

MUNI 2022-2 – HAROLD ARLEN – 2 CD 2007

Over the Rainbow

- 1. Judy Garland** 2:52
July 28, 1939.
first release Decca 2627 A, matrix number DLA 1840. CD: Recall 347.

Come Rain or Come Shine

- 2. Ella Fitzgerald**-voc; Billy May Orchestra. 3:24
January 16, 1961.
LP Verve V6-4046-2. CD: Verve 589108.
- 3. The Hi-Lo's & Boss Brass**; Gene Puerling, Rob McConnell-arr. 3:04
June/September 1978.
LP: MPS 0068.217.
- 4. Alison Eastwood**-voc; Ernie Watts-t; Alan Broadbent-p; Charlie Haden-b; Larance Marable-dr. 4:31
Released 1997.
album Midnight in the Garden of Good and Evil. CD: Malpasos 46829.
- 5. Gerry Mulligan** and the Concert Jazz Band; Gerry Mulligan-arr. 5:33
Live at Village Vanguard, New York, December 1960.
LP Verve V6-8396. CD: Verve 589488.
- 6. Harold Arlen** 2:52
Waldorf Astoria, New York, May 16, 1969.
CD: Columbia 471640.

Stormy Weather

- 7. Ella Fitzgerald**-voc; Billy May Orchestra. 5:18
January 14, 1961.
LP Verve V6-4046-2. CD: Verve 589108.
- 8. Ivie Anderson**-Duke Ellington Orchestra 3:26
Hollywood, May 23, 1933 – soundtrack to the film „Bundle of Blues“.
Max MLP-1001. CD: Milan 252.
- 9. Lena Horne**, Lou Brigg Orchestra 3:23
December 15, 1941.
Victor 27819 / PBS-061977-1. CD: RCA 63692.
- 10. George Benson** Quartet 2:19
March 15, 1966.
LP Columbia CL 2525 / CO 89384. CD: Columbia 502469.

Over the Rainbow

- 11. Ella Fitzgerald**-voc; Billy May Orchestra. 4:18
January 15, 1961.
LP Verve V6-4046-2. CD: Verve 589108.
- 12. Sarah Vaughan** with Kirk Stuart Trio. 5:16
live at Tivoli Gardens, Copenhagen, July 18-21, 1963.
LP Mercury 830721. CD: EmArcy 832788.
- 13. Four Freshmen** 2:24
Recording date unknown. Released September 1954.
10"LP Capitol H 522

Blues in the Night

- 14. Ella Fitzgerald**-voc; Billy May Orchestra. 7:12
January 14, 1961.
LP Verve V6-4046-2. CD: Verve 589108.

- 15. Johnny Mercer**, Jo Stafford, The Pied Pipers, Paul Weston Orchestra. 3:15
 Los Angeles, October 15 – November 12, 1943.
 CD: Musica Jazz 1123.
- 16. Mel Tormé**-voc; Dave Barbour-g; prob. Buddy Cole-p; unknown-b. 3:39
 Los Angeles, 1947.
 MacGregor transcription, LP Glendale GL 6007. CD: Musica Jazz 1123.
- 17. Mel Tormé**-voc; Buddy Rich Big Band. 8:09
 New York, January 25, 1978.
 LP Gryphon G-903. CD: Century CRDD 1100

Get Happy

- 18. Ella Fitzgerald**-voc; Billy May Orchestra. 3:32
 August 2, 1960.
 LP Verve V6-4046-2. CD: Verve 589108.
- 19. Art Tatum**-solo piano. 2:47
 Los Angeles, February 22, 1940.
 Decca 18050 / DLA 1939A. CD: Affinity 1035-3.

Get Happy / Happy Days Are Here Again

- 20. Judy Garland & Barbra Streisand** in TV show. 2:24
 October 6, 1963.
 CD: Columbia 471640.

It's Only a Paper Moon

- | | |
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| 1. Ella Fitzgerald -voc; Billy May Orchestra.
August 1, 1960
LP Verve V6-4046-2. CD: Verve 589108. | 3:40 |
| 2. Nat King Cole -p, voc; Oscar Moore-g; Johnny Miller-b.
December 15, 1943.
Capitol 20012 / 141-4. CD: Capitol 33571. | 2:58 |
| 3. Oscar Peterson -voc, p; Herb Ellis-g; Ray Brown-b.
October 28, 1965.
LP Limelight LM 82029, LS 86029. CD: Verve 557468. | 2:33 |
| 4. Rosemary Clooney -voc; John Pizzarelli -g, voc; Warren Vache-co; Scott Hamilton-ts; John Oddo-p, arr; David Finck-b; Joe Cocuzzo-dr.
New York City, September 14-17, 1992.
Concord Jazz LP CJ-537, CD CCD-4537. CD: Recall 252. | 3:27 |
| 5. Herbie Hancock -p; Bobby Hutcherson -vib; Pierre Michelot-b; Billy Higgins-dr.
early July 1985.
Blue Note BT 85135. CD: CDP 7 46397 2. | 7:45 |

That Old Black Magic

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| 6. Ella Fitzgerald -voc; Billy May Orchestra.
January 14, 1961.
LP Verve V6-4046-2. CD: Verve 589108. | 4:12 |
| 7. Glenn Miller and His Orchestra, Skip Nelson & The Modernaires -voc.
New York, July 14 or 15, 1942.
78 Victor 074740-1. CD: RCA ND 90600-2. | 3:06 |
| 8. Spike Jones and His City Slickers, Carl Grayson -voc.
Los Angeles, September 10, 1945.
78 Victor 20-1895 / D5-VB-1127. CD: Proper 1119. | 2:31 |
| 9. André Previn -p, with orchestra, John Williams-arr, cond.
Los Angeles, April 16, 1963.
LP Columbia CL 2158, CS 8958. LP: Harmony 11207 | 2:05 |

Out of This World

- | | |
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| 10. Ella Fitzgerald -voc; Billy May Orchestra.
January 16, 1961.
LP Verve V6-4046-2. CD: Verve 589108. | 2:44 |
| 11. Gerry Mulligan & The Concert Jazz Band, Bill Holman -arr.
New York, May 31-June 3, 1960.
CD: Mosaic MD4-221. Previously unreleased. | 3:50 |
| 12. Steve Khan -g; Ron Carter-b; Al Foster-dr.
New York City, January 19-20, 1991.
CD Polydor 849563. | 7:02 |
| 13. Norma Winstone -voc; John Taylor-p; Tony Coe-cl.
Rainbow Studio, Oslo, Norway, July 1986.
LP: ECM 1337, CD: ECM 831107. | 5:58 |
| 14. John Coltrane -ts; McCoy Tyner-p; Jimmy Garrison-b; Elvin Jones-dr.
New York, June 19, 1962.
LP Impulse! A(S) 21 / 10980. CD: Impulse! 8-280. | 14:06 |

<https://secondhandsongs.com/performance/5316>

XXtra. Judy Garland (June 10, 1922 – June 22, 1969)

The Wizard of Oz – premiere August 10, 1939

USA	10 August 1939	(Green Bay, Wisconsin) (premiere)
USA	11 August 1939	(Appleton, Wisconsin)
USA	11 August 1939	(Cape Cod, Massachusetts)
USA	11 August 1939	(Kenosha, Wisconsin)
USA	12 August 1939	(Oconomowoc, Wisconsin) (premiere)
USA	13 August 1939	(Racine, Wisconsin)
USA	13 August 1939	(Sheboygan, Wisconsin)
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USA	15 August 1939	(Hollywood, California)
USA	15 August 1939	(Philadelphia, Pennsylvania)
USA	17 August 1939	(New York City, New York)



