

Jazz Standards

Počty standardů v jednotlivých dekádách 20. století ve sledované tisícovce nejvíce nahrávaných:

pre-1910	24
1910s	36
1920s	164
1930s	312
1940s	267
1950s	131
1960s	58
1970s	7
1980s	1

32 solitérů v Jazz Standards 0 – 300

011	Autumn Leaves (Les Feuilles Mortes)	1947	Kosma,Joseph	Prévert,Jacques/Mercer,Johnny
013	Willow Weep for Me	1932	Ronell,Ann	-
014	What's New?	1939	Haggart,Bob	Burke,Johnny
016	Sweet Georgia Brown	1925	Bernie-Pinkard-Casey	Ben-Maceo-Ken
021	How High the Moon	1940	Lewis,Morgan	Hamilton, Nancy
026	Tenderly	1946	Gross,Walter	Lawrence,Jack
037	Sweet Lorraine	1928	Burwell,Cliff	Parish,Mitchell
041	Indiana (Back Home Again in Indiana)	1917	Hanley,James	MacDonald,Ballard
056	Misty	1954	Garner,Erroll	Burke,Johnny
071	All of Me	1931	Marks,Gerald-Simons,Seymour	-
085	Just Friends	1931	Klenner,John	Lewis,Sam M.
090	Just You, Just Me	1929	Greer,Jesse	Klages,Raymond
109	Avalon	1920	Jolson-DeSylva-Rose	Al-Buddy G.-Vincent
115	Nature Boy	1948	Ahbez,Eden	-
146	Flamingo	1941	Grouya,Ted	Anderson,Edmund
164	My Melancholy Baby	1911	Burnett,Ernie	Norton,George A.
174	Limehouse Blues	1922	Braham,Philip	Furber,Douglas
176	I'm Getting Sentimental Over You	1933	Bassman,George	Washington,Ned
196	Poor Butterfly	1916	Hubbell,Raymond	Golden,John L.
197	Since I Fell for You	1948	Johnson,Woodrow Wilson	-
199	Rose Room	1917	Hickman,Art-Williams,Harry	-
225	When You're Smiling	1928	Fisher,Mark-Shay,Larry	Goodwin,Joe
226	I'm Coming Virginia	1927	Heywood,Donald	Cook,Will Marion
227	I Hear a Rhapsody	1940	Fragos-Baker-Gasparre	George-Jack-Dick
240	Someday My Prince Will Come	1937	Churchill,Frank E.	Morey,Larry
260	Crazy Rhythm	1928	Kahn,Roger Wolfe-Meyer,Joseph	Caesar,Irving
261	That's All	1952	Haymes,Bob-Brandt,Alan	-
266	As Time Goes By	1931	Hupfeld,Herman	-
267	Indian Summer	1919	Herbert,Victor	Dubin,Al
273	The Night Has a Thousand Eyes	1948	Brainin,Jerry	Bernier,Buddy
288	China Boy	1922	Boutelje,Phil	Winfree,Richard A.
294	Besame Mucho	1941	Velazquez,Consuelo	Skylar,Sunny

A mimo soutěž nejúspěšnější píseň Leonarda Bernsteina:

591	Maria	1957	Bernstein,Leonard	Sondheim,Stephen
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Co je to solitér? Standard, jehož skladatel je v první tisícovce zastoupen pouze jedenkrát.
Dejme šanci ještě těm, kteří mají v Top 300 dva standardy – toto jsou ty výše umístěné.

2 standardy téhož autora

034	After You've Gone	1918	Layton,Turner	Creamer,Henry
083	Memories of You	1930	Blake,Eubie	Razaf,Andy
135	Days of Wine and Roses	1962	Mancini,Henry	Mercer,Johnny
155	If I Could Be with You (One Hour Tonight)	1926	Johnson,James P.	Creamer,Henry
167	Stairway to the Stars (Park Avenue Fantasy)	1935	Malneck,Matt-Signorelli,Frank	Parish,Mitchell
170	God Bless the Child	1941	Herzog,Arthur-Holiday,Billie	-
203	Rosetta	1933	Hines,Earl-Woode,Henri	-
210	I'll Never Be the Same	1932	Malneck,Matt-Signorelli,Frank	Kahn,Gus
211	Django	1955	Lewis,John	bez rozšířeného textu
253	Don't Explain	1946	Holiday,Billie-Herzog,Arthur	-
255	It's the Talk of the Town	1933	Livingston,Jerry	Symes,Marty-Neiburg,Al J
291	Li'l Darlin'	1957	Hefti,Neal	-

WHAT'S NEW

BOB HAGGART

BALLAD

Chords and notation for the first staff: $G7^{b9}$, (A) $C\Delta$, $F13$, $Bb-9$, $Eb7$, $Ab\Delta$, $Db\Delta$

Chords and notation for the second staff: $D07$, $G7^{\#11}$, C-, $A07$, $D07$, $G7^{\#9}$, $C\Delta$, A-7

Chords and notation for the third staff: 1 $D-7$ $G7^{b9}$, 2 $G-7$ $C7^{b9}$, (B) $F\Delta$ $Bb13$, $Eb-9$, $Ab7$

Chords and notation for the fourth staff: $Db\Delta$ $Gb\Delta$, $G07$, $C7^{\#11}$, F-, $D07$, $G07$, $C7^{\#9}$

Chords and notation for the fifth staff: $F\Delta$ $F6$, $D07$, $G7^{\#9}$, (C) $C\Delta$ $F13$, $Bb-9$, $Eb7$

Chords and notation for the sixth staff: $Ab\Delta$ $Db\Delta$, $D07$, $G7^{\#11}$, C-, $A07$, $D07$, $G7^{\#9}$

Chords and notation for the seventh staff: $C\Delta$, A-7, D-7, $G7^{b9}$

Jazz Standards

14. místo

SecondHandSongs

484 verzí

roku 1939 hit č. 33

Tom Lord Jazz Discography

783 verzí

WHAT'S NEW

© 1939 (Renewed) WARNER BROS. INC.

