of his death. He was the epitome of elegance and virtuosity. The next day when I told Johnny that we had found the street, he told me that Benny took a lot of grief from the white residents when he first moved there.

We then drove by the Hollywood Bowl where Benny Golson would be performing at the Playboy Jazz Festival a few weeks later. More about Benny and Johnny's friendship is included in my article about Benny in this issue. Next was to drive over to the Disney studios in Burbank to see if anyone would be around on a Sunday . . . just a pleasant parking lot security guard who gave me the number of the staff in the office of the CEO so that inquiries could be made about a documentary of Bob Dorough's life. (Disney owns the rights to *Schoolhouse Rock!*)

It was five o'clock somewhere, so we headed over to Culver City to Marissa and Lauren's fine wine and spirits store Bar & Garden. Sunday afternoons feature wine tasting, so it was an exquisitely relaxing break. Across town from the wine store is the Palomar Ballroom, where Benny Goodman's band landed at the end of a disastrously received cross-country tour in August 1935. The legend has been well documented that the band expected to lick their wounds and go home, but excellent radio promotion led the engagement to be overrun by young people ready to dance to ensemble passages and improvised solos, thus becoming known as the explosive beginning of the swing/big-band era. Goodman would integrate his band several months later. Repercussions from this musical style obviously reverberate in music to this day. Upon arriving at the east side of Vermont Avenue between 2nd and 3rd streets, there is a Von's grocery-type store with a large parking lot. There is no historical marker. Upon returning home, I contacted a few Los Angeles jazz entities to see if a hole could be drilled in the sidewalk for a pole and a plaque commemorating this important event. This August marks eighty-five years, so we'll see.

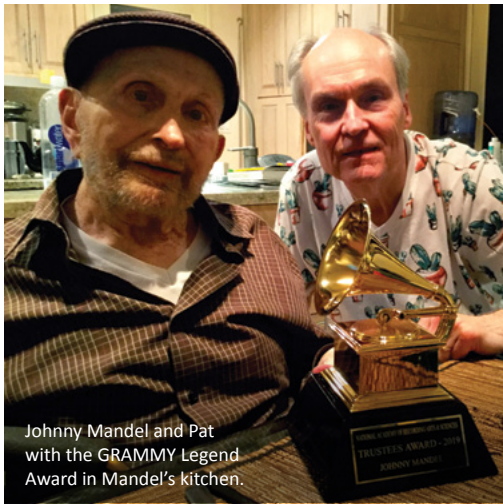
Monday, May 13, 2019, Mary and I were warmly received at Johnny's home in Malibu in the late afternoon. His GRAMMY Award from two nights before was visible as we entered the living room with an entire back wall of glass that overlooks the Pacific Ocean. Mary and I walked around the backyard a bit to the edge of the Pacific cliff. Johnny chose this home wisely almost fifty years ago. On the piano in the living room are photos of Johnny with Diana Krall, Quincy Jones, and Barbra Streisand and a drawing by Tony Bennett of Johnny conducting,

probably during the aforementioned *Art of Romance* recording sessions. Also there are photos of family members holding pets. We met rescued canine Bella, whose spirit ignores her injured front paw and ear. She was hurt in Sarajevo and airlifted to Berlin before she was brought to New York. Marissa and Lauren had her transported to Malibu, where for the past few years she matter-of-factly does her business in the backyard while the sun sets over the Pacific. I wanted to take her for a walk to the local mini-mart/convenience store and buy a few lottery tickets.

Johnny frequently asks to have a sheet of lined music manuscript paper and pencil near him . . . there's music in his head always! I had brought my copy of the previously mentioned Al Cohn *Nonpareil* CD. For over a minute, Johnny stared lovingly at the cover photo of Al. Johnny often seemed to go into a relaxed dream-like gaze, focusing on nothing in particular. I've read that he does this with everyone and it's part of his focus and remarkable imagination. We then exchanged our favorite ribald jokes as told by Jack Sheldon over the decades. Jack would die on December 27, 2019. His many remarkable recordings include his singing of *Conjunction Junction* and *I'm Just a Bill* for Bob Dorough's *Schoolhouse Rock!* and Jack's seminal trumpet solo of *The Shadow of Your Smile* during the opening scenes of Johnny's Oscar-winning song and GRAMMY-winning score for the movie *The Sandpiper* in 1965. Throughout our visit I thought that I heard some of those same waves hitting the beach below Johnny's home.

Johnny and I spoke at length over the hours about so many musicians and compositions. Of pieces he admired that he didn't compose, he would often humbly say, "I wish that I composed that one!" Here are some of our exchanges about music:

PD: Your arrangements on the Shirley Horn CD *Here's to Life: Shirley Horn with Strings* recorded in 1991 are breathtaking. You presented her abilities like no one else could.