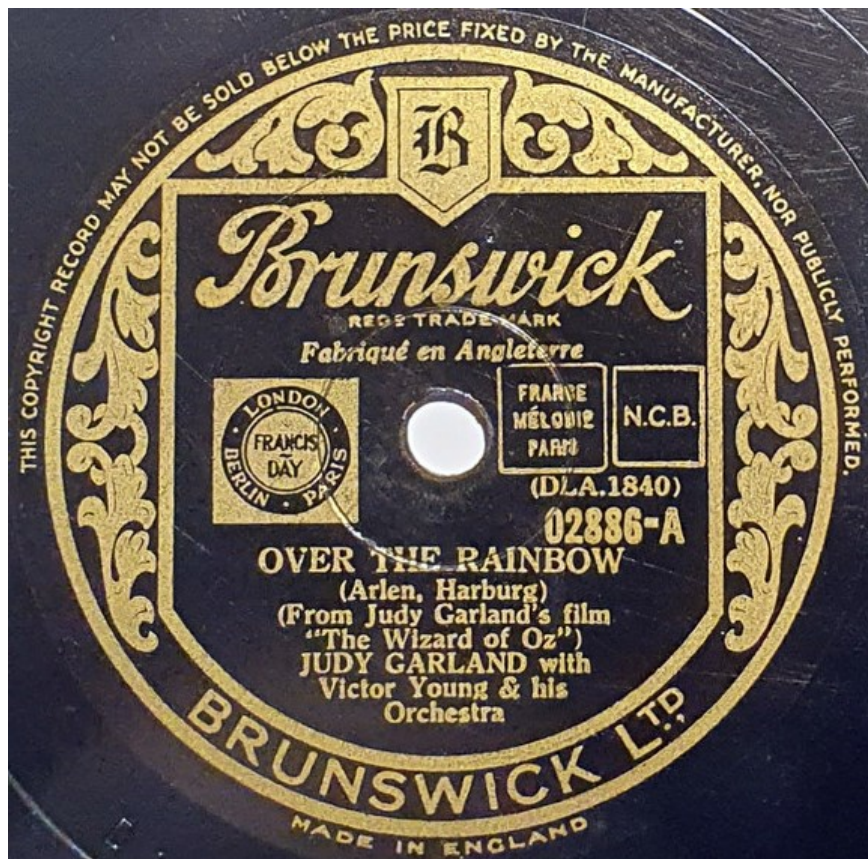
1. Judy Garland

July 28, 1939.

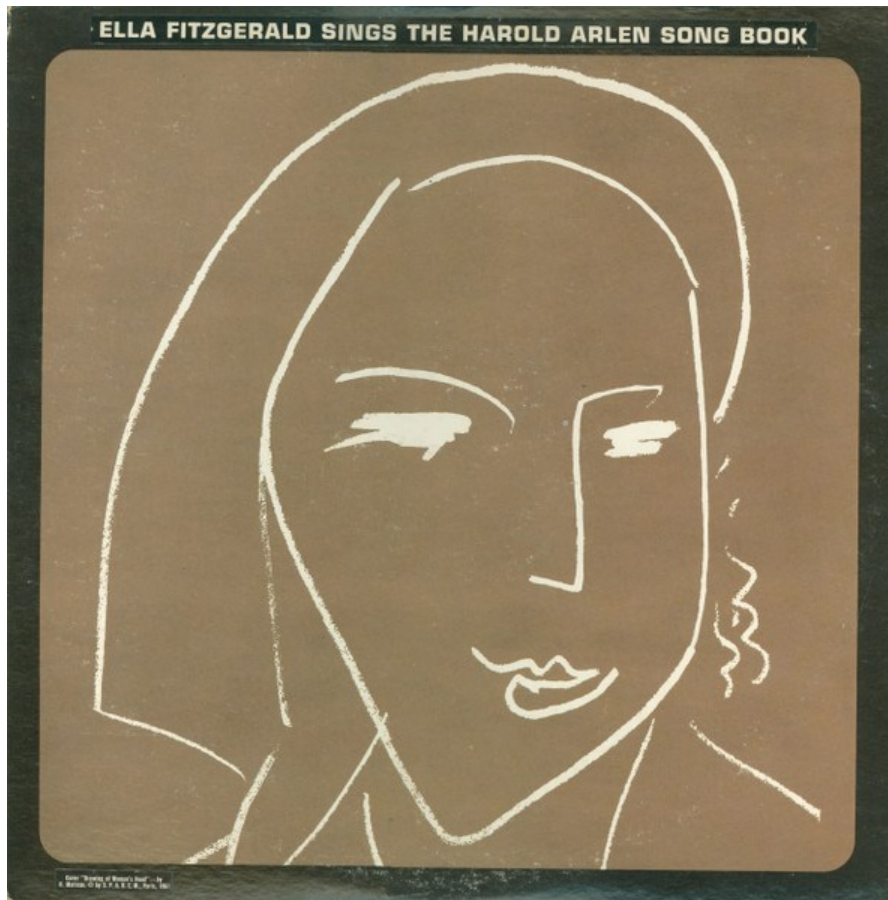
first release 78 Decca 2627 A, matrix number DLA 1840. CD: Recall 347.



Judy Garland (1922 – 1969)



2. **Ella Fitzgerald**-voc; Billy May Orchestra.
Los Angeles, January 16, 1961.
LP Verve V6-4046-2. CD: Verve 589108.



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AS LONG AS I LIVE

Another song from Arlen and Koehler's last Cotton Club show (1934), it was introduced by a fine young dancer, Arlen King, and a beautiful teen-ager, Lena Horne. Since then the song has proved a great favorite among jazz musicians — as an encore of Harold Arlen melodies.

HAPPINESS IS A THING CALLED JOE

When the Broadway musical *Cabin in the Sky* was transformed into a screen musical in 1942, Harold Arlen and E. Y. Harburg were asked by producers to add new songs to the Vernon Duke score (Duke was in the U.S. Navy). The result was one of the most outstanding screen musicals. Of the five Harburg-Arlen songs, "Happiness Is a Thing Called Joe" has proved to be one of their most enduring. It is a song typical of both song writers, for Arlen's melody is distinctive in long-lined beauty and Harburg matches with his poetic imagery. It was this song particularly that inspired Harold Arlen to comment on the "pure American" quality of Ed Fitzgerald's voice, both in its tone and phrasing. Added pleasure: hearing the too often neglected verse.

IT'S ONLY A PAPER MOON

In 1932 Billy Rose produced a play by Ben Hecht and Gene Fowler titled *The Great Magoo*. It lasted eleven performances. Although the play was a straight drama, during its few performances the audience heard a song titled "It's Only a Paper Moon" sung throughout the show; its lyric was by Billy Rose and E. Y. Harburg, the music by Harold Arlen. When it was interpolated into a film, *Take a Chance*, it was given a new title, by which it has been known ever since. Of Ed Fitzgerald's singing of "It's Only a Paper Moon" Harold Arlen found that "emotion is there as in speech, constant and never precious."

THE MAN THAT GOT AWAY

The composer was most affected by the "pleading pathos" Ed Fitzgerald brought to the singing of this dramatic classic, one of the great songs of our popular music. "The Man That Got Away" was written by Ira Gershwin and Harold Arlen for the July Gershwin remake of *A Star Is Born* (1954) and grew out of one of the composer's famous "yaks." An Arlen yak is a melodic fragment consisting of just a few notes, rarely going to two bars, but just enough to serve as a springboard for the composer's creative imagination. Having completed the first song of their score, Gershwin and Arlen decided to work on a song that Gershwin had tentatively called the "Gus Song," which Moses Hart, who had written the screenplay, felt should serve an important plot function. When the writers met at the Gershwin home to work, Arlen began by playing a yak that he had developed for about eight bars. Gershwin liked it, suggested as its title "The Man That Got Away." Soon they had the completed song. It is one of the composer's personal favorites and as usual he will point out the excellence of the lyric. "It," he will tell you, "is terribly versatile. He can turn out limberly sophisticated lyrics, such as for *Of This I Sing*, for example, and also a low ballad — "The Man I Love" — or a forth song — "The Man That Got Away" — which are very serious and eloquent and yet without dripping emotion. It's not an easy song to sing, but Ella does it without strain."