Words by Johnny Burke
Music by Bob Haggart

Slowly

C6 Am7 Bbm7 Eb7 AbM7 Fm7 Dm7b5 G7b9 Cm6 Am7b5

What's New? — How is the world treat-ing you? — You have -n't changed a bit;
How did that ro - mance come through? — We have -n't met since then,

Dm7b5 G7b9 C Am7 1. Dm7 G7#5b9 2. Gm7 C7#5b9 F6 Dm7

love - ly as ev - er, I must ad - mit, — What's New? What's New? —
gee! but it's nice to see you a - gain. —

Ebm7 Ab7 DbM7 Bbm7 Gm7b5 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Prob-ab - ly I'm bor - ing you, — but see - ing you is grand, and you were sweet to

Fm6 Dm7b5 G7 D#9 C6 Am7 Bbm7 Eb7 AbM7 Fm7

of - fer your hand; - I un - der - stand, - a - dieu! Par - don my ask - ing What's New. —

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C F9 C6/9

— of course you could - n't know, I have - n't changed, I still love you so. —

Stan Kenton ještě v dobách stratosférického Maynarda Fergusona, zde „jen“ s 19 hudebníky
<https://secondhandsongs.com/submission/204956>
May 31, 1951

Clifford Brown, trumpetista normálního rozsahu, ale jaký! Dodnes největší vzor
<https://secondhandsongs.com/performance/388969>
January 18, 1955

Zpěvačka jazzmanů, doprovází skupina...Clifforda Browna – zahraje si sólo
<https://secondhandsongs.com/performance/40647>
December 24, 1954

Klavírista Oscar Peterson doprovází miláčka milionů – Louise Armstronga
<https://secondhandsongs.com/performance/64399>
October 14, 1957

Nenapodobitelná Betty Carter
<https://secondhandsongs.com/performance/415534>
December 6, 1969

Když se setkají dvě z neoriginálnějších zpěvaček, Carmen McRae & Betty Carter
<https://secondhandsongs.com/performance/129846>
January 30, 1987



Bob Haggart (1914 – 1998)

(MED.) **SWEET GEORGIA BROWN**
 - BEN BERNIE/MACEO PINKARD/KENNETH CASBY

Handwritten musical score for "Sweet Georgia Brown" in F major, 4/4 time. The score consists of eight staves of music with various chord markings above the notes.

Staff 1: F7

Staff 2: Bb7

Staff 3: Eb

Staff 4: Eb

Staff 5: Ab6, Bb7, Eb7, Ab6, G-7(b9), C7(b9)

Staff 6: F7

Staff 7: Bb7, C7

Staff 8: F-6, G-7(b9), C7, F-6, G-7(b9), C7

Staff 9: Ab7, G7, Gb7, F7, Bb7, Eb7, Ab6 (C7)

Jazz Standards

16. místo

SecondHandSongs

968 verzí

roku 1925 hit č. 1

Tom Lord Jazz Discography

1606 verzí

Slavná Afroameričanka, Ethel Waters v roce vzniku písně, v neworleánském stylu

<https://secondhandsongs.com/performance/67614>

May 13, 1925

Do ještě vzdálenější minulosti nás dostane Original Washboard Band

<https://secondhandsongs.com/performance/435830>

1959

Naše patronka, tetička Ella Fitzgerald

<https://secondhandsongs.com/performance/185824>

July 20, 1966

Zážitky poskytuje obvykle i Mr. Velvet Fog, vlastním jménem Mel Tormé, zde scat songem

<https://secondhandsongs.com/performance/552187>

August 1988

Jedinečné vokální sexteto Take 6 si s písničkou hraje jako kočka s myší

<https://secondhandsongs.com/performance/476335>

released 2008

Nejstarší instrumentální deska je ovšem s orchestrem autora, Bena Bernieho

<https://secondhandsongs.com/performance/67609>

March 19, 1925

Když poctivě stylově po staru, tak od bílých Dukes of Dixieland

<https://secondhandsongs.com/performance/1409265>

October 1951

Mistrovství světa v nekonečném proudu nápadů a jejich střelhité realizaci – Oscar Peterson

<https://secondhandsongs.com/performance/677287>

March 17, 1975 Paris

Petersona překoná jedině Peterson se dvěma basisty, Rayem Brownem a Nielsem H. Ø. Pedersenem.

Uvěří jen ten, kdo uvidí - - - - - **VIDEO**

<https://www.youtube.com/watch?v=Ypd1YGW5Huw>



Ben Bernie (1891 – 1943)



HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

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Words by Nancy Hamilton
Music by Morgan Lewis

Moderately

GM7 Gm7 C7 FM7

Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The
Fm7 Bb7 Eb M7 Am7b5 D7 Gm7 Am7b5 D7 GM9

Moon! There is no moon a - bove when love is far_ a - way too, 'till_ it comes true
Am D7 Bm7 Bb7 Am7 Am7/D D7 GM7 Gm7 C7

that you love me as I love you. Some-where there's mu - sic, it's where you are. Some-where there's
FM7 Fm7 Bb7 Eb M7 Am7b5 D7 GM7

heav - en, how near, how far! The dark- est night would shine if you would come. to me soon.
Am7 D7b9 Bm7 Bb7 Am7 Am7/DD7b9 | 1. G6 D7 Am7/DD7 | 2. G

Un - til you will, how still my heart, How High The Moon! Some- where there's Moon!

