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NOTE: Any codas (\oplus) that appear will be played only once on the recording at the end of the last recorded chorus.

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INTRODUCTION

All of the tunes on this record have stood the test of time in spades, since the oldest (*My Melancholy Baby*) dates from 1912 and the youngest (*The Second Time Around*) is a 1960 product. All of them are still being played today though their composers have passed away.

Brooks Bowman was the least prolific of these composers, dying at age 24. As a student at Princeton University he wrote a revue that included *East of The Sun*, which hints at a promising songwriting career had he lived. Hugh Martin lived into his eighties but wrote comparatively few songs. His batting average was high, though: *The Trolley Song* and *Have Yourself A Merry Little Christmas* are his, as is *The Boy Next Door* on this album. It's the only song I know of whose melody is built on a augmented fifth interval, which makes for some interesting harmony. Richard Rodgers wrote primarily for Broadway (*Blue Moon* is his only published song that didn't come from a show), and *Falling In Love With Love* and *My Heart Stood Still* date from the period when he was working with lyricist Larry Hart. Rodgers says in his autobiography that the latter title came about when he and Hart were on a double date in Paris. The taxi they were in narrowly avoided an accident and one of the girls reacted with "Ooh, my heart stood still."

Hollywood has been fertile ground for songwriters. Harry Warren wrote countless hits for the movies such as *I Wish I Knew* from "The Diamond Horseshoe" (*The More I See You* came from the same film; other Warren hits include *There Will Never Be Another You*, *Serenade in Blue* and *I Only Have Eyes For You*). Another old movie pro was Jimmy Van Heusen, represented here by *The Second Time Around* (six other Van Heusen tunes can be found on Aebersold Vol. 23, and several others are scattered throughout the series), somewhat unusual in that it is 36 bars long.

Willard Robison was a singer-songwriter in the twenties and thirties who saw only modest success despite numbering Johnny Mercer and Mildred Bailey among his admirers. *A Cottage For Sale* and *Don't Smoke In Bed* were among his compositional hits years ago, but *Old Folks* is his only true jazz standard.

Ernie Burnett, a Cincinnati native, studied music in Europe as a teenager before becoming a vaudeville entertainer. He published a piano piece in 1911 which, with words added a year later, became *My Melancholy Baby*. After serving in World War I, he set up a music publishing house but never duplicated his success.

Jazz musicians write their own material too, of course. But it was in his capacity as a show writer that Fats Waller composed *Honeysuckle Rose*, one of three tunes written with wordsmith Andy Razaf over a two hour period at the home of Razaf's mother in Ashbury Park, New Jersey. Duke Ellington's *Just Squeeze Me (But Don't Tease Me)* started out as *Subtle Slough*, which a small group drawn from the Ellington band recorded under cornettist Rex Stewart's nominal direction; singer-actor Lee Gaines added the lyric several years later. By the way, the title is often confused with *Squeeze Me*, a Fats Waller tune that is much different - in fact, some companies even mistitle their own album track (cf. Dave Brubeck entry in the discography). *One O'Clock Jump* had the most casual birth of any of the songs on this album. In his autobiography, Count Basie recalled, "One night we were on the air and we had about ten more minutes to go, and the announcer asked what we were going to do, and I said I didn't know...I said 'I'm just going to start playing,' and he said, 'What is this?' and I saw how many minutes to one o'clock it was getting to be, so I said, 'Call it the *One O'Clock Jump*.' And we hit it with the rhythm section and went into the riffs, and the riffs just stuck."

A word about the rhythm section on this album: Pianist Dan Haerle has been on the North Texas State University faculty for many years. Drummer Ed Soph has worked and recorded with Woody Herman, Dave Liebman, Joe Henderson and others, and is currently teaching at the University of North Texas in Denton. Bassist Todd Coolman moved to New York in the 70's, working with Horace Silver, Mel Lewis, and Hal Galper as well as having a long term relationship with James Moody that continues at this writing. All three have been clinicians at the Aebersold Summer Jazz Workshops for well over a decade.

Phil Bailey 7/28/96



1. Honeysuckle Rose

LAY 7 TIMES (♩ = 152)

By Thomas "Fats" Domino

Ev - 'ry hon - ey bee fills with jeal - ous - y
 When you're pas - in' by flow - ers droop and sigh

me, I don't blame them, good - ness knows,
 why, You're much sweet - er, good - ness knows

Rose. Don't buy sug - ar ch my cup; —
 You're my sug - ar stir it up. —

When I'm tak - in' sip Seems the hon - ey fair - ly
 drips, You're Hon - ey - suck - le Rose.

SOLOS

G- C7 F F7/A BbΔ B° FA Bb7 A- D7
 G- C7 C7 F F7/A Bb B° FA Bb7 FA
 C- Bb G7 D- G7 C7 C7
 G- C7 F F7/A BbΔ B° ⊕ F A- D7
 C7 F F7/A Bb B° F/C D7 G- C7

Ending repeats over & over & fades out

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4. East Of The Sun

PLAY 5 TIMES (♩ = 130)

INTRO

GA A- GA A- GA A-

Pedal D -----
GA

East of the sun and west

We'll build a dream - house of

Near to the sun in the day, night, We'll

live in a love - ly way, and pale moon - light.

Just you and I, for and a day,

Love will keep it that way,

find, a har - mo - ny of life to a love - ly tune,

west of the moon, dear,

an and west of the moon.