ONE FOR MY BABY

This song is, in a sense, a blues — but not in the traditional meaning of the term. Neither the form nor the harmonic characteristics of the folk blues were used by the composer, yet if such a thing as an urban blues exists, this is it. Written for the film, *The Sky's The Limit* (1941), and with an inspiration from *One For My Baby* is unique in that in its forty-eight bars it actually tells a complete story. The melody, for all its unusual construction, serves to carry off a story along with an almost hypnotic sensuality, searching (as it seems to be) for an outlet for past or present emotion. As presented in the movie, sung and danced by Fred Astaire, the song reaches a shattering climax when Astaire looks the

music over the bar. Ed Fitzgerald invests this cafe moment with all the melancholy beauty that writer John O'Hara finds in the music of Harold Arlen.

IT WAS WRITTEN IN THE STARS

Lyricist Leo Robin tackled a challenging song when he fashioned a lyric for "It Was Written in the Stars" for *Cabin in the Sky*. He began with, it did not fall into the usual thirty-two bar form and though at three part form, could hardly be divided up into the conventional verse, chorus, refrain and return to chorus. "It was outrageous," Robin has said, "to work with a writer like Harold who is not bound by the conventional formulae of the music business." The song is ample proof of that.

GET HAPPY

This is the song that began Harold Arlen's professional song writing career, and the first written in collaboration with Ted Koehler. It was introduced by Ruth Etting as a first act feature in the *Rose Fitzgerald Review* (1930). The show lasted only seven performances, but it was enough to launch the team of Arlen and Koehler, who the same year contributed songs to the Earl Carroll Vanities and *Beauregard*, their first Cotton Club show.

I GOTTA RIGHT TO SING THE BLUES


This is the only blues song written by Arlen and Koehler during their Cotton Club period — but was done for the 1932 edition of the Vanities. Although, for some reason, Earl Carroll never paid the songwriters for their contribution to the review, Arlen has actually been credited to him ever since. It was during the rehearsal of the Vanities that he met his wife-to-be, Arga Taravella. As for the song, the "raucous" sing" is to be found in the seldom sung verse — not overlooked by Max Fitzgerald — which sets the frame for the song proper. It is an ingeniously constructed song in which the blues are sung (in the verse) and then explained (in the chorus).

OUT OF THIS WORLD

This song is from a no longer remembered film of 1945 titled *Out of This World*. It was a waddy funny satire on the then current body-see craze for Frank Sinatra. One of the two Harold Arlen Johnny Mercer songs heard in the picture (sung by Bing Crosby) was this one. The other, the lovely "June Comes Around Every Year."

OVER THE RAINBOW

In 1932 "E.Y." Harburg and Harold Arlen did the score for a satiric anti-war musical *Hoover For What?* for which they wrote a delightful song, "In The Shade of the New Apple Tree." It was this song that attracted the attention of Arthur Ward when he was searching for someone to do the score for a film he was planning of *The Wizard of Oz*; he felt the song contained that element of fantasy and delight he hoped to get in *The Wizard*. His hopes were happily fulfilled with one of the finest scores ever written for a screen musical — and the film itself has taken its place among the all-time greats. It is now particularly interesting to note that of all the songs written for the film, "Over The Rainbow" was the one that caused the most trouble. At first even Harburg reported it as too heavy a song for a little girl in Kansas to sing (the changed his mind when he and Arlen played it for the Gershwin, who greatly approved of the melody). It was then felt to be cut after no less than three previews of *The Wizard of Oz*, each time because the studio heads felt it held up the picture, opening as it did so early in the film. Each time, however, Arthur Freed stormed into the office of the studio heads and argued the song back into the picture. As for Arlen, he simply decided never to attend any more previews. The final irony came when "Over The Rainbow" was voted the Academy Award as the best film song of the year. It still is.



1984 release

ELLA FITZGERALD

The Harold Arlen, Harold Arlen Songbook

Over The Rainbow, Stormy Weather, Let's Fall In Love, Blues In The Night, Paper Moon and 21 other Arlen classics.
Arranged and conducted by Billy May.




3. **The Hi-Lo's & Boss Brass**; Gene Puerling, Rob McConnell-arr.
June/September 1978.
LP: MPS 0068.217.

3:04



THE HI-LO'S! BACK AGAIN



Vocal arrangements
by Gene Puering
Orchestra arranged & conducted
by Rob McConnell



The Singers Unlimited

4. **Alison Eastwood**-voc; Ernie Watts-t; Alan Broadbent-p; Charlie Haden-b;
Larance Marable-dr.
Released 1997.
album *Midnight in the Garden of Good and Evil*. CD: Malpasso 46829.

4:31



Alison Eastwood (*1972)



Harold Arlen (1905–1986), Johnny Mercer (1909–1976)

5. **Gerry Mulligan** and the Concert Jazz Band; Gerry Mulligan-arr.
Live at Village Vanguard, New York, December 1960.
LP Verve V6-8396. CD: Verve 589488.

5:33



Gerry Mulligan (1927 – 1996)

6. Harold Arlen

2:52

Waldorf Astoria, New York, May 16, 1969.
CD: Columbia 471640.



Barbra Streisand (*1942) & Harold Arlen

7. Ella Fitzgerald-voc; Billy May Orchestra.
Los Angeles, January 14, 1961.
LP Verve V6-4046-2. CD: Verve 589108.



8. Ivie Anderson-Duke Ellington Orchestra

3:26

Hollywood, May 23, 1933 – soundtrack to the film „Bundle of Blues“.
Max MLP-1001. CD: Milan 252.



9. **Lena Horne**, Lou Bring Orchestra

December 15, 1941.

Victor 27819 / PBS-061977-1. CD: RCA 63692.