Jazz Standards	21. místo
SecondHandSongs	476 verzí roku 1940 hit č. 4
Tom Lord Jazz Discography	860 verzí

King of Swing, klarinetista Benny Goodman s orchestrem a zpěvačkou Helen Forrest

<https://secondhandsongs.com/performance/167358>

February 7, 1940

Kytarový experimentátor Les Paul na trikové nahrávce se svojí ženou, Mary Ford

<https://secondhandsongs.com/performance/61308>

released March 1951

Hodně uvolněné uchopení tématu zpívajícím kytaristou Slimem Gaillardem, známým vtípkem

<https://secondhandsongs.com/performance/721282>

November 1958

O r n i t h o l o g y

Vtípná melodická parafráze na harmonickou kostru *How High the Moon* od Charlieho Parkera, hrají saxofonista Joshua Redman a klavírista Brad Mehldau

<https://secondhandsongs.com/performance/623192>

released 2016

Málokterou píseň natočila Ella Fitzgerald víckrát. Po úvodní volnější sloce přijde *double-time* a parádní ukázka *scat songu*, včetně melodické parafráze Charlieho Parkera, **Ornithology**

<https://secondhandsongs.com/submission/158169>

November 4 – 8, 1953 Tokyo

Trochu méně kvalitní video, ovšem od Manhattan Transfer z koncertu

<https://secondhandsongs.com/performance/106308>

November 1983

Významný tenorsaxofonista Sonny Rollins na výletě v Kalifornii

<https://secondhandsongs.com/performance/360855>

October 20 – 22, 1958

Veterán barytonsaxofonu Ronnie Cuber (1941 – 2022) zralý jako dobré víno

<https://secondhandsongs.com/performance/936172>

released November 2019

Návrat domů s krasobruslíčí Helenou Vondráčkovou na český text Zdeňka Borovce

<https://secondhandsongs.com/performance/1198118>

released 1976



Morgan Lewis (1906 – 1968)



Misty

Music by Erroll Garner
Lyric by Johnny Burke

Med. Ballad $Bb13$

A

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm
 cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your
 hand. Walk my way and a thou-sand vi-o-lins be-gin to
 play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get
 mist-y the mo-ment you're near. You can say that you're
B lead-ing me on, but it's just what I want you to do;
 Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing
 you. On my own, would I wan-der thru this wor-der-land a-
 lone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too
 mist-y and too much in love.

* can also be played as $Gm7$

Jazz Standards

56. místo

SecondHandSongs

740 verzí

roku 1954 hit č. 2

Tom Lord Jazz Discography

800 verzí

Nejen skladatel, ale hlavně přední jazzový pianista Erroll Garner přichází se svou autorskou verzí
<https://secondhandsongs.com/performance/46271>

July 27, 1954

Jedna z raných orchestrálních podob je od Richarda Haymana, foukačkáře a dirigenta

<https://secondhandsongs.com/performance/670198>

released 1956

Za ryze jazzové provedení lze považovat to od legendárního swingového orchestru Counta Basieho, aranžmá Frank Foster, sólový barytonsaxofon Charlie Fowlkes

<https://secondhandsongs.com/performance/409215>

December 31, 1959

Ještě měkčí zvuk má hollywoodský studiový orchestr pod taktovkou a v aranžmá velkého sběratele cen, Henryho Manciniho (20 trofejí Grammy, 4 Oscary); trombonistou je Dick Nash

<https://secondhandsongs.com/performance/273325>

February 22 – 29, 1960

Prvotřídní jazzovou partu reprezentuje prvních 8 taktů nejmelodičtější tenorsaxofonista Stan Getz, ale leaderem nahrávání byl pístový trombonista Bob Brookmeyer. Oba bílé melodiky podbarvuje Gary Burton na vibrafon a tři špičkoví Afroameričané, Herbie Hancock, Ron Carter a Elvin Jones.

<https://secondhandsongs.com/performance/764036>

May 27, 1964

Naprosto unikátní je sólová harfa Afroameričanky Dorothy Ashby, jediné jazzové hráčky na královský nástroj. Jen známý komik Harpo Marx překvapoval svými autodidaktickými kreacemi. V nabídce je ovšem celé její album, skladba *Misty* začíná v čase 28:00

<https://secondhandsongs.com/performance/631513>

1984

V malebném aranžmá pro Orchestr Radia a Televize Lublaň nahrál tu podmanivou melodii dávný host brněnského rozhlasového studia, vibrafonista Boško Petrovič

<https://secondhandsongs.com/performance/1411593>

April 2002

Z doby nedávné je video mladých jazzmanů z Barcelony pod vedením Joana Chamorra (bass) a nečekaně s dosud neznámou houslistkou jménem Élia Bastida, jinak saxofonistkou orchestru

<https://secondhandsongs.com/performance/742427>

VIDEO

released October 5, 2017

Kuriozitou, kterou zahájíme malý výběr vokálních verzí, zůstáváme v téže zeměpisné oblasti a vyslechneme verše v katalánštině pod názvem *Tot és gris*, jak je zpívá Núria Feliu za doprovodu nevidomého pianisty Tete Montolia

<https://secondhandsongs.com/performance/1441194>

November 12, 1965

Když zvláštnosti, neodpustím si českou verzi od Nezmarů, s textem Petra Jánského, a v tempu

<https://secondhandsongs.com/performance/1117695>

released 2007

A teď už do země vzniku a za velkými umělkyněmi. Nejdříve Sarah Vaughan

<https://secondhandsongs.com/performance/114690>

July 7, 1958

Její starší kolegyně a rivalka, garantka obou semestrů Ella Fitzgerald

<https://secondhandsongs.com/performance/217773>

February 13, 1960

Svým zpěvem pečeti kvalitu předchozích Frank Sinatra, zvaný The Voice

<https://secondhandsongs.com/performance/38531>

November 21, 1961

V naší zemi nikoli neznámá švédská vokální skupina The Real Group, někdy nazývaná díky svým kvalitám „švédští Manhattan Transfer“

<https://secondhandsongs.com/performance/471804>

released 1987



Erroll Garner (1921 – 1977)



Shellac disc



EP vinyl

Nature Boy

Eden Ahbez

Med. Ballad* **A**

There was a boy, A ver- y strange en- chant- ed boy, They say he wan- dered

ver - y far, ver - y far, o - ver land and sea; A

lit - tle shy and sad of eye, But

ver - y wise was he. And

B

then one day, One mag- ic day he came my way, And as we spoke of

man - y things, fools and kings, this he said to me: The

great - est thing you'll ev - er learn is

just to love and be loved in re - turn.

Jazz Standards

115. místo

SecondHandSongs

700 verzí

roku 1947 hit č. 1

Tom Lord Jazz Discography

498 verzí

První nahrávka a hned bomba. První místo po dobu 7 týdnů v hitparádě a prodej více než milionu desek. Interpretem, jemuž autor píseň věnoval, se stal zpívající klavírista Nat King Cole.