Johnny Mandel and Pat
with the GRAMMY Legend
Award in Mandel's kitchen.

JM: When working with a singer like Shirley, I don't want to get in her way. I imagine that she's performing on stage and I try to write accompaniment that acts like the musical equivalent of a theatrical scrim so that her essence comes through.

PD: Describing it this way has me thinking that this musical scrim works with an effect of auditory translucency.

JM: Sure.

PD: On that CD on the song *Here's to Life*, the French horn solo you composed that was performed by Richard Todd is stunning in its ascending arch into the stratosphere followed by a gradual wind-down.

JM: I wrote for how high he could play and he executed it.

PD: Mary and I went to Ithaca College, on the hill opposite Cornell University where in 1931 Cornell senior fraternity member Murray Burnett obsessed with Herman Hupfeld's *As Time Goes By*. Nine years later, Burnett made sure it would be resurrected and forced on composer Max Steiner by the movie studio during the production of *Casablanca*.

JM: That tune sounds like it came from a Cornell frat house.

PD: In a few weeks, Mary and I are going to stay a few nights at the manor that overlooks where *On Golden Pond* was filmed in the early 1980s in New Hampshire. Dave Grusin's score for that film works so well.

JM: None better than Dave Grusin!

PD: Your orchestrations for Natalie Cole in the early 1990s, especially when she sings *Unforgettable* as a duet with her father Nat King Cole on the video screen, are remarkable. I thought that the choice of Pete Christlieb to play the tenor sax solo(s) was excellent. He's always acknowledged the profound influence that Al & Zoot had on him as he was evolving in the 1960s. I also enjoyed his improvisations with Steely Dan on their sessions for the *Aja* LP in 1977, especially the songs such as *Deacon Blues* and *FM (No Static at All)*.

JM: I arranged the strings on *FM (No Static at All)*!

PD: (stunned silence) . . . What? I'd forgotten about that! I'll listen to that with a string-centric approach when I return home. (This was possibly the only song that "The Dan" used strings on in their entire history. Donald Fagen said, "It was fun meeting Johnny.")

PD: Around 1981, Al Cohn arranged several standard songs for a quintet including Tommy Flanagan and Ira Sullivan to accompany Linda Ronstadt. They had a few recording sessions, but it was never released.

JM: Everyone I know who has worked with her has said that she's wonderful.

PD: You were traveling and recording in bands with trombonist Jack(ie) Carman (a.k.a. Carmen) as World War II was ending in 1945 (you were nineteen), Johnny Bothwell's band, and Boyd Raeburn's band, and in 1948, Buddy Rich's band.

JM: Jackie was funny and crazy. He was from Long Island, and after we'd finish playing with a band in the Times Square area around 3 a.m., we'd go directly to the south shore of Long Island and get on a fishing boat and stay out on the water all day.

PD: Mr. Carman became a public school music teacher and started me on trumpet at the age of nine in the autumn of 1965 in the South Huntington (NY) elementary music program. His uplifting spirit was encouraging and I feel that his infectious enthusiasm hooked me from the beginning.

Several hours in, Marissa arrived with a delicious dinner and we continued talking in the kitchen. Johnny's publishing company is Marissa Music . . . makes sense to us! The evening news was on the television in the kitchen while it was reported that Doris Day died earlier in the day. Johnny said that even though she was known for her appearance, she was a significant singer, well beyond *Que Sera, Sera*. She would never leave the recording session until she felt that it was really *right*. This reminded me of the time when "Blue Lou" Marini spoke at the Jazz Masters Seminar at ESU in March 2000. Our speakers were always asked to start the lecture by performing or playing a recording that they admired. I thought Lou's choice could go in many directions, yet he totally surprised the audience when he chose Doris Day's recording of *Secret Love*. After he allowed us to regain our auditory balance, we had to agree with him that her presentation of this melody was pristine, elegant, and near perfection.

As midnight approached, we felt it appropriate to say our goodbyes after seven hours of extraordinary hospitality by the Mandels. One of the best writers about jazz in history was Gene Lees, who lived about an hour away in Ojai. He wrote at least eight extraordinary books about jazz. All of them are worth the effort, money, and time to read. In his 2000 book *Arranging the Score*:

Portraits of the Great Arrangers, chapter 9 is “Mandelsongs: Johnny Mandel.” Near the end of the chapter, Lees writes:

One day years ago, I was visiting Johnny and I stood at the end of the garden at the top of the cliff, listening to the flopping of the surf and the keening of terns and gulls. I thought of The Sandpiper and the sights of Big Sur and said, “Do you ever get the feeling here that you’re walking around inside one of your film scores?”

Johnny said, “Yeah, I do.”