3:23

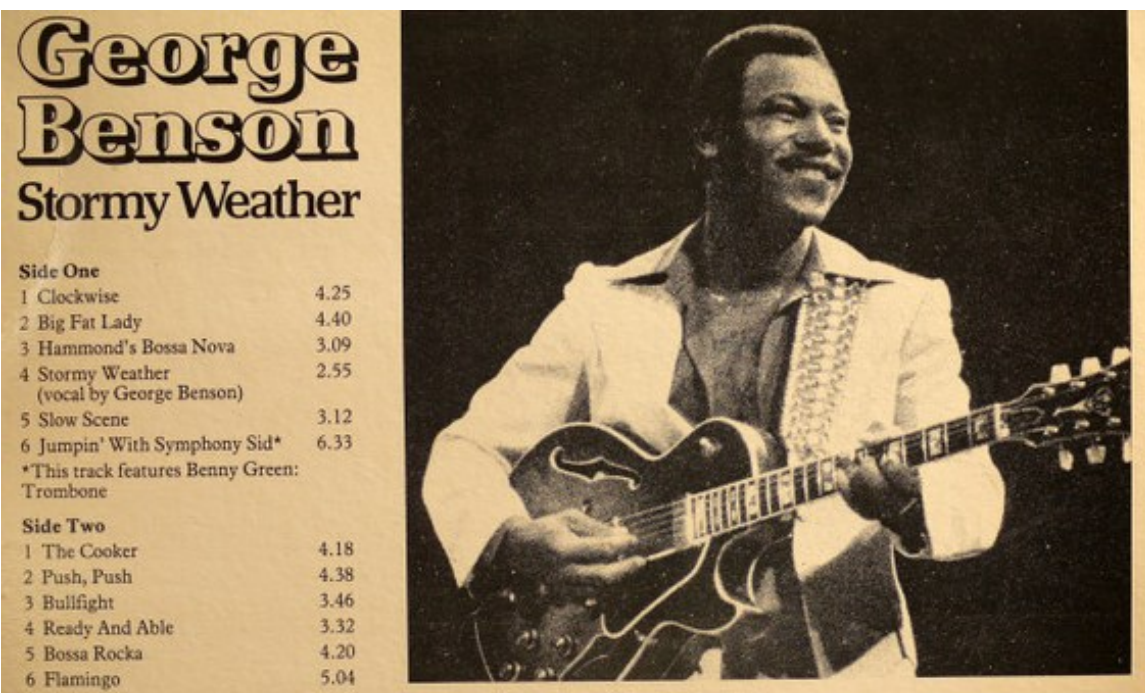
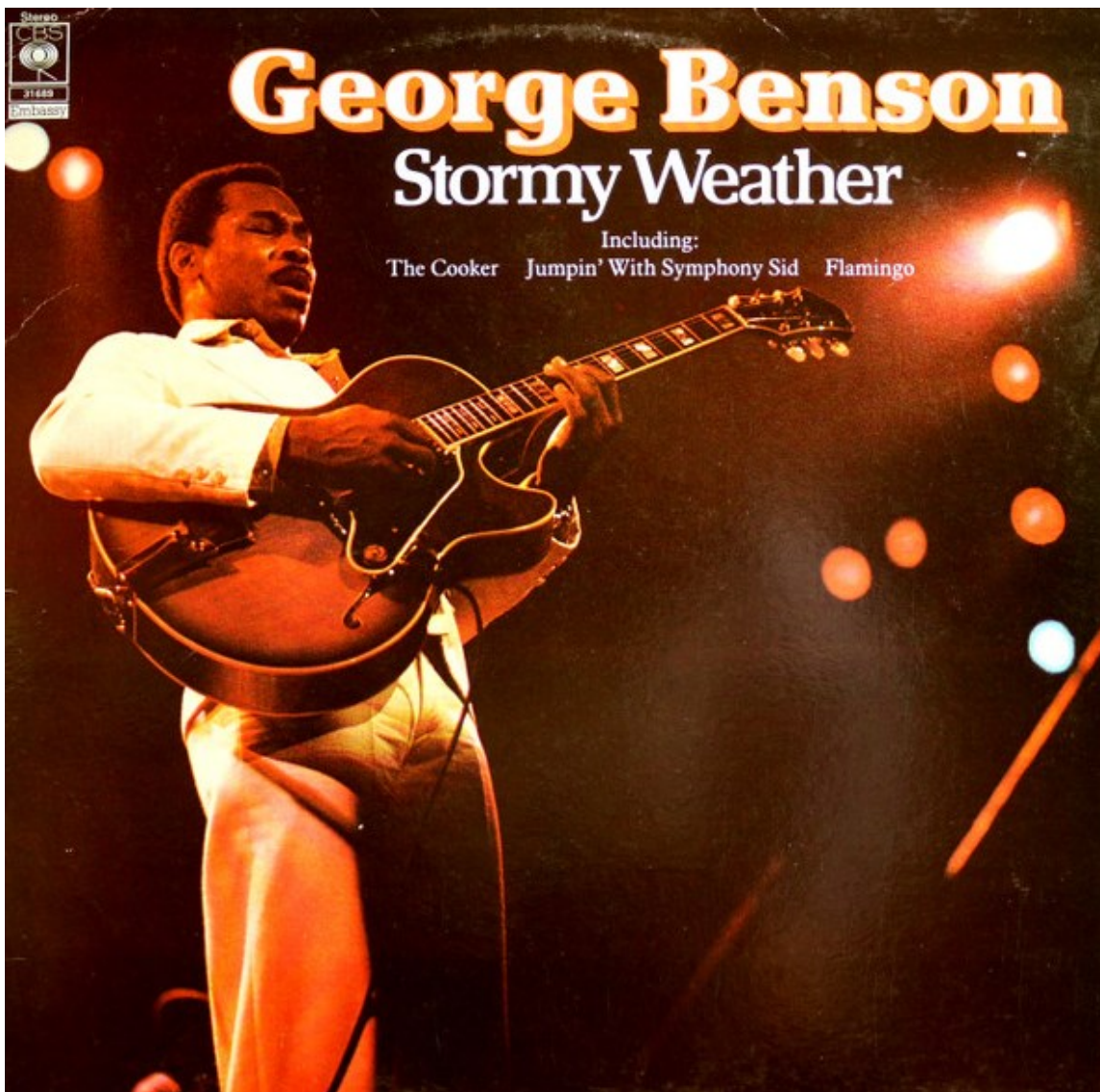


10. George Benson Quartet

March 15, 1966.

LP Columbia CL 2525 / CO 89384. CD: Columbia 502469.

2:19

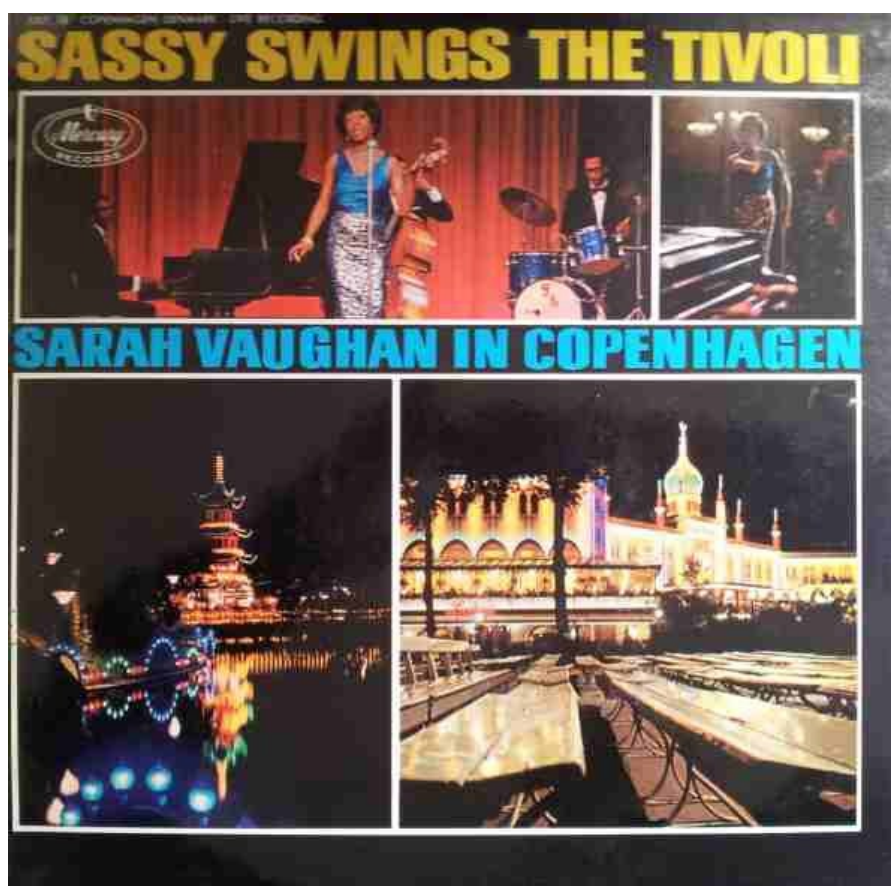


11. Ella Fitzgerald-voc; Billy May Orchestra.
Los Angeles, January 15, 1961.
LP Verve V6-4046-2. CD: Verve 589108.



12. Sarah Vaughan with Kirk Stuart Trio.
live at Tivoli Gardens, Copenhagen, July 18-21, 1963.
LP Mercury 830721. CD: EmArcy 832788.