<https://secondhandsongs.com/performance/1378>

August 22, 1947

Brzy se píseň dostala i do repertoáru Franka Sinatry. V době stávky hudebníků jej mohl doprovázet jedině pěvecký sbor – naprostá rarita v dějinách populární hudby

<https://secondhandsongs.com/performance/1379>

April 26, 1948

Do doby stávky spadá i první ženská nahrávka, tedy se sborem místo orchestru: Sarah Vaughan

<https://secondhandsongs.com/performance/108286>

April 8, 1948

Vokální skupina jako byly The King Sisters s doprovodem orchestru, to už byla normální situace

<https://secondhandsongs.com/performance/530281>

released 1966

VIDEO

Hybným rytmem překvapil jindy zádumčivý Johnny Hartman, zde s japonskou rytmikou

<https://secondhandsongs.com/performance/228833>

November 25, 1972

Mezi mnohohlasými sbory rozhodně vedou The Singers Unlimited, aranžmá Gene Puerling

<https://secondhandsongs.com/performance/452293>

released 1975

Královna Ella Fitzgerald ve zralém věku a ideálním partnerství s kytaristou Joem Passem

<https://secondhandsongs.com/performance/68936>

February 8, 1976

Natalie Cole, dcera prvního interpreta, nemůže v této minipřehlídce chybět, zde na albu, které získalo 7 cen Grammy

<https://secondhandsongs.com/performance/46464>

released June 11, 1991

Ovšem mým vítězem se už dávno stal největší z jazzových zpěváků, Kurt Elling. Ta gradace!

<https://secondhandsongs.com/performance/55152>

September 14, 1996

Swingující dánský houslista Svend Asmussen (1916-2017!) na jedné z prvních nezpívaných nahrávek

<https://secondhandsongs.com/performance/449794>

August 10, 1948

Génius poválečného jazzu, trumpetista Miles Davis v podivuhodné sestavě: Britt Woodman-trombon, Teddy Charles-vibrafon, Charles Mingus-kontrabas, Elvin Jones-bicí nástroje. Klasika.

<https://secondhandsongs.com/performance/161224>

July 9, 1955

Největší z melodiků mezi tenoráky, Stan Getz, ke všemu s harfou a smyčci

<https://secondhandsongs.com/performance/449861>

March 1960 Baden-Baden

Nature Boy jakoby přitahoval všechny tenorsaxofonisty, dalším je Ike Quebec

<https://secondhandsongs.com/performance/429117>

November 26, 1961

Nebo Getzův dávný spoluhráč, Zoot Sims, ten v rytmu tehdy nové bossa-novy

<https://secondhandsongs.com/performance/950905>

November 1962

Ani John Coltrane neodolal d'ábelským svodům té nádherné písni

<https://secondhandsongs.com/performance/142110>

February 18, 1965

Až kdesi z kosmu přinesl svůj názor na tento standard tajemný kouzelník Sun Ra

<https://secondhandsongs.com/performance/449993>

October 14, 1977

Jako osvěžení působí novým pohledem na staré dobré téma trombonista John Fedchock se svým sextetem. Melodický trojhlas je nepředvídatelný, ale moc chytný

<https://secondhandsongs.com/performance/1070741>

released July 3, 2020

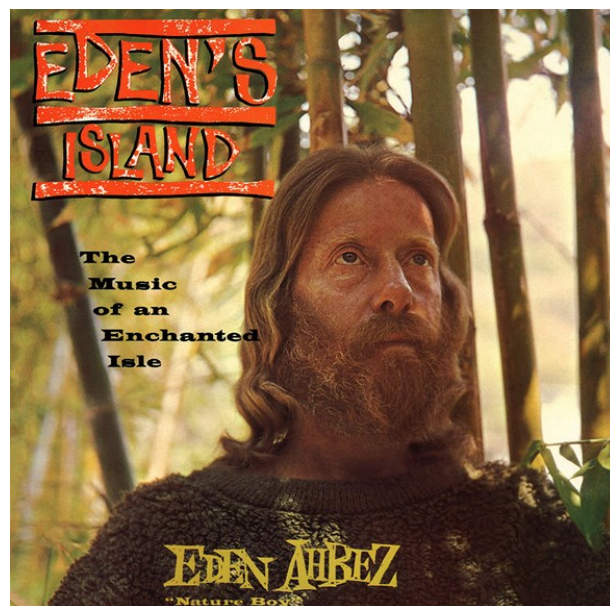
A český příspěvek na závěr? Pavel Bobek zpívá český text Zdeňka Rytíře: *Kluk s tváří mou*

<https://secondhandsongs.com/performance/1182631>

released March 2005



William Pester (1885 – 1963)



eden ahbez (1908 – 1995)





Capitol versus Columbia



I'm Getting Sentimental Over You

Ballad or
Medium Swing

Lyric: Ned Washington
Music: George Bassman

A F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Nev - er thought I'd fall, but now I hear love call. I'm

G^9 C^7 F^6 D^7 G_{MI}^7 C^7

get - ting sen - ti - men - tal ov - er you.

F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Things you say and do just thrill me thru and thru. I'm

G^9 $C^{7(+5)}$ (E^b6) E^6 F^6 $B_{MI}^{7(b5)}$ $E^{7(+9)}$

get - ting sen - ti - men - tal ov - er you.

B $A_{MI}^{6/9}$ $(F\#_{MI}^{7(b5)})$ B^7 $E^{7(+9)}$

I thought I was hap - py. I could live with - out love.

B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MI}^7 C^7

Now I must ad - mit, love is all I'm think - ing of.

C F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Won't you please be kind, and just make up your mind, that

G^9 C^7 (F^6) E^7 (E^b7) D^7 A_{MI}^7 D^7

you'll be sweet and gen - tle, be gen - tle with me, be -

G^9 $C^{7(+5)}$ (E^b6) E^6 F^6 (A^b07) G_{MI}^7 C^7

cause I'm sen - ti - men - tal ov - er you.