Mary and I truly concur . . . □

New or Re-view reading and listening recommendations:

- All of the music mentioned above and the Gene Lees book mentioned above.
- Online: Los Angeles Times: “You’ll Place the Tune If Not the Name: Johnny Mandel . . .” December 1, 1991.
- In the Smithsonian Jazz Oral History Program Collection of the Smithsonian Online Virtual Archives (SOVA), there is a remarkable 179-page PDF of the interview of Johnny Mandel in 1995 by Bill Kirchner. Access it by searching “Johnny Mandel – Museum of American History.” The actual URL: https://amhistory.si.edu/jazz/Mandel-Johnny/Mandel_Johnny_Interview_Transcription.pdf
- An in-depth, five-part interview by Marc Myers on JazzWax.com from October 2008. Start by accessing Part 1 by searching “Interview: Johnny Mandel (Part 1) – JazzWax.”
- Online: Los Angeles Times: “Johnny Mandel Has Composed Quite a Life in Music,” May 29, 2012. ■

JOHNNY MANDEL |

By Marilyn
& Alan Bergman

(Reprinted with permission) Compiled by Patrick Dorian
From the GRAMMY Awards programs (February & May, 2019)

We met Johnny Mandel in 1965. It was a very good year.

For 50 years we have worked with John, collaborated on many of his tunes, been blessed by his arrangements, and stood shoulder to shoulder championing songwriter rights as board members of ASCAP. Johnny has our long-time respect as a composer and as a friend - and being John’s friend means you get to call him Mendel.

It is fitting that the NARAS Trustees chose to honor Johnny Mandel with its prestigious Trustee Award. His body of work is exceptional.

Johnny can write anything and he has! He’s one of a handful of composers who are as skillful at scoring films as they are at writing songs and at writing magnificent arrangements.

As with all fine composers, there is an inevitability about their melodies, and at the same time, there are surprises. The “I-didn’t-know-it-was-going-there-but-how-great-it-did” kind of tune.

His melodies beg to be sung. And as lyric writers what more can one ask? We’ve often said that good tunes have words on the tips of the notes and we’ve but to find them. The lyric writers who’ve had the pleasure of finding words to John’s music are many. If we had to choose one of his songs to take to a desert island, it would be “Emily,” with Johnny Mercer’s inspired, masterful lyric.

“As my eyes visualize a family, They see dreamily, Emily too.”

You can’t get much better than that. But even the great Johnny Mercer needed Mandel’s great tune to elicit, to inspire those magical lines.

Johnny has received many honors and awards in his career. Among them, an Oscar and five Grammys. You all know his music. You all know his wonderful gifts. Melodically, harmonically, there is a Mandel signature to everything he writes . . . be it a score, a song or an arrangement. There are a couple of [chord] changes that have his name on them.

His influence on jazz came from being on the road with Stan Getz, Al Cohn, Zoot Simms, Max Roach, Dizzy Gillespie, Miles Davis and working with the Count Basie band. And to punctuate his jazz chops, he received the prestigious



In the Bergman’s home, Johnny Mandel seated at the piano with Marilyn Bergman and Alan Bergman behind them. Photo by Spike Nannarello

Jazz Master Award from the National Endowment for the Arts in 2011. There isn’t a jazz musician in the world who doesn’t want to play a Mandel tune.

We are all familiar with Johnny’s quizzical look – kind of vague and dreamy. The times when it doesn’t appear that you have his full attention – but, believe us, you do. Most likely, when you have music like his running around in your head, you get that dreamy faraway look.

We salute you, Mendel. Congratulations on this well-deserved award. We love you and wish you the best always. □

Lyricists Marilyn & Alan Bergman’s songs include “The Windmills of Your Mind,” “Nice ‘N’ Easy,” and “The Way We Were,” and they have collaborated with composers including Michel Legrand, Henry Mancini, and Quincy Jones. They received their own GRAMMY Trustees Award in 2013. ■

JOHNNY MANDEL

Interviewed by Marcell Bellinger
via phone on September 20, 2011

Before I dive into the reason for this foreword, I first need to express my gratitude to Professor Patrick Dorian of East Stroudsburg University. This gentleman has always kept me in the loop about opportunities that could (and have been) beneficial. For example, while a junior in high school Professor Dorian introduced me to my future trumpet professor—Terell Stafford—at an ESU concert where Professor Stafford was playing a duo concert with the late Mulgrew Miller. That concert had a profound impact on me; especially their rendition of Thad Jones’ “A Child Is Born”—Terell’s flugelhorn sound still haunts me. After meeting Professor Stafford (and getting a trumpet lesson gratis), I knew that he was the person with whom I needed to study. My next stop would be Temple University in Philadelphia, Pennsylvania.