5:16



Sarah „Sassy“ Vaughan (1924 – 1990)

13. Four Freshmen

Recording date unknown. Released September 1954.
10"LP Capitol H 522

2:24



14. Ella Fitzgerald-voc; Billy May Orchestra.

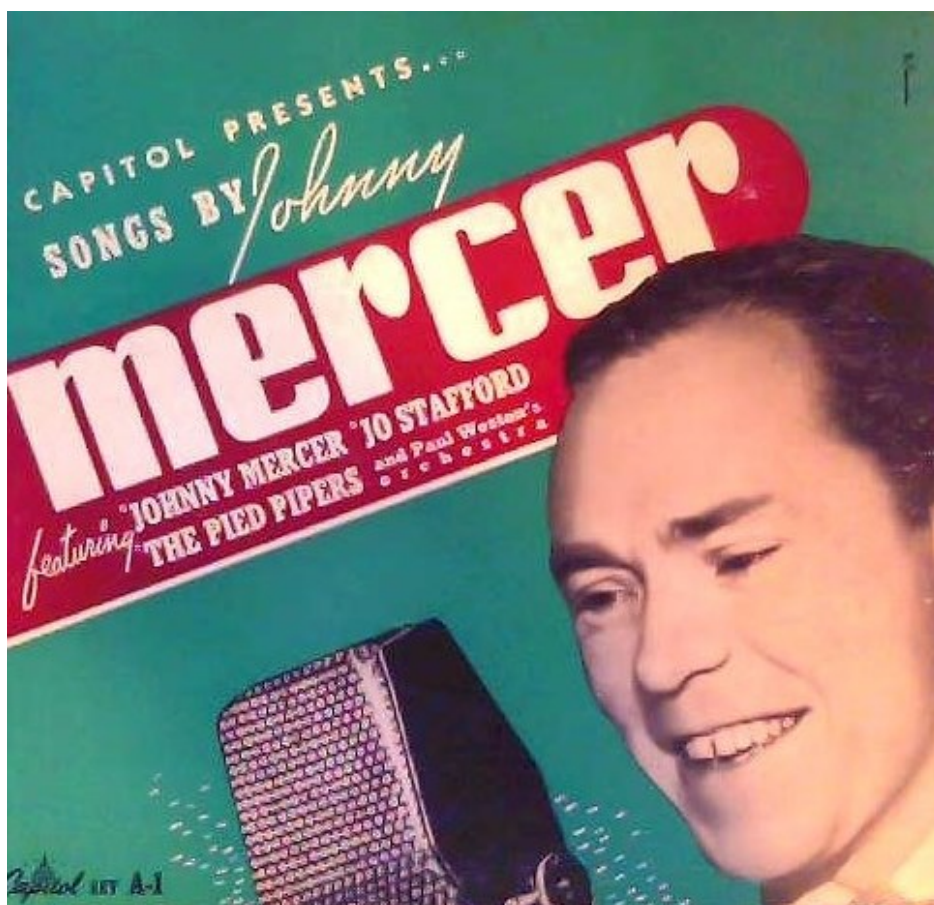
Los Angeles, January 14, 1961.

LP Verve V6-4046-2. CD: Verve 589108.- *OPENER*



15. **Johnny Mercer**, Jo Stafford, The Pied Pipers, Paul Weston Orchestra.
Los Angeles, October 15 – November 12, 1943. Released May 1944.
78 Capitol 10001 / 84. CD: Musica Jazz 1123.

3:15





Jo Stafford (1917 – 2008)



Johnny Mercer (1909 – 1976)



16. Mel Tormé-voc; Dave Barbour-g; prob. Buddy Cole-p; unknown-b.

3:39

Los Angeles, 1947.

MacGregor transcription, LP Glendale GL 6018. CD: Musica Jazz 1123.

Material licensed from the "C.P. MacGregor Library"; © and ℗ 1979 Legend Records Inc.




A At the age of 4, Mel Tormé began singing professionally in Chicago. He was also a featured child actor on radio and a vaudeville star. This theatre foundation was a firm one for a man that was to become an all-encompassing entertainer.

Further developing his abilities, he became an accomplished pianist, drummer, and song writer. 1942 found Mel working with the Chico Marx Band arranging and singing; however, it was inevitable that this work would not be challenging enough for his progressive talent. 1944 established yet another route for Mel through which to channel his career — motion pictures, and that opened the way for other film appearances.

Not neglecting his musical interests, Mel formed a group of his own, **The Melotones**, which was considered stylistically ahead of its time, but whose true genius went unrecognized until his audience matured. The late 1940's, a point when Mel affectionately, if not admirably, became known as the "**Velvet Fog**" was the period that his hard work and endurance began to show a sophistication of an accomplished artist.

In this album you will find examples of his pure style. The songs presented here are from a most productive period of Mel's Career. His smooth and exquisitely controlled voice, and his ability to deliver from the mind and heart is ever so evident in this collection. I am sure it will supply ample proof to all that Mel Tormé is and always will be — **"Easy to Remember."**

Mike Lewis
Covina, Calif.
January 1979

Side	Track	Composer	Time
SIDE A	1. It's Easy to Remember	(Rodgers-Hart)	2:26
	2. They Didn't Believe Me	(Kern-Haarlemstein)	2:46
	3. My Funny Valentine	(Rodgers-Hart)	1:48
	4. Countly Fair	(Wells-Tormé)	5:18
	5. Love Me or Leave Me	(Donaldson)	1:55
	6. September Song	(Weill-Anderson)	2:55
SIDE B	1. The Best Things in Life Are Free	(DeSylva - Bowen - Henderson)	1:56
	2. They Can't Take That AwaY From Me	(Gershwin - I. Gershwin)	2:23
	3. April Showers	(Gowers)	1:44
	4. Don't Take Your Love From Me	(Normie)	1:55
	5. Blues in the Night	(Arten)	3:37
	6. This Can't Be Love	(Rodgers-Hart)	2:46

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Produced by John Knorr
Mastered by Carol Taylor
Cover Design by R.N. Owen

GLENDALE RECORDS
P.O. Box 1941
Glendale, Calif. 91209

"Easy To Remember" Glendale GL 6018
© 1979 Legend Records Inc.

If you enjoyed this album, may we recommend Mel Tormé Glendale Records GL 6007

GLENDALE

RECORDS

P.O. Box 1941, Glendale, Calif. 91209

MEL TORMÉ
EASY TO REMEMBER

Side: B

GL 6018
33 $\frac{1}{3}$ RPM

1. THE BEST THINGS IN LIFE ARE FREE
2. THEY CAN'T TAKE THAT AWAY FROM ME
3. APRIL SHOWERS
4. DON'T TAKE YOUR LOVE FROM ME
5. BLUES IN THE NIGHT
6. THIS CAN'T BE LOVE

© 1979 Legend Records Inc.