Jazz Standards

176. místo

SecondHandSongs

399 verzí

roku 1933 hit č. 8

Tom Lord Jazz Discography

604 verzí

První nahrávka patří orchestru bratří Dorseyů a zpěvačce Jean Bowes, s trombonem Tommyho D.
<https://secondhandsongs.com/performance/61207>
September 24, 1932

Mezi vokálními skupinami té doby se rozhodně neztráceli The Ink Spots
<https://secondhandsongs.com/performance/61217>
October 11, 1939

Ella Fitzgerald v hodně komorním vydání...
<https://secondhandsongs.com/performance/872266>
April 19, 1960

...a s pořádným orchestrálním doprovodem Counta Basieho
<https://secondhandsongs.com/performance/996009>
February 15, 1979

Neodolatelní Four Freshmen, o nějakých 9 let později na československém turné – nezapomínáme
<https://secondhandsongs.com/performance/107170>
July 19, 1960

Velekněz moderního jazzu Thelonious Monk se neobracel zády k tradiční hudbě, sám u klavíru
<https://secondhandsongs.com/performance/61214>
April 12, 1957

Hodně profláknutý popíkář Billy Vaughn a jeho vlezlý mečivý altsaxofon měl taky své vyznavače
<https://secondhandsongs.com/performance/593508>
released 1958

Není altka jako altka. Modernista Lee Konitz to vzal úplně jinak. To je jazz.
<https://secondhandsongs.com/performance/817438>
October 29, 1959

Ještě nesmlouvavější inovátor, basista Charles Mingus u klavíru, perlí a reharmonizuje
<https://secondhandsongs.com/performance/61215>
June 30, 1963

Jeden z největších moderních pianistů Bill Evans s triem (Eddie Gomez-bass, Shelly Manne-bicí)
<https://secondhandsongs.com/performance/130912>
October 4, 1966

A co avantgardisté? I jim se hodí starodávné téma. Ran Blake-klavír, Anthony Braxton-saxofon
<https://secondhandsongs.com/performance/133074>
November 19, 1988

Elegantní pojetí dua Andy LaVerne-klavír a John Abercrombie-kytara (kdysi i v Brně)
<https://secondhandsongs.com/performance/615227>
September 2002

Mladá krev jazzové kytary, Julian Lage
<https://secondhandsongs.com/performance/916038>
released February 2019



George Bassman (1914 – 1997)

Maria

Stephen Sondheim

Leonard Bernstein

$\text{♩} = \text{T}2$

C- C-/B \flat A \flat A \flat /G B \flat -/F G \flat E \flat /G

Ther most beau-ti-ful sound I ev-er heard: MA - RI - A, MA - RI - A, MA - RI - A, MA -

A \flat C- C- \flat A \flat /C C- B \flat -/F

RI - A, All the beau ti ful sounds of the world in a sin gle word: MA -

E \flat -/G \flat E \flat /G

RI - A, MA - RI - A, MA - RI - A, MA -

A \flat C B C

RI - A, MA - RI - A, MA - RI - A, MA - RI - A, I've just met a girl named MA -

G Δ \flat /B C G D- \flat D-/G C Δ \flat

RI - A, And sud den ly that name will nev er be the same to me. MA -

C G Δ \flat /B

RI - A, I've just kissed a girl named MA - RI - A, And

A- E- A- E- B- F

sun - den - ly I've found how won - der - ful a sound can be! MA - RI - A, Say it

E- G- D

loud and there's mus ic play ing. Say it soft and it's al most like pray ing. MA -

B \flat D- \flat (\flat)/G C \flat

RI - A, I'll nev er stop say ing "MA - RI - A,"

SecondHandSongs

Jazz Standards

Tom Lord Jazz Discography

241 verzí

591. místo

147 verzí

roku 1957 hit č. 12

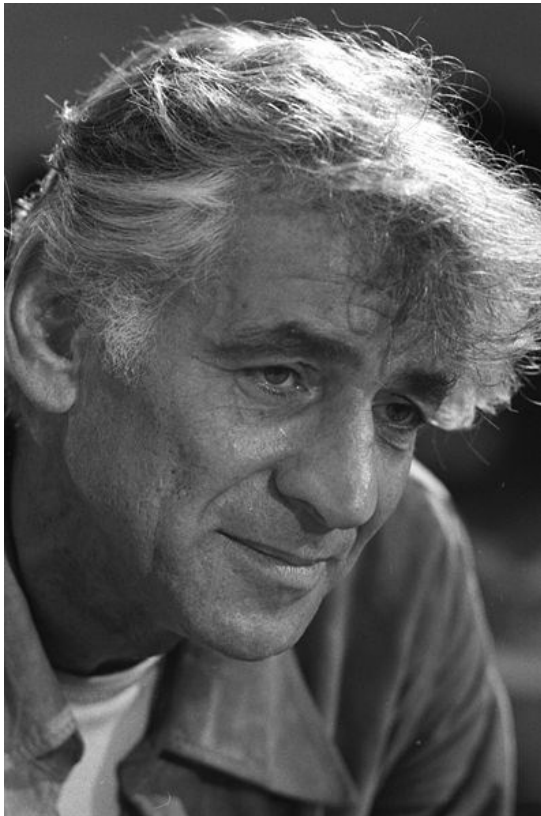
První představitel Tonyho, Larry Kert (1930-1991)
<https://secondhandsongs.com/performance/1290426>
September 29, 1957

Velkolepý zvuk orchestru Stana Kentona s mellofony – 27 hudebníků, Johnny Richards-aranžmá
<https://secondhandsongs.com/performance/111635>
March 15, 1961

Z Kentonova orchestru vyšel i famózní kanadský trumpetový výškař Maynard Ferguson
<https://secondhandsongs.com/performance/1312767>
December 1961

Něco pro trpělivé – vláčné pojetí dnes zapomenutého zpěváka Andyho Williamse
<https://secondhandsongs.com/performance/96713>
released 1962

O čtyři roky později přispěl do pokladnice West Side Story i Karel Gott-anglicky. Návrat domů.
<https://secondhandsongs.com/performance/733911>
released 1966



Leonard Bernstein (1918 – 1990)

eden ahbez

Nat "King" Cole introduced this unusual tune, based on a Yiddish song "Schwieg Mein Hertz" (Be Still My Heart), in 1948, when it leaped to number one in the charts for 18 weeks:

- Nat "King" Cole (1948, vocal, #1)
- Frank Sinatra (1948, vocal, #7)
- Sarah Vaughan (1948, vocal, #9)
- Dick Haymes (1948, vocal, #11)

George Alexander Aberle (April 15, 1908 – March 4, 1995), known as **eden ahbez**, was an American songwriter and recording artist of the 1940s to 1960s, whose lifestyle in California was influential in the hippie movement. He was known to friends simply as **ahbe**.