Junior year seemed to be the time of discovery for me and where something amazing happened. I took a composition seminar course with pianist Bruce Barth. It was at this point that I fell in love with composition. Afterwards, I took another elective on composing for film with Lou Delise. I was hooked. However, I still loved the trumpet and wanted to continue to develop. Instead of going west, I decided to study trumpet and develop composition skills on my own. My next alma mater was New Jersey City University—formerly known as Jersey City State College where I studied trumpet with Joseph Magnarelli and composition with pianist Joel Weiskopf.

In grad school, my passion for film and television composition continued. I went on a transcribing jag. What was I transcribing? Television themes and one or two movie themes. These transcriptions helped me understand how television music works.

I then asked myself:

Why was the music in such bright keys? (generally speaking)

Why were the modulations so smooth?

I let my journey through transcription answer my questions, and coincidentally, led me to my thesis topic “Jazz in Film 1959-1965”. For you history buffs here, you’re probably thinking there were films that used Jazz prior to 1959. You’d be right, however, the film “I Want to Live” is the first to utilize jazz underscore in lieu of symphonic underscore. Thus, effectively rendering this film the first overall full jazz score. My thesis advisor, Bill Kirchner, was the catalyst to the interview with Mr. Mandel.

My thanks to Mr. Mandel for his time. Thanks to Professors Terell Stafford, Bruce Barth, Lou Delise et al. at Temple University and Joseph Magnarelli, Joel Weiskopf, Bill Kirchner et al. at New Jersey City University. Thanks to Patrick Dorian for the opportunity and for keeping me in mind. Thanks to my wife Rebecca for taking this journey with me. Thanks to my family for all the support through the years. Thank you for reading. Enjoy the interview. □



Marcell Bellinger

MB: What led you to pursue a career in arranging/composing and eventually film composition?

JM: When I was about 12 years old, I realized that arranging was the first thing that I wanted to do, not composing. In 1936-37, we used to listen to the radio. Like most kids at age 12, I’d be glued to the radio. My ears would be. So, this is when the bands hit it really big with people like Benny Goodman and all of a sudden everybody went “swing mad” in the late 30s and early 40s. Everybody was broadcasting over the radio. They all had to play the same songs that were on the hit parade because that would get them more recognition and so forth. People would recognize the tunes. I’d hear the tune and say to myself, “eh...what was so great about that tune? I keep hearing it all the time.

It sounds like it kind of sucks.” Then I’d hear another band come in and play the same tune. It was like a laboratory situation that you’d never find. The song this time would sound marvelous. Then somebody else would come in playing the same song and this would sound putrid. I got really confused and then it took me about a couple of weeks before the light bulb went on. I said, “It’s not the song. It’s somebody writing the music for that band to play that song. It can sound good [or] it can sound dreadful and so forth.” I realized that there was magic in actually doing that, making something sound good. It was the way you had all the different instruments you could use.

I got hooked on arranging when I was about 12. I didn’t start off wanting to be a songwriter. So, from then on I went on to study the business of arranging—which was very hard to do—I ran into somebody that really showed me the way. He was a bandleader at the time, who’s still around, Van Alexander. I hit on my mother real hard for lessons because I noticed in Downbeat he was taking students. And, from then on I was writing big band arrangements even though I was still in junior high school. That’s all I wanted to do. I also wanted to play in the band, so I became a trumpet player. I played in a lot of different bands, ending with Count Basie. It was the greatest way to grow up and it was the biggest thing in music to be in bands and all that.

All of a sudden the big bands were out. They discovered that more money could be made with a smaller band. From this point I wanted to keep writing. I was doing radio dramas before radio went out. Then I wrote for TV after that. I never cared about writing for movies until I got the job to do “I Want to Live.” I got hooked on movies after that.

MB: You mentioned “I Want to Live” and I think that is the perfect segue.

JM: That was the first movie I ever did. Then I suddenly realized I really like doing movies. I realized that everything that I had done before [was leading to this]. I wrote for radio before it went out. Things like “The MGM Theater In The Air”, Lux Radio Theater—those were scored. I learned how to write music by the clock that way. You had to be right to the second. Then I was on “Your Show Of Shows” featuring Sid Caesar and Imogene Coca. That was like writing for vaudeville. There were a lot of comedy shticks and a lot of writing for singers... everything. I discovered when I started doing movies I was petrified, but I realized that I had done all the things and all I had to do was put them together. You know, writing and catching by sight cues... if the dancers kicked or something. Also having to write under dialogue which I was doing for radio dramas. I [said] to myself, “Geez this is fun. Where have I been all my life?” So, I started doing movies for quite a while.

MB: While watching the film, I noticed a couple of stereotypes of jazz culture. How did you feel about composing for that or did you look at the film from that perspective?

JM: What do you mean stereotypes about the jazz culture? You’d better tell me what you mean by that.