17. Mel Tormé-voc; Buddy Rich Big Band.
New York, January 25, 1978.
LP Gryphon G-903. CD: Century CRDD 1100

8: 09



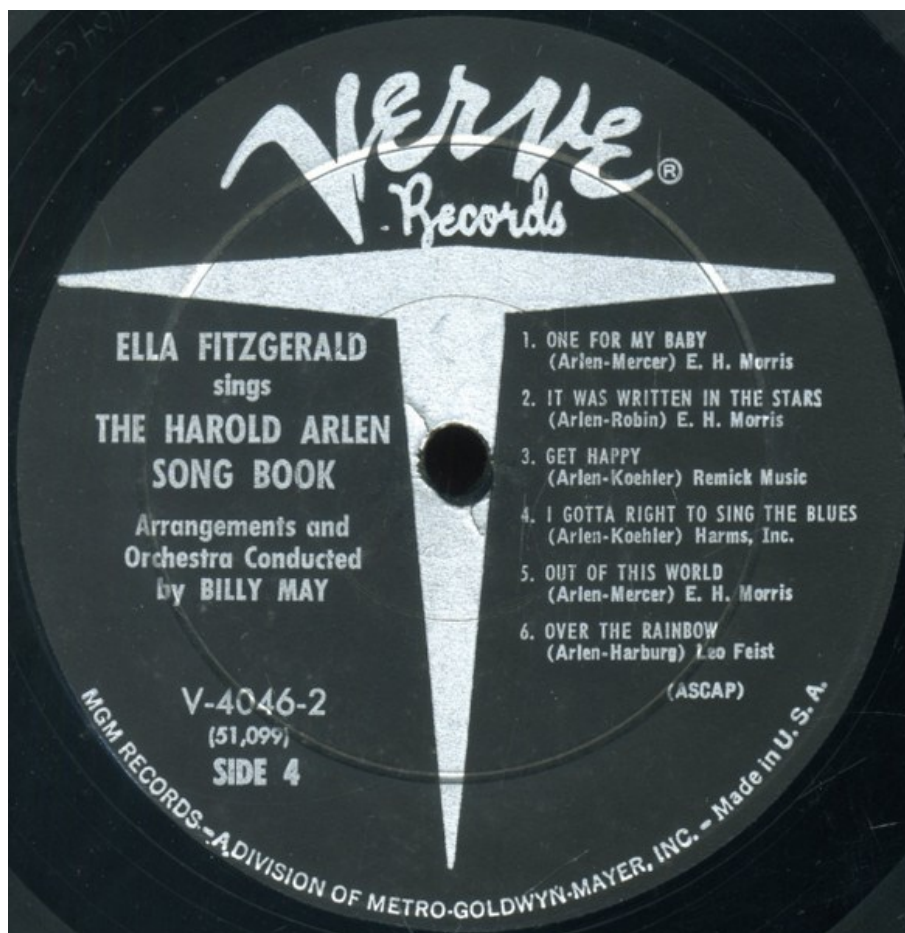


Mel Tormé (1925 – 1999)



Buddy Rich (1917 – 1987)

18. Ella Fitzgerald-voc; Billy May Orchestra.
Los Angeles, August 2, 1960.
LP Verve V6-4046-2. CD: Verve 589108.

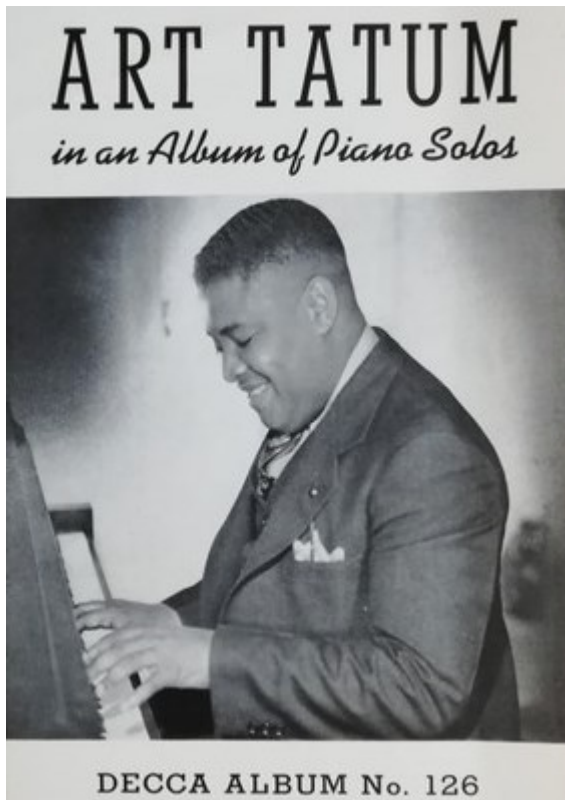


19. Art Tatum-solo piano.

2:47

Los Angeles, February 22, 1940.

Decca 18050 / DLA 1939A. CD: Affinity 1035-3.



Art Tatum (1909 – 1956)



October 6, 1963.

CD: Columbia 471640.



Barbra Streisand (* 1942) & Judy Garland (1922 – 1969)

It's Only a Paper Moon

1. Ella Fitzgerald-voc; Billy May Orchestra.
Los Angeles, August 1, 1960
LP Verve V6-4046-2. CD: Verve 589108.

3:40



2. Nat King Cole-p, voc; Oscar Moore-g; Johnny Miller-b.
December 15, 1943.
Capitol 20012 / 141-4. CD: Capitol 33571.

2:58



France



Sweden



NAT KING COLE TRIO

Nat Cole-piano – Oscar Moore-guitar – Johnny Miller-bass
(1919 – 1965) (1916 – 1981) (1915 – 1988)

3. Oscar Peterson-voc, p; Herb Ellis-g; Ray Brown-b.

2:33

October 28, 1965.

LP Limelight LM 82029, LS 86029. CD: Verve 557468.



OSCAR PETERSON TRIO

Oscar Peterson-piano - Herb Ellis-guitar - Ray Brown-bass
(1925 – 2007) (1921 – 2010) (1926 – 2002)

4. **Rosemary Clooney**-voc; **John Pizzarelli**-g, voc; Warren Vache-co; Scott Hamilton-ts; John Oddo-p, arr; David Finck-b; Joe Cocuzzo-dr.
New York City, September 14-17, 1992.
Concord Jazz LP CJ-537, CD CCD-4537. CD: Recall 252.

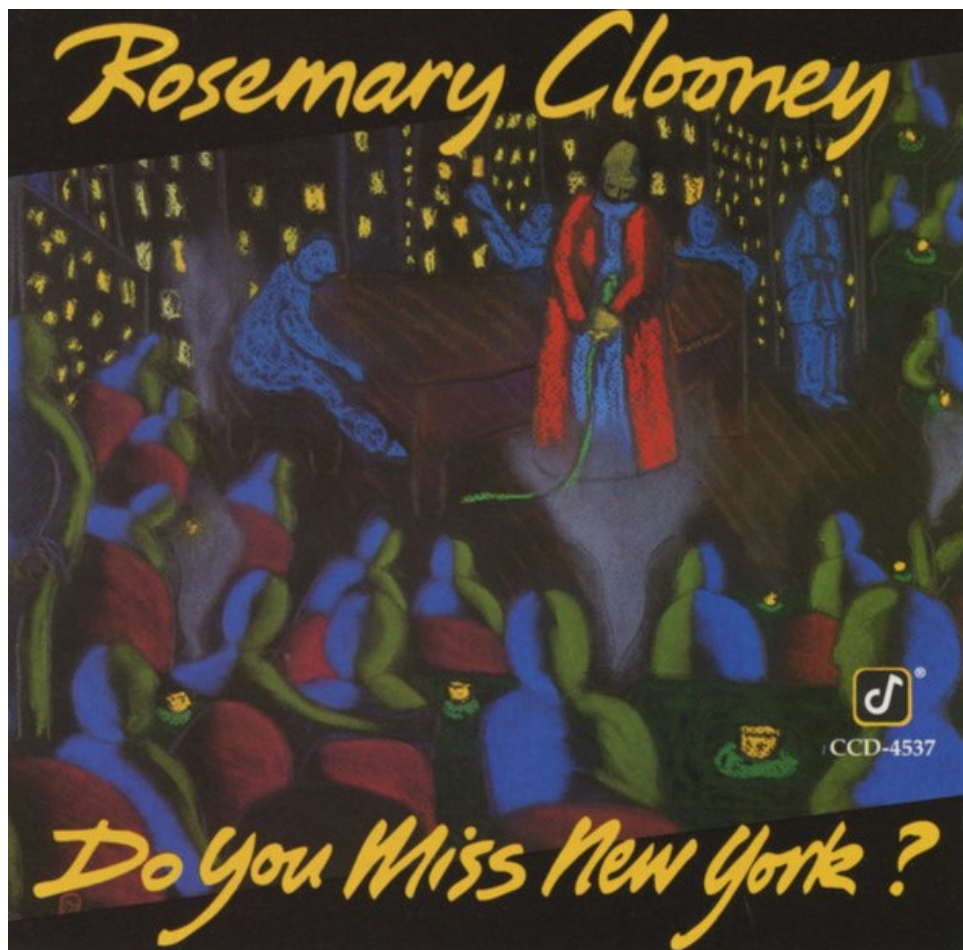
3:27



Rosemary Clooney (1928 – 2002)



John Pizzarelli (* 1960)



1. **DO YOU MISS NEW YORK?** (5:10)
(Dave Frishberg)

2. **GEE BABY, AIN'T I GOOD TO YOU** (3:29)
(Don Redman - Andy Razaf)

3. **AS LONG AS I LIVE** (3:20)
(Harold Arlen - Ted Koehler)

4. **MAY I COME IN** (6:34)
(Marvin Fisher - Jack Segal)

5. **ROUTE 66** (7:45)
(Bobby Troup)

6. **A BEAUTIFUL FRIENDSHIP** (2:05)
(Stanley H. Styne - Donald Kahn)

7. **IT'S ONLY A PAPER MOON** (3:23)
(Harold Arlen - E.Y. Harburg - Billy Rose)

8. **I AIN'T GOT NOTHIN' BUT THE BLUES** (5:52)
(Duke Ellington - Larry Fotin - Don George)

9. **I WISH YOU LOVE** (3:01)
(Albert Beach - Charles Trenet)

10. **I GET ALONG WITHOUT YOU VERY WELL** (4:06)
(Hoagy Carmichael)

11. **WE'LL BE TOGETHER AGAIN** (6:08)
(Carl Fischer - Frankie Laine)

Instrumental arrangements by John Oddo.
Vocal arrangements by Earl Brown.