Ahbez composed the song "Nature Boy", which became a No. 1 hit for eight weeks in 1948 for Nat "King" Cole. Living a bucolic life from at least the 1940s, he traveled in sandals and wore shoulder-length hair and beard, and white robes. He camped out below the first L in the Hollywood Sign above Los Angeles and studied Oriental mysticism. He slept outdoors with his family and ate vegetables, fruit, and nuts. He claimed to live on three dollars per week.

Ahbez was born in Brooklyn, New York, to a Jewish father and a Scottish-English mother, and spent his early years in the Brooklyn Hebrew Orphan Asylum of New York, which branched off from the Hebrew Orphan Asylum. (and his 12 siblings!) He then traveled in an Orphan Train and was adopted, in 1917, by a family in Chanute, Kansas, and raised under the name **George McGrew**.

During the 1930s, McGrew lived in Kansas City, where he performed as a pianist and dance band leader. In 1941, he arrived in Los Angeles and began playing piano in the Eutropheon, a small health food store and raw food restaurant on Laurel Canyon Boulevard. The cafe was owned by John and Vera Richter, who followed a *Naturmensch* and *Lebensreform* philosophy influenced by the Wandervogel movement in Germany. He was a vegetarian. He recalled once telling a policeman: "I look crazy but I'm not. And the funny thing is that other people don't look crazy but they are."

Their followers, known as "Nature Boys" and who included "Gypsy Boots" (né Robert Bootzin), wore long hair and beards and ate only raw fruits and vegetables. During this period, he adopted the name "eden ahbez", choosing to spell his name with lower-case letters, claiming that only the words God and Infinity were worthy of capitalization.

Some time in 1947, he married Anna Jacobson a month after they met; the couple had a son, Tatha Om Ahbez, on October 9, 1948.

In 1947, ahbez approached Nat "King" Cole's manager backstage at the Lincoln Theater in Los Angeles and handed him the music for his song, "Nature Boy". Cole began playing the song for live audiences to much acclaim, but needed to track down its author before releasing his recording of it. Publicity material for Cole's single instead makes the claim that Johnny Mercer recommended ahbez to Cole on behalf of Capitol Records. Jack Patton, in turn, is said to have advised ahbez to bring "Nature Boy" to Capitol after befriending him at the restaurant where ahbez worked.

Ahbez was discovered living under the Hollywood Sign and became the focus of a media frenzy when Cole's version of "Nature Boy" shot to No. 1 on the *Billboard* charts and remained there for eight consecutive weeks during the summer of 1948. In early 1948, RKO Radio Pictures paid ahbez \$10,000 for the rights to "Nature Boy" to use as the theme song for their film *The Boy with Green Hair*, and he was credited as the song's composer on the film's opening titles.

Ahbez was covered simultaneously in *Life*, *Time*, and *Newsweek* magazines. Frank Sinatra and Sarah Vaughan later released versions of the song. Ahbez faced legal action from a Yiddish music composer, Herman Yablokoff, who claimed that the melody to "Nature Boy" came from one of his songs, "Shvayg mayn harts" ("Be Still My Heart"). Ahbez claimed to have "heard the tune in the mist of the California mountains". However, legal proceedings resulted in a payment to Yablokoff of \$25,000 in an out-of-court settlement.

Ahbez continued to supply Cole with songs, including "Land of Love (Come My Love and Live with Me)", which was also covered by Doris Day and The Ink Spots. In 1949, he gave Burl Ives the idea to cover Stan Jones' "Ghost Riders in the Sky" after overhearing Jones recording his own version of the song. He worked closely with jazz musician Herb Jeffries, and, in 1954, the pair collaborated on an album, *The Singing Prophet*, which included the only recording of Ahbez's four-part "Nature Boy Suite". The album was later reissued as *Echoes of Eternity* on Jeffries' United National label. In the mid 1950s, he wrote songs for Eartha Kitt, Frankie Laine, and others, as well as writing some rock-and-roll novelty songs. In 1957, his song "Lonely Island" was recorded by Sam Cooke, becoming the second and final Ahbez composition to hit the Top 40.

In 1959, he began recording instrumental music, which combined his signature somber tones with exotic arrangements and (according to the record sleeve) "primitive rhythms". He often performed bongo, flute, and poetry gigs at beat coffeehouses in the Los Angeles area. In 1960, he recorded his only solo LP, *Eden's Island*, for Del-Fi Records. This mixed beatnik poetry with exotica arrangements. Ahbez promoted the album through a coast-to-coast walking tour making personal appearances, but it sold poorly.

During the 1960s, ahbez released five singles. Grace Slick's band, the Great Society, recorded a version of "Nature Boy" in 1966 and ahbez was photographed in the studio with Brian Wilson during a session for the *Smile* album in early 1967. Later that year, British singer Donovan sought out ahbez in Palm Springs, and the two wanderers shared a reportedly "near-telepathic" conversation. In the 1970s, Big Star's Alex Chilton recorded a version of "Nature Boy" with the photographer William Eggleston on piano. The song was finally released as a bonus track on the 1992 Rykodisc re-release of the album *Third/Sister Lovers*.