MB: In a lot of the scenes, jazz is portrayed as this party culture. In the film Barbara Graham was living on the fringes.

JM: Yeah...

MB: How did you feel when you had to compose music based around that [jazz being portrayed as a seedy, party culture] or did you even look at that [the film] with that perspective?

JM: Well, no. First of all, [Barbara] was a Gerry Mulligan fan in real life. That is why Gerry was in the movie. [The score] was supposed to be a jazz score. It actually is the only jazz score I ever wrote. I never found another film where a jazz score was the best way to do it. This was it. They wanted all jazz; I just fell right into it. I wasn’t thinking about jazz. I was thinking about capturing emotion. I was just using the form of jazz. I’ll give you an example. When Barbara Graham meets the bartender that she ends up marrying—who ends up being a real loser—she was trying to cash a check and there were some cops and the bartender [sic] tipped her off that there were cops. She doesn’t cash the check. She becomes friends with the bartender, ends up marrying him, and later they have a baby. Now...she’s talking to Perkins (the guy who was an older friend of hers who was is the rackets). She’s telling him that she quitting and that she’s going to settle down and get married. As he’s playing cards, he has a stack of cards and he says to her—he builds a house of cards—“You can always come back to me if you want, but I wonder if you’re making the right move” ...or something like that... and then he knocks the cards over. So, Robert Wise [director of the film] wanted me to bring you to the next scene, which would be with the baby crying and the whole house a real mess. She’s already burnt out with the marriage and all that. We had to go from one situation to another. It starts off with a certain kind of music and starts getting more chaotic until it’s interrupted by the baby crying. There were a lot of scenes in this movie where I had to bridge a lot of things, going from one thing to another...all the drama. I never used traditional underscoring for anything, including the execution. The whole thing was done within what you would call jazz without trying to say, “this is jazz!”

The chase scene where she is being picked up, that’s a long cue. They’re trailing her in the bus, they’re trailing her in a car and so forth. When they pick her up, finally, I got this great saxophone player... when she is surrendering to the cops in all. She’s got this bear and she goes “GRRRR” to the press. I just had the right people to do the right things. But it is all written, scored to the tenth of a second.

I grew to love the whole art form. How to make your music come out just where it should and what it was saying. I realized that you can say a lot of things using jazz. I only used it on that one. I never had another picture where I made a jazz score. I went to different kinds of music, not particularly jazz. It becomes a stereotype. I never thought that “The Man With The Golden Arm” was a jazz score, it wasn’t. The only one I know that really did jazz scores and I could call them jazz was Henry Mancini with Peter Gunn and those kind of pictures. But you’re limited trying to do a picture with jazz. Usually if a picture doesn’t call for it then it comes off as if they were trying to get a cheap score and it sounded cheap.

MB: I want to address another scene and that is the nightmare scene where she’s in her jail cell. How did you arrange the layers? Did you overdub that scene? There were a lot of things going on.

JM: There were a lot of things. But, basically I had a contrabassoon playing the main theme. They’re all variations of [proceeds to sing main theme] which was the main title. But this was a distorted one. I used some ad lib trombone over it, which would have been Frank Rosolino. I put it into deep echo and then I did a little gimmick that I like to do for something like this... when she wakes up suddenly, when the nightmare gets too bad and she’s sweating. I have the band play a chord with a hard attack and fade out [demonstrates technique]. Then we’d have it on film. Then we just run it backwards so then it goes [demonstrates result]. That’s what you end with. I [superimposed] that over the end of the actual music and [recorded]. That’s how we woke her up. Those are devices...I don’t think of them as music. What you’re trying to do is create an emotion.

MB: Did the cues for the gas chamber unveiling serve as foreshadowing to Barbara’s execution?

JM: Well...yeah. I wrote a number of cues...not the one where she is talking to her friend or with the baby or with her lawyer who died. Those were written in a different manner. I’m using very low sounds. I’m not trying to make it mean as if it is all of a sudden from the time she been sentenced and where the gas chamber becomes a player. The whole texture of the picture changes. I’m using a lot of low woodwinds and a lot of the music is down in the cellar. It [the music] never gets back to where it was in the early part of the movie.

Usually the cliché was when someone was going to be executed or die, they would do it to very high drama [sings example]. I would never do that. First of all, the way that you die in a gas chamber is anything else but dramatic; you just sort of fade out. So what I did was go the other way. The instrument that I used for it was something quite uncommon, which was a piccolo in its bottom register

where you never hear it. Those notes are usually played by a flute. The piccolo sounds sort of like—if you wanted to depict an old man dying and just getting very short of breath that’s a really good [way]. It has no overtones in that register. So, it sounds very spacey and at the same time kind of pathetic or sad. That was what I used to play the theme and it never finishes. We continue it until she’s totally out of it and dead...and it just gets softer and softer. If you listen to the background I start with a cluster in the middle—very soft—of brass and low woodwinds and they start spreading apart. They highs go higher and the lows go way down to the cellar, very measured...not rapid and not terribly slow. By the time they hit their limits that’s the end of her life and also the theme. So, it expires. It is a very undramatic ending. That’s the way it would be. It’s not like being in the electric chair or something. That is quite the opposite. What you are doing is portraying the life leaking out of someone.