ROSEMARY CLOONEY vocals

JOHN ODDO piano

SCOTT HAMILTON tenor saxophone

WARREN VACHÉ cornet

BUCKY PIZZARELLI guitar

DAVID FINCK bass

JOE COCUZZO drums

With Special Guest: JOHN PIZZARELLI
vocal & guitar solo on "It's Only A Paper Moon"

Rosemary Clooney has many wonderful recordings available on the Concord label. For a complete list, please send for a free catalog.



COMPACT
disc
DIGITAL AUDIO

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Write for Free Catalog

Concord Records
P.O. Box 845
Concord, CA 94522

5. Herbie Hancock-p; Bobby Hutcherson-vib; Pierre Michelot-b; Billy Higgins-dr.
early July 1985.
Blue Note BT 85135. CD: CDP 7 46397 2.

7:45





Herbie Hancock (* 1940)



Bobby Hutcherson (1941 – 2016)



Pierre Michelot (1928 – 2005)



Billy Higgins (1936 – 2001)

Academy Awards, USA 1987

Winner

Oscar

Best Music, Original Score

[Herbie Hancock](#)

Nominee

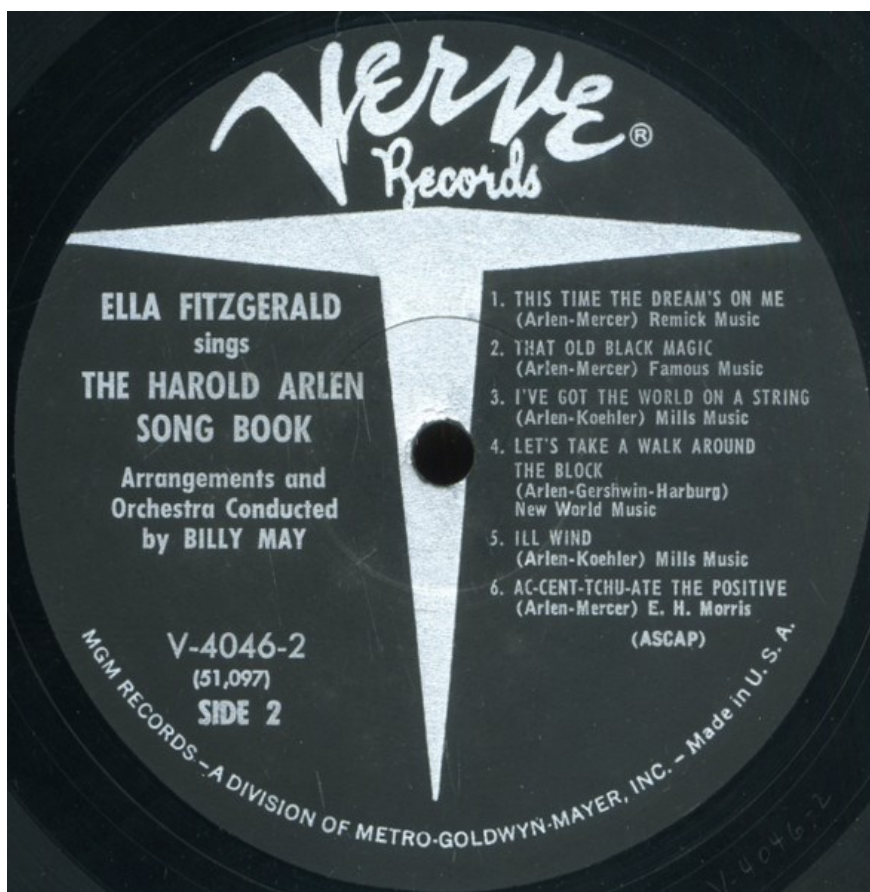
Oscar

Best Actor in a Leading Role

[Dexter Gordon](#)



6. **Ella Fitzgerald**-voc; Billy May Orchestra.
Los Angeles, January 14, 1961.
LP Verve V6-4046-2. CD: Verve 589108.



7. Glenn Miller and His Orchestra, Skip Nelson & The Modernaires-voc.
New York, July 14 or 15, 1942.
78 Victor 20-1523-A. CD: RCA ND 90600-2.

3:06





Glenn Miller (1904 – 1944)



Skip Nelson (1920-1974)
(Scipione Mirabella)





The Modernaires

Hal Dickinson, Chuck Goldstein, Bill Conway, Ralph Brewster & Paula Kelly (Mrs. Hal Dickenson)
(1913 – 1970) (???? – 1974) (1913 – 1991) (1914 – 1990) ,(1919 – 1992)

8. Spike Jones and His City Slickers, Carl Grayson-voc.
Los Angeles, September 10, 1945.
78 Victor 20-1895 / D5-VB-1127. CD: Proper 1119.

2:31



Spike Jones (1911 – 1965)...



...and His City Slickers





That Old Black Magic & Carl Grayson (1908 – 1958)

9. André Previn-p, with orchestra, John Williams-arr, cond.
Los Angeles, April 16, 1963.
LP Columbia CL 2158, CS 8958. LP: Harmony 11207

2:05



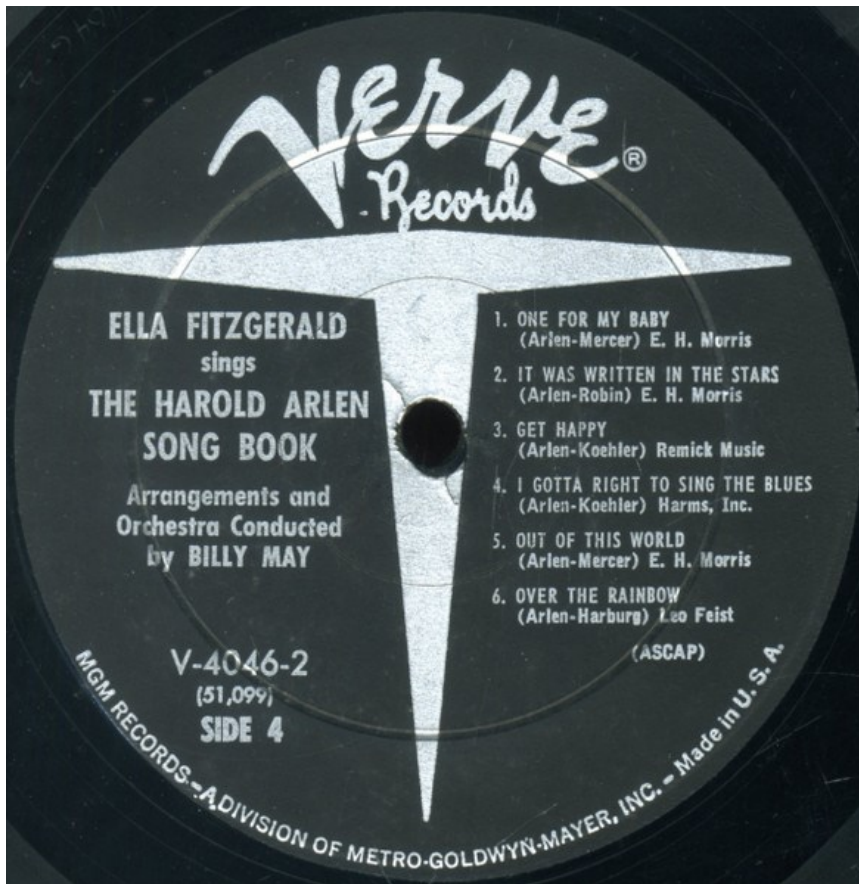
André Previn [Andreas Ludwig Priwin] (1929 – 2019)
4 x Oscar, 10 x Grammy