Personal life

His wife Anna (née Annette Jacobson; October 16, 1915 – August 9, 1963) died, aged 47, of leukemia, and his son Zoma (né Tatha Om Ahbez), drowned in 1971 at age 22. In 1974, ahbez was reported to be living in the Los Angeles suburb of Sunland, and he owned a record label named Sunland Records, for which he was recording under the name "Eden Abba". From the late 1980s until his death, ahbez worked closely with Joe Romersa, an engineer/drummer in Los Angeles. The master tapes, photos, and final works of ahbez are in Romersa's possession.

Death

Ahbez died on March 4, 1995, of injuries sustained in a car accident, at the age of 86. Another album, *Echoes from Nature Boy*, was released posthumously.

Real name	George Alexander Aberle
Born	April 15, 1908
Died	March 4, 1995

Songwriter and performer active from the 1940s into the 1960s. Ahbez spent his early years in a Brooklyn orphanage and was adopted in 1917, moving to Kansas and growing up under the name George McGrew. Ahbez was an inspiration to the California hippie movement as since at least the 1940s, Ahbez had shoulder length hair and a beard, dressed unconventionally and lived outdoors. ``Ahbez's most famous song was "Nature Boy" over which Herman Yablokoff sued, claiming an infringement of his song called "Schweig Mein Hartz" ("Be Still My Heart"), written and published in 1935. The suit was settled with Yablokoff receiving \$25,000 and waiving rights to Nature Boy.

Bob Haggart - Robert Sherwood Haggart (March 13, 1914 – December 2, 1998) was an American dixieland jazz double bass player, composer, and arranger. Although he is associated with dixieland, he was one of the finest rhythm bassists of the Swing Era.

In 1935, Haggart became a member of the Bob Crosby Band. He arranged and composed "Big Noise from Winnetka", "My Inspiration", "What's New?", and "South Rampart Street Parade". He remained with the band until it dissolved in 1942, then began working as session musician, with much of his time spent at Decca Records. He recorded with Billie Holiday, Duke Ellington, Benny Goodman, and Ella Fitzgerald; his arrangements can be heard on Fitzgerald's album *Lullabies of Birdland*. Haggart also starred in several commercials for L&M cigarettes on the radio program "Gunsmoke", including the March 4, 1956 episode, "The Hunter".

He and Yank Lawson formed the Lawson-Haggart Band, and they also led the World's Greatest Jazz Band from 1968 until 1978. He appeared at jazz festivals until his death on December 2, 1998 in Venice, Florida.

Benjamin Anselwitz, known professionally as **Ben Bernie** (May 30, 1891 – October 23, 1943), was an American jazz violinist, bandleader, and radio personality, often introduced as "The Old Maestro". He was noted for his showmanship and memorable bits of snappy dialogue, being part of the first generation of "stars" of American popular music, alongside other artists such as Paul Whiteman (a fellow violinist and bandleader), Ted Lewis and Al Jolson.

Bernie was born Bernard Anzelevitz (another source says Benjamin Anzelevitz) in Bayonne, New Jersey. He attended Columbia University and the New York College of Music. By the age of 15 he was teaching violin, but this experience apparently diminished his interest in the violin for a time. Bernie performed in vaudeville, appearing with Charles Klass as The Fiddle Up Boys in 1912 and with Phil Baker as Baker and Bernie, but he met with little success until 1922 when he joined his first orchestra. Later, he had his own band, The Lads, seen in the early DeForest Phonofilm sound short, *Ben Bernie and All the Lads* (1924–25), featuring pianist Oscar Levant. He toured with Maurice Chevalier in Europe.

William Morgan "Buddy" Lewis, Jr. (26 December 1906 – 8 December 1968) was a writer of jazz songs, some of which were also recorded in the pop music genre.

Lewis was born in Rockville, Connecticut and died in New York City. He wrote songs and Broadway theatre scores with lyricist Nancy Hamilton including "How High the Moon" and "The Old Soft Shoe".

Erroll Louis Garner (June 15, 1921 – January 2, 1977) was an American jazz pianist and composer known for his swing playing and ballads. His instrumental ballad "Misty", his best-known composition, has become a jazz standard. It was first recorded in 1956 with Mitch Miller and his orchestra, and played a prominent part in the 1971 motion picture *Play Misty for Me*.

Scott Yanow of Allmusic calls him "one of the most distinctive of all pianists" and a "brilliant virtuoso". Garner received a star on the Hollywood Walk of Fame at 6363 Hollywood Boulevard. His live album *Concert by the Sea* first released in 1955, sold more than 1 million copies by 1958, and Yanow's opinion on the album is that it "made such a strong impression that Garner was considered immortal from then on."

Garner was born, along with twin brother Ernest in Pittsburgh, Pennsylvania on June 15, 1921, the youngest of six children. He attended George Westinghouse High School (as did fellow pianists Billy Strayhorn and Ahmad Jamal). Interviews with his family, music teachers, other musicians, and a detailed family tree can be found in *Erroll Garner: The Most Happy Piano* by James M. Doran. Garner began playing piano at the age of three. His elder siblings were taught piano by a "Miss Bowman." From an early age, Erroll would sit down and play anything she had demonstrated, "just like Miss Bowman", his eldest sister Martha said. Garner was self-taught and remained an "ear player" all his life, never learning to read music. At age 7, he began appearing on the radio station KDKA in

Pittsburgh with a group named the Candy Kids. By age 11, he was playing on the Allegheny riverboats. In 1937 he joined local saxophonist Leroy Brown.

He played locally in the shadow of Linton Garner, his older brother, also a pianist.

Garner moved to New York City in 1944. He briefly worked with the bassist Slam Stewart, and although not a bebop musician per se, in 1947 played with Charlie Parker on the "Cool Blues" session. Although his admission to the Pittsburgh music union initially was refused because of his inability to read music, the union relented in 1956 and made him an honorary member. Garner is credited with a superb musical memory. After attending a concert by Russian classical pianist Emil Gilels, Garner returned to his apartment and was able to play a large portion of the performed music by memory.

eden ahbez

George Bassman (February 7, 1914 – June 26, 1997) was an American composer and arranger.

Born in New York City to a Ukrainian- and Lithuanian-Jewish émigré couple, Bassman was later raised in Boston and began studying music at the Boston Conservatory while still a boy.