MB: The next scene I’d like to address is the letter from the attorney. You used what I heard to be was muted trumpet, piano, bass and drums. What kind of mood were you trying to portray?

JM: Sadness. This was the point where the attorney died. From the time she’s in prison, the music changes to a somber kind of note. I didn’t want to telegraph the ending. It was just sort of neutral, but very muted, totally unlike what you [heard] before she was in prison. It never became loud after that, it was very muted with the muted trumpet playing the theme and piano playing different chords. It had to be neutral, but conveying the emotion that was in the scene and what the lawyer was saying. He was trying to do something...either getting her sentence commuted or whatever, it was and wasn’t good news. She went through several lawyers in the process. It wasn’t making a large statement, it was just kind of setting up the scene so that the scene played against it. There was an overlying sadness, but it wasn’t like [fake weeping] that kind of sadness. The whole score got kind of grey towards the end if you can use color as an example. Once you’re in prison it’s not exactly “set ‘em up joe...”

MB: Is there anything that you’d like to mention or talk about that I didn’t ask or talk about?

JM: All the business with all these guys she was in with, who ended up betraying her and all, the one that knocks the hell out of her before she’s arrested...that scene is quite an amazing scene. The way she puts on a big front, walks out to surrender. She didn’t surrender. She was going out there and was gonna show them she had a lot of spirit and didn’t break down, even towards the end. She never lost her bravery. ■



LEARNING TUNES FOR MUSICIANS

| By Rob Scheps

LEARNING/MEMORIZING:

Jazz musicians need to know a stable of standards in order to function at various gigs and jam sessions. The question is, how does one go about acquiring the necessary repertoire?

1. Compile a list of 20 or so standards that are very commonly played, such as Stella by Starlight, Just Friends, etc. Remember that as you work to learn and subsequently memorize these tunes, you can do just small bits at a time. Try to select tunes that are played universally as well as often. I call these “A level standards.” With my students, we try to learn two tunes a week. You can do that too.

2. Compile a separate list of what I call “jazz standards,” meaning tunes by Coltrane, Monk, Miles, Mingus, Ornette, etc. Tunes that were composed by jazz musicians rather than Broadway/Tin Pan Alley type writers. Examples might include All Blues, Round Midnight, Giant Steps, and Solar. Start off by reading the chart for a standard you wish to learn. You can use the chart for a few days, with the implied intention of getting “off -book” soon, meaning memorizing said tune.

Always assess the form of the song FIRST, before playing a note. Look for familiar, common forms: 12 bar blues,

16 bar tune, 32 bar AABA, etc. Once you know the form you have a sense of how long a chorus is, and how its parts are broken down. Next, check for repeated sections. For instance, if the tune is AABA, knowing that the 2nd A is the same or very similar to the first A can save you a lot of work; it also serves as some relief if you are stressed about your ability to memorize. A 32-bar AABA tune actually contains only 16 bars of new music, assuming the endings of the A sections are the same.

After playing the tune using the chart for a while, you want to begin memorizing. It’s been said that cellist Yo-Yo Ma memorizes music two bars at a time. This is a great method, and one I fully endorse from personal experience as well. Learn bars 1 and 2 perfectly committed to memory by repeating them 8 or 9 times played perfectly; then do the same with bars 3 and 4. Then go back and try to play bars 1-4 from memory. When these bars are solid, learn bars 5 and 6, and so on. It’s an additive process. It also reduces stress because each small section you learn is something manageable. □

FORM:

There are certain song forms that are extremely common in jazz. The most common are: 12-bar blues, 32-bar AABA, 32-bar (16+16), 16-bar tune.

Many songs fit one of these forms. Look for familiar forms when first checking out a new tune. Often you will see that the tune in front of you has a common form you’ve seen before. Knowing this also simplifies the difficulties of memorization.

