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

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

DAVE STRYKER - guitar; BILL MORING - bass; TIM HORNER - drums

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INTRODUCTION

The tunes on this album represent a healthy sampling of the cream of jazz repertoire from the golden era of American popular song. Except for two originals, all were written between 1930 and 1950. The present rhythm section's style is more modern, at least partly because pianoless rhythm sections were virtually non-existent in those days.

Several of the songs were written by men better known as instrumentalists. *Ornithology* was composed by saxophonist Charlie Parker and trumpeter "Little Benny" Harris on the *How High the Moon* chord changes. It starts with a lick that Parker was using in his solos when he was still with Jay McShann (cf. Parker's solo on *The Jumpin' Blues* on Decca GRD-614, for example). It was played so much on 52nd Street in the late forties that some wags referred to it as the bebop national anthem, and a half-century later there's still plenty of tread left on it. Less known is *Perhaps*, a blues head written by Parker for a 1947 record date. *What's New* was written in 1938 by Bob Haggart of the Bob Crosby band as a vehicle for trumpeter Billy Butterfield. Haggart called it *I'm Free* but that changed when Johnny Burke added a lyric a year later. A half-century later, guitarist Dave Stryker wrote *Guitar on Top* as the title tune of an album in 1991; *Mr. Green* is a new tune honoring the late guitarist Grant Green, one of Stryker's early influences.

Five composers of the remainder of the tunes shared a more than passing commitment to classical music during at least part of their professional lives. Bronislau Kaper (*On Green Dolphin Street*) and Victor Young (*Stella by Starlight*) attended the Warsaw Conservatory in Poland before having successful careers writing for film in Hollywood. John Green (*Body and Soul*) was head of MGM's music department from 1949 to 1958; subsequently he was named associate conductor of the Los Angeles Philharmonic for three years. Vladimir Dukelsky studied at the Kiev Conservatory before leaving Russia in the wake of the Bolshevik Revolution; at George Gershwin's suggestion he adopted the pen name Vernon Duke (*Autumn in New York*) for his popular songs, while publishing his classical works under his real name. His classical style has little in common with his popular tunes (*I Can't Get Started*, *April in Paris*, etc.). On the other hand, Alec Wilder (*Moon and Sand*) never really fit into the classical or jazz camps. After studying privately at the Eastman School of Music, he wrote songs and longer works that often defy categorization.

Harry Warren (*There Will Never Be Another You*) was a pop man through and through. He was self-taught, worked as a silent movie accompanist, song plugger and sometime supplier of songs for Broadway before finding his true calling as a movie composer. Working with lyricists Al Dubin and later Mack Gordon, he racked up a phenomenal string of hits (*I Wish I Knew*, *Lullaby of Broadway*, etc.). By contrast, Edward C. Redding (*The End of a Love Affair*) was a cocktail pianist from Louisville, KY who never wrote another hit tune.

As three-fourths of the Steve Slagle-Dave Stryker Quartet, the rhythm section on this album has logged many hours together. The Quartet (with various bassists and drummers) has been in existence since 1987 with a half dozen or so albums in the catalog. Stryker is also worked extensively with Kevin Mahogany, Jack McDuff, and Stanley Turrentine. Bassist Bill Moring is also a member of the John Hart Quartet and has worked with the Count Basie, Toshiko Akiyoshi, and Mel Lewis big bands. Tim Horner is the drummer with the Maria Schneider Orchestra; he has also worked with Joe Locke, Mark Murphy, the Great Guitars and many others.

Phil Bailey 2/7/2000



1. On Green Dolphin Street

PLAY 7 TIMES (♩ = 164)

Music by
Lyrics

LATIN EbΔ

3

GbΔ FΔ

Eb pedal

Lov - er, one love - ly day, Lov
through those mo - ments a - part

EbΔ C7

1. SWING
F-7 Bb7

stay. heart. Green Dol - phin Street sup - plies The

Ab-7 Db7 GbΔ F- G7+9

set - ting for nights be - yond for - get - ting - call the love I

C-7 A0 D7+9 G-7 F-7 Bb7

found on, I could kiss the BREAK 1ST X Street.

SOLOS

EbΔ LATIN GbΔ EbΔ C7

Eb pedal

1. SWING
F-7 Bb7 Db7 GbΔ F-7 Bb7

2. SWING
F-7 G-7 C7 F-7 Bb7 EbΔ F-7 Bb7

↑ BREAK (1st x only)

G-7 C7 F-7 Bb7

FΔ EΔ EbΔ

ending fades out . . .

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