He studied orchestration and composition formally, but in his teens he left home against his father's wishes to play piano in an itinerant jazz group, and subsequently worked as an arranger for Fletcher Henderson in New York.

Through that gig, he became part of the burgeoning swing/big band scene and was soon writing songs as well. Bassman peaked in that career when he and Ned Washington wrote "I'm Getting Sentimental Over You" for the bandleader Tommy Dorsey. Bassman also worked in radio as an arranger for Andre Kostelanetz, and made the move to Hollywood in the mid 1930s.

Among his earliest film jobs was orchestrating the Gershwin songs in the Fred Astaire movie *A Damsel in Distress* at RKO. He later went to work at MGM, where he composed music for the Marx Brothers vehicles *A Day at the Races*, *Go West*, and *The Big Store*, as well as writing or arranging music for such musicals as *Lady Be Good* and *Cabin in the Sky*. He also worked on Metro-Goldwyn-Mayer's 1939 musical *The Wizard of Oz* (for which he orchestrated the background music used in the tornado scene, poppy-field scene and many of the Emerald City sequences), *Babes in Arms*, and *For Me and My Gal*. During his work at MGM, he returned to RKO to supervise the adaptation of the Richard Rodgers/Lorenz Hart musical *Too Many Girls* to the big screen. He also worked on dramas, including Vincente Minnelli's *The Clock* and Tay Garnett's *The Postman Always Rings Twice*.

Leonard Bernstein (25. srpna 1918, Lawrence, Massachusetts, USA – 14. října 1990, New York) byl americký dirigent, hudební skladatel, klavírista, pedagog, hudební popularizátor a televizní hvězda. Patřil mezi nejvýznamnější dirigenty své doby a byl také prvním americkým dirigentem, který získal mezinárodní uznání. Podle hudebního kritika Donala Henahana byl „jedním z nejzáhadněji talentovaných a nejúspěšnějších hudebníků v americké historii“.

Bernstein byl prvním v Americe narozeným dirigentem, který vedl americký orchestr. Byl hudebním ředitelem Newyorské filharmonie, dirigoval přední světové orchestry a vytvořil významné dědictví zvukových a obrazových záznamů. Byl také klíčovou postavou v moderním oživení hudby Gustava Mahlera, skladatele, o jehož hudbu se nejvíce zajímal. Jako zručný klavírista často dirigoval klavírní koncerty od klaviatury.

Narodil se jako **Louis Bernstein** v Lawrence ve státě Massachusetts do rodiny ukrajinských Židů původem z města Rovno. Nebyl příbuzný filmového skladatele Elmera Bernsteina, ale byli přáteli a dokonce sdíleli určitou fyzickou podobnost. Jako malý chlapec bral lekce na piano a navštěvoval Posádkovou a Bostonskou latinskou školu. Na Harvardově univerzitě studoval s Walterem Pistonem, Edwardem Burlingame-Hillem a A. Tillmanem Merrittem a mnoha dalšími. Absolvoval studium hudebních oborů na Harvardu (1939), poté studoval hru na klavír, dirigování a orchestraci na Curtisově institutu ve Filadelfii (1942), kde byl nejnadanějším žákem Fritze Reinera. V roce 1940 studoval pod vedením dirigenta Sergeje Kusevického v Tanglewoodu, berkshirském letním středisku Bostonského symfonického orchestru, posléze se stal Kusevického asistentem.

Dne 14. listopadu 1943 „zaskočil“ za nemocného Bruna Waltera u Newyorské filharmonie, kde působil od září 1943 jako asistent. Tento záskok odstartoval jeho profesionální kariéru. V letech 1945-1947 byl hudebním ředitelem Newyorského Symfonického orchestru. Po smrti Sergeje Kusevického v roce 1951 se stal na mnoho let vedoucím třídy dirigování v Tanglewoodu. Na počátku roku 1947 Bernstein přijal pozvání Palestinského orchestru a přijel do Jeruzaléma v tehdejší britské mandátní Palestině (dnešní Izrael), aby dirigoval několik koncertů.

Muzikál *West Side Story* (česky též: *Příběh ze západní čtvrti*) autorů Leonarda Bernsteina (hudba), Stephena Sondheima (text), Arthura Laurentse (libreto), koncepce a režie Jerome Robbins, inspirovaný Shakespearovým příběhem Romea a Julie, se od roku 1957 hraje na jevištích celého světa. Divadelní inscenace *West Side Story* měla světovou premiéru 26. září 1957 ve Winter Garden Theater na Broadwayi v New Yorku.

West Side Story je považována za jeden z vrcholů ve svém žánru. Dominantními složkami tohoto, na svou dobu převratně, moderního muzikálu jsou dynamika, rychlost, rytmičnost – hudba, tanec, pohyb, zvuky, dialogy, kamera. Je znám též díky zlidovělým melodiím jako jsou *Somewhere*, *Maria*, *Tonight* či *America*.

Českou premiéru měl v roce 1970 v Národním divadle v Brně, krátce poté ji uvedlo i Hudební divadlo v Karlíně. Přes pokročilé politické tání byla předmětem „dozoru“ („skryté“ a/nebo „dobrovolné“ cenzury), překlad byl bedlivě upravován ve snaze úředníků zamezit šíření amerického způsobu života, z propagačních materiálů musely být odstraněny rusko-finské hvězdy (sice pěticipé, ale stříbrné a tak ideologicky „podezřelé“) těsně před vyvěšením plakátů po celé Praze (plakáty musely být znovu vytištěny).

Od roku 1989 se hrál v Městském divadle Brno. Režie se ujal Stanislav Moša. S tímto zpracováním slavilo Městské divadlo Brno mnoho úspěchů i na jevištích v Německu, Rakousku, Itálii či Belgii.[1] Nyní je uváděno na Soudobé hudební scéně Městského divadla Brno. V hlavních rolích září brněnské muzikálové hvězdy Petr Gazdík, Alena Antalová, Markéta Sedláčková, Roman Vojtek (ten byl za roli Tonyho nominován v roce 1997 na prestižní Cenu Thálie), Petra Jungmanová, Igor Ondříček.