Standard Form Examples:

- 1) 12 Bar Blues: • Now’s The Time • C Jam Blues
 - Blues For Alice • Au Privave • Night Train
 - Sonny Moon for Two • Blue Monk
 - Things Ain’t What They Used To Be
 - Bessie’s Blues
- 2) 32-bar AABA: • Satin Doll • Take The A Train
 - There Is No Greater Love • Blue Moon
 - Have You Met Miss Jones • Yardbird Suite

- Once In a While • Body And Soul • Darn That Dream
- Oleo • Polka Dots • Moonbeams

- 3) 32-bar (16 + 16): • I Love You • Tangerine
 - On Green Dolphin Street • Just Friends • All Of You
 - The Touch Of Your Lips • ESP • All Of Me
- 4) 16-bar: • Una Mas • I Fall In Love Too Easily
 - Nefertiti • Fall • My Ideal • Prince of Darkness
 - If You Never Come To Me • Summertime

Unusual Form Examples:

1. 14-bar A Sections: • Alone Together • Stablemates
 - Yes Or No
2. 5 bar phrases: • Gloria’s Step
3. 7 bar phrases: • Estate
4. 9 bar phrases: • Infant Eyes □

It is helpful to consider certain popular composers when choosing standards to learn. Some of the mandatory composers are Cole Porter, George Gershwin, Jerome Kern, Jimmy Van Heusen, Harold Arlen and Richard Rodgers. Rodgers has bodies of work with Lorenz Hart, and also with Oscar Hammerstein. Simply by exploring this short list, you will find many of the standards jazz musicians play frequently.

There are some other Broadway/film/classical composers who are worth checking out for the shorter list of tunes they

wrote which we play: Irving Berlin, Dietz/Schwartz, Bronislaw Kaper, Victor Young, Alec Wilder, Livingston/Evans, Kurt Weill. Conversely, some jazz composers whose work plays a prominent part in the repertoire include: Thelonious Monk, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Billy Strayhorn, Cedar Walton, Wayne Shorter, Freddie Hubbard, Duke Ellington, and Herbie Hancock. Ask yourself or your colleagues, what tunes are most commonly called and played? □

AMASSING A (MEMORIZED) REPERTOIRE:

Sometimes you will hear or play with older or more experienced musicians who seem to know a ton of tunes. Realize that at some point they had to learn their first few tunes. The good news is that the job gets easier! As you learn more and more tunes, you will see similarities in the tune you are currently learning. Other songs you already know will reduce the time needed to learn new ones, and this will also reduce stress because there is less NEW material to learn each time. On this point, contrafacts or “lines” occur often. Contrafacts are new melodies written on top of existing chord progressions. You might think that this process started in the bebop era with Charlie Parker, Dizzy Gillespie

and Thelonious Monk. They all wrote famous contrafacts, but earlier Swing Era musicians used this method as well. Some early examples of this are: Duke Ellington’s “In a Mellow Tone” based on the chord changes of “Rose Room;” Billy Strayhorn’s ultra-famous “Take The A Train” from 1939 based on the chords to “Exactly Like You.”

Sometimes in jazz we find two tunes with the same changes like “There Will Never Be Another You” and “Weaver Of Dreams.” Again, by realizing that the changes are the same it makes memorizing the 2nd tune easier, since you already know the changes to the first one. □

HOW MANY TUNES DO YOU NEED TO KNOW?

I tell students that if they know 1-5 tunes, it will be hard for them to function at gigs and sessions. If they know 10 tunes, they can “kind of” make it. If they learn 20 or more they’re

in good shape to start dealing with gigs and sessions with confidence since they have a broader list of tunes to draw from.

Tunes Everyone Should Know

These are going to come up, so learn them! This is a short sample list, but will get you started:

- Stella By Starlight • Just Friends
- On Green Dolphin Street • All The Things You Are
- What Is This Thing Called Love • Night and Day
- The Girl From Ipanema • Wave • My Romance
- Now’s The Time • Satin Doll • Take The A Train • Oleo
- Solar • Recordame • Blue Bossa • There Is No Greater
- Love • Body and Soul • Softly As In a Morning Sunrise
- Yesterdays • The Way You Look Tonight
- You Stepped Out of a Dream • Speak Low

- Tune Up • Someday My Prince Will Come
- Blue In Green • So What, Impressions • Mr. P.C.
- Doxy • There Will Never Be Another You • Footprints
- A Night In Tunisia • Round Midnight • Blue Monk
- Nica’s Dream • Song For My Father • Invitation
- Things Ain’t What They Used To Be • Au Privave,
- I Love You • Autumn Leaves • My Funny Valentine,
- Alone Together • It Could Happen To You
- How Deep Is The Ocean • The Days Of Wine and Roses
- Groovin’ High • Donna Lee • Confirmation □



For more information about Rob Scheps, visit his website at www.robscheps.8m.net

Also, check out his newest recording, Comencio, available on amazon.com from Steeple Chase Records. ■



REFLECTIONS ON BODY AND SOUL BY AL COHN AND ZOOT SIMS

| by Phil Mosley



March 23, 1973 is one of many memorable dates in the extensive Al Cohn/Zoot Sims discography. When Al and Zoot took their quintet into Media Sound Studio in New York City to lay down the tracks of their *Body and Soul* album for the Muse label (re-released as a CD by Muse in 1988 and by 32 Records in 1997), it was the first time they had recorded together in the studio in their distinctive quintet format since 1961's *Either Way*.