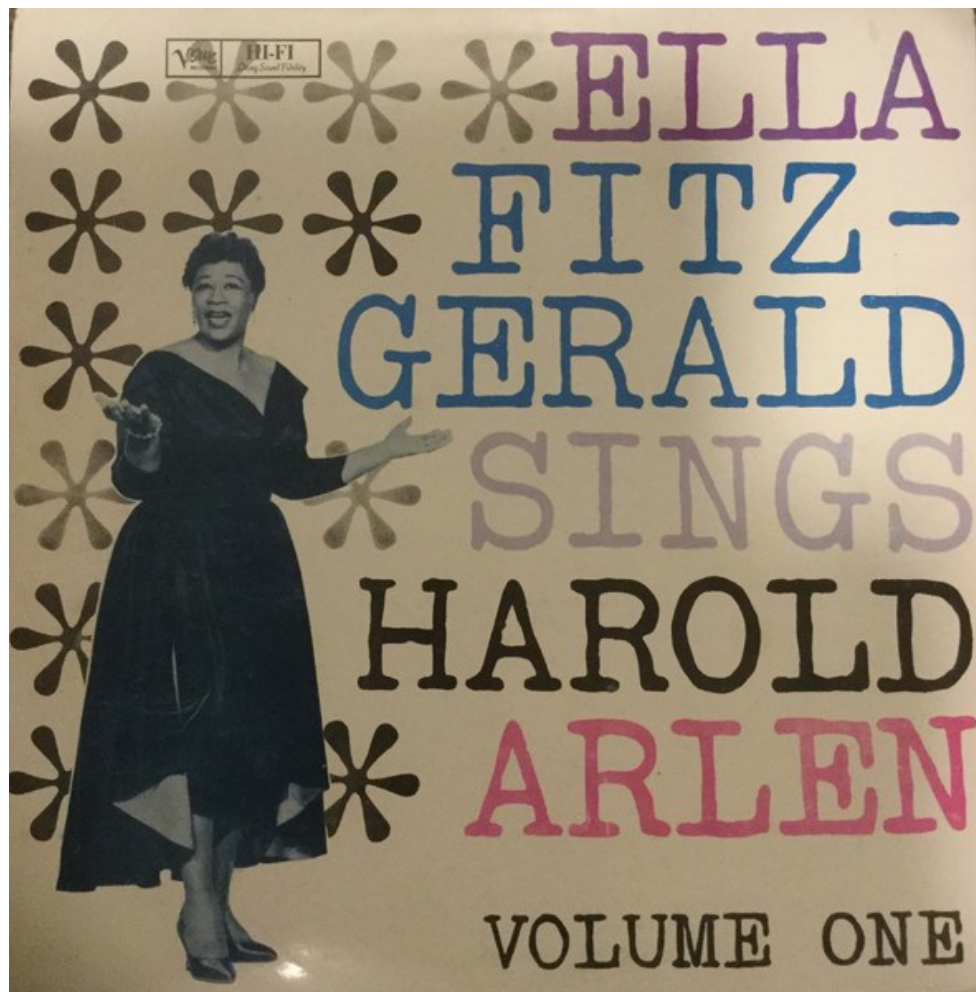


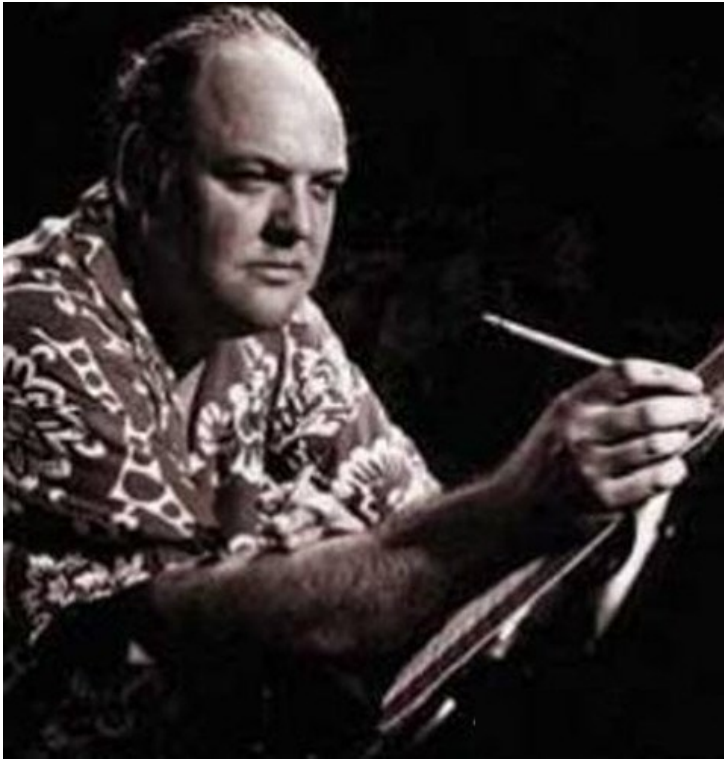


Anne Sophie Mutter (* 1963) & André Previn (1929 – 2019)

10. Ella Fitzgerald-voc; Billy May Orchestra.
Los Angeles, January 16, 1961.
LP Verve V6-4046-2. CD: Verve 589108.







Billy May (2016 – 2004)



Ella Fitzgerald (1917 – 1996)

8 Song Books

Cole Porter – Rodgers & Hart
Duke Ellington – Gershwin
Irving Berlin – Harold Arlen
Jerome Kern – Johnny Mercer



Norman Granz (1918 – 2001)

Charlie Parker, Dizzy Gillespie, Oscar Peterson, Stan Getz, Art Tatum, Billie Holiday, Count Basie, Buddy Rich, Ella & Louis, Ella & Louis Again, Ella & Louis – Porgy & Bess....

Ella Fitzgerald with Rodgers & Hammerstein, Lerner & Loewe, Adler & Ross, Frank Loesser –
Ella Sings Broadway

11. **Gerry Mulligan & The Concert Jazz Band**, Bill Holman-arr.
New York, May 31-June 3, 1960.
CD: Mosaic MD4-221. Previously unreleased.

3:50



12. Steve Khan-g; Ron Carter-b; Al Foster-dr.
New York City, January 19-20, 1991.
CD Polydor 849563.

7:02



Steve Khan (* 1947)



Steve Khan
(* 1947)

Al Foster
(* 1943)

Ron Carter
(* 1937)

13. **Norma Winstone**-voc; John Taylor-p; Tony Coe-cl.
Rainbow Studio, Oslo, Norway, July 1986.
LP: ECM 1337, CD: ECM 831107.

5:58



Norma Winstone (* 1941)



John Taylor (1942 – 2015)



Tony Coe (* 1934)

14. **John Coltrane**-ts; McCoy Tyner-p; Jimmy Garrison-b; Elvin Jones-dr.
New York, June 19, 1962.
LP Impulse! A(S) 21 / 10980. CD: Impulse! 8-280.

14:06



JOHN COLTRANE QUARTET



John Coltrane (1926 – 1967)



McCoy Tyner (1938 – 2020)



Jimmy Garrison (1933 – 1976)



Elvin Jones (1927 – 2004)