Though Al and Zoot had continued to perform together occasionally in the intervening years and had been recorded live on minor labels—in London in 1965, in New York the same year (at their old haunt the Half Note club with Richie Kamuka forming a triple tenor threat), and in Baltimore in 1968—Al had spent the best part of twelve years concentrating on another of his considerable talents: composing and arranging songs for many leading television shows and specials, for several Broadway productions, and for a host of leading vocal and instrumental jazz and pop artists.

One of the first things to strike the listener on *Body and Soul* is its almost seamless reprise of the straight-ahead style that had marked their original quintet dates from the 1950s, a style that had grown somewhat unfashionable after the rock dominance of the 1960s. By those early 1970s, many of Al and Zoot's peers were deeply involved—and often brilliantly, it should be added—with various forms of fusion. Take, for instance, Stan Getz on 1972's *Captain Marvel*; or Miles Davis's explosive excursions into rock and funk (to some of which Dave Liebman, of course, made major contributions) during those years from *Bitches Brew* in 1969 to his temporary retirement in 1975. Al and Zoot chose instead to remind us of their proven approach to mainstream jazz in a session where we hear two old friends pick up effortlessly where they had left off twelve years before.

Body and Soul isn't an album that knocks the listener sideways with innovation or conceptual progression. Rather, it's a comfortably familiar experience, reflecting the sense of well-being that Al and Zoot clearly felt in recording together again after such a long hiatus. In his original liner notes, Ira Gitler writes of an "atmosphere ... of quietly joyous celebration," of "good vibes ... ricocheting around the room ... as implicit as the good notes they reflected." Yet there is progression here, in our sensing of an even greater maturity

than had already been attributed to these masters of their art. Al and Zoot always sounded good together; here, our pleasure—and perhaps theirs too—might be akin to uncorking and savoring a favorite vintage wine that has been carefully laid up for years. The duo's unruffled and almost intuitive understanding is freshly evident in the relaxed yet ever precise interweaving of their horns. This mutuality extends to their rapport with an outstanding rhythm section comprising Jaki Byard on piano, George Duvivier on bass, and Mel Lewis on drums.

The set is a carefully balanced and varied one. It opens with the rousing bop energy of Billy Byers's "Oodle Doodle," before Al and Zoot slow everything down touchingly on "Emily," Johnny Mandel and Johnny Mercer's title song from the 1964 movie, *The Americanization of Emily*, starring Julie Andrews. "Brazilian Medley" pays homage to the momentous arrival of the bossa nova on the international jazz stage a decade earlier. The track segues from an intriguing lesser-known minor-key piece, Djalmá Ferreira's "Recado Bossa Nova," to two Antonio Carlos Jobim classics, "The Girl from Ipanema" and "One Note Samba." Al contributes one of his own compositions, the bluesy waltz "Mama Flossie," a tune dedicated to his wife, the singer Flo Handy. Then it's time for Al's heartfelt reading of the eponymous song, Johnny Green's masterpiece for which Coleman Hawkins had set the tenor bar high back in 1940. It's followed by another movie-related ballad, a bookend to "Emily" in the form of Rod McKuen's "Jean," from 1969's *The Prime of Miss Jean Brodie*, starring Maggie Smith. The song features Zoot on soprano sax, an instrument he had recently taken up playing, and he brings out perfectly the plaintive, bittersweet quality of the song. The bop is bookended too, as the five men close out the date with "Blue Hodge," Gary McFarland's composition for the great Johnny Hodges.

Blowing in tandem with ease and verve throughout their long and storied careers, Al and Zoot continued their recorded partnership until 1982's *Zoot Case* recorded live in Stockholm, Sweden. Listening to *Body and Soul*, it seems as if that time away from the studio together had been no more than a blink of a chart-reading eye or the wiggle of a swing-tuned ear.

Phil's latest book is *Resuming Maurice and Other Essays on Writers and Celebrity* (Lasse Press, 2019). ■

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CONTRIBUTORS and ACKNOWLEDGEMENTS

For additional information about contributors to this issue of The Note, you can visit their websites:

SU TERRY: www.suterry.com

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JOHNNY MANDEL

SPECIAL MERIT AWARDS CEREMONY 2019



Johnny Mandel received the Trustees Award when The Recording Academy® honored its 2019 Special Merit Awards recipients during the “GRAMMY Salute to Music Legends®” ceremony and live tribute concert on Saturday, May 11, 2019, at the Dolby Theatre in Hollywood.

From left to right: Marissa Mandel (Johnny’s daughter), Johnny Mandel, Lauren Johnson (Johnny’s daughter-in-law).
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